

March 1933 - Sept. 1939

No VII
completed DA

When duplicating this order, please refer to

No. 1493

JOSEPH FORTIER LIMITED
ACCOUNT BOOK MANUFACTURERS
Cor. Notre Dame & St. Peter Sts., MONTREAL

March 1933 - Sept 1935 No. VII

THE WEEK'S REVIEW OF ART

ART SOCIETY CLOSSES SUCCESSFUL YEAR

Star March 29, 1933.

Full Season Reported at Annual Meeting

Completing its thirty-ninth year, the Women's Art Society held its annual meeting yesterday afternoon in Stevenson Hall, when a comprehensive summing up of the past months presented by Mrs. J. C. Beswick indicated a season filled with various activities in the realm of art. These included the president's course of three lectures, interesting and instructive; the art course of four lectures, calculated to fulfil the object of the society in promoting a more general interest in art; the poetry and drama course consisting of three lectures and a play; four musical recitals of a high order; contributions by the members, a studio day exhibition, and the annual social event in the form of a tea attended by almost 400 members and guests.

During this year of stress, it was commented, in common with other organizations, the membership has decreased and now stands at 358 with 14 studio members, 4 out-of-town members, 16 life members and 5 honorary members. There have been 28 new members.

The following grants were made: \$50 to the Children's Library, \$15 to the Handicraft Class of the University Settlement, \$10 to the Canadian Handicraft Guild, \$100 to the Montreal Orchestra, and \$100 to the Christmas Cheer committee of the Montreal Council of Social Agencies (an unusual grant on account of urgent need).

The treasurer, Mrs. Dakers Cameron, stated that total receipts had been \$4,098.72, and expenditure \$3,004.76, leaving a balance of \$1,093.96.

Reporting for the soldiers' fund maintained by the society, Miss Hay Browne told of entertainments given to the patients at the Military Hospital at St. Anne de Bellevue at different times during the year, also to the unemployed veterans in Verdun and Rosemount, this last in response to a request from an official of the Department of Pensions and National Health. A total of 1,243 persons received Christmas entertainment or gifts. Total receipts were \$795.67, and the balance on hand is \$303.23.

Officers elected for the ensuing year are: President, Mrs. R. A. Dunton; first vice-president, Mrs. W. A. Gifford; second vice-president, Mrs. J. M. Almond; recording secretary, Mrs. P. V. Haven; corresponding secretary, Mrs. George W. Plow; treasurer, Mrs. Dakers Cameron. Conveners of committees are: Mrs. James Hutchison, Mrs. Rudolph Picard, Mrs. J. S. Rutherford, Mrs. R. Thompson, Mrs. Alexander Murray, Mrs. Maxwell Sinn, Miss Hay Browne and Miss Ethelwyn Bennett. Mrs. R. A. Dunton presided.

Gazette April 21, From Our Readers

Canadian Art Exhibitions.

To the Editor of The Gazette:
Sir,—I enclose herewith a copy of a letter which appeared recently in the Scotsman, of Edinburgh, Scotland, and which will interest Canadian artists and their friends. The writer of the letter would be glad if you would re-publish it.
R. R. THOMPSON.
Westmount, April 18, 1933.

To the Editor, The Scotsman, Edinburgh, Scotland:

Sir,—Your Canadian correspondent, Mr. R. R. Thompson, can rest satisfied that art experts and lovers over here were quite certain that the collection of Canadian pictures, recently on loan at the R. S. W. exhibition could not be fully representative of the art production of Canada.

The lament of your correspondent relative to the tendency of official bodies to fasten on what is dubbed the "new" art as the only art proper and representative of modern conditions and present-world tendencies is not confined to Canada, but flourishes very unabashed this side of the Atlantic as well.

Therefore, Mr. Thompson and his fellows in Canada can console themselves that artists in this country have a like disability to contend with.

I stand strongly for free speech in art, and would defend the best and the true in this modern or new art. But the truly artistic devilry of the thing is that this passing and fashionable form of art is a most facile and accommodating cloak under which to conceal color ignorance, artistic ineptitude, and technical incompetence, although it certainly often has a pathological interest. And the distressing thing is that so few of our art writers and art committees seem able to distinguish between the true and great works in this "new" art, and the lumber heap of rubbish that too often is forced upon the public eye. Not that this overmuch frets me, for painters can choose how they paint, of course, and after all, if an artist has to die, he may just as well pass to oblivion in a "new" art coffin as in an "old" one.

In conclusion, might I ask Mr. R. R. Thompson to convey to the artists of Canada fraternal greetings from the Scottish artists who keep the flag of the Scottish artistic genius flying unscathed by these foetid currents?

I am, etc.,
ROBERT W. NAPIER, F.S.A.
Scotland.
43 Warrender Park Terrace, Edinburgh, Scotland, March 17, 1933.

Back to the Nineties In Photography

Star 29/3/33

The times, clothes and surroundings of the grandmothers of some of us and the sisters of others are recalled by the exhibition of photographs which is just now being shown in the picture gallery of the Eaton Company. They are a selection only from a very large collection of such photographs, which has been made by Miss Therese Bonney of Paris, who has seen the historical interest, apart from the entertainment, that there is in them; photographs of this kind must have been destroyed by thousands in the newspaper offices of Europe and America. The exhibition is called "The Gay Nineties." It is hard to see why gaiety should be so persistently attributed to the nineties, any more than to the seventies or eighties or, for that matter, the naughties of the present century, and, as a matter of fact, these photographs are of many dates, from 1880 or earlier to just before the war.

Royal persons take a good deal of space in this collection, alone or in stately surroundings, in uniforms and in shooting clothes or, in the case of a very early one of King Alfonso, in nothing at all to speak of. They show the sort of loss that the world has suffered in the departure of the ornamental circumstances of royalty and, at the same time, how little some of the royal persons contributed to those ornaments in the way of personal beauty. One is struck by the fewness of the pictures of that very much photographed person, Wilhelm II. of Germany.

These pictures show us how people looked thirty to fifty years ago in all sorts of places and all sorts of clothes. One may see from them that then as now girls wore almost as much for bathing as for dancing, though much more for both purposes then than now. One may also see that while, in those days, clothes were more ample, so also were the people inside them. Those were the days when women really wore hats;—hats big enough to keep off sun and rain, though hardly very convenient for all occasions. A sisterly greeting between wearers of such hats was, as some one remarked, rather like two oysters trying to kiss each other. The photographs may serve as a reminder that absurd things have surmounted people's heads before that time,—and since; indeed they may help us to realize how ridiculous we shall look in photographs forty years from now. The places in which these people appear include London, Paris, St. Petersburg, Cowes and many others; there are some good examples of rooms of the period and even one of a royal bathroom, in which the bath, with more regard for royalty than for hygiene, seems to have been put into the corner of a state drawing room.

And among all these phenomena there are one of a Berlin nursemaid in her peasant's dress and several of Chinese ambassadors and dignitaries, just to show that there are some sensible people in the world who, having found hundreds of years ago the sort of dress that suited them best, have never changed their minds.

Star 29/3/33 "THE BLUE BOY"



PORTRAIT OF MASTER BUTTAL
by Gainsborough

This portrait of a boy dressed in blue satin is one of the most famous of Gainsborough's pictures. It is said to have been painted in defiance of a saying of Sir Joshua Reynolds that blue could not be the principal colour of a good picture, which needed a predominance of warm yellows and reds. The picture gained a further sort of celebrity some years ago when it was bought from the Duke of Westminster's collection for an enormous price,—said to have been \$850,000,—and came to the United States.

ing, April 7th, by Major Ernest Fesbery, R.C.A., on "Portraits and Portrait Painters." It will be illustrated by lantern slides.

The exhibition of portraits of Indians of the West by N. de Grandmaison at Scott's gallery, will remain open for another week. It will be followed by an exhibition of the work of Frank S. Panabaker, on April 8.

At the Watson gallery there is at present on view a general exhibition of work by European painters of the 19th century.

The attendance at this year's

Spring Exhibition of the Art Association has been unusually large. More than 4,000 people had visited the exhibition up to the beginning of this week and there were nearly 2,200 on the first Sunday after the opening.

Art News from Europe and England

Star 29/3/33

The Italian Embassy in London will soon be the most richly endowed Embassy in the world. Fifty famous old masters are now on their way to London to be hung at the Embassy. These pictures formed part of the collection of the banker, Signor Gualino, famous for many years as the richest man in Italy.

The collection was taken over by the Government at the winding-up of the estate on Signor Gualino's banishment. Signor Grandi, the Italian Ambassador in London, asked Mussolini to allow some of the pictures to be sent to London, and this request is now being acceded to. It is Signor Grandi's hope that "every Italian who enters the Embassy may be made to feel proud of his country."

Signor Gualino was sentenced in 1931 to five years' banishment on the island of Lipari after being held responsible for "repeated and serious damage to the national economy." He was formerly President of the Sna Viscosa Artificial Silk Co., and in November, 1927, bought the Derby winner, Captain Cuttle, from Lord Woolavington for a sum said to be over £30,000.

This will not be the first occasion that an Ambassador's headquarters in London has housed great works of art. When Mr. Andrew Mellon went there he took with him several priceless old masters from his own collection.

Remarkably high prices were paid a few weeks ago at the auction, in Berlin, of the pictures, furniture and other works of art from the collection of Baron Albert Goldschmidt-Rothschild. The pictures included works by Romney and Sir Thomas Lawrence and all brought good prices, while about \$100,000 was realized for the collection. The buyers it is said were mostly French, German and Austrian art dealers.

After fourteen years a collection of miniatures stolen from a country house in the south of England has been recovered, thanks to the sharpness of a London policeman. He happened to notice the name of the family, from whom the collection was stolen in 1918, on the back of a miniature in the possession of a man who had just been sentenced on another charge altogether. He remembered the name, made a search and found all those that had been stolen.

Notes on Art In Montreal

A lecture will be given at the Art Association of Montreal, for members of the association, on Friday even-

Notes of Art In Montreal

Star May 16, 1933

The pictures of birds which are being shown in the exhibition gallery of the McGill University Library, range all the way from large pictures to post-cards and school charts. In the Blacker and Emma Shearer-Wood collections the library has an exceptionally large quantity of such pictures and the present display seems to contain most of the best illustrated books dealing with birds, from early books of natural history to some of the most recent ones. Of still more interest are the many original pictures, by Van Huysum, Ehret, Edward Lear and other artists, and there is a particularly good series of water colour drawings of birds of India and Ceylon. The exhibition also contains some of the pictures made of feathers, from the collection of more than 150 given to the library a few years ago by Dr. Casey Wood. One of these shows a man, on horse-back, hunting the Dodo, and this, and another picture of a Dodo were made when stuffed specimens of the bird still existed as models—before the last of all, at Oxford, was burnt by mistake. A few photographs of birds and their nests, and some mounted birds and eggs, lent by the Redpath Museum, complete the exhibition.

The exhibition of works by Harry Britton at the Eaton Company's gallery remains open till Saturday of this week. An exhibition of pictures by Thurston Topham opened at the same gallery on Monday and will be open for two weeks.

TRANCHES DE VIE AU SALON DU PRINTEMPS

La Presse March 23, 1933.



Le portrait de jeune fille de R.-S. HEWTON et le plâtre de JACK LEIGH qui représente "Le Chômeur" forment contraste quand on les réunit comme ci-haut. Tant de fraîcheur et de spontanéité baignées dans un gai coloris expriment avec bonheur la joie de vivre et l'immortelle jeunesse, tandis que le visage fatigué, le regard terne et l'allure douloureusement affaissée du chômeur disent la pitié des courses inutiles à l'ouvrage et la morne résignation. "Le portrait de Mlle Craig", de R.-S. Hewton, A.R.C.A. et "Le Chômeur", plâtre de Jack Leigh, sont exposés actuellement au 50e Salon du Printemps à l'Art Association. — Clichés la "Presse".

Many Art Treasures Endangered By Flames

Herald 3/4/33

Historic Sherbrooke Street Mansion Houses Valuable Collection of Paintings.

Under Control

Blaze Was Discovered Early This Morning.

It was stated late this morning that approximately forty per cent of the Van Horne collection of paintings are a practical total loss.

Most of the masters were saved, it was learned "The Mad Monk", a world famous painting was destroyed, however, although many were damaged by fire and water.

Several valuable paintings of the famous Van Horne collection were destroyed, while others were damaged by smoke and water early this morning when a stubborn fire threatened the magnificent home of Lady Van Horne, on Sherbrooke street west at the corner of Stanley street. The blaze was confined to the third storey of the edifice. Miss Van Horne who was asleep at the time of the outbreak escaped uninjured. Two firemen were injured.

It was at 4.20 o'clock this morning that Captain Villeneuve, of No. 4 fire station, received a telephone call informing him of the fire. He immediately rang an alarm and rushed to the scene together with District Chief Presseau and a contingent of stations. Acting Director Carson arrived a few moments later with additional men and apparatus.

When the firemen arrived flames were issuing from the windows of the third storey. In a few moments they had spread to the roof. Servants and fire-fighters joined in the efforts to salvage the valuable paintings.

Smoke belched from the huge mansion in thick, swirling clouds. Many streams of water were poured into the heart of the outbreak. Despite the handicap of smoke, however, firemen managed to check the blaze on the floor of the third storey. Over two hours were spent nevertheless, before the fire was finally extinguished.

It was at the height of the blaze that District Chief Presseau stepped on an upturned nail. He was given first aid treatment and sent home. A few moments later Fireman Beaudin, of No. 25 station experienced the same mishap.

The Van Horne home contains by far the most valuable and representative collection of old masters and objects d'art in Canada. In fact in many respects the collection is unique. There are those who have estimated that the collection of pictures alone is worth around \$2,000,000. It contains representative work of many schools of painting ranging from some remarkable primitives down to the modern Dutch masters. The most valuable picture in the collection is a full-length portrait by Velasquez, said to be his masterpiece.

The late Sir Wm. Van Horne, as became his lineage, was a great admirer of the work of Dutch artists, and one room was entirely devoted to their works.

In addition there are many pictures painted by Sir William himself—real works of art that he executed in spare time while carrying out the onerous work first as general manager and later as President of the Canadian Pacific Railway.

Besides pictures, the house contains a wonderful collection of Chinese porcelain, containing many most valuable pieces from the greatest periods of Chinese art.

One collection on which the late Sir William Van Horne greatly prided himself was that of the original models of many of the great warships of European Nations during the sailing ship era. Sir William started collecting these before anyone else appears to have thought of it, with the result that he managed to secure some eighty models that museum authorities now

Famous Paintings Escape Fire in Van Horne Home

Star 3/4/33

Smoke and Water Cause Heavy Losses Among Beautiful Furnishings in Old Residence

TOTAL loss of the famed "Van Horne Collection" of paintings, known to patrons of fine art throughout the world and valued at \$1,250,000, was narrowly averted this morning when fire of unknown origin which broke out in the Van Horne home, 1139 Sherbrooke street west, resulted in damages estimated at several hundred thousand dollars to minor paintings and other objects d'art and generally to the house furnishings. Most of the losses were caused by smoke and water.

TWO DAMAGED.

Two paintings known to have been damaged are "The Mad Monk," by Lucas, and "Two Girls Singing," by Renoir. A painting of the Crucifixion by a Flemish artist is also believed slightly damaged.

William Van Horne, grandson of Sir William has issued the following statement:

"All I can say now is that fire broke out in the top of the house and spread through it. There was no damage to the catalogued collection. The fire damage is not as bad as might be imagined and the water loss is now being determined."

HEAVY DAMAGE.

Anyone who has even the slightest appreciation of fine furniture and fittings would be appalled at the water soaked interior. Adjusters and other officials sloshed through a quarter inch of water on the ground floor, each footstep making the costly rugs less recognizable. Firemen with long poles punched holes in the costly ceilings to let dammed-up water pour through, to alleviate further soaking on the next floor. The walls dripped like the interior of a cave or a dank cellar. Splashes of mud besmirched paintings, which if not high priced, at least had associations far beyond money.

A line of hose ran up a sodden mess that a few hours before was a deep-nap Oriental carpet. Tapestries dripped like dish towels. Books of rare value lay about in bloated heaps.

On the third floor there was ruin and desolation. The little model

ships, that Sir William took such a pride in and the repair of which kept one man busy all the time, were as dejected looking as broken Christmas toys. People waded around on costly rugs, now like so many soggy door mats, amid watery walls and under dribbling ceilings, to replace a square foot of which, wall, floor or ceiling, would cost more than the average man's weekly salary. Old masters were heaped against the billiard tables like job lot bedsteads. A Franz Hals glared upside down at a fireman. A Rembrandt rested drunkenly in a corner.

FIREMEN HURT.

Miss Adelaide Van Horne, a daughter of Sir William; William Van Horne, her nephew, with Dr. George Sugden and J. A. Bradley, guests, and a number of servants, all escaped uninjured. District Chief Presseau and Fireman Beaudin of No. 25 Station were slightly injured while fighting the fire.

According to Dr. Sugden, who was the guest of Mr. Van Horne, he, J. A. Bradley and Mr. Van Horne returned home late last night.

As they were going upstairs they smelled smoke, which upon investigation, they found to be coming from the top floor in a room at the south end of the house. When Mr. Bradley went to investigate this, he was almost overcome by smoke.

Miss Van Horne and her nurse, Miss Lindsay, were immediately awakened, also the servants, and the three men took steps to call the fire department, ensure that all occupants left the house and to save the valuable paintings and other objects d'art.

RE-INFORCEMENTS CALLED

Firemen from No. 10 and 25 stations were the first to arrive on the scene, under District Chief Villeneuve and Captains Paisley and Castell. They were later reinforced by men from Stations 3, 4, 5, 6, 14 and 28, under District Chief Presseau. Acting Director Carson also came to the scene.

Captain Paisley said that he and eight firemen had a narrow escape from death when trapped by a back-draft explosion in the room in which the fire started. This, according to the report of Chief Villeneuve, was in a large sideboard or buffet, and had spread to the ceiling and through the roof when his men arrived.

With the aid of George Dreyer coachman to the Van Horne family, Mr. Van Horne and his two guests toiled through the early hours of the morning, carrying valuable paintings to safety in the billiard room on the main floor.

The first alarm had been sounded at 4.11 a.m. Four hours after this the "all clear" was rung and several companies of the salvage corps began work.

Mr. Van Horne said that it was impossible for him to state exactly what paintings had been damaged nor could he give any estimate of damages to the house. He and his two guests took up temporary quarters in the home of Hon. Marguerite Shaughnessy.

FAMOUS VAN HORNE ART COLLECTION IS SAVED FROM BLAZE

Gazette 4/4/33

None of Masterpieces Injured Beyond Repair, First Check-up Shows

HOUSE SUSTAINS DAMAGE

Water and Smoke Play Havoc With Rugs, Tapestry and Furniture—Two Firemen Hurt

Although still impossible to estimate, the damage caused by fire to the residence and art collections of the late Sir William Van Horne, 1139 Sherbrooke street west, is not as heavy as it was first considered.

Contrary to early reports, there was apparently not a single one of the most valuable paintings damaged beyond repair, and although practically all these priceless works of art were injured by water, the work of the salvage department was so effective that a rough check-up last night showed that only one small painting, "The Cliffs of Dover," by Turner, was wrecked beyond hope. The magnificent collection of Japanese pottery was also saved from destruction, and the sailing ship models, scattered throughout the house, were nearly all removed before it was too late.

The house, on the other hand, filled with old furniture, rugs, tapestries, and valuables of various kinds, suffered heavily from fire and water and the disturbance connected with the tragic event. Here, again, however, it was impossible to state yesterday just what damage, in actual dollars had been done. The value of many of the articles themselves is hardly known, and it will be some time before it can be found how many of them can be repaired and restored and how many of them will have to be numbered among the losses sustained through the fire.

Soon after the fire had been extinguished, the work of removing all the valuables from the house was commenced. The first thoughts were for the paintings, as Sir William's collection is recognized as one of the most valuable in Canada and is valued at somewhere in the neighborhood of \$2,000,000. Most of the rare works were on the lower floors, to which the fire did not penetrate; but nearly all were damaged to some extent by water. These were collected as carefully as possible and removed to the Art Gallery, a few blocks along on Sherbrooke street, and here they are being looked after by experts.

It was stated last night that only the one Turner was beyond repair, but it is still impossible to say what effects water and smoke will have on many of the others. The panel pictures, for instance, may be cracked or spoiled in other ways, but the treasures most valuable to the world of art seem to have been salvaged in fairly good condition.

TAKEN TO MORGANS.

Other valuables, including tapestries, rugs, furniture, and almost everything in the house that could be moved, were loaded in vans, and, dripping with water, taken down to Morgan's store where every effort will be made to save as much as possible.

By late afternoon the magnificent old house presented an empty and bedraggled appearance. Passers-by paused curiously outside throughout the day, but only those on definite business were allowed

inside. From without, it was apparent that the fire had been serious and it was clear that the top storey had been gutted, with the lower floors suffering less damage. But not until one gained entrance to the house itself was it possible to see what a lamentable mess had been created. Water and the ravages it had effected were to be seen everywhere, and the floors, walls, ceilings and objects of furniture that could not be removed were soaked and dripping.

The members of the family, guests and servants in the house all escaped injury. Miss Adelaide Van Horne, daughter of Sir William, took refuge across the street for the time being at the home of Lord Atholstan; and William Van Horne, only grandson of Sir William, who had two guests with him at the time, Dr. George W. Sugden and J. A. Bradley, took up temporary quarters in the home of Hon. Marguerite Shaughnessy.

The preliminary work that the firemen had accomplished in removing paintings from the upper floors and other exposed rooms to places of comparative safety was followed up with despatch at the earliest possible moment, and every effort was made to handle everything with care. The most difficult tasks of all appeared to be that of the adjusters who were faced with the task of estimating the damage done. Officials of the Royal Trust Company, in charge of the estate, were unwilling last night to say anything just at this time.

The Van Horne paintings, "one of the most notable private collections in Canada," include treasures gathered over a period of years by the late Sir William Van Horne, former president of the C.P.R., and himself a painter of some merit, though he had little time to devote himself seriously to the art. "The impression left by a visit to this collection is that Sir William Van Horne must have been a superman," one authority writes.

OUTSTANDING PICTURES.

Indeed, a review of the more valuable works set up in the fine old house at the corner of Sherbrooke and Stanley streets that he built for the purpose, shows that he had acquired masterpieces that would be a credit to any gallery. A few of these might be enumerated to illustrate the scope of the collection: "Landscapes" and "A Rabbi," works of Rembrandt; "A Young Man," signed by Rembrandt, but attributed to one of his pupils, Ferdinand Ball; "Conversion of Saul," by Montecelli; "Mohammedans at Prayer," by Charles Bargue; "Salome and Herodias," by Rubens; "Portrait of Melanchton," by Holbein; "Portrait of Luther," by Cranach; "A Miniature of Washington," by Goyer; "The Holy Family," by El Greco; "Jane, Duchess of Gordon, and her son the Marquis of Huntly," by George Romney; "Philip IV," by Velasquez; "Christ on the Lake of Gennesaret," by Delacroix, and "Child Bathing in a Brook," by Honore Daumier.

These are only a few of a collection that numbers over 200 paintings. The Dutch section is particularly highly regarded, with works of such men as Frans Hals, Carel Fabritius, Jacob Ruysdael, Albert Cuyp, Van der Helst, and William van de Velde. But the Spanish division is also worthy of note; and of great personal interest are the paintings done by Sir William Van Horne himself. These include scenes from almost every province in Canada which he did at odd moments during his travels. One which he liked a great deal shows a C.P.R. train entering a station at night.

Apart from the paintings, probably the most valuable collection in the house was that of Japanese pottery, which was saved from destruction and removed for safe-keeping. This contains over 2,000 objects which he collected over a number of years and improved from time to time through exchanges and substitutions. There are works of many of the Japanese provinces, and fine specimens of Satsuma work. One cabinet containing over 100 tea jars is particularly noteworthy.

Sir William also took great pride in his collection of sailing ships, consisting of plaques and models

of vessels that ruled the waves from as far back as the 14th and 15th centuries. These were hung in various parts of the house, many of them in the long corridors that sweep from end to end on each floor, and others were placed on mantelpieces and other points of vantage. Many of these being brittle and hard to handle were injured to a greater or less extent and may prove difficult to restore.

Old furniture of various periods suffered, as did tapestries, carpets and other valuable articles of an artistic and utilitarian nature.

TWO FIREMEN HURT.

The fire was first discovered at 4.11 o'clock yesterday morning and firemen were immediately summoned by telephone. By this time the flames had a good hold on the third storey of the house, where it started, and an alarm was sounded for additional men and apparatus at 4.24 o'clock.

Two firemen were injured and nine others just escaped from a smoke explosion in one of the rooms in their attempt to save the magnificent home from total destruction. Six powerful streams of water were used inside the building, but as much care as possible was exercised in order to prevent damage to the works of art. Firemen were able to salvage many of these before the fire got too great headway.

Acting District Fire Chief Villeneuve, who was in charge of the firemen, stated last night that the cause of the outbreak has not yet been determined.

The injured firemen are District Fire Chief Presseau, who suffered cuts on the left foot when he led a squad of firemen into the house to save the paintings, and Fireman Beaudin, of the Drummond street fire station, who was also slightly cut. They were treated on the scene by Dr. Charles Lafleur, departmental physician, and removed to the Western Division of the Montreal General Hospital. They were sent home after treatment and continued their work.

The nine firemen who narrowly escaped serious injury were in one of the rooms when a severe smoke explosion, caused by a back draught, occurred.

A squad of firemen worked on the ground floor of the Van Horne home covering all the valuable and famous paintings with tarpaulins. Other firemen carried some of the various paintings in rooms where there was less danger of them being damaged by the water which poured from the upper floors. The firemen were on the scene for four hours before the outbreak was extinguished. When it was feared the entire building would be destroyed, Acting Director Carson was summoned and took command of the firemen.

Famous London Art Gallery Planning To Serve Cocktails

Herald 3/4/33

London. — If the latest move to brighten London is successful, you will soon be able to sip your Martini appreciatively while gazing with wonder and awe at the many old masters hanging in the famed Tate Gallery here.

For the Tate Gallery has applied for a drink license.

The restaurant there has already acquired quite a reputation for its good food and excellent cooking so, asks its Americanized proprietress, what are rare meats without rare wines?

The ambitious proprietress at the Tate Gallery restaurant is a tall, fair-haired, good-looking woman who has a good deal of catering experience in America.

She took over the restaurant last April, and the Gallery authorities are so pleased with the way she is

running it, that they have persuaded the Trustees to approve that a drink license should be applied for in the name of the Gallery.

It is not just a beer license that has been applied for but one for wines and spirits.

"One of my ideas is to keep a cask of red wine and a cask of white on draught, so as to sell wine by the glass, inexpensively," she said.

"The officials of the Gallery lunch here very often, and sometimes they bring with them distinguished foreign visitors. And how can any one enjoy a good meal without any wine?"

An official of the Gallery said:

"We think that a drink license would be a very good thing in every way, and we hope our application for one will be granted."

April 3, 1933 CANADA'S PURCHASES OF "OLD MASTERS"

HOW FAR is Canada justified in purchasing "old masters" during a period like the present?

The subject is brought to mind by the annual report of the National Gallery at Ottawa, one of the numerous offshoots of the Department of Public Works.

This report shows that \$77,480.32 was spent on "accessions," which is the artistic name for purchases of an artistic nature.

Looking into the details of the amounts thus paid—details not included in the report—we find that they included a portrait by Bronzino, which cost the taxpayers \$36,500; and a picture by Neri di Bicci, which cost \$41,358.33. The total for these two pictures, \$77,850.33, was less instalments of \$19,458.33 paid in the previous year.

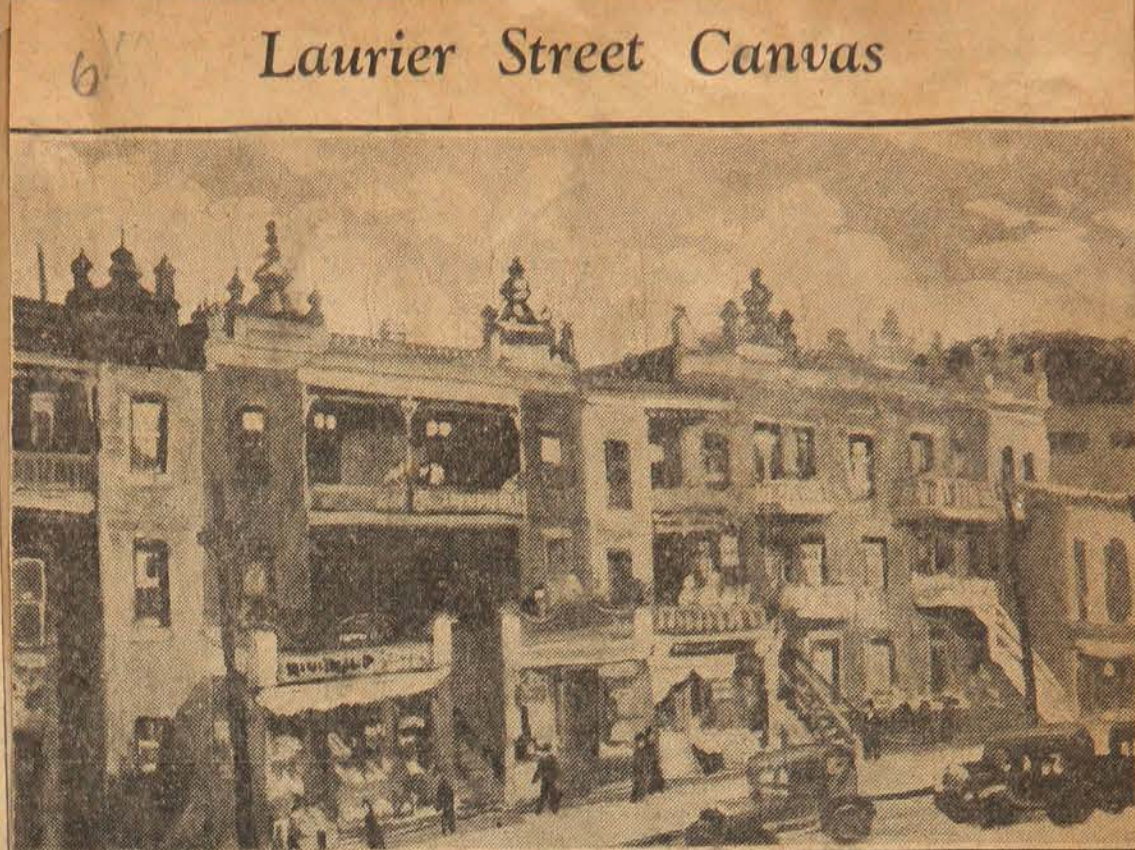
Other purchases last year included \$3,310.02 paid for a picture by J. P. de Louthembourg; \$850 paid for a bronze head of Vilhjalmur Stefansson, and \$800 for a "Sleeping Woman" by R. S. Hewton. For a marble, "Passing Rain," by Eliz. Wyn Wood, \$1,200 was paid; and other purchases included engravings, prints, etc., at \$3,420.18.

Has the National Gallery any importance in the development of the fine arts in Canada?

We listen to the warring opinions of the artists themselves and wonder.

While money is so tight, and taxes so heavy, would it not be better to stop purchasing odd examples of ancient artists as they turn up in dealers' hands, and let the "accessions" be confined to gifts?

Quite a few of the best things in the gallery have been gifts, anyway.



A canvas by Aleksandre Berkovitch, the above gives his impression of the district in which he lives. It was made from the south side of Laurier, about two blocks east of Park avenue. Russian by birth and training, he brings to Montreal a fresh point of view and a vigorous, free technique.

14/3/33 CANADIAN ART

A Protest by 118 Painters

TO THE EDITOR OF THE MORNING POST

Sir,—There is at present in Britain an exhibition of water-colours by Canadian artists, which has been sent across under the auspices of the Canadian National Gallery. This and other exhibitions of Canadian art held at the British Empire Exhibition at Wembley and other places in Britain and the U.S.A. have attracted attention because the great majority of the pictures shown were of the extreme "Modernistic" type—"School of Seven," "Cubist," and so on.

Having been collected by the Canadian National Gallery, the impression has been given that such exhibitions are a fair representation of Canadian art. The comments of newspapers in Britain indicate, with great restraint and courtesy, that Canadian artists look at things, at least, differently to other people, and that their works certainly "call to you across the room." Because of such exhibitions in the U.S.A. a similar impression is being created there.

The fact is that such exhibitions only represent a minor fraction of Canadian art. The great majority of Canadian artists produce beautiful and normal pictures, which can be understood by anyone. So keenly have the vast majority of professional Canadian artists felt this position that 118 of them, including many members of the Royal Canadian Academy, besides members of other art bodies, and the majority of the most celebrated Canadian artists alive to-day, have signed a public protest, and signified their intention of having nothing further to do with any exhibition under the auspices of the Canadian National Gallery until the situation is remedied.

These 118 artists have made it clear that their quarrel is not with other schools of painting; their quarrel is with the Canadian National Gallery, which has almost excluded the greater portion—the normal and understandable portion—of Canadian art from its exhibitions, and given the latter over very, very largely to "Cubism," &c.

The "Modernistic" artists realise this, and also the injustice of these recent exhibitions, held at Wembley, Edinburgh, and elsewhere, and to their honour some of them have actually signed this protest with the other artists.

R. R. THOMPSON.
487, Argyle-avenue, Westmount, Canada.

Exhibition of Pictures by F. S. Panabaker

April 12/33

The exhibition, which is now open in the gallery of W. Scott and Sons, Drummond St., gives a very much better idea of the work of Frank S. Panabaker than the few pictures which he has shown in Montreal before this. The nearly fifty pictures vary a good deal in their subjects, and, to some extent, in the manner of their painting, but all of them, in their different ways, are full of truth and good observation with, generally, happy composition. Most of them seem clearly to have been painted out of doors, on the spot, and the few which have more evidence of studio work are the least successful. They are views of land and water in many parts of eastern Canada, from Ontario to Nova Scotia.

Among the few larger pictures, "August evening Northumberland Hills" stands out with a surprising and very interesting composition produced by the curves of a road going up hill; there is very good, rather cool, yellow sunlight in the "Autumn afternoon" and in another autumn picture of "Corn and Pumpkins." Mr. Panabaker has been very successful with the color and movement of broken water in "Off Gaspé," and there is a good study of a group of geese among the larger pictures.

The smaller sketches are at least as good as these larger ones and there are among them some delightful studies of light and atmosphere, at different times and seasons. The peaceful little study of "Twilight" is one of the best of these and there are others very good of "Morning, Georgian Bay," "Breaking Sky, N.S.," "Evening, Peggy's Cove, N.S." and "Rice Lake." Several of the best of these small pictures have been painted at Bale Fine, Georgian Bay, others worth notice are a very true study of rural Ontario called "Northumberland Hills," and the ship and reflected light of "Sunrise, N.S." The scarlet of the robes in the large portrait of the Bishop of Toronto makes a good foil to the cooler colors of the surrounding landscapes.

Russian Painter's Work Is Shown

Alexander Bercovitch, a Russian painter, of whose work a small collection is now being shown at Sidney Carter's on Drummond street, is little known here, though a few of his pictures have been seen in Montreal exhibitions. A few of the pictures in the present exhibition are interesting studies of ugly streets in Montreal, but far more interesting are the pictures painted in Russian Turkestan, where Mr. Bercovitch spent some time. These are very authentic and striking sketches of the country, the buildings, the people and the camels and, above all, of the color and light of Central Asia, and they give a clear idea of Mr. Bercovitch's abilities as a painter in congenial surroundings. Some of the best of these Asiatic studies are portraits of natives, evidently true studies of the heads of fine, picturesque ruffians. There are also some Montreal portraits, which are not quite so good, but some of them have vigour and character with a certain ugliness. Mr. Bercovitch did some work on scenery and decorations for the theatre, which seems to offer at present the best opportunities for art in Russia, and some decorative designs, in which he makes use of animals treated in an oriental manner, are as interesting in their way and as well worth seeing as his pictures.

Notes of Art In Montreal

Star-26/4/33

A meeting of the Independent Art Association is to be held tomorrow, Thursday, evening at 8.30, in the Abner Kingman Memorial Hall of the Sir George Williams College (Central Y. M. C. A., Drummond street). A lecture will be given by H. Y. Gillou on "Contemporary Etchers of the 19th and 20th centuries." The lecture will cover not only European countries but North American and eastern countries as well, and will be illustrated by a large number of original etchings many of them in color, and lantern slides.

The annual exhibition of the work of students of the Department of Architecture in McGill University opened in the Learmont gallery of the Art Association of Montreal yesterday, and is to remain open till the evening of Sunday, May 7.

Some very good work is being shown and all branches of the work done in the department is represented. There are drawings from the antique and from life, and architectural designs and plans made by the students of the different years, including the diploma drawing of a group of buildings for a school of medicine, made by the students of the final year. There are also drawings of detail work and of stained glass and ironwork. Specially interesting are some measured drawings of old houses and churches in this province, additions to a considerable collection which has been made by this department in past years.

A large and important picture by the late J. W. Morrice, R.C.A., has just come to Montreal and is being shown in the Watson Gallery at Sherbrooke street. It is one of his pictures of the French coast—a view on the shore at St. Malo. A large expanse of sand, with a number of figures fills the foreground; behind it the houses of Parame recede into the distance, under a splendid cloudy sky. It is a very fine composition which is quieter in tone than many of Morrice's later works, but full of color. This picture is one of those illustrated in Newton McTavish's book on Canadian painters.

Cornelius Krieghoff's picture, "Bringing in the Deer," one of his many admirable illustrations of early Canadian life, has been lent by its owner, Mr. Harry A. Norton, to the Art Association of Montreal for exhibition, and has been hung in the lecture room on the ground floor, with other works of Canadian painters. This picture was reproduced in The Star in March of last year.

A meeting of the Art Association of Verdun was held in the Y.M.C.A., 1000 Gordon avenue, on Tuesday evening. Papers on art subjects were read by some of the members and others submitted sketches for criticism. The date of the next meeting was set for May 2. An invitation is extended to any one who wished to join the association. Further particulars may be obtained from Charles Tulley, York 6185W.

Red Art Groups Picket Radio City

Herald May 18/33

New York, May 18.—(AP)—With a wave of placards denouncing stoppage of work on Diego Rivera's mural, left-wing political and art groups united last night in picketing Rockefeller Centre.

For two hours, 400 men and women paraded past the entrance to the centre's dominant 70-storey structure inside whose main entrance a canvas screen covers the proletarian panorama, work on which was ordered stopped by John D. Rockefeller, Jr., after Rivera refused to delete a head of Lenin.

Art Affairs In Europe.

A picture by the Ottawa painter Henri Fabien, has been accepted for exhibition in the salon of the Artist Francais in Paris; it is a picture of an Arab dancer. Mr. Fabien, whose portraits are well known in Canada, has exhibited in this Salon twice before.

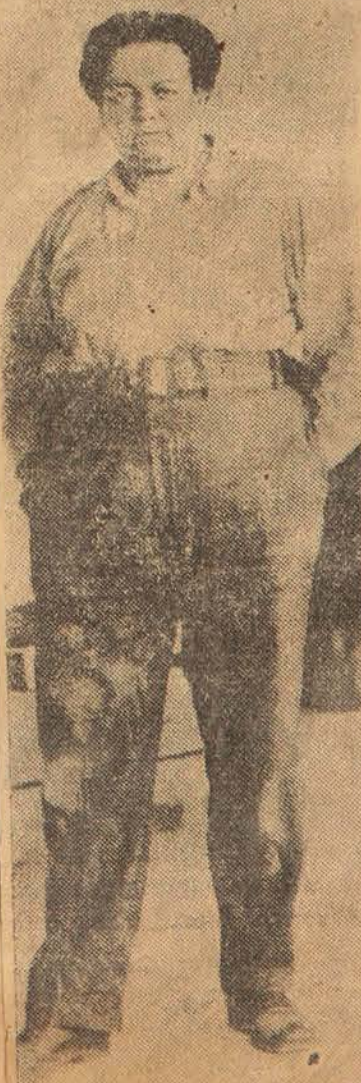
Pictures, which might be of interest to Canadians, were sold at Sotheby's auction rooms in London at the end of March. There were about eighty water-color drawings, places of interest in Canada, America by L. J. Cranstone, painted between 1850 and 1860. Cranstone was a sculptor and painter who exhibited, chiefly works of sculpture in London between 1845 and 1860. Little is known of him or his work or of any visit which he made to this country.

Gazette 27/4/33 Painting Held 'Sacrilegious'

Boston, April 26.—Henri Burkhard, New York modernistic painter, came to Boston today to find out why his canvas depicting the Virgin Mary washing the wounds of Christ was removed from an exhibition at the Boston Museum of Fine Arts.

Burkhard engaged counsel to wait upon the trustees of the museum. The painting was one of a group hung in a special exhibition by the Society of Contemporary Art, and Burkhard's painting was removed after protests had been received alleging it was sacrilegious.

Mural Artist Fired



Diego Rivera

May 4 - 1933 Painting Society Protests.

To the Editor of The Gazette: Sir,—Your issue of April 21st includes correspondence from a Mr. R. R. Thompson, whose letter reports one written by a Scottish artist, published in the Edinburgh "Scotsman."

Some months ago, the Canadian Society of Painters in Water Color, at the request of the National Gallery, organized an exhibition of water color paintings to be sent abroad. The Water Color Society is a body of about 35 members, of various schools and opinions, among them such distinguished Canadian artists as Mr. George A. Reid, Mr. Fred Brigden and Mr. Frank Carmichael, with a host of others whose membership in the society has nothing to do with their predilections for particular styles or creeds. The major portion of the exhibition consisted of the work of these men. The remainder of the pictures were selected from a number of works submitted by invitation extended to as many other Canadian water color painters as could be found, also without regard to their artistic creeds. The Selection Committee was appointed by the Society, and its actions have in no instance been challenged either members or non-members.

Mr. Thompson, however, who all probability neither saw the exhibition, nor knew of the method of selection or of the Society which sponsored it, has taken the astonishing and unwarranted liberty of writing to the Edinburgh "Scotsman" and the "Morning Post" of London, England, denouncing the Exhibition as being "modernistic, Group of Seven, and Cubistic," and entirely unrepresentative of Canadian art. To this gratuitously offensive distortion of fact, a Scotsman, Mr. Napier, replies in sympathetic terms, Canadians and Canadian artists as a body must resent Mr. Thompson's unfounded and ill-advised disparagements to the British press. The receipt accorded the exhibition in Edinburgh has been very cordial, the sales gratifyingly large. The Mr. Thompson, who, it must be said, is entirely unknown to this Society, should have made this occasion for the public venting of his critical spleen, and the airing of an unfortunate and purely aesthetic disagreement at the scene of the exhibition abroad, is certainly to be regretted, and particularly so, when, so far as this Society is concerned at least, his assumptions are so patently erroneous.

Whatever Mr. Thompson's opinions and grievances in regard to other controversies may be, he would do this Society no less than justice by recalling his provocative statements, and refraining from embroiling in his future discussions a Society which is non-partisan and wholly devoted to the encouragement of the art of water color painting in Canada.

LAWRENCE A. C. PANTON,
Secretary
Canadian Society of Painters in Water Color

Montreal Art Association

April 12/33

The Spring Exhibition of the Art Association of Montreal will be open to the public next Monday, April 17, from 9:30 to 5 o'clock. This will be the last day of this exhibition.

An exhibition of portrait drawings, mostly of people well known in Montreal, by Oscar de Lall will be opened in the print room of the Art Association next Saturday, April 15th and will remain open till Sunday, April 30th.

The lecture on "Portraits and Portrait Painters," which was given to the members of the Art Association last Friday evening by Major C. S. Fosbery of Ottawa, touched on many matters directly or indirectly concerned with its subject. Major Fosbery, dealing with the matter historically, confined himself chiefly to works of the last 300 years and showed a long series of lantern slides of portraits, single and multiple, and figure pictures of the Italian, Flemish, Dutch and Spanish schools. Some of the most interesting parts of the lecture had to do with questions of composition and with the devices with which Rembrandt, Titian, Velasquez and other painters had secured desired balance or emphasis.

Bref retour sur le Salon du Printemps

La Presse April 6, 1933.

Oeuvres européennes aux galeries Watson.
—Gravures françaises à Québec.—Exposition de Louis Icart en juillet.—
La Terre-Sainte en miniature.
—La collection Van Horne.

Portraits intelligents

Le cinquantième Salon annuel du Printemps organisé par l'Art Association reste ouvert jusqu'à Pâques à la Galerie des Arts, 1379, rue Sherbrooke-ouest. Nous en avons noté les principales caractéristiques dans l'analyse que nous lui avons consacrée au lendemain de l'inauguration. Nous avons signalé aussi la part des Canadiens-français. Qu'il nous suffise de rappeler qu'onques Salon du Printemps n'a réuni une pareille abondance de sujets et de si divers. Cette variété même nuit à une appréciation générale et laisse moins apercevoir les tendances nouvelles qui peuvent s'être glissées dans l'ensemble. S'il n'y a rien qui tienne du chef-d'œuvre, rien non plus qui marque d'une manière frappante des orientations neuves, on ne peut s'empêcher de remarquer, néanmoins, la forte proportion d'artistes féminins qui figurent à l'exposition, la correction un peu bourgeoise de l'ensemble et, surtout, la personnalité de certains peintres comme, par exemple, Sherrif-Scott, Hewton, Elwes, Mangold, Jongers, et quelques oeuvres sculptées de bonne venue.

Nous avons déjà consacré quelques mots à certains d'entre eux. Il convient de mentionner cette semaine de façon particulière deux portraits qui attirent l'attention pour ce qu'ils expriment d'art intelligent et sobre.

Le portrait de Mme T.-H.-P. Molson par SIMON ELWES est d'un charme radieux et distingué. La délicatesse intelligente de la physionomie est accentuée par une pose en minceur et des tons argentés d'un éclat adouci. Elwes a expédié ce portrait d'Angleterre, où il est actuellement, et son tableau est de ceux qui laissent la plus agréable impression aux visiteurs.

ALPHONSE JONGERS expose trois portraits, dont l'un, celui de Mlle Mimi Labrecque, ne manque pas d'esprit, pour vif qu'en soit le coloris, mais le portrait du Dr E.-W. Archibald est d'un naturel plus fin

et mieux touché. L'auteur y a fait un usage résolu à la fois et habile d'un bleu fort.

Aux galeries Watson

Les galeries Watson ont remis à l'honneur pour quelque temps certaines oeuvres européennes et un choix des toiles de leur collection permanente. On trouve affiché, un J.-W. MORRICE dans la manière la plus caractéristique, une scène blanche d'une côte du vieux Québec; un SUZOR COTE non moins classique représentant la cabane à sucre dans le charme d'une forêt en dentelle; mais aussi des toiles de maîtres anglais, où la correction minutieuse du détail le dispute à la judicieux distribution des couleurs et des tons. Par exemple, "Le plan de campagne", de A.-D. McCORMICK, et une marine vivante où circule un bon vent, oeuvre de MONTAGU DAWSON.

Gravures françaises à Québec

Il ne sera pas sans intérêt de mentionner que la collection de gravures originales, pointes sèches et eaux-fortes exposées ces jours-ci à Québec, au PALAIS MONTCALM, sous les auspices de la Société des Arts, Sciences et Lettres, est à peu près celle-là même qui a été en montre à quelques reprises aux bureaux de M. H.-Y. Guillou, en l'édifice Old Birk's. Les Luigiini Charlet, Hugard, Lafitte, Jourdain, Haumont, P.-E. Lecomte, Van Santen, Julien Célos, Bastogy, Eug. Veder suscitent beaucoup d'intérêt dans la vieille capitale, comme ici. Et Louis Icart a des admirateurs partout. L'exposition, organisée par M. Charlotin, agent de la Gravure Française, à Québec, réunit une collection à peu près complète, où tous les genres de sujets sont représentés, marines, paysages, architecture.

Icart félicite la "Presse"

Tout n'est pas parfait, la critique non plus. Au demeurant, faut-il rappeler ici que REYNALD n'a d'autre mission que de servir de trait d'union entre le public et les studios et salles d'exposition. Il signale, analyse sans prétentions techniques, donne une opinion moyenne et sans parti-pris, heureux de s'occuper des nôtres dans la mesure du possible, mais peu soucieux de cueillir des félicitations et de jeter des fleurs à un sou. Il est agréable, cependant, d'apprendre comment Louis Icart, le plus populaire des maîtres de la gravure aujourd'hui, a su apprécier la reproduction que la "Presse" a donnée d'une de ses oeuvres et nos quelques commentaires. Il écrivait assez récemment de Paris, à M. H.-Y. Guillou, de la Gravure Française :

"Cher Monsieur : Je vous remercie chaleureusement de votre lettre et des coupures des journaux canadiens que vous avez eu l'amabilité de me faire parvenir. La reproduction de la "Marchande de Fleurs" dans la "Presse" est très bien, en considérant surtout que ce journal est un journal à grand tirage et non un magazine de luxe, où le papier se prête mieux aux subtilités des tons de la pointe sèche. Leur effort est méritoire et vous pourrez leur adresser avec mes remerciements toutes mes félicitations.

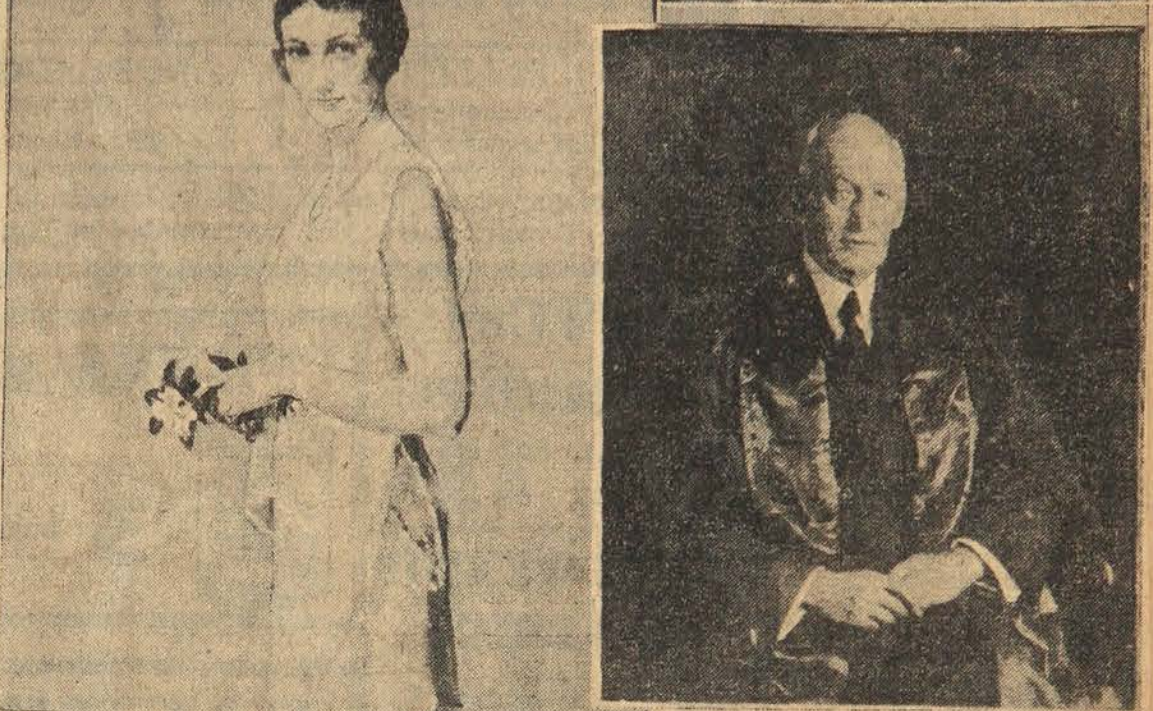
"Je suis très flatté de l'opinion des critiques d'art à l'égard de mon oeuvre. J'aime tant le Canada qu'il m'est vraiment très profondément agréable de m'y trouver des sympathies. Voulez-vous être mon intermédiaire auprès des journalistes que vous connaissez et qui ont parlé de moi, pour leur dire toute ma gratitude et toute mon émotion ?

"Mon grand désir est de venir bientôt au Canada. Si les affaires me le permettent, ce sera certainement mon premier voyage. En attendant, je ne puis que me contenter de vous envoyer mes oeuvres. Puissent-elles inspirer aux amateurs canadiens toute la joie que j'ai mise à les créer, un peu pour eux..."

Louis Icart projette pour le mois de juillet une exposition complète de ses oeuvres, peintures aussi bien que gravures, à Montréal, sous les auspices de la Gravure Française.

Panorama de Terre Sainte

Le panorama topographique de



EN HAUT, "Le plan de campagne", grande toile de A.-D. McCormick, peintre anglais; c'est l'un des tableaux exposés actuellement aux galeries Watson. EN BAS A GAUCHE, le portrait de Mme T.-H.-P. Molson par Simon Elwes, d'un charme radieux et distingué. EN BAS A DROITE, le portrait du Dr E.-W. Archibald par Alphonse Jongers, oeuvre d'un naturel intelligent. Les deux portraits sont exposés au 50e Salon du Printemps, à la Galerie des Arts.

La collection Van Horne

L'incendie de la demeure des Van Horne, rue Sherbrooke Ouest, lundi, a jeté un moment d'émotion dans le monde artistique. Qu'était-il advenu de la fameuse collection privée évaluée à \$2,000,000 au moins, l'une des plus précieuses au pays? Dans le désarroi impossible de le savoir. Un confrère ému a décidé pour son compte que 40% des tableaux avaient été détruits ou endommagés sérieusement et que les pertes atteignaient sans difficulté le million. Un autre, moins troublé, a conclu à \$500,000 de pertes et à 25%. On a parlé d'incendie mystérieux. Dieu merci, la "Presse" a préféré être plus sobre. Dès le lendemain on apprenait qu'un seul petit tableau ("Cliffs at Dover" de Turner) a subi des dommages irréparables et que malgré l'eau et la fumée la superbe collection Van Horne était sauvée. Les évaluateurs estimaient l'autre jour que les pertes totales — maison, meubles, objets, etc., n'atteindraient pas \$90,000.

La maison de feu sir William Van Horne, qui fut président du C. P. R., donnait au visiteur une étrange impression de musée. Partout tapis moelleux, bibelots précieux, toiles. On peut s'étonner que la superbe collection de tableaux, où figurait à l'honneur l'école hollandaise, n'ait pas été réunie dans une sorte de pavillon spécial à l'épreuve du feu, comme c'est le cas d'au moins une autre collection précieuse en ville. La collection portait des assurances pour une valeur totale de \$1,275,000 et les potiches japonaises, la rare collection de gardes de sabres japonais de cérémonie, les maquettes de galions et vaisseaux anglais portaient un montant d'assurances de \$50,000. Certaines maquettes et potiches ont été détruites.

Les toiles les plus remarquables sont des Franz Hall, Rubens, Léonard de Vinci, Holbein, El Greco, plusieurs Rembrandt et surtout un magnifique portrait de Philippe IV signé Velasquez. Feu sir Wm. Van Horne a peint lui-même quelques paysages et marines. Bibliothèque et ameublement étaient dignes de remarque aussi. Les tableaux ont été transportés à la Galerie des Arts et les meubles et tapis chez Morgan. Et l'Art l'a échappé belle.

Exposition paroissiale

Il y a exposition d'art domestique depuis dimanche dernier en la salle du Groupe Pie X de l'A.C.J.C., paroisse de l'Immaculée-Conception. Les exposants sont très nombreux et plusieurs d'entre eux présentent des oeuvres d'un réel intérêt. M. Alfred Faniel, peintre d'origine belge et artiste de bon renom, a organisé l'exposition, de concert avec les membres du cercle. On cite en particulier une bonne toile et des pastels de Faniel, des reliures d'art de Mlle Gervais,

deux aquarelles du R.P. Tétrault, s.j., des marquerettes et des fers forgés. Parmi les autres exposants: MM. J. Duquette, G.-A. Beaudry, N. Larivière, R. Desormeaux, J.-B. Comeau, J. Grondin, A. Beaudry, L.-V. Cuvillier, A. Cuvillier, P.-F. Sirois, C. Piché, J.-A. Pommier, E. Roy, le R.F. Laurentius, Mmes E. Gervais, F. Chanson, Y. Paquin, C. Gervais, C. Piché, B. Béliveau, St-Mars, R. Charron, A. Vincent, E. Juneau, F. Fortin, L. Brousseau, C. Noury, E. Bouthillier, G. Alary, J. Giguère, J. Lefebvre, Charbonneau, M. Paradis, I. Perreault, R. Beauchamp, C. Bazinet.

Pour mémoire

L'exposition d'art oriental qui se tient depuis déjà une couple de mois à la bibliothèque du McGill, 3459 rue McTavish, se terminera le 15 avril. Pour n'être pas aussi caractéristique que l'exposition Kiang, qui eut lieu chez Ogilvy's, elle réunit pourtant des objets et tapisseries qui, en plus d'expliquer l'âme si tortueuse de la Chine, témoignent d'une ingéniosité subtile.

Demain soir le major Ernest Fosbery, R.C.A., d'Ottawa, donnera aux membres de l'Art Association, une conférence sur le portrait et les portraits.

Les visiteurs continuent de passer nombreux aux galeries Eaton pour se promener à travers la collection de photographies de l'époque 1900 réunies par Mlle Thérèse Bonney. C'est une véritable excursion de repos dans le charme désuet de l'atmosphère d'avant-guerre.

REYNALD.

RARE EXAMPLES OF MSS. ART SHOWN

Gazette 9/5/33

Dr. G. R. Lomer Lectures On and Exhibits Beautiful Illuminated Manuscripts

Beautifully illuminated manuscripts in McGill University library, many of them rare examples of that art, were described and shown to members of the Special Libraries Association, Montreal branch, by Dr. Gerhard R. Lomer, McGill librarian, who spoke in the library last night on "Manuscript Treasures of the University."

With the help of lantern slides Dr. Lomer gave a general view of the condition of manuscript production in the Middle Ages, with some of the mediaeval scriptorium and a brief sketch of the development of the illuminated manuscript. After the lecture the members of the Special Libraries Association and the library museum and examined the illuminated manuscripts there.

Miss Jane Henderson, president of the Special Libraries Association and librarian of the Sun Life Assurance Company, occupied the chair.

BYRON PORTRAIT FOUND

Picture Restorer Declares It to Be Authentic

Chicago, April 10.—When Miss Gerda Ahlm wiped away the film deposited on a canvas by Father Time she brought to light a portrait of Lord Byron by George Henry Harlow, missing for more than a century, she said today.

The picture was brought to Miss Ahlm, who is engaged in the business of restoring time-dimmed paintings, by a client who bought it in an old furniture shop.

"There can be no doubt about the authenticity," she said. "My client picked it up in an obscure shop dealing in old furniture. The price, I understand, was only a few dollars, but the canvas is probably worth \$2,500."

CORD MUSEUM IS LARGELY ENRICHED

Gazette April 6/33

Many Articles of Great Historic Value Donated During Winter Months

Hundreds of articles of great value and even more historic interest have been donated to the McCord National Museum at McGill University during the winter months, it was reported at a meeting of the museum's committee held yesterday. Many citizens have sent gifts of historic material of all kinds, and others have loaned possessions for exhibition in the halls of the museum.

The growing importance of the McCord Museum in the eyes of Montrealers and visitors was indicated in the attendance figures for the period since the last meeting of the committee in October. During this time 10,289 persons visited the museum, as compared with 5452 last year, according to Mrs. F. C. Warren, the curator. Increased interest was shown particularly through the classes of school children who came to study the Canadian history exhibits arranged during the winter months.

Among the important donations was a collection of 15 gold coins from James Snasdell, including one dating back to the rule of James I in England, 1603, a Spanish doubloon of 1797, and several 15th century British and French coins. There was also a collection of early Canadian stamps, given in memory of Alfred Newman, by members of his family. Some of these dated back to 1851 and there were quite a number of other interesting pre-Confederation specimens.

Material relating to the work of the late J. Colin Forbes, R.C.A., and more particularly his commission to paint the portrait of King Edward VII. and Queen Alexandra, for the Canadian Parliament, was donated by Major D. Stuart Forbes, and other articles of historical value connected with the Great War. Of note also were a map of the Isle of Orleans in 1689, given by Judge Pouliot; and a buffalo robe, used by the Indians out west, and curiously painted in designs on the inside, donated by Mrs. Louis Sutherland.

ARTICLES ON LOAN.

Among the articles on loan, now in the possession of the museum, are three old pictures of Montreal during last century, one taken from St. Helen's Island, one from Cote des Neiges, and the other a drawing of the Chateau de Ramezay. There is also a Hyder black slate totem pole, the property of S. McGivern.

Those who gave donations during the winter were: E. Z. Massicotte, A. H. Coates, I. C. Morgan, Dr. Francis McLennan, M. L. Masta, H. C. Bellew, Miss A. McD. Reid, Dr. W. D. Lighthall, Mrs. J. E. Gravel, the Norwegian Consulate, F. Cleveland Morgan, Lady Holt, Major Stuart Forbes, the Montreal Star, Mrs. Louis Sutherland, C. E. Bourne, Dr. J. Clarence Webster, E. Lionel Judah, Master R. Sheets, H. Baron, F. Mitchell, E. T. Adney, L. A. Renaud, the Bank of Nova Scotia through H. D. Burns, Judge J. C. Pouliot, Mr. MacKimmie, Dr. Maude Abbott, Mrs. E. N. Renouf, Mr. Justice E. Fabre Survever, Mrs. John Pullen, Miss M. Hannaford, Miss Blackader, James S. Snasdell, Miss Annie Hansford, Miss Jeannette Goldwater, Archibald M. Campbell, Miss A. Fairbairn, Dr. George Mathewson, Mrs. M. S. Blacklock, Robert Brown, Estate of Henry Louis Cohn, Miss Kathleen Moore, J. Humphries, Miss D. G. Stanley, the Misses Lambe, and Miss Haultain.

Russian Painter



Aleksandre Berkovitch, whose newly discovered work is attracting much attention. European conventions and work in an idiom proper to the country.

Art Events In Europe

Star April 5/1933

The Studio magazine, published in London and founded in 1893, celebrates the end of its forty years of existence with a review of the changes which have come over art in its lifetime. It is, of course, no more than a brief summary of a large amount of available material, since it must be pretty certain that so many and so striking changes in ideas and methods of art can not have taken place in any other period of forty years in the world's history. In a series of articles the Studio traces the evolution from the Victorian tastes and styles, which still flourished in 1893, through the new art, which is represented by Aubrey Beardsley and some others of his time, and primitivism, of which Gauguin's work is given as a leading example, to the abstract art practised by some living painters in Paris, London and elsewhere. The development of new ideas in architecture is also mentioned, and a separate section is given to the evolution of painting and architecture in America. There is also some mention of stage art, in which very remarkable developments have taken place.

The two greatest sources of works of art, Greece and Italy, are practising directly opposed policies with regard to the exportation of such works. The Greek Government, as it is reported, is thinking of taking advantage of the value of works of art as an international currency, and selling some of its antiquities in order to replenish the treasury. It is not very long since this Government was still suggesting that the British Government should return the Elgin marbles from the British Museum to Greece.

In Italy, on the other hand, the law against the export of works of Italian art is being more strictly enforced than ever. In one case recently, a collection which had been brought together at Naples for export to America was discovered by government inspectors. The holder of the collection had put a low valuation on it for the purpose of securing a permit to export. His permit was withdrawn and he was obliged to sell the collection to the state at the valuation which he had given to it.

News of Art In Montreal And New York

Star April 5/1933

The injuries which the pictures and other works of art of the Van Horne collection suffered from the fire, which took place early on Monday morning, appear to be, fortunately and perhaps surprisingly, not very serious. None of the more important pictures was injured in any permanent way; some damage was done to two pictures,—one a small oil picture by Turner of the English coast, the other by Pissarro, but neither of them seems to be beyond the possibility of skillful repair. A pastel by Renoir was wetted but it appears that the picture is not injured. Some pictures which were in rooms on the upper floors were destroyed but they were of minor interest; one, which has been mentioned, was by Eugenio Lucas, a Spanish painter of no great importance, who lived about 1800. The collection is still, as before, not only the finest private collection in Canada, but one of the best in the British Empire outside of Great Britain.

A New York institution, the College Art Association, has been taking practical steps to help artists who are suffering from the effects of financial depression. It has succeeded in creating work for some 80 artists, partly by securing for them work in painting mural decorations in churches and other suitable buildings, partly by getting new teaching positions made for them. Thirty-five of these artists, it is reported, are to work on decorative paintings and 45 will be employed in teaching and other work.

Eviction Of Artist Brings Recognition

Aleksander Berkovitch "Discovered" as Painter of Merit When He Appeals to Federation of Jewish Philanthropies For Aid — Art Dealer Opens Exhibition For Unrecognized Russian Artist Following Study of Paintings.

HERALD - FRIDAY - 7th APRIL - 33
Adventurous Career

A 10-year battle with starvation was, up to this week, the reward of Aleksander Berkovitch, painter, for fidelity to his art. His luck came when his landlord called to evict him.

Not given to publicizing his canvasses Berkovitch toiled in obscurity in his little home on Laurier street, unknown to the art public here, his craftsmanship recognized by a few discriminating fellow artists in a similar predicament to himself.

But when the landlord came to evict him, Berkovitch was no longer able, in solitary defence of his little family, to hold out. He appealed to the Federation of Jewish Philanthropies, and in the process was "discovered."

Today a local art dealer opened the first exhibition of his work Montreal has had an opportunity to see.

Not Worth Selling Out Says Landlord

"If I thought all this stuff were worth 50 cents I'd seize it on you," the landlord said when he called to evict him. With a gesture he indicated the paintings that stood all about the room, stacked close to the wall. "As it is I'd rather lose the \$30 you owe me than have any further expenses, so if you'll clear out immediately we'll be quits."

The Jewish Philanthropies sent Miss Shoolman, one of their social workers to investigate. She fortunately, had a tutored and discriminating eye. She looked at the "stuff" the landlord disdained, her enthusiasm growing every minutes. Here was an artist! Here was one who could paint with real vigor, who was free of hindering conventions, whose work was not done to the formula of what would sell, who understood drawing, composition, who had originality.

After an hour in the bare little studio, she hurried away to tell her friend, the art dealer, of her discovery. He listened eagerly. Such stories are common enough in bookshops and people talk about finding great artists in garrets struggling superbly without acknowledgment from the world. . . . He went out to see the collection at once.

The painter, a stalwart man of 39, who strikingly resembles the pictures of Oscar Wilde, received him with modesty and diffidence. Would this man understand his work, or would he be like others to whom he had risked showing his pictures? When his visitor took off his coat and betrayed an animated interest, talked about an exhibition in his galleries, Berkovitch forgot his troubles and became gay.

"This is good," he said, pulling a picture in a raw wood frame from behind others and standing it where his critical guest could see it best. "No, don't bother with that . . . it is a little too realistic . . ."

Born in Cherson Southern Russia

Aleksander Berkovitch was born in Cherson, a town in the south of Russia, which is famous as an art centre. His family were poor, at from the time he was seven or eight years old, he cared for nothing but painting and sketching. While still very young he secured some recognition from the painters to whom he brought his work, and when he was fifteen years old, and earning 200 roubles by making theatrical sets and designing costumes, he went to Palestine to study at the Bezalel School under Professor Schulz, whose aim it was to organize a Jewish school of painting founded on Oriental culture.

That was the beginning of his life as an artist. Manifestly talented, he was given every opportunity. Scholarships were voted to him. When the world war broke out in 1914 he was studying in Munich at the Academy, but he was obliged to return to Russia.

After the Revolution, Berkovitch became interested in stage production and the design of sets at the National Theatres for the operas of Glinka, Moussorgsky and Tchalkowsky. In 1922 he went to Leningrad where he continued to paint at the National Academy for the next two years.

Then the Industrial Exhibition of the U.S.S.R. was held in Moscow, and he found an opportunity to unfold his talent anew in helping to design the Turkestan Pavilion and painting murals. This work aroused his interest in Turkestan so much that he decided to visit the province.

Meanwhile, he had married and one child was born to his care. With his family he went into the south to live on the Persian frontier in a land where everything seemed wonderfully paintable to him. He studied Russian Oriental art, as revealed by numerous archeological discoveries of buried Asiatic cities, taught in the schools, painted better than ever, and attempted to found a school of painters who would free themselves from the

Leaves With Family For Persian Frontier

All went well in Turkestan, until about five years ago. A second child was born into the Berkovitch family, the painter was happy in the consciousness of his unfolding talent, then there came famine. Throughout the land starvation laid hold of everyone.

"It is all right for a man, a strong man," the painter explained. "But for children . . ." He shook his head. "They die."

Mrs. Berkovitch had relatives in Montreal. They contrived to move to this city from the famine-ridden mountains of Aschabad.

Here Mr. Berkovitch found his ignorance of the native languages a great handicap. With him he brought a collection of paintings made in Turkestan—his only capital. He had no idea how to find a buyer for them. Nevertheless he found work, any kind of work. "I am not a very good business man," he smilingly explained. He found an opportunity to do some theatrical design here, but not nearly enough to keep him and his family. The rest of the time he did what there was to be done, disdaining no employment, however menial and humble, which would guarantee a few more meals, another month's shelter for his wife and the two little girls.

"It is so easy for the artist to become a mere maker of pictures," he explained, "and that way he makes money too." Nearly all young artists spoil themselves this way. Bah, that is nothing, to make pictures! One must ask himself, 'What for is an artist?' One must know what he wants to get 'with his brushes—not just designs. His work must express a culture."

Says Arts Appreciated In Russia

Mr. Berkovitch complained that the popular impression here was that Russia was a land of blood and thunder where the arts could not possibly flourish, whereas the exact opposite was the truth—the exact opposite as far as the popularity of art was concerned, anyway. Russians were the first to embrace the important modern movements in painting, he declared. Cezanne, Picasso, and the rest of the post-impressionists, were first appreciated in Russia. They profoundly impressed and influenced him when he was a young man, almost before theirs were great names on the continent of Europe proper, before they were popularly accepted even in Paris.

"Have you sold any of your paintings here?" Mr. Berkovitch was asked.

"I have not known how to put them before the people who would understand them," he replied. "Only one portrait I sold. I made one portrait of a Parisian lady who paid me for it and took it back to France with her. The rest of my things are here."

He confessed, too, that since he has been in Montreal it has been difficult for him to work. The discouraging battle for a living, which has never tempted him to compromise with his ideals as a painter, has oppressed him sadly and kept him from doing his best painting.

"But now I have an exhibition," he reflected, his eyes bright with pleasure at the thought, "I feel better. This week I move into a new place. The light is good there. I am bursting with ideas that I want to work out on canvass. Ah! I shall do good work!"

In spite of the tribulations that have beset his life here, Berkovitch likes Canada and wanted to stay. "Have you taken out your citizenship papers?" he was asked. In reply he looked confused and embarrassed. "Twice I have had the five dollars it costs to apply for papers," he explained, "and I have started out to get them; but both times, on the way, I thought of my family, of the bread the money would buy, and I returned without spending it. But now someone will buy a painting at the exhibition, and the first one I sell will let me get my papers."

ART CIRCLES AROUSED Gazette 20/4/33

Glyn Philpot, R.A., Requested to Withdraw Picture

London, April 20.—Under lively discussion in art circles today is the request of the council of the Royal Academy to Glyn Philpot, R.A., to withdraw his "The Great Pan" from the summer exhibition opening May 1. The picture represents Pan with an angel springing from his breast. Water for refreshment of the Muses gushes from one hand and other symbolic figures are grouped around.

It is understood the council took the view the picture might be gravely misunderstood by some beholders. Every Royal Academician is entitled to send in six pictures, usually accepted without question.

Philpot will be represented by other works, including a portrait of the present Lord Melchett.

Until recently Philpot was the youngest academician. His exhibits last year were of a symbolic character and showed distinct departure from his earlier works.

WORKS BY MORRICE NOW ON EXHIBITION

Gazette 24/4/33

Important Paintings of French and Canadian Subjects at Watson's

Paintings by the late J. W. Morrice, R.C.A., the Montreal painter whose art won early recognition abroad, do not often come into the market, but two exceptionally fine examples are at present on view in the Watson Art Galleries, 1434 Sherbrooke street west. Morrice, a sensitive colorist with uncanny skill in handling subtle values, found congenial material in Canada as well as in Europe, and the paintings on exhibition show his marked ability in seizing the atmosphere of the places painted. With Paris as his studio address, he rambled about France, found that country rich in inspiration for his brush, and a procession of unforgettably lovely arrangements in tone came to this country at various times for exhibition—tree-lined quays, figures and buildings, bridges and Notre Dame under snow, glimpses of parks with figures, and groups dotting sun-lit sands.

The larger canvas being shown is "Beach at St. Malo," which was an unusually fruitful sketching ground. This example is typically Morrice in his happiest manner. There is the impression that from first stroke to signature the work went "right." Backed by buildings, the beach sweeps into the distance with a noble curve, while a sandy spit, with bathing tents, a maid and two children, cuts the composition in the foreground. Figures promenade on the beach viewing a sea of lovely blue which is deepened in richness by the distance, while overhead massive clouds move in a summer sky. The mellow sunlight glows but does not glare, and a wide range of silvery greys is present in the buildings and the clouds. This painting was reproduced in "The Fine Arts in Canada" by Dr. Newton MacTavish.

The other canvas is distinctly of this province—"First Snow, Mountain Hill, Quebec," a bit of that steep thoroughfare after an early but substantial flurry, for the trees on the right of the roadway are still in autumn leaf. Figures walk past the old buildings, while descending the hill is a sleigh.

Another important example from this brush shown recently was "The Bull Fight"—with figures ranged beneath trees in the foreground, the circling sweep of the arena which partly shadows the sun-lit ring where the temporarily inactive bull seems deliberating on which of his tormentors he should charge. This work quickly passed into the private collection of a discerning Montreal picture-lover.

ART THIEVES LOOT SPRING EXHIBITION; 16 PICTURES TAKEN

Gazette, April 19/33

Paintings Cut From Frames
With Razor-like Knife—
Early Morning Discovery

REAL TREASURES INTACT

Van Horne Collection and
Other Priceless Paintings
in Building Elude Rob-
ber Hands

Sixteen oil paintings were miss-
ing from their frames when the
staff of the Art Association of
Montreal, Sherbrooke street west,
yesterday morning faced the task
of removing from the walls the
various works forming the Fiftieth
Spring Exhibition, which closed to
the public on Monday. All the
works stolen had been cut, more or
less neatly, from their frames by a
person or persons unknown during
the quiet of the night. Last night
officials of the Art Association and
the Detective Bureau had not yet
arrived at a solution of the mystery.

The monetary loss, based on pub-
lished catalogue prices, is not great,
though the amount involved in the
loss of the portraits — a matter of
agreement between the sitter and
the painter — has not been revealed.
No item of the permanent collection
of the association was touched,
and the pictures of the Van Horne
collection, removed to the building
after the fire that damaged the
family residence, were intact.

Investigation yesterday pointed to
the likelihood that the robber had
secreted himself on the premises
when the galleries closed late Mon-
day afternoon and when everything
was quiet he went to work in the
central and east galleries. The pic-
tures stolen were those without
glass, and the cleanness with which
the canvases were cut from the
frames showed that a razor-sharp
knife was used. The cutting was
done with vigor, for in a few in-
stances where the knife wavered
the inner margins of some of the
frames were cut through. Evidence
there was, too, that the thief had
one or more accomplices on the
outside for, in the lower corner of
the window of the women's rest
room on the ground floor a hole had
been cut with a diamond from the
outside, the glass being found on
the floor. Through this hole, which
was barely large enough to admit a
boy, the rolled-up canvases are
believed to have been passed out.

SPOT CHOSEN IDEAL

The spot chosen for this act was
ideal. The window is hidden by a
small wing of the building that
screened the thieves from the view
of pedestrians on Sherbrooke street,
and they could work unobserved,
since facing them to the west is the
Church of St. Andrew and St. Paul.
That the knife-wielder escaped that
way is not clear as, possibly fearing
a burglary alarm system, he was
careful not to tamper with the
window latch, which was found
secure. The superintendent of the
building has living quarters in the

basement and fronting on Sher-
brooke street and an intruder wear-
ing rubbers could not be heard
there.

How the thief escaped from the
building has not been determined.
Whether he followed the canvases
to freedom or hid until a likely mo-
ment presented itself during the
excitement of the discovery and
made his exit by the front door is
still unexplained.

In its long history the Art As-
sociation of Montreal has been
singularly fortunate in avoiding
loss. Many years ago, when the
galleries were on Phillips Square,
two miniatures on ivory were ab-
stracted during an exhibition and
recovered the next day—largely by
guile. A newspaper item stating
that the "collector" was known and
swift action impended brought a
breathless youngster to the gallery
early the following day with the
paintings. He pushed the parcel
through the oval opening of the
pay desk and ran out before he
could be questioned.

What object the thief had in
taking the paintings he did when
works by world famous masters
were in the building, (if gain was
the object), perplexes both the gal-
lery authorities and the police. From
the point of view of easy disposal
the thief was far amiss, for por-
traits of well known Montrealeers
would be awkward things to get
rid of.

According to the present under-
standing the Art Association of
Montreal stands to lose nothing by
the theft, as the entry forms signed
by exhibitors clearly reads: "All
entries will be received subject to
artist's own risk and no insurance
will be effected by the Art Asso-
ciation on works submitted."

THE SIXTEEN PICTURES.

The list of pictures stolen and
their catalogue price follows:—
"Petite Riviere aux Renards," by
G. S. Bagley, \$200; "The Moorland
Bridge," by Elizabeth Styring Nutt,
Halifax, \$450; "The Golden Fleece,"
by Max Schulz, Outremont, \$250;
"Three Old Houses, Louisa street,
Toronto," by Peter C. Sheppard,
A.R.C.A., Toronto, \$300, and "The
Green Boat," by the same painter,
\$250; "The Swimming Hole," by
Henry J. Simpkins, Verdun, \$275;
"At the Bird Bath," by Alberta Cle-
land, Montreal, \$350; "A Late Fall
Landscape," by Marc A. Fortin,
Montreal, \$75; "Arrangement in
Black and Grey," by A. Sherriff
Scott, Montreal, \$400.

The portraits, the value of which
is a matter of private contract be-
tween sitter and painter, were the
following: "Dr. A. L. Lockwood" and
"John B. Laidlaw," by Kenneth K.
Forbes, A.R.C.A., Toronto; "Miss H.
Craig," by R. S. Hewton, A.R.C.A.,
Montreal; "Dr. E. W. Archibald" and
"Norman Dawes," by Alphonse
Jongers, Montreal; "Dr. J. A. Mir-
eault," by J. St. Charles, A.R.C.A.,
Montreal; and a portrait by Mar-
jorie Smith, Montreal.

To get the stolen canvases from
the side window to the street pre-
sented small difficulty. The dark
hours were rainy and there was
fog, so that figures in the ground
might not be seen from Sherbrooke
street. A few steps from the build-
ing to the rear a dilapidated low
brick wall, bordering the gallery
and the church properties, could
easily be crossed and then, by way
of the lane, Redpath street and
travelled thoroughfares would be
reached. The sixteen canvases,
rolled to the size of a tubed de luxe
calendar, could be successfully con-
cealed by a person carrying an
umbrella.

When the theft was discovered
the Detective Bureau was notified
and investigation was started. The
superintendent of the building was
questioned, but was unable to give
the detectives any clues. He said
he neither saw nor heard anyone
in the building during the night,
and was surprised yesterday morn-
ing when he found several pictures
cut out of their frames on the

second floor of the building. He
at once notified the police of the
St. Matthew street station and de-
tectives.

Captain of Detectives J. A. Tour-
ville, who is in charge of the case,
stated last night that in his opin-
ion some person or persons had re-
mained hidden in the building when
the doors were closed. The hole in
the glass had apparently been made
to signal someone from outside,
but the police have no definite in-
formation to support their theory.
The captain stated that he did not
know of any way in which the
thieves can dispose of these
portraits and paintings without
being caught.

All art dealers in Montreal have
been notified by the police to be on
the lookout for persons attempting
to sell any of these paintings. They
were requested to communicate
with detective headquarters at once.

Police Are Puzzled By Mysterious Robbery

Believe Art Thieves Were
Searching For Van
Horne Treasures.

Heard No Sound

TUE. 18—HERALD

Burglary Discovered at
Seven O'Clock This
Morning by Workmen.

Montreal detectives today
face a puzzling mystery in the
theft of sixteen paintings
from the Art Gallery of Mont-
real, 1379 Sherbrooke street.

The paintings, most of them
portraits, were hung in the
Spring Exhibition of the Art
Association of Montreal. The
fact that none of them were
of great commercial value
lends unusual mystery to the
crime.

The canvasses stolen, included
several portraits by Alphonse Jon-
gers, Parisian artist now residing
in Montreal; portraits by Ran-
dolphe Hewton, well known Mont-
real artist; two portraits by Ken-
neth Forbes, of Toronto, and a
landscape by Elizabeth Nutt, of
Nova Scotia.

The art burglary was discovered
shortly before seven o'clock this
morning by workmen carrying out
repairs at the gallery. The work-
men found a window on the ground
floor, west side, facing the Church
of St. Andrew and St. Paul, bro-
ken.

Investigation revealed sixteen
empty frames from which the can-
vasses had been cut with a sharp
instrument. Police from number
ten station were at once called.
Later, Captain-Detective Tourville
and men from Detective Head-
quarters took up the strange case.

It was learned that the night
watchman, who resides in the
building, heard no unusual sound
during the night.

While the detectives reticent re-
garding the case, they believe that
there is more to it than an ordi-
nary burglary. Paintings are diffi-
cult loot to dispose of, without de-
fection and those taken would
scarcely bring a price which would
justify the risk involved, they
point out.

JESSIE DOW PRIZES

Paul Earle, A.R.C.A., and F.
D. Allison Recipients

Increased attendance over last
year marked the Fiftieth Spring
Exhibition of the Art Association
of Montreal which closed on Mon-
day. The total for the show was
12,339 as against 10,236 in 1932.

Awards of the Jessie Dow prizes
for oil and watercolor were made
to Paul B. Earle, A.R.C.A., of
Montreal, for oil, and to Frank D.
Allison, of Saint John, N.B., for
watercolor.

Mr. Earle's winning work was
"Indian Summer"—a building in a
field backed by evergreens and a
massive blue hill. "Bab Djedid, Fez,"
was the title of Mr. Allison's crisp,
luminous watercolor.

Famous Artist Dies

London, April 18.—Edmund J.
Sullivan, internationally known
black and white artist, died today
at the age of 64. His work is per-
manently represented in galleries
in various parts of the world. Mr.
Sullivan illustrated such books as
Tom Brown's Schooldays, Carlyle's
French Revolution, the Year of
Waverley and Omar Khayyam.

POLICE BAFFLED IN GALLERY THEFT

Star 19/4/33

Disappearance of 16 Oil
Paintings Still Mystery,
Detectives Report

City detectives today admitted
they were completely baffled by the
disappearance of 16 oil paintings
from the galleries of the Art Asso-
ciation, Sherbrooke street west, in
the early hours of Monday or Tues-
day morning.

"There is not a single clue avail-
able," detectives D'Aoust and Gib-
aut, who are working on the case,
reported this morning.

Officials of the Association today
refused to state whether private de-
tectives had been called in to aid
the city sleuths.

The missing paintings formed part
of the 50th Spring Exhibition of the
Association, and were neatly cut
from their frames and removed
through a side window of the build-
ing.

LIST OF STOLEN PAINTINGS

The list of pictures stolen and their
catalogue price follows:— "Petite
Riviere aux Renards," by G. S.
Bagley, \$200; "The Moorland Bridge,"
by Elizabeth Styring Nutt, Halifax,
\$450; "The Golden Fleece," by Max
Schulz, Outremont, \$250; "Three Old
Houses, Louisa Street Toronto," by
Peter C. Sheppard, A.R.C.A., Tor-
onto, \$300, and "The Green Boat,"
by the same painter, \$250; "The
Swimming Hole," by Henry J.
Simpkins, Verdun, \$275; "At the Bird
Bath," by Alberta Cleland, Montreal,
\$350; "A Late Fall Landscape," by
Marc A. Fortin, Montreal, \$75; "Ar-
rangement in Black and Grey," by
A. Sherriff Scott, Montreal, \$400.

The portraits, the value of which
is a matter of private contract be-
tween sitter and painter, were the
following: "Dr. A. L. Lockwood" and
"John B. Laidlaw," by Kenneth K.
Forbes, A.R.C.A., Toronto; "Miss H.
Craig," by R. S. Hewton, A.R.C.A.,
Montreal; "Dr. E. W. Archibald" and
"Norman Dawes," by Alphonse
Jongers, Montreal; "Dr. J. A. Mir-
eault," by J. St. Charles, A.R.C.A.,
Montreal; and a portrait by Mar-
jorie Smith, Montreal.

taking a short holiday.

Star 18/4/33

THIEVES CARRY OFF

PORTRAIT EXHIBIT

Some time during the night a
burglar or burglars entered the gal-
lery of the Art Association of
Montreal, on Sherbrooke street, and
stole 16 pictures from the Spring Ex-
hibition on show in the main gal-
lery. The pictures taken were main-
ly portraits, and in every instance
had been cut out of their frames.
No other damage was done, and
nothing was taken from the perma-
nent collection or from pictures
stored at the galleries. The matter
is now in the hands of the police,

NO CLAIM IS MADE FOR LOST PICTURES

It is understood that no claims or
complaints have been received by
the Art Gallery authorities in respect
of the loss of pictures, nor are any
expected, as both the terms of the
exhibitors' contract and the long-
standing custom in regard to art ex-
hibits, call upon the exhibitor to
take full responsibility for his paint-
ings.

Investigation as to the source of
the outrage is still actively in pro-
gress, it was learned at the Art As-
sociation's office today, but no new
development has been reported.

PAINTINGS ARE STOLEN IN BROOKLYN MUSEUM

Star, 2/5/33

Missing Pictures by Mast-
ers Valued at \$35,000

NEW YORK, May 2.—(A.P.)—Art
thieves stole 10 paintings valued at
approximately \$35,000 from the
Brooklyn Museum sometime Saturday
night or Sunday morning, police dis-
closed last night. One of the eight
watchmen on duty in the building
found a 60-foot length of rope in the
gallery from which eight of the pic-
tures were taken.

William H. Fox, director of the
Museum, concurred with police in
the belief that the thieves, probably
two in number, secreted themselves
in the building before the closing hour
Saturday.

A description of the stolen paint-
ings, which included works by
Rubens, Van Dyck, and Van Der
Weyden, was flashed to art centres
throughout the world. All of the
pictures had been removed expertly
from their frames.

STUDENT GAINS HONOR

Gazette May 17/33
Painting Bought for Nation
Under Chantry Bequest

(Canadian Press Cable.)
London, May 17.—For the first
time a work of a student still at
school has been purchased at the
Royal Academy, under the terms of
the Chantry Bequest, which for
more than 50 years has permitted
purchases of work of art for the
national collection at the Tate Gal-
lery. Miss Janet Cree, painter of
an "Oriental Portrait," is the for-
tunate exhibitor.

In the whole history of the Chan-
try Bequest the works of only six
other women have been purchased.

L'exposition annuelle était à peine achevée que, durant
la nuit, des cambrioleurs pénétrèrent dans la Galerie
des Arts et enlèvent seize toiles.

UN EXCELLENT CHOIX DE PORTRAITS

L'un des événements les plus sensationnels qui puissent jeter notre
monde artistique en émoi s'est produit la nuit dernière lorsque des cam-
brioleurs, — on croit pouvoir dire qu'ils étaient deux, — ont réussi à
pénétrer au deuxième plancher de la Galerie des Arts, 1379, rue Sherbrooke-
ouest, en coupant l'une des fenêtres qui donnent sur le côté ouest de
l'édifice, et ont volé quelques-unes des meilleures toiles du 50e Salon du
Printemps. Ils ont coupé les toiles à même les cadres et n'eût été la
présence gênante de vitres sur d'autres tableaux, nous aurions sans doute
à déplorer la disparition du portrait de Mrs Molson par Simon Elwes et
de quelques autres oeuvres intéressantes.

On se demande ce que les cam-
brioleurs peuvent faire avec de pa-
reilles toiles, d'autant plus que, sûrs
dans leur sélection, ils ont précisé-
ment choisi parmi les 16 tableaux
qu'ils ont volés les oeuvres mar-
quantes du Salon, celles que la
"Presse", par exemple, a reprodui-
tes dans ses quatre dernières chro-
niques d'art et que la critique a si-
gnalées à l'attention. L'évaluation
de toiles atteint presque \$20,000.

La liste

"Arrangement in Black and Grey",
A. Sherriff-Scott, \$400.
"Portrait of Miss H. Haig", R.-S.
Hewton, A.R.C.A., pas de vente.
Portraits du Dr A.-W. Archibald et
de Norman Dawes, par Alphonse Jon-
gers, \$3,000 chacun.
Portraits du Dr A.-L. Lockwood et
de Jos-S.-N. Laidlaw, par Kenneth
Forbes, A.R.C.A., \$3,000 chacun.
Portrait du Dr J.-A. Mireault, par
J. S.-Charles, A.R.C.A., pas de vente.
"Paysage tardif d'automne", par
Marc-Aurèle Fortin, \$100.
"The Golden Fleece", Max Schulz,
\$250.
"Three Old Houses", Louisa Street,
Toronto, \$350.
"The Green Boat", Peter-C. Shep-
herd, A.R.C.A., \$550.
"The Swimming Hole", Henry-G.
Simpkins, \$275.
"Riviere au Renard", G.-S. Bagley,
\$200.
"At the Bird Bath", Alberta Cle-
land, \$350.
"The Moorland Bridge", Elizabeth
Styring-Nutt, \$450.
"Portrait", dessin de Marjorie
Smith, \$75.

La collection Van Horne est intacte

La direction de l'Art Asso-
ciation tient à signaler particu-
lièrement à l'attention que rien
de la collection permanente, non
plus que de la collection Van
Horne transportée à la Galerie
des Arts depuis l'incendie de la
demeure des Van Horne, n'a
été touché.

"Herald" May 16/33

New Portrait

I hear Kenneth K. Forbes, A.R.C.
A., well-known Canadian portrait
painter, has commenced a new por-
trait of J. B. Laidlaw to replace the
one stolen from the Art Gallery in
Montreal. Although Mr. Laidlaw
had only loaned the previous por-
trait, then his property, to the ar-
tist for exhibition purposes, he has
recommissioned him to paint the
new one.

THE ART ASSOCIATION

EVERYBODY who is interested in art here
will learn with satisfaction that the Art
Association of Montreal has been able to
weather the difficult period of depression and
that it has closed its accounts for the past
year with only a nominal deficit. Twelve ex-
hibitions were held during the year, and a
course of highly instructive lectures was well
attended. In addition to the permanent col-
lection, the Art Galleries on Sherbrooke street
now house a fine art library of some three
thousand volumes, as well as a museum which
is growing so rapidly that the time is fast ap-
proaching, the annual report states, when
further space will be necessary to take care of
its growth. Extra galleries are also needed
to permit of occasional exhibitions being held
without disarrangement of the permanent col-
lection. "Apparently we must await more
prosperous times for the realization of these
hopes," the president says in his annual ad-
dress.

It is most gratifying to note that the
general public is taking a greater interest in
art than it formerly did. The attendance on
Sundays has more than justified the change in
policy under which the opening of the Gal-
leries on that day was made possible. Mont-
real has in the Art Galleries a building of
architectural beauty, and in the permanent
collection are to be found many fine works of
art. The development of a love for culture
and appreciation of beauty in manifold forms
is a necessity in such a city as this, and the
part that art plays in the life of the citizen
is being more and more clearly realized. It
is a good thing for people to be able to turn
from the ugliness of much that surrounds
them to a temple of beauty and to absorb the
influence which the contemplation of its con-
tents exerts upon them. The Art Association
is doing an invaluable work in our midst and
deserts and should receive generous public

Les tons paisibles chez F. Panabaker

Paysages et marines exposés aux galeries Scott. — La découverte d'Aleksander Bercovitch et son modernisme oriental. — M. H.-Y. Guillou à Québec. — Les derniers jours du Salon.

M. Emile Gauthier

Frank Panabaker, un jeune Ontarien de 28 ans dont on a déjà rencontré des tableaux aux Salons, tient jusqu'au 22 avril, sa première exposition-solo aux galeries Scott, rue Drummond. La cinquantaine de toiles affichées se compose pour la moitié de petits sujets, où il faut chercher le plus clair de l'inspiration de l'artiste.

Dès qu'on pénètre dans la vaste pièce on est frappé tout d'abord par l'extrême variété des sujets et la paisible fraîcheur du coloris chez Panabaker. Le talent encore jeune du peintre est multiforme; il passe des paysages verdoyants aux marines embrumées, puis au portrait solide. Et sa manière aussi est diverse. Autant il fait preuve d'un certain abandon qui ajoute au charme de ses petits tableaux, conçus en général d'un point de vue synthétique, autant il lui arrive d'analyser tout au long les scènes les plus vastes. L'ensemble respire la jeunesse artistique, mais une jeunesse bien rangée, ordonnée, déjà sûre d'elle-même. Aucun écart, pas de recherche de l'effet. Du conservatisme de bon aloi. La couleur n'est jamais absente; il l'emploie même de façon résolue et directe, mais il sait la doser, la mesurer, lui garder un sens paisible. Sa technique est solide.

On préfère la poésie vivante des petits tableaux aux compositions plus vastes, car alors il semble que la non-prétention même des thèmes fasse discrètement appel à une certaine émotion. Pourtant, telle grande scène de sous-bois ornementée par la neige fait songer à du Choultse adouci. Ses marines sont tour à tour solides et chantantes ou enveloppées dans une brume d'un réalisme bien imaginé. Le portrait d'un ministre protestant en surplis est vigoureux et parlant. Il n'est pas de sujet que Panabaker n'ait essayé, et peu de jeunes artistes canadiens donnent autant de promesses que lui.

Aleksander Bercovitch

Les légendes abondent dans le monde artistique de talents et de génies découverts par les hasards des rencontres et de la misère. Mais telle réalité vaut bien une légende, sans doute. C'est ainsi que la semaine dernière un malheureux émigré dut faire appel à la Fédération juive de charité pour s'éviter d'être jeté, lui et sa famille, sur le pavé, par un proprio réclamant son dû depuis longtemps. Or, il arriva qu'on découvrit chez ALEKSANDER BERCOVITCH, 39 ans, toute une série de toiles qui ne disaient rien qui vaille au proprio mais eurent l'heur d'intéresser des personnes averties. Elles sont maintenant exposées chez SIDNEY CARTER, rue Drummond, où elles attirent l'attention de beaucoup de gens, dont plusieurs artistes de marque.

Bercovitch a son histoire. Un roman. Issu d'une famille pauvre, il naquit à Cherson, en Russie, centre artistique. A 15 ans il peignait déjà des décors de théâtres. Il étudia ensuite en Palestine, foyer d'une école juive de peinture, puis, de bourse en bourse, se trouvait à Munich quand la guerre éclata, ce qui le contraignit de retourner en Russie. Après la révolution il s'adonna de nouveau à la décoration théâtrale puis passa deux ans à l'Académie Nationale. Il travailla comme artiste-peintre au pavillon du Turkestan, lors de l'exposition industrielle de l'U. S. S. R. et prit tellement de joie à ses recherches sur le sujet qu'il se résolut à s'établir sur la frontière persane, où il s'adonna, à cœur joie à l'étude de

l'art russo-oriental, rêvant même de délivrer l'art russe des conventions européennes. Il était marié et père de deux enfants. La famine vint; Mme Bercovitch se souvint de parents fixés à Montréal. L'artiste s'en vint parmi nous il y a cinq ans, mais, faute de mieux posséder les deux langues, a végété depuis dans l'ombre, se contentant d'emplois secondaires. Il a fallu la misère extrême pour qu'on découvrit dans son modeste logis de la rue Laurier, sa collection de toiles peintes au Turkestan.

Je les ai vus l'autre jour, les tableaux de Bercovitch. Si l'on excepte quelques marines vigoureuses adoucies par le bel emploi de teintes douces, mauves et brunes, une couple de scènes montréalaises comme cette vue haute en coloris d'un coin de la rue Laurier, le reste se compose surtout de visages mongols et russes, jaunes, verts, d'une étrange et nostalgique laideur. Il y a aussi des scènes de chevauchées irréelles qui font songer à des motifs de tapisserie, des paysages décoratifs, tourmentés et invraisemblables. De l'orientalisme bien réussi.

A Québec

Pour la fin de l'exposition au Palais Montcalm à QUÉBEC, M. H.-Y. GUILLOU, de la Gravure Française, s'est rendu sur les lieux aujourd'hui avec un complément de pointes-sèches, eaux-fortes, etc., de sorte que la collection sera complète. La Société des Arts, Sciences et Lettres peut se vanter d'avoir obtenu un franc succès dans cette organisation artistique. Lors de l'inauguration, M. HECTOR FABER, secrétaire de la Société, a donné une intéressante causerie sur la gravure, ses origines et ses procédés.

"Le travail du graveur est une œuvre de longue patience, surtout lorsqu'il s'agit de gravure au burin," dit M. Faber. Un dessin bien simple en apparence peut exiger des semaines d'attention méticuleuse. L'artiste ne se sert que d'un poinçon avec lequel il rogne le métal, généralement le cuivre. Il a appris plus tard à recourir aux eaux-fortes, aux acides qu'il étend soigneusement sur le métal et qui se chargent d'attaquer le cuivre à la place du burin. L'aquafortiste utilise des vernis dont il recouvre sa planche métallique et de l'acide nitrique qu'il jette dans les régions que le trait du dessin a dégagées de la vernissure. Dans la pointe-sèche le graveur se sert d'une pointe fine qui le libère du vernis et de l'acide et lui permet un travail beaucoup plus libre que celui du burin."

En marge de la causerie très intéressante de M. Faber, M. Guillou, qui se tiendra à la disposition du public durant les derniers jours de l'exposition aujourd'hui, vendredi et samedi, pourra fournir au public

Art Gallery Theft Remains Mystery

Herald 27/4/33

Although Paintings Have Been Missing a Fortnight Detectives Have Only Theories to Work On—Sleuths Still Hold to Theory That "Job" Was Work of Amateur Thieves.

NEARLY a fortnight has elapsed since Montreal's mysterious Art Gallery robbery and it remains as mysterious as ever, with nothing save unsupported theories for the detectives to work upon.

This does not mean, however, that the sleuths have abandoned hope of solving the case. They believe that it was an amateur job and amateur burglars usually slip up somewhere, more often than not in their endeavors to dispose of the loot after the crime.

Cumbersome Loot

Such a misstep is particularly to be expected where the loot consists of paintings, both cumbersome to handle and difficult to sell. Immediately after the unusual theft Captain-Detective Alfred Tourville, who is in charge of the case under Inspector Victor Foucault, broadcast circulars giving descriptions of the sixteen stolen canvasses to the police and art dealers of all Canadian cities and a number of American centres.

A close check is being maintained on all paintings offered for sale at these points and if an attempt is made to dispose of the works stolen from the Spring Exhibition of the Montreal Art Association detection is practically certain.

But it is not at all certain that any such attempt will be made. While frankly puzzled by the crime, the investigators strongly suspect that it is not the work of professional profit-seeking thieves but that some unusual motive lies



En haut, (no 1): "Skieurs à Chicoutimi", toile de Jean Palardy au Salon du Printemps; il traite de façon vivante et sans luxe de détails une scène d'actualité. En haut, (no 2): "Guerre", masque énergique, œuvre du sculpteur A. Zoltvany-Smith exposée aussi au Salon. En bas, (no 3): le tableau curieux de Max Shulz, la seule œuvre avancée affichée au Salon du Printemps; il l'a intitulée "La toison d'or" on ne sait pourquoi, et on prête à cet assemblage de constructions crochues, perdues dans une mare invraisemblable de coloris, l'intention de symboliser la solidité de la cathédrale (vue au fond) contre les ravages du temps (!); En bas, (no 4): un coin de la rue Laurier décrit de façon sommaire et très "vraie" par le peintre Aleksander Bercovitch, qui expose actuellement chez Sidney Carter, rue Drummond. — (Clichés la "Presse").

québécois de fins et utiles renseignements. Il s'y entend.

Emile Gauthier

Le jeune artiste sourd-muet Emile Gauthier, diplômé des Beaux-Arts de Montréal, expose depuis une quinzaine de jours, à l'Institution des Sourds-Muets, une trentaine de tableaux et une série de croquis qui révèlent chez lui de la facilité d'observation et un sens délicat du coloris. La plupart des petites toiles sans prétention ont un air de confidence et de brève méditation. Si quelques sujets sont traités avec sécheresse, si les quelques portraits manquent de vie, à notre sens, il faut reconnaître, par contre, qu'il y a un judicieux emploi de tons chauds dans des scènes comme: "La vieille église du Sault-au-Récollet", son meilleur tableau, qui respire une vérité recueillie; "Maison normande", baignée dans une lumière poétique; "Sous le pont Viau", bien illuminé, où le béton armé s'éclaire d'une lueur chaleureuse; "Sous la glace", étude fluide; "Le ruisseau", traversé des lueurs rouges du crépuscule. "Montréal", une vue à vol d'oiseau, a été traitée en teintes douces. Tel "Coucher de soleil" a de jolis effets roses. La dizaine de croquis, — impressions

d'un voyage aux Etats-Unis, — témoignent d'une certaine habileté à fixer en finesse des notations fugitives.

Un questionnaire

X a un travail à préparer. Il a besoin d'une prompt documentation. Il veut "jeter de la lumière" dans le domaine de la peinture. Il envoie à tous les critiques d'art un lourd questionnaire, s'engageant à "considérer grandement" les réponses, "sans en dévoiler la provenance et en toute discrétion". Il se soucie peu, du reste, d'écrire proprement et en français, ce qui eût été au moins une élégance à leur endroit. Une fois l'orthographe reconstituée, le questionnaire se lit comme suit:

"Quelles raisons avons-nous de fonder des espérances sur l'avenir de la peinture canadienne? Nos artistes canadiens tant de langue française que de langue anglaise font-ils quelque progrès dans leur art de manière à ce qu'on puisse dire qu'ils travaillent et réussissent à former une école vraiment originale et bien canadienne? Si oui quels sont ceux dont les noms émergent et dans quel sens opèrent-ils ce progrès? Est-il possible qu'un bon nombre d'entre eux puissent vivre de leur art? A combien sont cotés ordinairement les tableaux exposés par nos artistes dans les diverses parties du pays? Pour ce qui concerne nos jeunes Canadiens-français à Montréal et dans les autres (sic) de la province, à Québec en particulier, pour-

vons-nous dire en les nommant qu'un bon nombre méritent (sic) notre attention? Quels seraient ceux-là? Et pour quels motifs?..." Rien que cela. Et X est "sur d'avance d'une prompt réponse". Fichtre! Je recueillerais volontiers moi-même toutes les réponses à ces questions. En attendant, tout doux, tout doucement. Enquête vient avant jugements...

Le Salon s'en va

Le cinquantième SALON DU PRINTEMPS aura bientôt vécu. Il s'achève à Pâques. Ceux qui n'ont pas encore fait leur tour à la Galerie des Arts, rue Sherbrooke ouest, feront bien de ne pas manquer à un agréable devoir envers les artistes de chez nous. Dans le domaine de la peinture et des arts plastiques le Salon du Printemps est toujours un

événement; il faut être "au courant", même si l'on doit être déçu...

Une pratique peu délicate. J'ai attendu pour la signaler, afin qu'on ne m'accuse pas de faire une allusion directe. Il n'est que de faire publier sa photo ou celle de son fils dans un coin de chambre tapissé de tableaux, qui sont en réalité des modèles ou des travaux des autres et de faire écrire en rubrique: "M. X., de l'Ecole des Beaux-Arts, et quelques-uns de ses travaux". Il importe peu qu'on ne soit jamais allé aux Beaux-Arts et que les tableaux soient des autres. On peut exposer ensuite dans sa vitrine et éberluer les gogos. Mais c'est au moins peu décent comme procédé...

REYNALD.

Le Salon du Printemps

On nous informe que le Salon du Printemps, à la Galerie des Arts, 1379 rue Sherbrooke ouest, sera fermé toute la journée demain, Vendredi-Saint, et rouvrira samedi et dimanche de 2 à 5 h. p.m. et lundi de 9 h. 30 à 5 p.m.

HARD TIMES TO PURGE ART OF ITS PARASITES

Star May 1, 1933.
Dr. Marius Barbeau Sees Revival of Culture

TORONTO, May 1.—The depression, Dr. Marius Barbeau, anthropologist of the National Museum at Ottawa, told the Heliconian Club Saturday night, has brought Canada to the "Eve of a great revival of commonsense, if not culture."

Dr. Barbeau said art had been given the guise of luxury and indulgence "under the glaring lights of modern publicity and exploitation." "Brokers and impressarios," he continued, "Boosted it to the skies in the days of inflation. So doing they amassed fortunes. But they have done little for true art when they did not actually demoralize it and ransack its sanctuaries." Dealers, he said, scooped up the works of masters and stored them away "to release them later with loud drum-beats that netted millions."

"If hard times do nothing to art but purge it of its parasites, well and good," he declared. "In this, as in other things, we must get back to bedrock."

A propos du vol au Salon du Printemps

La Presse, 20/4/33

L'Art Association n'est pas engagée vis-à-vis les artistes volés. — La garde des trésors. — Le pinacoscope au Louvre. — Portraits nostalgiques d'Oscar de Lall.

Les prix Jessie Dow

La disparition de seize des toiles exposées au Salon du Printemps a jeté le monde artistique en émoi et continue à faire les frais de multiples commentaires. La perte monétaire impliquée n'est peut-être pas très considérable; même si l'on consulte les prix de vente affichés dans le catalogue officiel on atteint à un total à situer entre quinze à vingt mille dollars. Or, comme bien l'on suppose, — ce sont là des prix maxima. Mais quelques-uns des portraits enlevés ont été payés par les personnes qui ont posé et ont ensuite aimablement consenti à laisser afficher le tableau au Salon. Et pour eux, de même que pour les artistes, le vol est d'autant plus ennuyeux que l'Art Association, lorsqu'elle organise le Salon du Printemps, a soin de prémunir les exposants dans la formule d'admission que leurs œuvres ne sont pas assurées et qu'elle ne peut s'en porter responsable.

Et pourquoi donc?

On en est encore à glosier sur le "mobile" ou le motif des cambriolages? Il leur eût été facile, ce semble, de s'en prendre à des œuvres de la collection permanente ou des collections particulières logées à la Galerie des Arts, celle des Van Horne surtout. Rien ne pouvait les empêcher de visiter le musée, la bibliothèque, voire la petite caisse. Nenni! ils s'en sont tenus au Salon du Printemps qui venait de s'achever la veille. Là encore, pourquoi n'avoir rien enlevé des œuvres sculptées, dont une couple auraient été assez faciles à manier? Puis, comme ils ne voulaient pas perdre leur temps à s'attaquer aux tableaux protégés par une vitre, ils ont coupé à même les cadres seize des autres toiles. Or, tout indique qu'il y a eu sélection, que les "vic-

times" ont été désignées à l'avance, semble-t-il. Ainsi, pourquoi n'avoir pris dans la salle des dessins qu'une étude quelconque de Marjorie Smith au lieu des panneaux décoratifs de Schmidt? Les voleurs n'ont pas pris nécessairement les œuvres les plus dispendieuses, ni celles dont ils puissent disposer le plus facilement. Au contraire, la partie la plus importante de leur vol consiste en vastes portraits de personnages connus; ce sont là des sujets trop précis et d'un intérêt moins universel que n'importe quel paysage. En tout cas, les milieux artistiques ont été prévenus et sont sur le qui-vive.

Reste l'hypothèse d'une vengeance envieuse. De la part d'artistes refusés au Salon ou de personnes que le succès des autres empêche de dormir. Il semble, n'est-ce pas, que ce soit le fait de personnes assez au courant de voler précisément les tableaux généralement signalés par la critique. La plupart des seize ont été mentionnés d'une façon spéciale et reproduits dans les dernières pages d'art de la "Presse" et dans le compte-rendu élaboré publié par nous au lendemain du vernissage.

Protection insuffisante

Mais il est un point qu'on nous pardonnera de soulever. La protection est-elle suffisante à la Galerie des Arts? Sans doute faut-il tenir compte des temps durs où nous sommes et louer hautement les mérites de l'Art Association dans les circonstances. Et pourtant, — si nos renseignements sont exacts, — on peut s'étonner qu'il n'y ait de gardien pour les deux planchers de salons, le jour, que le portier et une personne chargée de faire un tour occasionnel, et, la nuit, que le con-

clerge de l'édifice qui couche dans le soubassement. Rien de plus facile que de faire appeler le portier à un endroit tandis qu'on opère ailleurs. Et, à la condition de ne pas faire trop de bruit, on peut piller la Galerie des Arts d'un bout à l'autre, la nuit, en passant par en arrière, où l'on est passablement caché à la vue des passants.

Dans toute sa longue existence c'est la première fois qu'il arrive une pareille aventure à l'Art Association de Montréal, si l'on excepte le vol de deux petits ivoires il y a de cela plusieurs années, lorsque la Galerie était au carré Philip. Apeuré par une petite annonce de journal où l'on disait connaître le coupable, le voleur s'en vint les remettre au contrôle le lendemain et prit la fuite.

Les toiles volées

Ainsi que la "Presse" l'a donnée en primeur mardi, voici la liste des seize toiles volées: "Petite rivière aux Renards", G.-S. Bagley, \$200; "The Moorland Bridge", Elizabeth-Styring Nutt, Halifax, \$450; "The Golden Fleece", Max Schulz, Outremont, \$250; "Three Old Houses, Louisa Street, Toronto", Peter-C. Sheppard, Toronto, \$300; "The Green Boat", P.-C. Sheppard, Toronto, \$250; "The Swimming Hole", Henry-J. Simpkins, Verdun, \$275; "At The Bird Bath", Alberta Cleland, Montréal, \$350; "A Late Fall Landscape", Marc-Aurèle Fortin, Montréal, \$75; "Arrangement in Black and Grey", A. Sherriff-Scott, Montréal \$400; portraits du Dr A.-L. Lockwood et de John-B. Laidlaw, par Kenneth-K. Forbes, Toronto; de l'lie H. Craig par R.-S. Hewton, Montréal; du Dr R.-W. Archibald et de Norman Dawes par Alphonse Jongers, Montréal; du Dr J.-A. Mireault, par J. St-Charles et une étude de portrait par Marjorie Smith.

Les prix Jessie Dow

On a calculé qu'il est passé cette année 12,839 personnes au Salon du Printemps, comparativement à 10,236 en 1932.

Les prix Jessie Dow, du nom de la donatrice, ont été accordés cette année, dans la section des huiles Paul-B. Earle, A.R.C.A., de Montréal pour sa toile intitulée "Indian Summer", et dans la section des aquarelles à Frank-D. Allison, de St-Jean, N.-B., pour la scène intitulée "Bab Djeddi, Fez". Le prix consiste en un montant substantiel accordé annuellement au paysage jugé le plus intéressant au Salon du Printemps. Un même artiste ne peut le gagner plus que deux fois et encore ne faut-il pas que ce soit deux fois de suite. Plusieurs de nos paysagistes ont déjà eu les honneurs du prix Jessie Dow.

OSCAR DE LALL

Oscar de Lall expose à l'Art Association une série de portraits au fusain qui, pour n'avoir pas toute l'ardeur ramassée dans l'expression que les physionomies dessinées par Louis Muhlstok, s'y apparentent, la fois par le choix de plusieurs sujets et par la nostalgie qui s'en dégage. La plupart des têtes sont de grandeur naturelle et remarquables par le fini. En certains cas, le travail semble même avoir laissé des traces un peu laborieuses. La plupart des personnages esquissés sont bien connus, ce qui permet de juger de la forte ressemblance. A ce point qu'en entrant l'autre jour à la Galerie des Arts, nous nous retrouvâmes d'instinct, ma gentille compagne et moi, pour dire en même temps d'un gentleman à la porte du petit salon: "Tiens, celui-là fige dans la série de Lall". Il soulevait l'œil. C'était vrai. Les plus intéressants des portraits sont ceux d'un vieillard aux rides tricotées, de quelques types russo-juifs, d'une petite fille à physionomie très fraîche, de l'artiste lui-même. Le dessin est minutieux et solide.

Le pinacoscope

Grâce à la générosité d'un Argentin, M. Mainini et à l'initiative de son compatriote, le Dr Fernando Petrucci, le Louvre possède depuis peu un laboratoire modèle où sont analysés, l'un après l'autre, tous les chefs-d'œuvre. Il ne sera pas sans intérêt de résumer ici en quelques notes l'article publié par un journal parisien à ce sujet:

L'audace des faussaires est inconcevable. Ils disposent des moyens les plus subtils et possèdent tous les trucs, mais les appareils de précision finissent toujours par découvrir les falsifications les plus parfaites. Les moyens radiographiques et autres permettent heureusement de reconstituer la vérité. Le tableau subit d'abord une radiographie complète puis on le fait passer sous la lumière rasante si précieuse puisqu'elle permet de faire un examen minutieux de la matière picturale. Quand on s'est efforcé de déterminer l'époque d'une œuvre on en étudie ensuite la touche. C'est ainsi que l'on découvre que chaque peintre possède un coup de pinceau qui lui est propre. L'œuvre passe ensuite à l'ultraviolet, qui permet de voir le moindre repeint et de discerner les modifications subies à travers les âges.

Le Laboratoire entend devenir un véritable "Institut Pasteur des œuvres d'art" et, par ses études et expériences, en arriver à reconstituer pour les artistes l'ancienne gamme des peintures, cette belle huile éla-

lique d'autrefois qui fixe les pigments pour toujours.

La Terre-Sainte des Ganci

La Terre-Sainte des frères Ganci, exposée actuellement au rez-de-chaussée de l'édifice de la Sun Life, n'a pas qu'une simple valeur documentaire sur la topographie palestinienne et la vie du Christ. Le nombre prodigieux des morceaux que comporte cette miniature cycloramique, l'exactitude des reconstitutions, le semblant de vie prêt aux minuscules personnages par une savante combinaison de petits fils chargés d'électricité: tout cela tient de beaucoup d'ingéniosité. Surtout si l'on tient compte que cet extraordinaire amas de détails minutieux est le fruit de onze années de travail et que tout a été travaillé au seul couteau de poche.

Ici et là

Les paysages et marines du jeune Frank-S. Panabaker restent en montre jusqu'au 22 avril aux galeries Scott, rue Drummond.

Les sœurs Des Clayes exposent leurs œuvres actuellement à leur studio, 1158 Beaver Hall.

On a pu voir ces jours-ci en montre chez Wisintainer, rue Saint-Laurent, près Craig, un tableau à l'huile d'Edgar Contant, qui représente Son Eminence le cardinal Villeneuve revêtu de la pourpre. L'artiste a peut-être un peu vieilli son personnage, mais il a gardé à la physionomie toute la finesse des traits et son regard si spirituel. Les tons rouges ont été employés de judicieuse façon et ajoutent à la majesté du portrait.

REYNALD.

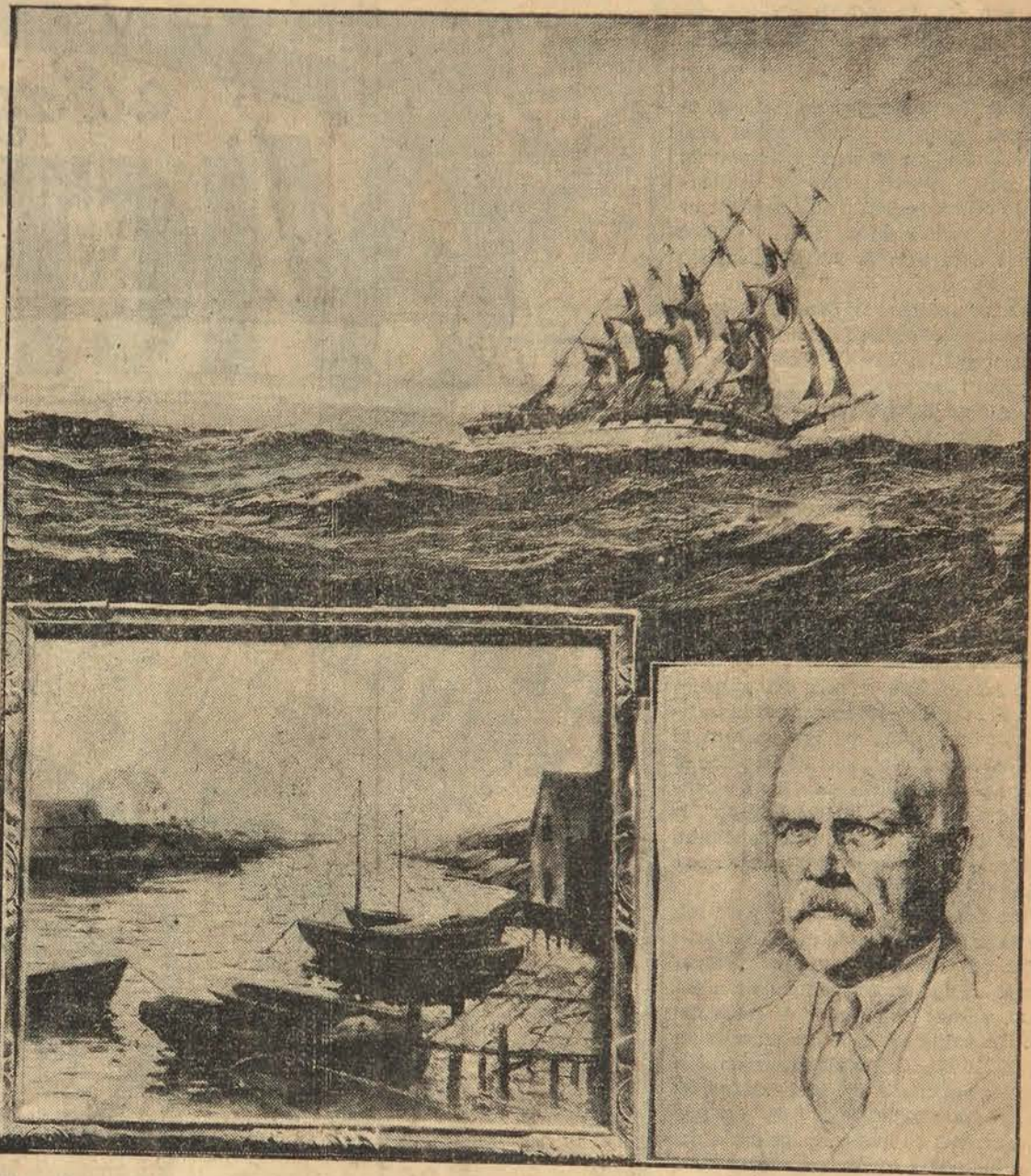
SAYS PAINTING ORIGINAL Gazette June 4, 1933.

Critic Finds Da Vinci Technique in Picture

Chicago, June 4.—If claims made by Dr. Maurice H. Goldblatt, Chicago art critic, are accepted by others, Mr. and Mrs. E. W. Edwards, Cincinnati, may see the painting for which they paid \$3,000 rise in value to more than \$1,000,000. The painting, "Madonna of the Yarn Winder," has been identified by Dr. Goldblatt as a Leonardo da Vinci masterpiece for which historians and biographers of the artist have been searching four centuries.

Mr. and Mrs. Edwards bought it in Paris from a Russian nobleman and since then said critics had expressed opinions that it was either a Luini or a Sodoma.

But, Dr. Goldblatt said he had discovered the technique of Da Vinci in it and that it was the original, despite a claim of Emil Moller in 1926 that he had found the original in an English collection. The painting is 24 inches high and 18½ inches wide and shows a Madonna supporting the Christ child with the four spokes of a yard winder forming a cross. It was loaned by its present owners to the Chicago Art Institute for a Century of Progress art exhibit.



EN HAUT: "At Dawn, Rising of the Gale", marine fraîche, vigoureusement brossée: elle est l'œuvre du peintre Montag Dawson et est exposée actuellement aux galeries Watson, rue Sherbrooke ouest. (Coutoio des galeries Watson). EN BAS: "Eve", aquarelle, N.-B., marine reposée, au coloris paisible, œuvre du jeune Frank-S. Panabaker, qui tient une exposition-solo aux galeries Scott, rue Drummond; A DROITE, portrait au fusain de M. T.-E. Dyonnet, professeur au McGill et personnage avantagiste d'avril à la Galerie des Arts, rue Sherbrooke. (Clichés la "Presse").

Expositions

La Presse, 11/5/33

L'exposition des paysages et marines de HARRY BRITTON reste ouverte jusqu'à samedi chez EATON.

* * *

L'exposition de Bieler, Lyman, Frost, Holt et Roberts reste ouverte tous les jours de 10 h. à 6 h. jusqu'au 13 mai chez MORGAN, 6e étage.

* * *

Exposition spéciale de gravures françaises à la GRAVURE FRANÇAISE, 1240 rue Union, édifice Old Birk's, depuis samedi dernier. On remarque surtout les dernières nouveautés de Louis Icart: "Mémoire de cigarette", "Hortensia", "En arrière de l'écran", etc.

* * *

Huit membres de l'ARTS CLUB exposent actuellement au Salon de l'Association, rue Victoria.

* * *

Le tableau de JANOS VISKI, peintre hongrois, (1887...), présenté à la GALERIE DES ARTS par le consul-général de Hongrie, le Dr Charles Winter, représente des boeufs au labour. C'est une œuvre vigoureusement brossée. L'Art Association l'expose actuellement dans la galerie centrale.

PAINTERS HOLD
SHOW AT MORGAN'S
Gazette May 2, 1933

Bieler, Frost, Holt, Lyman
and Roberts Have Repre-
sentative Works

VARIETY IN SUBJECTS

Figures, Still Lifes, Portraits
and Landscapes Make Good
Exhibit—Some Draw-
ings Included

Five painters known to Montreal-
ers are holding an exhibition of
their work in a gallery on the sixth
floor of the store of Henry Morgan
and Co., Limited, and the examples
in oils, watercolors and black and
white make an interesting collec-
tion. In the main, the paintings are
marked by robust brushwork and
fresh color. The artists exhibiting
are Andre Bieler, Elizabeth Frost,
George Holt, John Lyman and
Goodridge Roberts. The items,
which total 61, are effectively ar-
ranged and enjoy good lighting.

Variety characterizes the offer-
ings of John Lyman, who, as ever,
does not allow difficult problems to
deter him from making a picture of
likely materials. Slightly reminis-
cent of certain circus scenes he did
many years ago, but more subtle in
values, is "Figure Skating"—a man
and woman centering the ice at the
Forum, the crowd filling the tiered
seats to the top of the picture and,
in the foreground, near a darkened
pillar, spectators silhouetted against
ice below. It is a painting of good
tonal qualities and happily com-
posed. Performance of another kind
is indicated in "Carmela," the
Spanish dancer in blue, gesturing
against a grey background with a
seated man strumming a guitar.
"Souvenir of Spain" shows a nice
arrangement of shawl, mantilla, fan
and water jug, figures in the street
below and solid buildings under a
darkening sky in the background. A
scarlet robe sounds the high color
note in "Nu Incarnat," a young
woman of robust form arranging
her hair before a small hand mir-
ror. Two reclining nudes, too,
show a firm, direct treatment in
brushwork. Good in arrangement
and effective in color is "The
Beach," with figures under shades
on the sand. "The River" is a frank
bit of painting—rosy mountain, dis-
tant village and white-walled
building edging the bank. A car-
toon for a decorative panel is "The
Airplane"—three nudes on a knoll
looking at the bird-like plane that
points towards distant hills beyond
a tree-edged lake. Of the Lauren-
tian country is "Threshing"—a
stretch of sunlit country with blue
hills as seen from the shadowed in-
terior of a barn where men are en-
gaged in their task. The drawings
shown are marked by expressive
line.

Andre Bieler has painted most of
his subjects in this province and
finds figures about out-door bread
ovens congenial. Bright color has
its chance in two flower pieces
which are effective in treatment. He
has well suggested the moderate
strength of spring-time sunlight in
"Cap Rouge," with its wooden
buildings, spired church and hills.
Irregular buildings dot the land-
scape in "Piedmont, Laurentides."
Winter labor is shown in "The Ice
Cutters"—man with tongs loading
a sleigh, and another working at
the strip of water nearby. Figures
and houses at Oka make an attrac-
tive little work.

Elizabeth Frost has a capitally
handled still life in which eggs,
lemons and garlic are the material
ingredients. Bold in handling and
true in color is "In the Lauren-
tians," with its house in a wooded
setting and distant hills on a sunny
day. "Study of Head," a woman
with blonde hair and green blouse
resting her chin on her hands, is a
sincere performance, as is her
reclining nude. Blue mountains
line the horizon in the sketch
called "The Lake." Trees edge the
circling beach and in the fore-
ground is a boat near two logs.

George Holt, besides some crisply
drawn nudes, has a still life,
"Apples on a Blanket," a spon-
taneous sketch in oils of a girl's
head, a directly painted bit of
landscape in "Barn, Nova Scotia,"
and "Lady in Black."

Goodridge Roberts has some ex-
periments in vivid sunlight that do
not quite carry the conviction of
his watercolors done in the Gatineau
country. There is refreshing aban-
don in his handling of this
medium, expressively shown in
"Gatineau Hills"—a stretch of
country under a broken cloudy
sky. "After Rain" has much the
same qualities, and he touches a
high point in "Gatineau Hills, Dull
Day." In the last-named there is a
fine suggestion of bulk in the dis-
tant mountains under a lowering
sky. Rocks litter the foreground
and the impression of irregular,
wooded country is convincingly
conveyed.

LONDON'S 'SEASON'
OPEN WITH PRIVATE
EXHIBITION OF R.A.

Gazette April 29
Summer Event Is Marked by
Absence of Royal
Visitors

COURT STILL AT WINDSOR

Their Majesties Expected to
Visit Show Sunday—75
Oils Are Hung This
Year

By THOMAS T. CHAMPION
(Canadian Press Staff Writer.)
(Canadian Press Cable.)

London, April 28.—London's "sea-
son" was ushered in today with a
private showing of the Royal
Academy's spring exhibition, minus
Royal attendance and representa-
tion of Augustus John, absent for
the second year. Court is still at
Windsor, but Their Majesties are
expected to visit the show Sunday
after their return to town. The
Duke of Gloucester, third son of
the King, will respond to the toast
of the Royal family at the acad-
emy banquet tomorrow.

International affairs cheated
Augustus John of a chance to get
his portrait of Prime Minister Ram-
say MacDonald hung. The 54-year-
old portrait and decorative painter
found the Premier a difficult sub-
ject in these times. He kept going
away. Finally, just as the picture
was almost finished, he went to
Washington to confer with Presi-
dent Franklin D. Roosevelt.

Almost 75 oils are hung this
year, many of them portraits. Prob-
lem pictures and those conserva-
tives call "freaks" are comparatively
scarce. Mark Symons, whose
painting of Christ addressing a
street crowd was rejected in 1931,
submitted a similar one this year.
The jury turned it down.

No academy show appears com-
plete without at least one portrait
of the King. Sir Arthur Cope has
done a likeable head-and-shoulders
of His Majesty in a naval uniform,
in connection with the centenary of
the United Services Institution.
Queen Mary, garbed in her favorite
blue, is treated with dignity by Ar-
thur T. Nowell, and the King and
Queen are shown leaving St. Paul's
together in a large canvas painted
by Margaret Lindsay Williams on
the occasion of the cathedral's re-
opening in June, 1930.

The Royal figures and the Bishop
of London are in character, but the
artist appears to have given ascetic
Dean Inge an almost bucolic look.
This famous cleric appears also in
Nowell's cheerful painting of the
academy's private view itself.

The Prince of Wales is shown in
two pictures. The first by John
Wheatley depicts him as chancellor
of Capetown University. The other,
painted by Sir John Lavery, shows
him being received by London's
Lord Mayor as head of the Master
Mariners' Company.

James Quinn's Duchess of York
was liked for its maturity of ex-
pression. Simon Elwes submitted
a straightforward portrait of Prince
George.

Many regarded as the show's best
the spiritual portrait of introspec-
tive, invalid composer Frederick Delius
by H. James Gunn. Dame
Laura Knight shows a vigorous,
healthy George Bernard Shaw.

From among the faces of the so-
cially elect that of fiery James
Maxton, Laborite member of the
House of Commons, looks down
with much less ferocity than car-
toonists and his own speeches have
led the public to expect from him.
Sir John Lavery painted it.

Glyn Philpot, whose "The Great
Pan" was frowned on by the jury,
has a portrait of Lord Melchett in
the bathroom.

CANADIAN STUDIES.

Stanley Royle, who has been
staying in Nova Scotia, has a Cape
Breton landscape and Richard Jack
a richly-colored interior study of
the Italian room in the Montreal
residence of J. W. McConnell.

Many were puzzled by Carel
Weight's mysterious "Episode in
the Childhood of Genius," depicting
a child perched atop the signpost
of an inn, watched by a crowd of
curious characters.

Biblical pictures include one by

ART GALLERY GETS GRANT
Gazette 20/33
Toronto Institution Benefits
by Carnegie Corporation

Toronto, May 19.—The Toronto
Art Gallery announced today it had
been notified the Carnegie Corpora-
tion of New York would grant it
\$10,000 to be used to extend edu-
cational work among children and
adults. During the past few years
the gallery has received gifts of
books and prints from the Carnegie
Corporation.

The Carnegie Corporation last
year conducted an investigation of
Canadian museums and art galleries
to determine the advisability of
making grants.

Frank Medworth of Christ being
made known to his disciples
through the miraculous draught of
fish from the sea, and another by
Sybil Milnes called "The Annuncia-
tion." Both depart from the tra-
ditional treatment of such subjects.
The show is brightened by works
depicting scenes of modern Eng-
lish life. William O. Hutchinson
shows London motorbuses drawn
up on Epsom Downs, like a des-
cendant of Frith's celebrated
"Derby Day." Similarly exuberant
is Charles Cundall's "Bank Holiday
at Brighton," and one of the mod-
ern crazes is delineated in Algernon
Talmadge's "Parade of Dogs at
Wembley."

Sir Alfred Gilbert returned to
the Academy after an absence of
24 years following various disputes
over his statues. This noted sculp-
tor is represented by a model of a
gold cup, said to have been designed
for a ducal house.

For 20 years after his withdrawal
from the Academy Sir Alfred lived
at Bruges, Belgium. In 1926 King
George's influence persuaded him to
return to England and finish the
Windsor memorial to the Duke of
Clarence, the King's eldest brother
who died in 1892. Last year he was
knighted following the unveiling by
His Majesty of the memorial to
Queen Alexandra at Marlborough
House.

Royal Academy's Summer
Show Opens In London
Star May 1, 1933.

The King and Queen Are Expected to Attend Pri-
vate Showing on Sunday After Return to Town

LONDON, May 1.—(C. P. Cable).—London's "season" was ushered in to-
day with a private showing of the Royal Academy's summer exhibi-
tion, minus Royal attendance and representation of Augustus John, absent
for the second year. Court is still at Windsor, but Their Majesties are
expected to visit the show Sunday after their return to town. The Duke
of Gloucester, third son of the King, responded to the toast to the Royal
Family at the academy banquet today.

International affairs cheated Augustus John of a chance to get his por-
trait of Premier Ramsay MacDonald hung. The 54-year-old portrait and
decorative painter found the Premier a difficult subject in these times. He
kept going away. Finally, just as the picture was almost finished, he
went to Washington to confer with President Roosevelt.

PROBLEM PICTURES SCARCE.

Almost 75 oils are hung this year,
many of them portraits. Problem
pictures and those conservatives call
"freaks" are comparatively scarce.
Mark Symons, whose painting of
Christ addressing a street crowd
was rejected in 1931, submitted a
similar one this year. The jury
turned it down.

No academy show appears com-
plete without at least one portrait
of the King. Sir Arthur Cope has
done a likeable head-and-shoulders
of His Majesty in a naval uniform,
in connection with the centenary of
the United Services Institution.
Queen Mary, garbed in her favorite
blue, is treated with dignity by Ar-
thur T. Nowell, and the King and
Queen are shown leaving St. Paul's
together in a large canvas painted
by Margaret Lindsay Williams on
the occasion of the cathedral's re-
opening in June, 1930.

The royal figures and the Bishop
of London are in character, but the
artist appears to have given ascetic
Dean Inge an almost bucolic look.
This famous cleric appears also in
Nowell's cheerful painting of the
academy private view itself.

PRINCE IS SHOWN.

The Prince of Wales is shown in
two pictures. The first by John
Wheatley depicts him as Chancellor
of Capetown University. The other,
painted by Sir John Lavery, shows
him being received by London's
Lord Mayor as head of the Master
Mariners' Company.

James Quinn's Duchess of York
was liked for its maturity of ex-
pression. Simon Elwes submitted
a straightforward portrait of Prince
George.

Many regarded as the show's best
the spiritual portrait of introspec-
tive, invalid composer Frederick Delius

Exhibition
By Members of
The Atelier

The second public exhibition by
members of the Atelier brings to-
gether, on the sixth floor of the
Morgan Company's building, the
work of five painters. They are
painters of different degrees of age
and experience but they all appear
in this exhibition as earnest students
who, with evident ideas of what they
want to do, are not always sure
about how to do them, and a certain
experimental quality in most of the
work is one of the points of interest
in the exhibition. One distinction of
the exhibition lies in the large pro-
portion of figure studies, in place of
the preponderance of landscapes
which is usual in Montreal; another
lies in the quantity of clever draw-
ing, combined with an uncertain
taste in the use of color.

The two senior exhibitors are John
Lyman and Andre Bieler, each of
whom shows sixteen works. Some
of Mr. Lyman's drawing is as good
as ever, and there are nice clean
lines in a figure study and a draw-
ing of a cat. With these are some
very good figure drawings by George
Holt, whose drawings are much
better than his paintings. Mr.
Lyman's oil pictures are hardly of
his best; there are excellent light
and color in two small sketches.

color will not please everyone. A
well drawn and modelled oil sketch
of a woman's torso is quite the most
successful of Elizabeth Frost's ex-
hibits, and there is good work in her
uncomfortable picture of a woman in
a red sweater. There is clever work
in Goodridge Roberts' enormous
drawing of a woman's head, about
four times the size of life, but, with
that exception, all his pictures are
landscapes. He has got a good ef-
fect of space and distance in a black
and white of "Lariat Hill"; the
most successful of his eight, roughly
painted, water colors are three of
places in the Gatineau district; they
are much better in tone and color
than the work that Mr. Roberts has
shown in Montreal before and get
their effect in spite of the white
mounts on which they are shown.

"Threshing" and "The Beach," and
there are a clever sketch of people
skating at the Forum and a rather
interesting composition of tree
trunks; his three oil studies of nude
figures have some sound drawing
but strange color.

The best of Mr. Bieler's pictures
are those which contain figures. "Un
Dimanche apres midi" is a good,
simple sketch of sunlight; there are
form and solidity in the figures in
"La femme de pain" and "Femme
de Quebec," as also in two small
sketches, "The ice cutters" and "La
balancoire," but Mr. Bieler's taste in

Notes of Art
In Montreal
Star 3/5/33

An exhibition which opens this
week at the Arts Club, Victoria
street, includes some small oil
sketches by Guy Brock, and a num-
ber of water colors by Paul Caron,
Christie Douglas, P. T. Kaelin, W.
S. Maxwell, J. Melville Miller, Lin-
coln Morris and Herbert Raine. It is
to be open till May 20, and members
of the public may visit it daily be-
tween 10 and 12 a.m., and 3 and 5
p.m., except on Saturdays and Sun-
days.

A meeting of the Independent Art
Association, which was held last
week, heard a lecture on "Con-
temporary Etchers," by H. Y. Guillou.
Mr. Guillou dealt with his subject
largely historically, touching lightly
on the etchers of the 17th and 18th
centuries, and gave many names of
etchers who have worked since the
beginning of the 19th century. In
dealing with the work of recent and
still living etchers he laid special
emphasis on the work done in colors
and gave brief outlines of some of
the methods used by etchers. The
lecture was illustrated by a large
number of lantern slides and ex-
amples of recent work.

Sea and Ships
In Pictures by
Harry Britton

The work of the Nova Scotia
painter Harry Britton, A.R.C.A., has
never been seen to better advantage
in Montreal than in the excellent
exhibition which is now open in the
gallery of the Eaton Company. They
are pictures in oil, pastel and water
color, of places in Canada and Europe
but chiefly, of course, of the sea and
ships. Every one of these pictures
has something of interest in it but
perhaps the most striking of all are
a few water colors of Atlantic waves,
splendid waves with all their color
and movement. Another particularly
good water color is a shore scene at
low tide. The ships and boats, as
good as any that Mr. Britton has
ever painted, are best in the oil
sketches of harbors, many of them
at Newlyn and other places in Eng-
land, some in Canadian harbors and
others at Venice, Capri and Amster-
dam, seen in all sorts of conditions
of light and weather. There are only
a few landscapes, most of them ef-
fective studies of stormy skies, but
they are not quite so successful as
the best of the marine pictures.
A few pictures, in oil and pastel,
of flowers by Henrietta Britton, are
broadly and truly painted and full of
good color and add to the interest
of the exhibition.

GREEK ART BELONGS
IN NATIVE SETTING
Gazette May 8, 1933.
E. Maillard of Beaux Arts Ad-
dresses Hellenic Educational
Progressive Association

Works of art removed from
Greece should be returned to their
original setting in order to bring
out their true beauty and glory, in
the opinion of E. Maillard, princi-
pal of the Ecole des Beaux Arts,
who delivered an address Friday
night at the school, under the aus-
pices of the Mount Royal Chapter
No. 7, American Hellenic Educa-
tional Progressive Association. The
blue sky and bright sunshine of
Greece, he said, gave to works of
art a setting that could not be
equalled in any other part of the
world.

Mr. Maillard recently returned
from that country, where he spent
some time studying Greek art, and
it is his belief that lovers and
students of art and sculpture
should visit Greece for higher en-
lightenment and appreciation. In
his talk he mentioned the famous
Acropolis and Parthenon. "Stand-
ing there," he said, "I felt that I
was on the top of the world. I
could hardly speak from the effect
of the marvellous scenery sur-
rounding me."

Speaking of modern Greece, Mr.
Maillard said that Greeks today
possess the virtues of their ances-
tors, but continual warfare and
sacrifice have prevented them from
serving the world as the ancients
did. However, he added, Greece to-
day was progressing toward a glory
that would equal that of the past,
and he urged Greeks the world over
not to forget the traditions of the
past and to think with pride of the
land of their birth. He was much
impressed by the courtesy he re-
ceived during his visit in the coun-
try.

PASTOR DEDICATES MEMORIAL SCREEN

Star 8/5/33
Memory of Sir Vincent Meredith Honored at St. Andrew's and St. Paul's

Iron stands for strength of character, and both can be forged and welded into something beautiful, as is the wrought iron screen in memory of Sir Vincent Meredith, that separates the Chapel of Youth from the nave of the Church of St. Andrew and St. Paul, according to Rev. George H. Donald, D.D., V.D., when he formally dedicated the screen at Sunday morning's service.

The dedicatory service was simple but beautiful. It took place while the congregation of the Church stood and while the youth of the congregation, as represented by the Boy Scouts, the Girl Guides and the members of the Sunday School symbolically entered the chapel during the singing of a hymn and stood at attention during the ceremony.

DEDICATORY PRAYER

They remained standing erectly while Dr. Donald pronounced the dedicatory prayer and laid his hand on the elaborately wrought screen. Then they took up their flags and led by the Scouts marched out of the chapel and across the church, down to the back of it and then once more to the sanctuary, where they again left their flags.

The screen itself designed by H. L. Featherstonhaugh has wrought into it flowers, fruit, the emblems of the United Kingdom and the maple leaf of Canada. These centre about the coats of arms of the church and of the Meredith family. It is dedicated to "the glory of God and in loving memory of Sir Vincent Meredith, Bart., 1850-1929."

FRIEND OF YOUTH

Dr. Donald referred to Sir Vincent Meredith in his sermon and spoke of his philanthropy, his sincerity and his knightly valor. He pointed out that Sir Vincent could truly be called the friend of the young man, since he had aided many in the course of his life, and that hence it was a fitting thing that the memorial screen should be placed before the Chapel of Youth.

As he spoke to the children of the congregation Dr. Donald used the simile of iron and character. He referred too to the fact that the screen made a shelter of the chapel and this, he said, was like the shelter of Christ. Finally he commented on the inspiration which is found in the Latin motto of the Meredith family, a translation of which means: "In the Hope of Reward for Valor."

PAINTER IS PAID BUT WORK STOPPED

Gazette May 10/33
Famous Mexican Mural Artist's "Masterpiece" Unacceptable to Rockefellers

New York, May 9.—Diego Rivera, celebrated Mexican mural artist whose paintings frequently have aroused controversies, was halted tonight in his painting of a fresco in the great hall of the 70-storey office building in Rockefeller Centre.

Officials of the project told him his painting, which he regarded as his masterpiece, was no longer acceptable to the Rockefeller family. He was handed a letter enclosing a cheque for \$14,000, completing the payment of \$21,000 he had been promised for three murals.

A crowd of about 100 men and women sympathizers were ushered from the building before Rivera was told to leave his scaffold, and they later paraded outside the building with banners reading "Save Rivera's Art." Mounted and foot police were on duty to prevent disorder.

Rivera had been working on the paintings for about two months and had them well along toward completion.

The building officials subsequently issued a statement saying the frescoes were not in harmony with the artistic plans for the building, that Rivera had been asked to make certain changes to bring them in line, and that he had refused to do so.

The mural, covering a space 63 feet long and 17 feet high, was to have depicted "human intelligence in control of the forces of nature."

Rivera, in his broken English, declared that objection was made to a figure of Lenin joining the hands of a soldier, a worker and a negro which was to have topped the painting.

In the background were crowds of unemployed waving red flags. Rivera said objection also was made to the brilliant color of the flags.

Rivera's most recent controversy occurred in Detroit two months ago when it was charged that murals he had just completed on the walls of the Detroit Institute of Arts were blasphemous. His paintings were accepted, however, by Edsel Ford, their donor. At that time Rivera explained his attitude as follows:

"The official Communist party has expelled me from membership, and now the conservative element attacks me. However, my public is made up of the workers—the manual and intellectual workers."

Exhibition Of Sketches at The Arts Club

Star May 10, 1933

The current exhibition at the Arts Club on Victoria street shows a number of sketches and water colors by some eight members of the club. The most important part of the exhibition is a collection of small oil sketches by Guy Brock. They are mostly so small that they might almost be called thumbnail sketches, —quickly painted records of impressions of travel which cover Canada, Europe and the Southern United States. Most of them are of buildings and streets, with a few good studies of boats, and in all of them there are excellent effects of light and color, with forms merely suggested by a few brush strokes.

The water color painters are led by Paul Caron, whose works are largest and most important, —characteristic examples of his pictures of old houses and snow, horses and sleighs. The other exhibitors are less known as water color painters and might, in some of their work, be considered amateurs. Chrystie Douglas has a happy little picture of cottages in snow, Herbert Raine some views of sea shores and rocks, with good space and color, and there is sureness of handling and solidity in the pictures of J. Melville Miller. There are some simply treated views by P. T. Kaelin and interesting studies of a variety of scenes by Lincoln Morris. The exhibition, which continues till May 20, is open to the public on every day except Saturday and Sunday, from 10 till 12 and 3 till 5.

Notes of Art Here and Abroad

viski
A picture of "Oxen ploughing" by a Hungarian painter, Janos Viski, has just been presented to the Art Association of Montreal by Dr. Charles Winter, Consul-General of Hungary in Montreal, and is now hung in the large central gallery, upstairs, on Sherbrooke street. It is a broadly painted study of a team of oxen, with strong sunlight and shadow, which is an example of a school of painting which was not represented in the Art Association's collection.

Janos Viski, who was born in Hungary in 1887, and studied at home, has visited many countries and has painted in Mexico and South America. Most of his pictures are of horses and other animals. He is a well-known exhibitor in Hungarian exhibitions, but is much less well-known abroad, though he has shown pictures and has won many prizes in other countries.

A remarkable proposal has lately been made by the American Fine Arts Federation, an active body in the United States, that a federal Secretary of Fine Arts should be ap-

pointed at Washington. The proposal is in general terms and does not seem to give any exact definition of the functions which this secretary might be expected to perform. Apart from the national collections at Washington, all artistic activities in the United States are controlled, so far as they are officially controlled, by state or municipal authorities, and it seems that the secretary, if he did anything at all, might be likely to stir up strife between the federal government and these authorities; which might bring questions of art into the Supreme Court for decision.

That eminently dignified and conservative body, the Royal Academy in London, has this year, for the first time, recognized the fact that its annual exhibition is a picture-dealing business and has taken steps to advertise it like any other business. In addition to other advertising, a large number of posters are being used and one of these, a view of the entrance to Burlington House from Piccadilly, has been designed by a member of the Academy, Henry Rushbury, A.A.A. The others are by painters of less standing and none of the Academicians are sharing in the work. Mr. Rushbury, while he was making a sketch for his poster in Piccadilly, was taken for a pavement artist and given money by passers-by. This year's exhibition is said to contain an unusually large quantity of good work by young and new artists.

GUARD BORDERS IN SEARCH FOR STOLEN ART

New York News
Fingerprints Only Clue to 10 Paintings Taken from B'klyn Museum.

Search for the thieves who took 10 paintings by "old masters" from the Brooklyn Museum assumed international proportions today as the police communicated with authorities in Canada and Mexico in an effort to prevent shipment of the canvasses which are valued at \$35,000.

Customs officials on both the Canadian and Mexican borders have been asked to examine closely every box and package that might contain the paintings.

Meanwhile, Deputy Chief Inspector Vincent J. Sweeney, in charge of the Brooklyn Detective Bureau, announced today that 20 crack detectives, "experts of oil paintings," had been assigned to the case.

CHECK FINGERPRINTS.

They are checking the fingerprints discovered on the fourth floor window sill at the museum with those of known crooks.

Copies of the prints are being sent to Washington for checking with the Government files. A check-up on all packages brought to the water-front for shipment is being made by detectives, also, Inspector Sweeney disclosed today.

In addition, the guest lists of all hotels here are being examined for names of persons prominent in the art world.

Detective Thomas Dugan, of the E. 51st st. station, Manhattan, famous for art "sleuthing" has been loaned to Inspector Sweeney for work in this case.

WORK OF 2 MEN.

The two men who got away with the paintings belong to a gang of international thieves in the opinion of Inspector Sweeney.

This is the second theft in the history of the Brooklyn Museum. The first was in 1926 when a valuable water color was taken and returned mysteriously as soon as the theft was made public.

The delay in making this theft public was at the request of a private detective agency, according to Dr. William Fox, head of the museum, who was questioned about it today.

A conference between Dr. Fox, Inspector Sweeney and the detectives assigned to the case was scheduled this afternoon in the inspector's office in Brooklyn.

The two most valuable paintings in the list were: "Judith," by Lucas Cranach, valued at \$10,000, and "Portrait of Miss Minigay," by George Romney, \$7,000.

There were three \$5,000 pictures: "Portrait of Senor Miosa," by Van Dyck; "The Annunciation," by Fra Angelico, and "Christ's Ascension," by Peter Paul Rubens.

Others were: "Louis XI," by Jean Fouquet, valued at \$2,500; "Head of Christ," by Bernardino Luini, \$1,800; "Miss Bernard," by Sir Thomas Lawrence, \$1,250; "Louis de Nevers," by Francois Clouet, \$1,200; and "Portrait of a Young Man," by Roger Van Derweyden, \$1,000.

CANADA NEGLECTS MUSEUM MATTERS

Gazette May 13, '33
Canadian Spends Less Than Any Other Empire Citizen in This Field

COMMITTEE IS FORMED

Will Probably Meet at Ottawa in July or September to Develop Policy

The nucleus of a Canadian committee for the development of museum and art gallery educational services in Canada has been appointed and the full committee will probably meet at Ottawa in July or September to develop its policy. S. F. Markham, formerly Parliamentary secretary to Prime Minister Ramsay MacDonald, of Great Britain, and honorary secretary of the British Museums Association, announced yesterday in an interview with The Gazette in the Windsor Hotel.

Mr. Markham, who with Sir Henry Myers, F.R.S., D.S.C., was invited by the Carnegie Corporation of New York, 18 months ago, to make a report on the museums and art galleries of Canada, explained that the report in question was completed early last summer and that one of its recommendations was that such educational services should be established if funds could be found for this development. The Carnegie Corporation has made a grant of \$40,000, he said and arrangements are now under way for the naming of a permanent committee.

Commenting on his survey of Canadian museums and art galleries, and those in other parts of the British Empire, under the auspices of the Carnegie Corporation, Mr. Markham said:

"One point the Empire survey brings out is that Canada as a whole spends less on its museums per head of population than any other part of the Empire. It is also unfortunately true that out of Canada's 125 museums less than a score have full-time, competent curators. It can thus be seen that the problems confronting the Canadian committee, which is now being formed, are as great as those in any part of the Empire. However, I feel convinced that there is not only the knowledge, but also the will-power, to improve Canadian museums."

"What part of Canada has the best museums?" the reporter asked.

"At the moment Montreal, Toronto, Ottawa, Saint John and Vancouver all have excellent institutions," replied Mr. Markham. "Other points, such as London, Hamilton and Calgary, have not been so fortunate while in the smaller towns there is an incredible amount of hard work to be done."

TORONTO MUSEUM BEST.

Mr. Markham's interviewer was curious as to the location of Canada's best museum. Brushing aside the pride of a native-born Montrealer, he timidly suggested that the National Museum at Ottawa might have aspirations for this honor. The guess was wrong, for Mr. Markham said, without hesitation: "The Royal Ontario Museum in Toronto is undoubtedly the best museum in Canada."

Mr. Markham, who has just returned from a survey of the museums in New Zealand and Australia, and leaves for New York this morning on the last lap of his journey home, was prevailed upon to discuss briefly the results of the Empire survey. Great Britain's standard is higher than that of any of the Dominions, he said, but he pointed out that this was to be expected to her longer history and the periodical grants received from the Government over a long period of years. Of the British Dominions, New Zealand ranks highest from the point of view of museums, per head of population, he asserted.

Every museum and art gallery in Australia and New Zealand was examined by Mr. Markham, in cooperation with the various governments, and South Africa was also included in the unique Empire survey. The task now, he said, is to translate the findings into terms of a concrete policy. The ultimate result of the Carnegie survey may be the creation of an entirely new form of museum service throughout Canada, and in other parts of the Empire.

Speaking of the local institutions Mr. Markham stated that he noted that the Commercial and Industrial Museum on Lagache street had made several attractive improvements since his visit here six months ago. The new industrial models on display there are incomparable anywhere in Canada.

Even greater changes have been made in the Chateau de Ramezay, he added. Anyone who has not visited this museum during the last six months has a most pleasant surprise in store through the colorful re-arrangement and amplification of exhibits.

Mr. Markham thought that credit for at least some of these improvements should go to Dr. Cyril Fox who made a special survey, on behalf of McGill University, of the McGill Art Association of Montreal, and Chateau de Ramezay institutions. He ventured the opinion that the much-discussed tunnel under the Chateau de Ramezay done the historic building

Dans la collection permanente de l'Art Association
La Presse, May 18, 1933.



Quelques-unes des oeuvres ajoutées récemment à la collection permanente de l'Art Association, à la Galerie des Arts, rue Sherbrooke: EN HAUT A GAUCHE, "Boeufs au labour", toile vigoureuse de Janos Viski, peint hongrois, où les bruns-rouges jettent une note résolue; don du Dr Charles Winter, consul général de Hongrie à Montréal; — EN HAUT A DROITE, "Le Fondeur", bronze de Laliberté; l'artiste lui-même en a fait don à la collection; — EN BAS A GAUCHE, "Le Laveur d'or", bronze de Laliberté; l'artiste lui-même en a fait don à la collection; — EN BAS A DROITE, scène d'hiver où l'on reconnaît la manière caractéristique de Maurice Cullen; cette toile a été ajoutée à la collection permanente en 1933. (Clichés "La Presse").

RIVERA'S FRESCO HIDDEN FROM VIEW

Mural Which Aroused Ire of Rockefeller Covered with Canvas

NEW YORK, May 12.—(U.P.)—Workmen yesterday prepared to hang a permanent covering of canvas over Diego Rivera's gigantic mural painting in the R. C. A. Building of Rockefeller Centre.

The Mexican artist's fresco, including a portrait of Lenin, dead Soviet leader, will not be removed, but will be hidden from the public gaze. The Rockefeller family, financial sponsors of the painting, have forbidden Rivera to complete it.

An excited workman, who had gone to the building to remove tools and materials belonging to Rivera, brought word to the artist that workmen were boring holes through the fresco every two feet.

A reporter who visited the building was told by a superintendent in charge that "A few holes have been bored to hold up the permanent canvas covering." The reporter was forbidden to make a close examination of the mural which was almost entirely concealed by a temporary covering of tar paper and boards and scaffolding. The workmen operated under a guard of private police, who refused to allow outsiders to approach the fresco.

The Mexican painter, already in a highly excited state due to the furore excited by his discharge from the project, received another shock yesterday afternoon.

ORDER CANCELLED

A telegram arrived from Albert Kahn, Chicago architect, announcing that General Motors Corporation had cancelled its order for a huge Rivera mural in its exhibition building, at Chicago.

Kahn indicated the cancellation was the direct result of "notoriety created by the Radio City situation."

Rivera announced last night that he had decided to devote the "capitalistic" money he received from the Rockefellers to furnish frescoes for Communist and Socialist institutions in New York. His offer of his talent has been accepted, he said, by the New York Workers' School, the International Workers' School, and the Rand School of Social Research. Rivera will pay for the materials which he will use in decorating the structures.

American Art News

Star May 18, 1933

Though the exhibition at Chicago, which is to be opened on June 1st, is called a Century of Progress Exhibition, the works of art which are to be shown in connection with it will cover more than six centuries, from the XIIIth century to the present day, and all schools and countries. There is to be no art section in the exhibition grounds, but there will be a big display in the Art Institute of Chicago, for which 25 museums and some 225 private collectors are lending exhibits. The French Government is lending works from the Louvre and other museums, and one picture sent from Paris is Whistler's portrait of his mother, which is perhaps the most important picture by any American painter.

The pictures which were stolen a few weeks ago from the Brooklyn Museum include works by or attributed to many famous painters. On the list of these painters are Clouet and Fouquet, Fra Angelico, Luini, Cranach, Rubens, Van Dyck, Romney and Lawrence. The value given for these stolen pictures is \$35,000, which seems strangely small for a collection of pictures by such painters as those mentioned. The thieves in this case left ropes and various other clues behind them.

The grounds of the trouble which has arisen over the mural decoration of the new Rockefeller Radio City in New York are more political than artistic. One artist, Diego Rivera, has just finished a large decoration, containing a number of figures, one of which is a portrait of Lenin, and this some members of the Rockefeller family refuse to have. As some writers in New York papers point out, the trouble is only what was to be expected. Mr. Rivera, a Mexican, who has been in New York a comparatively short time, has painted other big decorations there and in all of them has used his painting as a means to preach communism and other forbidden political principles. There seems to be a good deal of agreement that, though he is an important artist, he has been called one of the most important artists alive, he is the last man who should have been chosen to decorate a capitalistic building.

IS BRINGING ATTENTION Gazette 7/8/33 Portrait of Christ Receives Praise and Condemnation

New York, August 6.—A portrait of Christ, now on exhibition at the Chicago World's Fair, is bringing much attention to the painter, Colonel Henry S. Todd.

Thousands of letters have been received. Some praise the painting. Others attack it as unconventional. Colonel Todd, a native of St. Louis who earned his title in the Intelligence Service during the War, says his figure of Christ is a composite type.

"Man of the land, a county preacher, the man in the street, something of everybody," he said.

Impressions at the Royal Academy Gazette May 17, 1933

My first impression of the Royal Academy was that it was rather reactionary, but perhaps that was only by contrast with my memory of "les fauves" of the Paris salon, for I am told that many people consider there are a great number of very "modern" pictures. I have even heard the opinion expressed that Mr. Glyn Philpot is the greatest mystic painter since Blake. Young Lord Melchett is very pleased with the Philpot portrait of him in slacks, the whole canvas, background and all, pervaded by a bright cold blue, but most people who remember Mr. Philpot's earlier manner and the rich organic-like tapestry of his color will regret the phase through which he is now, one hopes, passing. I prefer one of his earlier portraits to a hundred of such pictures as the "Three Fates."

The scene at the A Great Private View, that is Reunion, supposed to open the London season, was brilliant as ever. Up the staircase lined with potted roses and hydrangeas passed most of the well-known people in London. It is one of the most intimate of the great reunions, because beyond a few members of the diplomatic corps, it is a typically English gathering and comparatively few passing visitors are privileged to receive cards.

It is fashionable to decry the Royal Academy and to pose as a connoisseur by sniffing at the general level of excellence, but only a very carping critic could fail to find pleasure in very many of the pictures. The catalogue was as usual a model for all other catalogues and must make Parisians long for their Exhibition directors to take it as an example.

There is no "Picture of the Year" no canvas before which a crowd gathers. The hanging committee, who in many other instances have been rather unfortunate, as if juxtaposition in certain cases was by accident rather than design, have given that well-known painter, Gerald Kelly, pride of place in the long gallery for his portrait of Miss Anna Christine Thompson. In it the artist crosses swords with Boucher by painting his sitter in a very similar blue-grey taffeta period gown to that of the famous picture of Madame de Pompadour, and its size, and dexterity attract attention, though I prefer the same artist's masterly portrait of Dr. Eleanor Lodge, Principal of Westfield College, an exquisite study of a white-haired woman with fine, ascetic features, in grey silk academic robes with a background of her library shelves.

The Royal Family. The Royal have had, I suppose, more bad portraits painted of them than any of their subjects. They come off rather worse than usual, with the notable exception of the portrait of Prince George, by Simon Elwes, the talented young artist who painted one of Montreal's loveliest brides when she was a debutante, and of a charming portrait by Arthur Nowell of Her Majesty the Queen, who has shown her appreciation by buying it. The King, the Prince of Wales and the Duchess of York are not so lucky. Mr. Elwes is also exhibiting a clever portrait of his pretty wife, who is a daughter of Lord and Lady Rennell Rodd, and a masterly picture of the Earl of Airlie standing in full Highland dress against a blue-grey landscape.

As usual I made the acquaintance of several artists new to me, among them Miss Kate Oliver, who has an original technique, something on the same lines as that of the late Beatrice How, and who knows how to group and paint children. Her study of four bright-eyed children, called "Eyes," deserved all the attention it received. Canadians will be interested in the admirably-painted picture of the Italian room in the house of Mr. J. W. McConnell, by Richard Jack, who has also sent a portrait of his wife in a purple dress and another of the King of the Belgians.

Sir Charles Holmes, the late director of the National Gallery, has now found leisure to paint two attractive landscapes. Mr. C. Cundall is another successful landscape painter with three canvases on the line. His brother, who is a member of the staff of the Waterloo Place Branch of the Bank of Montreal, tells me that since he first sent in pictures some years ago he had never had one rejected.

Major Lessore, who appears to spend his time arranging exhibitions of other men's work in his tiny but famous gallery in Bruton Place, has sent in a limewood statue of St. Pancras, Martyr, that is placed not far from the colossal figure of Britannia, designed by Sargeant Jagger for a stone group on Thames House, Milbank.

Three visits to Burlington House left me with many impressions still vague and unprecipitated. A great deal of the work seemed derivative. Miss Sylvia Gosse's picture of the dancing negro was obviously inspired by Sickert. There were none of Campbell Taylor's cool, grey-green interiors, but several pictures by his imitators. The same thing might be said of Mr. William Nicholson, for there were many studies of still life with Chinese pottery and porcelain figures that might never have been painted in just that way if Nicholson had not perpetrated his famous "The Hundred Pots" and similar studies, on view at the moment in a loan collection shown at the Beaux Arts Galleries.

Among the canvases Pleasant over which people linger with most pleasure are those of Russell Flint. He has exercised the privilege of his new academical honors by sending in six pictures—an exquisite "Pilgrimage at Midsummer Dawn, Old Castle," and two other beautiful landscapes, "Spring" and "Low Tide at St. Malo," and three pictures of Spanish dancers, perhaps the most lovely being the water-color, "Castanets," of a group dancing on the shore, the diploma work deposited on his election as an academical. This will ultimately take its place in the Diploma gallery that is open to the public, so any visitor can go and see it.

In an age when the very young are so busy impressing the world with their prowess, it is of special interest to note the amazing work of that veteran artist, Mrs. Anne L. Swynnerton. She is, I believe, an octogenarian, but her portrait of Mrs. Scott Elliott, a middle-aged woman in a wide lace hat, is one of the most noteworthy portraits in the Academy. It is hung in the same room as the striking portrait of Maurice Codner, by R. G. Eves.

Philip Connard has sent ethereal designs for panels to decorate the walls in the house of some lucky owner. Clare Atwood has painted the very modern dining room of that famous young actor, John Gielgud. Henry Lamb has only one

portrait, that of Geoffrey Marks, but I prefer it to any of Sir John Lavery's five.

There is no space to mention all the things that attracted one's attention. Mr. Edward Murray has painted a portrait of the Dean of Westminster in the robes of Dean of the Most Honorable Order of the Bath, the predominating red and pink shades reminding one of a marshmallow. Harold Knight, beside some rather cold interiors, has done an admirable portrait of the Bishop of Truro. I liked George Henry's picture of Chantonsbury Ring and James Gunn's portrait of Arthur Stannard Vernay. Another of Mr. Gunn's paintings, the portrait of the Deilus, the blind musician, is one of the big successes of the year, and was sold for a good price on the opening day. Sickert has a fine portrait of Diana Forbes Robertson, and Oswald Birley an excellent one of Mr. Neville Chamberlain.

Another name new to me was John Keating, whose magnificent portrait of Bethel Solomons, Master of the Rotunda Hospital, Dublin, should not have been so badly hung. But no hanging can disguise the consummate technique of the painting of the play of light on the surgeon's white linen coat and leather gloves.

Another interesting exhibitor was Peter Scott, son of the famous explorer, who has sent two studies of birds painted in the Japanese manner.

I have no space to enlarge on Mr. Badeley's engraving, nor on the work of Dorothy Hawkesley, Clara Klinghoffer, Melton Fisher, Rex Whistler, Reginald R. Tomlinson, or the late William McTaggart, whose "Harvest Moon" has just been purchased under the terms of the Chantrey bequest.

In the water color room I found much that was attractive—not least among the pictures those of that famous French artist, Lucien Simon, one of the few foreign artists to send in work. In the architectural room it was difficult to find anything modern. The designs for the new Foundling Hospital might have been done in Wren's day. Sir Edwin Lutyens' designs for the Thomas Bridge at Hampton Court, Sir Giles Gilbert Scott's design for Waterloo Bridge, and Joseph Emberton's design for the new Exhibition Hall at Olympia, were among the most attractive.

E. MONTIZAMBERT.
London, April 28, 1933.

SCHOLARSHIP GAINED

Miss R. Tannenbaum Wins Art School Award

Miss Ruth Tannenbaum, of Westmount, has been awarded a scholarship for post-graduate work at the Vesper George School of Art, Boston. Miss Tannenbaum has just completed a three-year-course of study at the school, where she led the division in commercial art. She also won a scholarship for excellence in her second year work. Miss Tannenbaum is a graduate of the Westmount High School.

Artist Is Commissioned

Miss Kathleen Shackleton, well known portrait artist, has left by the Gaspesia for Gaspé where she will spend the next three and a half months. Miss Shackleton has been commissioned by the Quebec Department of Roads to make sketches of the people of the peninsula and to write a series of descriptive articles.

PLEASING DISPLAY BY J. W. MORRICE

Gazette May 30/33
Representative Home and
Foreign Scenes Depicted
at W. Scott & Sons

Among the many fine pictures by distinguished artists on view at the galleries of W. Scott and Sons, 1490 Drummond street, are a number by J. W. Morrice.

"Dario," a picture of a Venetian palace, is a magnificent piece of color with its rich red roofs, the rosy glow of sinking sun on white walls and the deep green water. A quaint old bit of earlier Montreal is preserved in a painting of a former house on Redpath street from the deep snows of a good old-fashioned winter. A horse and sleigh adds a further touch of local color.

Another very effective winter scene is "Le Bac de Quebec" showing the ferry ploughing through the ice-filled waters of the lower St. Lawrence. Snow-covered hills and icy water present a wide gamut of cold blues and greens. The brilliance of the southern sun is transferred to canvas with equal skill in an unusual view of Gibraltar. The mass of the rock rises starkly in the background, the foreground being occupied with a dazzling sandy road and an effective group of Spanish figures.

A painting of a park in Cuba is reminiscent of Gauguin in its gay color and its decorative quality. Pink-sailed fishing boats, on an emerald and sapphire lake topped by purplish clouds make another striking canvas. In the lower key of the artist's earlier work is a charming picture of a maple sugar camp.

NEA

NEA

"Art which is not propaganda is not art at all," says this artist, who is dismissed from the post of decorator of Rockefeller Centre in New York for displaying Communist leanings in his work. At top, Diego Rivera, the stormy petrel of the murals, with Senora Rivera, after the "low-up." Lower picture, the mural which brought his discharge—Lenin taking the hands of a soldier, white and negro worker.

Fin de saison; un peu de tout

La Presse, May 18, 1933.

Esquisses et aquarelles à l'Arts Club.—
Tableau hongrois à la Galerie des Arts.
— Collection complète de gravures françaises.—Fin d'année
aux Beaux-Arts

Questions d'authenticité

L'ARTS CLUB, rue Victoria, s'achèvera samedi une petite exposition d'esquisses et d'aquarelles qui ne manque pas d'intérêt. Le public est admis à la visiter tous les jours, samedi excepté, de 10 h. à midi et de 3 à 5 h. p.m.

Les petits-pouces d'esquisses de Guy Brock sont probablement ce qui retiennent le plus l'attention. Il est très intéressant de voir comment l'artiste a su fixer à la peinture à l'huile dans des espaces restreints toute une gamme d'impressions de voyages en Europe, aux Etats-Unis et au Canada. Ce ne sont que des esquisses, de rapides suggestions, où les bâtisses et maisons paraissent avoir la place d'honneur. Mais le jeu de l'ombre et de la lumière y est habilement observé.

Au premier rang des quelques aquarellistes qui exposent à l'Arts Club on retrouve Paul Caron et ses scènes familières de vieilles maisons, de ruelles anciennes où traînent le cheval résigné et le berlot fameux. Dessin et coloris sont délicats; les teintes douces sont diffusées dans une atmosphère paisible.

On trouve d'intéressantes études d'artistes-amateurs. Chez Lincoln Morris prime la variété des sujets; chez P.-T. Kaelin, l'économie des moyens; chez Herbert Raine, le mouvement bien observé dans les marines; chez J.-Melville Miller, une certaine solidité de traitement.

Don de la Hongrie

La petite note ajoutée en marge de la critique régulière, jeudi dernier, sur le tableau de Janos Viski donné à la Galerie des Arts, a paru échapper à l'attention, pour avoir été relégué dans un coin de par les exigences de la mise en page. Il vaut de souligner le beau geste du Dr Charles Winter, consul général de Hongrie à Montréal, qui a lui-même acheté et donné à la collection permanente de l'Art Association cette toile de Viski intitulée "Boeufs au labour". Elle représente avec un vigoureux contraste de lumière et d'ombre une scène brossée avec fermeté. Le don du Dr Winter ajoute à la Galerie des Arts un spécimen bien représentatif d'une école jusqu'à maintenant non représentée dans la collection permanente. Et l'on conviendra que la toile hongroise fait excellente figure à côté des autres.

Janos Viski, né en 1887, en Hongrie, étudia dans son pays natal et visita plus tard de nombreux pays, dont le Mexique et l'Amérique du sud où il paraît avoir fixé ses prédilections. Il est bien connu chez les Hongrois et à l'étranger, surtout comme peintre animalier.

Gravures et gravures

Avec la fin des expositions tenues ailleurs dans la province, M. N.-Y. Guillou, de la Gravure Française, ch. 422, édifice Old Birk's, 1240 rue Union, est rentré en possession de centaines de gravures et pointes-sèches qu'il avait prêtées aux divers centres urbains, à Québec en particulier. Nul moment ne saurait être mieux choisi, par conséquent, pour se payer le luxe d'une heure intéressante à contempler et à se faire expliquer les oeuvres de Luigini, au coloris sommaire et saisissant, de LaFitte aux marines paisibles, de Bastog, artiste aux teintes délicates, de Brunelleschi, maître du pochoir brillant, de Grés, évocateur de pastorales, de Lambrecht, chanteur des bleus méditerranéens, de Charlet et Hugard, dont les scènes familières et vivantes font rêver, des Haumont, paysagistes qui ont découvert les secrets du soleil sur les routes lumineuses de Bretagne ou dans les jardins en fleurs. Gravures, aussi, en brun, en blanc et noir; visions de cathédrales aux mille facettes; coins de rues antiques, sous-bois pleins, et pont célèbres. Les cent charmes de Bruges, la ville flamande dont rêvent tous les artistes. Puis Icart, tout Icart. Ses héroïnes d'opéras et ses dernières créations, comme "Mémoire de cigarette", "Cocktail", "Hortensias", toute cette gamme des grâces féminines de boudoir.

Les copies sont légion

D'une lettre de John-Joseph Cusack, importateur de tableaux anciens et fin connaisseur, un passage qui, pour dater un peu, n'a rien perdu de son intérêt:

"A mon avis, il n'existe pas au Canada cinquante oeuvres des vieux Maîtres de la Renaissance. De l'école flamande il n'y en a pas plus que dix et de l'école espagnole pas plus que cinq. On nous inonde d'impressionnistes et de copistes formés aux écoles artistiques de Barbizon et de Batignolles. L'école canadienne au large subit l'influence de l'impressionnisme, qui est plus scientifique qu'artistique, — car nous manquons de réalisme et d'équilibre. En tant que coloristes, les artistes canadiens sont divers."

"De copies le monde est plein, surtout celles de l'école française. Ainsi, aux douanes de New-York, de Corots seulement il y a eu plus de 32,000 entrées enregistrées durant les dix dernières années. Paris abonde en artistes qui copient excellentement, sans recourir à la peinture Tempéra ou aux toiles refaites à la main. Ils peuvent imiter ingénieusement un Rubens, un Lebrun, un Boucher, un Watteau, et facilement un Monticelli. Je suis sûr qu'il y a au moins 200 supposés Monticelli à Montréal. Si vous poussez une pointe au Louvre, un matin clair de printemps, vous trouverez un grand nombre de peintres copiant ici et là n'importe lequel des vieux maîtres exposés et s'essayant même à la "Joconde". Quatre copies de la "Joconde" ont été vendues à New-York comme étant l'original de Léonard de Vinci!"

Soit dit en passant

La date de fin d'année à l'Ecole des Beaux-Arts de Montréal est fixée à samedi prochain, le 20 mai. L'exposition des travaux des élèves aura lieu à partir du 1er juin pour une quinzaine.

Dit M. Henri Fabien dans une lettre récente: "J'ai fait moi-même la critique des expositions de la Montréal Art Association, il y a une vingtaine d'années, pour essayer d'intéresser le public à l'art, mais comme j'analysais les oeuvres à un point de vue trop technique, je me suis mis à dos, sans le vouloir, bien des peintres et des sculpteurs."

Oui-dà! Nous nous sommes précisément défendu plusieurs fois de faire des analyses techniques. Le coin artistique n'a d'autre but que d'éveiller l'attention publique, de la diriger tout doucement, sans mettre en cause toutes les chicanes d'écoles ni les affaires du métier.

Il est étonnant de recevoir du fond de la Floride une lettre écrite de l'écriture hachée de Suzor-Côté lui-même pour nous dire qu'il suit avec plaisir, dans la "Presse", tout ce qui regarde l'art et les artistes.

L'espace nous manque pour commenter, même brièvement, l'explication mystico-philosophique que Max Shultz, d'Outremont, nous a remise sur son tableau récent au Salon du Printemps, dont nous avons avoué, il vous en souvient, n'avoir pas pénétré le sens obscur. Cela s'instituait la "Toison d'or". Mais, ayant repassé un peu de Nietzsche, nous y reviendrons à tête reposée.

Et, au fait, toujours rien à propos des seize tableaux disparus du Salon du Printemps.

La période des expositions est pratiquement close maintenant. Ce sera bientôt, pour nous le temps d'entreprendre avec nos lecteurs une visite à travers les studios, ceux des artistes canadiens-français surtout. Qu'on ne se gêne pas de nous fournir tous les renseignements possibles.

Reynald

CHARACTER TELLS IN ARTIST'S WORK

Gazette June 1.
Art Is Fixing Ideals, Says
Independent Art Association Speaker

A fine character as well as an eye for beauty was a necessity in the making of a great artist, members of the Independent Art Association were told by Lieut.-Col. C. Adams, at their annual convocation and musicale. The event was held yesterday in the club rooms of the Royal Empire Society in the Sun Life Building.

Col. Adams, who was recently elected honorary president of the association, stressed particularly in the course of his address the importance of the plastic arts as a means of fixing ideals in two and three dimensions. "The ideal always comes first," he said. "Man wonders, then he thinks and then he practices." It was important also that the artist should be an individualist. "We stand or fall by our own work. It is as individuals that we add or subtract from the sum of life." In closing the speaker

Symons Paints The Apostles In Lounge Suits

Star May 31, 1933.

LONDON, May 31.—Mark Symons, whose Royal Academy paintings of religious subjects have created considerable comment during the past few years owing to the fact that the figures surrounding Christ have all been dressed in modern garb, has prepared a similar subject which he is submitting to the Academy this year.

The title of the picture is "The Last Supper." It depicts the Saviour seated at a table, on which is a modern repast, surrounded by the Twelve Apostles in up-to-date lounge suits, collars, and ties.

The Apostles are really portraits of people whom Mr. Symons has met, and include Mr. H. Yates, art master of Reading University, Dr. Tozer, medical officer of Peppard Sanatorium, near Reading and a number of students.

In the foreground are faces representing evil with a cross raised among them. There is also a steel-helmeted soldier, and a number of bayonets are also visible. Among the faces can be read the words: "We will not have this man to rule over us."

Judas is seen being offered silver; he has a halter round his neck, with which he is being dragged from the table.

Mr. Symons said: "The picture is symbolic of the war between Christ and anti-Christ. I have endeavored to bring 'The Last Supper' up to date."

"To one would expect a fisherman to attend supper in his working clothes, while the tax-gatherer would certainly be well dressed. As in all my other paintings of this nature, I have depicted people I have met in every-day life."

"For the character of Judas I took no one in particular. I wanted a bald head, so I looked in the mirror and copied the top of my own. The rest of this figure is quite imaginary."

Epstein's Latest, "Primeval Gods," Shocks London

JACOB Epstein's "Primeval Gods," the five-ton sculpture, seven feet by 6½ feet, is creating something of a sensation in London and shocking the "Philistines." The artist has been working on it intermittently since 1918. It is on view at the Leicester Galleries, where Epstein's "Genesis" drew shocked thousands at the last show.

"Primeval Gods" is a centrepiece, in two vast cemented slabs of Hopwood stone, is carved in deep relief on two sides—one with a male and two infant figures; and the other with the spread-eagled male figure known as the Sun God. It could be better judged in a park or on a building.

Epstein, master of plastic sculpture, was born in New York, of Russian-Polish parents, and is 53 years of age. He resides in London.

His record dates back to 1923 when he was 11 years old.

PERSONAL

Relative the pictures which are liable to be affected by the damp weather, would the party communicate with—

Box 6502, Star Office

urged each member of the association to develop his own ideals, his own art and his own accomplishments.

The honorary president presented the following with the degree of laureate artist of the Independent Art Association: Wilfred M. Barnes, A.R.C.A.; George Leon Camarero, Frederick C. Cross, Berthe des Claves, Edward Z. Galea, Mirlam R. Holland, Thomas A. Loevingren, John A. Norlin, Lomer Lorna Macaulay, Stanley Royle, R.C.A.; Flavian Saint-Pierre and Roland J. A. Chalmers.

The musical programme was given by Florence Richards, soprano, and Emma Thoun, pianist.

Star June 2, 1933

DEATHS IN THE CITY.

BOLSTER—On June 1st, 1933, at her late residence, 3533 Hutchison St., Mary Agnes Sullivan, widow of J. J. Bolster.

PERSONAL

Relative the pictures which are liable to be affected by the damp weather, would the party communicate with—

Box 6502, Star Office

GRAPHIC ARTS OF BRITAIN ON SHOW

Gazette 9/6/33

Loan Exhibition of British
Prints Displayed at Art
Gallery

REPRESENTATIVE WORKS

Widest Variety in Style and
Subject Features Collection
—Lithographs Also
Seen

What is probably one of the most representative collections of the graphic arts of Great Britain is to be seen at the Art Association this week. This is the loan exhibition of contemporary British prints which is being shown here through the courtesy of the National Gallery of Canada. The list includes practically every representative British artist who practices in this medium.

To one who views the collection hastily, it is impossible to begin to do it justice. Every exhibitor, there are more than a hundred of them, is a master and was chosen to represent his country as such. The etchings offer the widest possible variety both in style and subject. Established conservatives like Frank Brangwyn are seen with moderns like John Austin. There are woodcuts influenced by cubism and symbolism. There is the beautifully etched detail of F. L. Griggs's English churches.

The magnificent etchings of E. S. Lumsden, Oriental sea scenes, will be certain to attract the attention of the connoisseur. Lumsden is represented by two pictures, "The Burning Ghat" and "Central Ghat." Both of them have a flair for the picturesque as well as a wonderful working out of detail. Black and white as they are, they suggest color.

G. L. Brocklehurst is represented by three etchings of girls' heads. They are full of character and charm and worked out with a bold, strong hand. Russell Flint's Spanish scenes are vivid. They suggest at once the austerity and color of the national type. "Spanish Wheelwrights" has a fine sweep and is also brilliantly executed. "Clatter and Whirl, Granada" represents a group of dancing girls and musicians. The element of fantasy inherent in such a subject is admirably brought out.

VARIOUS MASTERPIECES.

Stanley Anderson's "Durer's House, Nuremberg" is notable for its balance and also for the way in which the atmosphere of the old German town is captured. Robert Austin shows himself at once a master of delicate etching and strong engraving. Edmund Blampied's satirical studies are in the manner of Daumier. Muirhead Bone makes a great showing with "Manhattan Excavation." Arthur Briscoe specializes in marines. Enid Butcher is a keen student of Breton types. Sir D. Y. Cameron has a splendidly etched landscape in "Killundine." Francis Dodd draws

finely. Dame Laura Knight shows strength and imagination in "Trio Gymnastique."

Woodcuts and wood engravings include clever humor in modern style by John Austin in "The Barber of Seville." Robert Gibbings does neat work in portraying deep sea fish. Gertrude Hermes is a symbolist. Eric Dagleish's animal and bird subjects are cleverly handled. Clare Leighton does lumber scenes and does them with much force and character. In "Jonah," Pamela Nathan shows how well a crowd may be handled in the wood cut medium.

Something novel is offered in a collection of lithographs. The collection contains examples by Augustus Johns, Robert Austin and Frank Brangwyn. Other lithographers who deserve special mention are John Copley who manages to infuse a great deal of fantasy into his work, Edmund Blampied, C. R. W. Nevinson, Sir William Rothenstein whose lithograph of Robert Bridges, the poet, is an admirable character study, and Charles Shannon.

\$30,300 CLAIMED FOR OIL PAINTINGS

Damage of \$30,300 to six oil paintings during a fire in the premises of John Joseph Cusack are claimed by the New York Art Corporation in an action in the Superior Court against the American Home Fire Assurance Company. The paintings formed a part of a group of nine, claimed to be worth \$45,000 and which Cusack had acquired from the Art Corporation for purposes of reselling them.

When the paintings were delivered to Cusack, they were insured with the defendant company against loss by fire, theft and water, it is contended. Some time later a fire occurred in Cusack's house on Bernard avenue and the six pictures were damaged, it is claimed.

Engravings At the Art Association Star June 7, 1933.

A collection of more than two hundred British prints, which includes etchings, dry-points, aquatints, woodcuts, and lithographs, open today in one of the upstairs galleries of the Art Association of Montreal.

Among the engravings, etchings and dry-points there are good specimens of the work of Muirhead Bone, Russell Flint, Sir D. Y. Cameron, E. S. Lumsden and Malcolm Osborne. Prints of buildings and streets, done with a good deal of detail and with much depth and realism of tone, have come into fashion again; good work of this kind is done by Henry Rushbury, Ian Strang and William Washington and there are prints by them here as well as by Francis Dodd, Austin Frederick, L. G. Brammer and Job Nixon.

Some of the lithographs are among the best work in the collection. Three by Brangwyn are outstanding; large prints of figure subjects, full of good composition and action. Two by John Copley are good in the same way, and there is a striking print of fishing boats at night by C. W. Nevinston. Works by Augustus John and Charles Shannon are characteristic, as is one by Sir William Rothenstein.

The woodcuts and wood engravings are on the whole the least successful part of the exhibition, in spite of some very good works by Clare Leighton, Robert Gibbings, Gwen-dolen Raverat and others not quite so good by Eric Daglish and Ethelbert White.

LAURIER'S FORMER HOME NOW MUSEUM

Historic Landmark in Arthabaska Restored to Represent Quebec Life

Sir Wilfrid Laurier's old home in Arthabaska in the Eastern Townships will soon be opened as a museum.

Mme. J. E. Perrault has been instrumental in having this historic landmark restored and so much care has been taken to make the reconstruction exact that even the original wall-papers have been repaired. Many of the pictures which hung in Sir Wilfrid's time are still in place, including a portrait of Lady Laurier by Suzor-Cote.

In Sir Wilfrid's study his writing desk and a second desk which he used for keeping papers stand as they did in his day.

Other rooms in the house will be devoted to a collection of things illustrating the life of the countryside and the rural and domestic arts of Quebec. In one room is a complete collection of Laliberte's famous statuettes. Brief descriptions will be appended to each, telling of the role played by the type depicted. In many instances the rural characters and occupations portrayed are rapidly vanishing.

It is hoped that the collection of Laurier souvenirs in the museum will be enlarged by the addition of other gifts to the many already received and anyone who has anything which they would be willing to donate is requested to write to Mme. Perrault at Arthabaska.

The house, a charming old red brick edifice, stands in a pleasant garden with a background of rolling hills.

CANADIAN ART ATTAINS CELEBRITY IN WORLD Star 5/6/33

Gordon Pfeiffer Praises Works in Quebec Speech

QUEBEC, June 6.—(C.P.)—Canadian art is rapidly becoming widely known throughout the world and is achieving a distinctive touch of its own, Gordon Pfeiffer, Quebec artist, told the members of a local service club today.

By means of a series of lantern slides procured from the National Gallery at Ottawa, Mr. Pfeiffer showed the gradual change which has taken place in Canadian painting during the past 50 years.

"Today's paintings are becoming more easily recognized as Canadian; they are strong, forceful and representative of this great country, and are becoming more and more popular in England and on the continent," the speaker said.

Maclean's Magazine, June 1, 1933

Modern Alarms Catch Burglars

Electrical Devices Installed by
Some Banks Make Robbery
Practically Impossible

DON BLACK

THE AMAZING extent to which banks and other commercial institutions are protected against hold-ups is set forth in *Popular Mechanics* by Don Black.

"Suppose a robber sticks a gun into a bank cashier's face. The cashier turns pale but obeys his commands and makes no sound. The robber pockets the wad of banknotes handed over and backs away. It was all so quietly accomplished, so simple and easy he almost laughs—until he reaches the door and meets a shotgun squad from a police station.

"When the cashier handed him the money, a green light had flashed on a big switch-board several blocks away. Instantly a buzzer sounded and the bank's address was spelled out on a ticker tape. Almost before the currency changed hands a fast car was roaring toward the scene. Radio patrols of the police department likewise began bearing down in that direction. It was the way the money was handled that tipped off the robbery. Any way the bills are handled in a normal manner touches off the contact. Every time the cashier opens the drawer or picks up the money during the ordinary business day he does so in an awkward, unnatural way. When held up, he need only hand over the bills in a natural way, with no suspicious movements, to turn in an alarm.

"If the robber had demanded the key and unlocked the door of the cashier's cage, another silent alarm would have been on its way. That key has a tiny telltale point that makes electrical contact if inserted in the normal way. The cage is wired too, in case someone should try to climb it. Then there are foot buttons, triggers released by the upward thrust of a toe, coil springs, special keys on cash registers, and a dozen more ingenious contrivances.

"Bank vaults now are protected by the 'phonet-alarm,' newest of the sonic devices. It has ears so keen that a mouse gnawing on paper will switch on the telltale light at headquarters. The faintest noise, greatly amplified, is relayed to the board. While primarily a burglar alarm, it was designed also for the unfortunate cashier or clerk locked in accidentally or by a ruthless hold-up man. Such an official might be injured or gagged, but his groans over the alarm would almost certainly effect immediate release.

"Every means of entry in a building under modern protection has its electric foil. Once the mechanisms are set at night the slightest touch clicks off an alarm somewhere. There are wired walls, window glass and sill alarms, invisible light rays that a mere shadow will short-circuit, infra-red devices, the photo-electric cell and many other subtle traps.

"Every marauder knows that if a night watchman in a modern building fails to 'ring in' at scheduled times, there'll be an immediate investigation. But nowadays the watchman has a frequently changed time interval between check-ins, and to defeat a gunman who is forcing him to keep on with his rounds, he need only delay his call or ring at wrong intervals. Then there's one patrol box, looking just like the others, that he never touches on a normal round. Marching along with a gun in his ribs, however, the watchman inserts his key in this fake box and immediately a light flashes down at headquarters. Or, if surprised outside the building, he may pick a key off his ring and hand it over. It opens the door and the burglar walks in—and an alarm is given. The key is just a little different from the one usually employed, but it would need a micrometer to tell the difference."

MUSEUM TECHNIQUE June 12, 1933 Gazette Eleven Registrations for Bilingual Summer Course

Eleven registrations for the bilingual summer course in general museum technique, which is being conducted by the department of extra-mural relations of McGill University, have been received to date. It was announced yesterday by Colonel Wilfrid Bovey, director of the department. The course opens a week from Monday.

To date most of those registered are French-speaking citizens of this province and included among these is Abbe Arthur Maheux, general secretary of Laval University, Quebec City. One westerner has arranged to take the course, Mrs. Maud Bowman, of Edmonton, Alta., having registered.

The course is being offered in accordance with the recommendations of Sir Henry Miers and F. S. Markham's report on Canadian museums, and will be under the direction of E. L. Judah, technical adviser and secretary to the university museum committee. The course will be divided into nine lectures and seven museum demonstrations in the various museums of the university, and in the Chateau de Ramezay.

Through the courtesy of the Art Association of Montreal and the Chateau de Ramezay, those taking the course will be given member privileges.

PRIVATE VIEW OF R.A.

The private view, attended by Their Majesties and many members of the Royal Family and a distinguished company of guests, only members of the English daily press were admitted. On the opening day General Sir Walter and Lady Braithwaite gave a reception in the rooms of the Governor's House of Chelsea Hospital. It is always a pleasure to visit this beautiful old Wren building and cross the low colonnade through the doric portico into the reception rooms hung with the famous Kneller portraits of Charles and his lovely wife, Catharine of Braganza. Among the Canadian guests present were Mrs. Hay, of Hamilton, and her daughter, Mrs. Wilson, Mrs. Burstall, Miss Rosemary Burstall, and the Hon. Mrs. Francis Erskine.

The old Chelsea pensioners are always to the fore on these occasions and their scarlet coats lend a lovely note of color in the old courtyard now gay with yellow laburnums.

"The English are a funny nation," as a learned judge remarked a few days ago when a Belgian was found to be receiving an old age pension from the Government. He might have quoted the paradox that in an age when every part of the Empire is apparently longing to be free as air and one hears ill-considered talk of "the right to secede," the idea of Empire seems to have taken deeper root than ever. Yesterday there was a perfect spate of activities in connection with the Empire. The dinner of the Royal Empire Society was a great success, the presence of Prince George ensuring a very large number of guests, among them the Secretary of State for Dominion Affairs, Mr. Malcolm MacDonald, Sir Edward and Lady Harding, Mr. and Mrs. Howard Ferguson, Lord and Lady Lloyd, Rear Admiral Arthur Bromley, Viscount and Viscountess Ellbank, Lady Goid-Adams, Sir Benjamin Robertson, Dame Meriel Talbot, Sir Stephen Tallents, Sir

VISITOR CRITICAL OF AMERICAN ART

Star 13/6/33
Norman Lear, Russian
Artist, Arrives to Paint
Laurentian Scenes

Come to establish a studio in Montreal, and with his tweed hat, bizarre cape and distinguished beard branding him as very much the artist, Norman Lear, Russian painter, posed for the cameramen this morning, walked nimbly down the Alouia gangplank, and declared he did not think much of American art.

Mr. Lear, who has just held an exhibition of his own canvasses in Spain, was a striking looking figure aboard the Cunarder when she docked this morning at eight.

He was asked what he thought of American art.

ART IS LONG

"I do not think much of it," he said. "Art takes a long time. This is a new country, a new continent. There is not the same maturity here."

"Have you ever seen any Canadian painting?"

"I have, and I am afraid I cannot regard it highly either."

If Mr. Lear was uncharitable to American and Canadian canvasses, he did not compliment his native Russia either.

"There are no great Russian painters," he said, when asked to name the greatest Russian painter. "Of course, some of the primitive art is good, but no great Russian painter as we understand it exists or has existed."

"Has Soviet Russia sponsored art at all?"

"Only posters—nothing much else. You could not say it had done much for art."

"Is there any affinity between latitude and painting?"

"Not altogether, for although it is true that most of the great painters have come from southern climates, look at the Dutch. It's cold enough in Holland, and yet they have had some great artists. I do think, however, that in the south, where there has been more leisure, and life has not been so hard, art comes more easily."

"Then art is found where the surroundings are more pleasant—more artistic."

"Undoubtedly. You must have artistic environment to have artists."

HARD ON CRITICS

Asked what he thought of art critics, Mr. Lear made a wry face. He implied they did little good.

"They talk about theory," he said. "But no artist paints by theory. He paints what he feels, what he sees. He must, to borrow an expression, paint with his bones."

The subject veered to the Mexican, Rivera, whose murals caused so much hubbub in Radio City recently. "He is a very good decorator, a very good man at murals, but not a great artist, for instance, he does not paint like Cezanne."

It appears that Mr. Lear had done sculpture, and so he was asked what he thought of Epstein.

"Epstein is just like a bad boy—a mischievous boy. It is interesting to see his work, but I do not think he is making any permanent contribution to sculpture."

Mr. Lear will establish a studio in Montreal for the summer, and hopes to paint some scenes in the Laurentians.

ART ASSOCIATION OFFERS TWO PRIZES

June 16, 1933

Makes Announcement of
Competition as Trustees of
William Brymner Fund
Gazette
FOR BRITISH SUBJECTS

Fund Instituted by Friends
and One-time Pupils of
Former Director of
Association Schools

Terms of competition for the William Brymner Prizes for painting in either oil or water color were announced yesterday by the Art Association of Montreal as trustees of the fund. The fund was instituted in 1928 by friends and former pupils of William Brymner, C.M.G., R.C.A., who for many years was director of the schools of the Art Association, numbering among his students many who have made their mark in art both here and abroad. Mr. Brymner, who was a past president of the Royal Canadian Academy of Arts, retired from directorship of the schools due to ill health and died later in England.

The terms of the contest, issued over the signature of Miss Ethel M. Pinkerton, secretary, read as follows:

"The Art Association of Montreal as trustees of the William Brymner Fund (instituted by friends and former pupils of his in 1928) offer for competition one prize of two hundred dollars and one of one hundred dollars to be known as the William Brymner Prizes, to artists of either sex domiciled in the Dominion of Canada.

"A competitor—

"(1) Must be a British subject either by right of birth or by operation of law and have resided in Canada during at least two years prior to the date of his application.

"(2) He must be under thirty years of age on the 1st January, 1934, and satisfactory proof of age will be required.

"(3) He must submit two pictures (framed), either in oil or in water color and must have them delivered free of charge at the Art Association, 1379 Sherbrooke Street West, Montreal, on or before 15th January, 1934. The unpacking and repacking of the pictures will be done at the Art Association.

"(4) An exhibition of the works submitted for competition will be held at the Art Association of Montreal. The date will be announced later.

"(5) Pictures entered for competition which in the opinion of the jury are not of sufficient merit, may be debarred from the competition at the discretion of the jury.

"(6) The jury will be composed of four artists and the president of the Art Association as chairman. Its decisions shall be final.

"(7) Should no work appear of sufficient merit, the prizes may not be awarded.

"(8) Pictures awarded prizes shall remain the property of the artist.

"(9) Application forms can be obtained from the secretary of the Art Association, and must be returned filled in and signed, on or before the 15th January, 1934.

"(10) No picture will be entered in the competition unless an application form has been received on the above date.

"(11) All possible care will be taken of the works sent for exhibition, but the association will not be responsible for any loss, damage, or accident that may occur by fire, theft or otherwise. Artists who wish to have their works insured, must do so at their own expense."

The application form is in effect a declaration by the painters that they are British subjects by right of birth or by operation of law. It also requires details as to places of study, where their works have been exhibited and assurance that the works entered in the competition are by them. . . . both in conception and execution, and produced without assistance of any kind." The painters further warrant the truth of their statements concerning their eligibility and agree . . . that should any be found untrue, the Art Association of Montreal shall have the right to reject my application and if awarded a prize to annul and cancel the award . . .

CONTEST FOR ARTISTS

MONTREAL, June 15.—Announcement of a competition of interest to art students throughout Canada is made today by the Art Association of Montreal as trustees of the William Brymner fund. Established in memory of the late William Brymner, well-known Montreal painter, by friends and former pupils, the fund will provide two prizes, one of \$200 and the other of \$100 open to artists of either sex domiciled in Canada and under 30 years of age.

Short Biography of Robt. Holmes, Painter Of Wild Flowers Star 20/6/33

Water Colors of Posies Gave Impression That They Were Growing in Their Woodland Haunts

THREE years ago Robert Holmes, artist, died. Alice Wetherell writes of the painter of wild flowers in The Challenger, a religious publication: "One day in 1859 a young milliner of the Kawartha Lakes district, gave up trimming bonnets with artificial flowers, and settled down to house-keeping with her young husband in Cannington. She planted seeds and bulbs and her garden became the best in the village. Not much wonder that wee Robert imbibed love of beauty. It was therefore not so strange that when he drew pictures for the first number of the Art Students' League Calendar, he should choose as his subject the back doorway to that house, his mother inside washing dishes, and outside, directly in her line of vision, the grapevine, the tall lilies and poppies massed against the walls.

"Not even remarkable that the lad, brought up with such a background, should finally become Canada's most distinguished painter of flowers, and the greatest painter in America of wild flowers in their native setting.

"The fireweed, loose stripe orchid, Indian pipe in Holmes' water colors are never stiff posies but always seem to be growing in the woodland haunts where he found them. He alone seemed to have the power to put this subtle sense of life into what are usually regarded as 'still-life' pictures. Yet it took weeks of work to picture that spirit that made you smell the perfume and feel the breeze as he did.

"He was a student of the Toronto Art Society and of the Royal College of Art in London. He taught art in Fergus, Elora, Stratford, Hamilton and Toronto. He chose Canadian wood flowers for his designing classes as a peculiarly native Canadian motif on which to base their work. With the words 'flowers' on his lips he died, and according to his wish is buried in a little plot beside the woods where he so often wandered as a boy.

Finds Fair Too Futuristic

McGill Official Also Discovers Chicago Exhibition To Be Too Hot for Comfort

IF interested only in traditional art stay away from Chicago this summer for the World's Fair caters only to those who have an interest in the ultra-modern and the futuristic, stated E. Lionel Judah, secretary of the general museums' committee at McGill, on his return to the university after spending a few days in Chicago where he attended the annual meeting of the American Museums' Association in his capacity as chairman of the technical section.

RE-ELECTED CHAIRMAN

Mr. Judah, the only Canadian holding office in the association, was re-elected chairman of his section during the meeting. For the first time the meeting will come to Canada next year, as the annual conference is scheduled for Toronto next summer. Mr. Judah also attended the meeting of the American Federation of Art.

When Mr. Judah was walking about the grounds it was 100 degrees in the shade. It was considerably too hot for comfort; so hot, that men everywhere were shedding their coats, but even this did not avail much as the asphalt-covered roadways made the place like an oven.

RICHARD JACK IS BACK IN MONTREAL

24/33/-July

Eminent Painter Had Three

Works Hung in Royal Academy

NO PICTURE OF YEAR

Paintings of High Order, But No One Outstanding—Passengers on Liner Montrose

Returning holiday tourists and visitors from Great Britain and the Continent arrived yesterday morning in the Canadian Pacific liner Montrose from Southampton and Cherbourg. Richard Jack, R.A., A.R.C.A., the well-known painter who resides in Montreal for several months each year, returned with Mrs. Jack from England, where he attended the Royal Academy exhibition at Burlington House, three of his own canvases being hung in that famous annual showing. Mr. Jack said that there did not appear to be any "picture of the year" at the Royal Academy this summer. "The paintings were of a very high order, but no picture appeared to grip the public's imagination beyond all others, as has been the case in many exhibitions." Among Mr. Jack's own pictures at the Academy was a portrait of the King of the Belgians and his picture of the Italian room in the Montreal residence of J. W. McConnell.

PAINTINGS ADMIRABLE

Duchess of York Attends Private View

(Special Cable to The New York Times and Montreal Gazette.)

London, June 20.—The Duchess of York attended a private view of Philip de Laszlo's exhibition today and admired his paintings of herself, her husband and their daughter, Princess Elizabeth, occupying the place of honor.

Other particularly interesting portraits in the exhibit are those of Mussolini, the Archbishop of Canterbury, the late Anny Helers, the brilliant German actress, and Randolph Churchill.

Some Modern Art Magnificent—Only Exaggerated Type Bad Star 20/6/33

Australian Artist Says Nowhere In World Can Student Get Training Paris Gives

MRS. Phillips Fox, widow of one of Australia's great painters and herself an artist of distinction, has just returned to Melbourne, Australia. During the seven years that have elapsed since her last visit, Mrs. Phillips Fox has worked in Majorca, Savoy, Nice, and Paris. One of her paintings was bought by the French Government and hung in Rouen Gallery; three others were hung this year in the Paris Salon. The diploma of honor was awarded her at the Bordeaux Exhibition for a large-size picture of Sydney, called "Manly."

"There have been many tragedies as a result of students arriving on the Continent with too little money," she said in an interview. "Yet there is nowhere else where they can get the training Paris gives. We all need to fight for a return of the old Greek spirit in art. Certainly some modern sculpture is very fine, but among our artists are those who believe one need not work hard to succeed." A pleasant feature of this year's Royal Academy, she said, was the return of the "flower" picture. There were many more such studies than had been shown last year, and most were sold. "Little" pictures were also in demand, and in these an emphasis of essentials, rather than a mass of detail, was a characteristic. Open and Connard both painted them. One thing the struggle of the new ways in art had taught us, said Mrs. Fox, was to try to get the point of view of the artist before pronouncing on his picture. It was only the exaggerated modern art that was bad; there was also much magnificent work. On the Continent, too, modern architecture was impressive.

An Impending Apology.

"From the point of view of easy disposal the thief was far wiser, for portraits of well known Montrealers would be awkward things to get rid of." - Canadian Paper.

Copied from Punch, July 5th, 1933.

NEED FOR MUSEUMS STRESSED BY ABBE

Government Support for Institutions Urged by St. Sulpice Director

SUMMER COURSE OPENS

General Museum Technique Dealt With in Classes

Being Held at

McGill Gazette 7-6-33

Montreal's need for more museums and for their support by the Government was brought out by Abbe Olivier Maurault, director, External of St. Sulpice, in a lecture on "The Future of Museums and the Nation" at the formal opening of the bilingual summer course in general museum technique which is being given at McGill University under the auspices of the department of extra-mural relations this week.

Montreal's supply of museums was pitifully small, the galleries of the Art Association, the Chateau de Ramezay and the McCord Museum being the only ones available to the public, Abbe Maurault pointed out.

From an educational standpoint museums had a magnificent contribution to make to a nation's culture, the speaker stated. "If it be true that 70 per cent. of the things we know have been seen by us, and 30 per cent. only have been heard, it is evident that museums should be established everywhere," he said.

There were, Abbe Maurault continued, four different kinds of museums that every city should have—museums of history, of natural history, industrial museums and art galleries. But in Montreal, unfortunately, there was an appalling indifference to this need. "It is," he said, "almost incredible that a city of more than 1,200,000 souls should not be able to show more than three public museums on all its territory. Look now at a guide of New York or Boston or Philadelphia and compare: You shall feel ashamed for your city and country!" Even small cities of the United States had more and better equipped museums than the metropolis of Canada. "It is time, I believe for our city councillors and for the members of our provincial Government to reflect on this cruel inferiority."

"A museum may start on a basis of private enterprise and generosity," Abbe Maurault continued, "but it cannot progress steadily and keep abreast of the times, if it is not endowed with Governmental subsidies."

NEED OF YOUNG NATION.

Museums were particularly necessary to a young nation in the making, Abbe Maurault stated. Other Canadian cities had appreciated this fact, but Montreal still lagged behind. "We very badly need public spirit in Montreal," he said. "One means of acquiring this spirit is to study history. That is why we should have in this city a large bureau of archives where students could go and work. Our nation has not sprung into existence by a sort of spontaneous generation: it has roots in the past. We have ancestors, we have customs of our own, we even have—or rather we have had—a particular and charming architecture."

Without museums illustrating these traditions, it would be impossible for the country to show the stranger what its genius really was. "We should have here, on the spot, some elegant and well-equipped building, where the serious student from the outside world could study and learn to understand our national character by studying the remnants of our beautiful past and the productions of our present days," Abbe Maurault declared.

In the opening address, Col. Bovey referred to the fact that to merit the title of museums an institution had to be more than a mere collection of things. They had to be related and their significance had to be quite clearly indicated. A bilingual course, such as this one, was, in his recollection, an innovation; and he felt sure that it not only encouraged cultural development but proved a further link between the two races.

Col. Bovey paid grateful tribute to E. L. Judah, of the university library committee, who organized the course and to Dr. Leon Lortie for his generous assistance as interpreter. He also thanked the organizations which were co-operating, La Societe d'Archeologie et Numismatique and the Montreal Art Association.

Mr. Judah extended an invitation to the members of the course to have tea with him and Mrs. Judah at their home on Friday afternoon. Over 30 students have registered for the course.

COPY FROM NEW YORK PAPER.

July 6th, 1933

\$40,000 ART THEFT SOLVED

Fingerprints on the frames have led Brooklyn police to the point of arresting two men for theft of ten paintings, valued at \$40,000, from the Brooklyn Museum, April 29th.

Inspector Sullivan, of Brooklyn, admitted today he had detectives questioning the men and that arrests will be announced formally "in a matter of hours." The paintings were located in Paris, Inspector Sullivan said, and a trail followed to the suspects through their efforts to negotiate a sale.

LANDSCAPE PAINTER DIES Gazette 7/8/33

Charles Harold Davis Was Widely-Known Artist

Mystic, Conn., August 6.—Charles Harold Davis, 77, internationally known artist, died yesterday. He was a noted landscape painter.

Davis studied at the Art Museum School of Boston and at the Julian Academy in Paris under Lefebvre and Boulanger. He lived in France for 10 years.

Among the honors conferred on him were the grand gold medal of the Atlanta Exposition in 1895, Lippincott Prize of the Philadelphia Academy of Fine Arts, silver medals of the Buffalo Exposition in 1901, St. Louis Exposition in 1904 and Buenos Aires in 1910, and the gold medal of the San Francisco Exposition in 1915.

G. HORNE RUSSELL DIED SUDDENLY

Gazette June 26
Well-known Montreal Artist
Was Former President
of R.C.A.
June 26, 1933
ILL AT SUMMER HOME

Was Removed From St. Andrews-by-the-Sea to Chipman Memorial Hospital at St. Stephen

George Horne Russell, R.C.A., of Montreal, well-known as a portrait painter and as an interpreter of the sea and Maritime Province coves and harbors, died yesterday morning in the Chipman Memorial Hospital at St. Stephen, N.B. A Montreal specialist arrived on Saturday, but efforts to save the painter's life were of no avail. He, with his wife and son, had been at his summer home at St. Andrews-by-the-Sea, N.B., since late in May. Interment will take place at St. Andrews on Tuesday afternoon.

George Horne Russell was born at Banff, Scotland, and in due course underwent a rigorous training for his profession as painter. Study at the Aberdeen Art School and at the South Kensington Art School, London, was followed by courses under Andrew Burnett, Professor Alphonse Legros, the talented painter-etcher, and Sir George Reid, the eminent Scottish artist. It was in 1890 that Mr. Horne Russell came to Canada and settled in Montreal where he opened a studio and identified himself with the artistic life of the city. His was the more or less common lot of the painter—years of hard work to become established, but his skill as a portrait painter duly won him recognition and very few of the annual exhibitions of the Royal Canadian Academy and the Art Association of Montreal did not contain one or more examples of his talent in this genre. Leading citizens in the city and beyond sat to him and his reputation grew.

LOVER OF THE SEA.

It was the sea, however, that gripped him most strongly, and years of painting up and down the rocky coasts of New Brunswick and Maine brought him recognition as a leading exponent in this branch. For a number of years he spent the summer months at St. Andrews, N. B., and from his studio there haunted coastline and quiet sheltered harbor for subjects. Over a long period his annual exhibitions at the Watson Art Galleries showed how thoroughly in sympathy he was to these subjects—watercraft old and new, weathered buildings and pier wharves, dories and incidental figures, or the sweep of the ocean with waves and surf, spray-hid rocks, scudding clouds and wheeling gulls. In such subjects, as the years passed, there came a breadth and confidence and a finer appreciation of the subtleties of atmosphere which gave added appeal to his paintings. From the sea, too, came pictures of men carting seaweed and driftwood, not to mention men, women and boys digging clams.

As a watercolorist, a medium he employed only occasionally, he ranked among the leaders in this country. His paintings were broad, free, "washy" virile performances. Especially successful was he in rendering effects of moonlight on moving water and wet sand. As in his oils, his drawing was always sound, his sense of values true and his color generally fresh and clean. When he felt the urge to dabble in gay hues the result was some admirable flower pieces. Further, in his earlier years, he found the yellow of fluffy ducklings in stream or on grassy bank engaging color. In 1909 he spent some time in the Rockies doing a series of paintings.

Mr. Horne Russell's abilities were officially recognized in 1909 when he was elected an Associate of the Royal Canadian Academy of Arts, ten years later becoming a full Academician. In 1922 he was elected president of the R.C.A., a post he held until 1926.

His works are held in many private and public collections. He is represented in the galleries of the Art Association of Montreal, and at the National Gallery of Art, at Ottawa, his works include "Under the Willows," "Early Spring" and "Seal Cove, Grand Manan."

Mr. Horne Russell was a member of the Pen and Pencil Club, Montreal, the Art Association of Montreal, where he was a member of the Council and also a member of the Acquisition Committee, and his interest in fostering a feeling for art found outlet in many other ways, among them constructive advice when he regularly made a point of

visiting the annual exhibitions of the Women's Art Society.

Mr. Horne Russell married Elizabeth Morrison, who survives him with one son, Norman Wells Russell, and one daughter, Mrs. A. J. MacKenzie, of Detroit.

HORNE RUSSELL BURIED

Many Tributes Paid to Canadian Artist 1933

St. Andrews, N.B., June 27.—One of Canada's prominent landscape painters found his last place of rest today near the shores he had perpetuated on canvas. Interment of G. Horne Russell, R.C.A., of Montreal, was made in St. Andrews rural cemetery.

With Mrs. Russell and a son, the painter had been at his summer home here since May. Death occurred Sunday in a hospital at St. Stephen after he became ill here.

Mr. Horne Russell was particularly noted for his portrait work and views of Maritime Province shore and harbor scenes.

Numerous floral tributes were received from many parts of the United States and Canada, including Emmanuel Church, Montreal; the Royal Canadian Academy; the Art Association of Montreal; the Pen and Pencil Club, Montreal; the Women's Art Society of Montreal and the Royal Montreal Curling Club.

Many friends gathered for the funeral services at "Cedar Nook", the artist's home, and at the cemetery. Both services were conducted by the Rev. Norman Sharkey, pastor of Greenock Kirk here. Pall bearers were Wright McLaren, Henry McQuoid, James Skinner and W. J. Rollins.

CITY LACKS MUSEUMS, EDUCATIONIST CLAIMS

Summer School Opens At McGill

"It is almost incredible that a city of more than 1,200,000 souls should not be able to show more than three public museums in all its territory," said Rev. Abbe Olivier Maurault, director of the Externat of St. Sulpice yesterday, in an address to the students of the bi-lingual summer course in museum technique at McGill University, under the auspices of its department of extra-mural relations.

The Abbe indicated that the Art Gallery, the McCord Museum and the Chateau de Ramezay were the only institutions in Montreal available to the general public, leaving the city far behind the great centres of the United States and even many of its smaller cities. It was time that public interest was aroused in the matter, for the need was truly great, he claimed.

Addresses were also delivered by Lt.-Col. Wilfrid Bovey, E. L. Judah and Dr. Leon Lortie. The course is continuing throughout the week.

Mona Lisas to Order

Edmonton Journal (Ind. Cons.): No longer need there be any mystery about the "haunting, enigmatic smile" that has held thousands captive before Mona Lisa. Her secret has been solved by a compass and a touch of mathematics. At least that is the claim of an art critic in Chicago—it would have to be Chicago—who declares Leonardo produced his never-successfully-copied effect by means simple for an engineer. This gentleman explains that in drawing the face, the artist "tilted the lips on the arc of a circle the ends of which just touch the outer corners of the eyes; the arc of another circle forms the outline of the head, and the second circle is twice the diameter of the first"; this causes "the eyes to focus on the lips and make them one of the outstanding portions of the portrait." So, boys and girls, just get out your compasses and do a few Mona Lisas in your spare moments. However, do not be surprised if the one and only La Gioconda still smiles—but, perhaps, with just a trace of heightened amusement.

Cours d'administration de musées à McGill



M. Olivier Maurault, p.s.s., professeur à l'université de Montréal, a été hier après-midi, le premier conférencier des cours bilingues d'administration des musées à l'université McGill. Nombre de directeurs des musées des maisons d'enseignement de la province en sont les auditeurs. Dans le groupe on reconnaît M. Olivier Maurault, p.s.s., au premier rang les bras croisés; le colonel Wilfrid Bovey, directeur des relations extérieures de McGill; M. Ethelbert Thibault, p.s.s., professeur du séminaire de philosophie; M. Paul Rainville, conservateur adjoint du musée municipal de Québec; M. Archibald M. Campbell, conservateur honoraire du musée de Perth; MM. E.-M. Cox, Thomas Brown, du musée Redpath; les R. S. Marie-Adèle, Marie du Mont-Carmel, Marie-Jean, Marie de Sainte-Hermine; Mmes Maud Howman, directrice du musée d'Edmonton; M. M. les abbés Arthur Maheux, de l'université Laval; Henri Bernier, du séminaire de Nicolet; Hector Bonin, du collège de l'Assomption; Cléo Charland, du collège de Lévis; André-Albert de Champlain, du séminaire de Rimouski; G.-Henri Robillard, du séminaire de Sainte-Thérèse; Louis-Philippe Messier, séminaire de Sherbrooke; les RR. PP. Florian-V. Crête, c.s.v.; Fabien Moisan, c.s.v.; J.-A. Cholette, c.s.v.; I.-Eugène Andlauer, François-Xavier Côté. (Cliché la "Presse").

LE BESOIN DE MUSEES

M. Olivier Maurault, P.S.S., directeur de l'Externat classique de Saint-Sulpice, a raison de dire que Montréal ne possède pas assez de musées. Il n'est pas nécessaire d'avoir longtemps voyagé pour établir des comparaisons plutôt défavorables à la métropole. La Galerie des Arts, le Château de Ramezay, le Musée McCord, que mentionne M. Maurault, auxquels on peut ajouter le musée industriel de l'Ecole des hautes études commerciales, ouvert au public à certaines heures pendant l'année académique, voilà à peu près toute notre richesse.

Pourtant, des musées sont indispensables à une bonne organisation éducative. Par eux le professeur peut graver dans la mémoire des élèves une foule de connaissances utiles, sans qu'il soit besoin de longues explications. Il lui suffit de répondre aux questions que suggère la vue des exhibits. On peut enseigner ainsi l'histoire naturelle, la géographie, l'histoire, l'industrie avec beaucoup plus de succès que si l'on devait se borner à des leçons verbales. Les musées sont encore de puissantes attractions pour les touristes, comme en témoigne la popularité de ceux qu'on aménage maintes villes européennes et américaines.

M. Maurault exprime l'opinion que le gouvernement devrait s'occuper de créer des musées. Le temps difficile que nous traversons n'est guère propice à ces créations, la crise ayant diminué considérablement les ressources

publiques tout en augmentant les charges de l'Etat. Rien n'empêche cependant de commencer là où la chose est possible, quitte à parfaire lorsque les finances provinciales et municipales seront meilleures. Une ville de l'importance de Montréal, avec ses quelque 1,200,000 habitants, doit posséder un nombre suffisant de musées.

Mais, on aurait tort de croire que l'établissement de musées ne doit pas s'accompagner d'une campagne d'éducation pour amener les gens à les visiter. Combien, par exemple, ne sont jamais entrés au Château de Ramezay ou au Musée McCord, où se trouvent des collections limitées mais très intéressantes de documents, de portraits et d'objets en rapport avec notre histoire nationale! Combien n'ont jamais mis les pieds à la Galerie des Arts et ne pourraient même pas dire où elle est située exactement! En attendant de créer de nouveaux musées, il ne serait pas mauvais de populariser ceux que nous possédons déjà. Ce serait un pas dans la bonne direction, un moyen de faire rendre leur pleine utilité aux musées actuels et aux musées que nous pourrions organiser au fur et à mesure que nos ressources nous le permettront.

La pauvreté des musées de notre grande métropole

Un plus vaste musée historique et d'autres spéciaux demande M. O. Maurault, p. s. s.

A MCGILL

Le besoin, la nécessité de la formation, de l'organisation de musées dans tout le Canada mais surtout dans "notre bonne ville de Montréal qui est certainement un des endroits du pays où la nation canadienne se forme le plus sûrement", ont été proclamés hier après-midi par M. Olivier Maurault, p.s.s., professeur à l'université de Montréal, qui était le premier conférencier des cours bilingues d'administration de musées, organisés à l'université McGill. Ces cours ont pour auditeurs en majeure partie les directeurs des musées des maisons d'enseignement de la province.

M. Maureault réclame un musée historique, de tableaux historiques à Montréal. "Notre château de Ramezay contient des trésors, j'en conviens, dit-il entre autres, mais il est insuffisant; il faudrait le multiplier par quatre ou le loger plus grandement. Tant que nous n'aurons pas, à Montréal, un instrument de cette qualité, doublé d'un dépôt d'archives, où l'on trouverait au moins de bonnes copies de documents, nos études historiques végèteront."

Protégeons notre patrimoine artistique

M. Maurault insiste aussi pour que, parallèlement au mouvement que l'on vient de lancer, se crée à Montréal un musée des petites industries, ainsi qu'un musée des anciennes coutumes et de l'ancienne architecture. "Le nouveau musée de Québec a fait un pas dans cette direction. Nous sommes plus riches que nous le pensions, bien qu'une grande partie de notre fortune soit déjà passée aux Etats-Unis où des "connaisseurs" ornent leurs maisons de nos dépouilles. Il est humiliant de penser que nous avons ainsi laissé dilapider notre patrimoine artistique."

Et M. Maurault passa au coeur de son sujet, en traitant des musées à Montréal. Il loua la galerie des Arts, mais insista sur le fait qu'elle ne vit que des membres de l'Art Association. "Est-ce qu'une métropole, demande-t-il, comme Montréal, n'aurait pas dû l'aider résolument et lui permettre de compléter ses bâtiments et d'enrichir ses collections?"

Le colonel Wilfrid Bovey, directeur des relations extérieures de l'université McGill, présenta M. Maurault et annonça que les autres conférenciers des cours bilingues comprendraient entre autres: M. G.-R. Lortie, directeur de la bibliothèque de McGill; le professeur Wynne Edwards, Mme F.-C. Warren, MM. Victorin, T.-H. Clark et P.-O. Tremblay.

when he buys.

Aug. 4, 1933 Gazette Soviet Sells Paintings.

Paris.—Some idea of the needs of the Russian treasury may be gleaned from the secret sale of three more of the finest pictures of the Hermitage collection at Leningrad. Two Rembrandts have been acquired by friends of the Riiks Museum, Amsterdam. The price paid has not been revealed, but it was undoubtedly large. The third picture, Cleopatra's Banquet, by J. B. Tiepolo, the Venetian painter, was purchased through the Co'naghi art dealing firm, London, by the trustees of the Felton Bequest for a sum of £31,250. It will be presented to the Melbourne Art Gallery, to which the Felton Bequest has already donated a Rembrandt and a Van Eyck.

RUSSELL—At St. Andrews, New Brunswick, on Sunday morning, June 25th, 1933, George Horne Russell, R.C.A., interment at St. Andrews, at 2 p.m., on Tuesday, June 27th.

The Macdonald Monument.
To the Editor of The Gazette:

Sir—On Thursday, June 6, 1895, as the result of the generosity of the Citizens' Committee of the Macdonald Memorial Fund, who had collected some \$20,000.00 for the purpose—there was unveiled by the Governor-General, Lord Aberdeen, in Montreal's Dominion Square, a monument by Mr. Wade to the remembrance of one of the Fathers of Confederation, Canada's Grand Old Man, and Canada's First Prime Minister.—Sir John Alexander Macdonald, G.C.B. At this ceremony Lord Aberdeen said (in part): "The noble memorial is now before you; and this silent effigy will long be eloquent in commemorating a great career and in inspiring to high aims of patriotism and public spirit." On that same occasion Mr. Arthur G. Doughty read a magnificent ode of laudation on "Macdonald" or "The Heritage of Man," the last lines of which are:

"His name with Canada's fair name entwined

Here in this mute memorial are enshrined!

What fitter monument could Love demand

To him, the kingliest Leader of our land!"

Now, thirty-eight years have passed since inauguration of this monument, and many an art critic and many a cultured layman, with the very best of intentions, has condemned its general design, form, and composition, without, of course, in any way denying its original creativeness, or the honest, serious and sincere effort put into the conception by Mr. Wade, the sculptor, and Mr. Reid, the contractor, in its details and construction. It would appear that the surmounting "roof," canopy or cupola—presumably intended to keep the snow off—is out of place,—or shall I say?—is artistic surplussage,—a surplussage whose splendid bronze decorative achievements in Canadian symbolism and carved low bas-reliefs, can hardly, if at all, be seen by the observer or pedestrian in the street for whose delectation it was sculptured. One may, with all due respect, ask, "Why and what is it away up there for?"—some seventy feet in the air.

Furthermore, the plenteous pillars—twelve mighty polished granite ones,—almost entirely surround the erect and markedly spiritualized effigy of Sir John Macdonald. One may justifiably ask: "Why hide the body of the great Chieftain and Statesman, when he, in fact, is the principal and primary object of importance and consequence? Was he not so placed there to be seen by posterity?" It is evident, therefore, I submit, that there is a deal to be said against the surfeit of embellishment, and the unnecessary obstructive pilastered masonry.

The time has arrived, may I suggest, to alter the monument by removing the summit and pillars, and expose, at last, to Canadian skies and to the vision and sight of citizens the full length, heroic figure of Sir John in his most impressive attitude. The allegorical or thematic sculptural pieces in bronze of a female figure connoting Canada and her seven children, representing the Confederated Provinces, with their additional reclining four British lions, and the two bronze bas-relief panels with their appropriate inscriptions, which appear overhead, could very effectively be used for statuary in the Dominion Square on a landscaped site nearby where passersby could notice and stop to admire it at close distance.

Those of our leading citizens who directed this noble undertaking were: Sir Donald A. Smith (Lord Strathcona), president of the General Committee, Col. F. C. Henshaw, president of the Subscribers' Committee, Mr. R. L. Gault, honorary treasurer, and Mr. Joseph H. Jacobs, honorary secretary. On the executive committee were Sir Joseph Hickson, (Chairman), Mr. R. B. Angus, Col. F. C. Henshaw, Messrs. James Ross and Hugh Graham (Lord Atholstan). Many have gone to their lasting reward in the Great Beyond, but there still survive in our midst a number of the subscribers—Conservatives and Liberals—to the Macdonald Monument Fund, and also at least one or two of the officers of the General Committee, may I be permitted, therefore, to appeal to them, and to others in our community interested in our art productions in our public squares, to carry out the suggestions contained in this letter. I firmly believe, were this to be accomplished, that it would be a splendid artistic improvement; and, what is more, it would certainly, in my humble opinion, restore the Macdonald Monument to that state in which the sculptor himself, originally, must most surely have meant it to take final shape—to be seen to the utmost and best advantage under all circumstances.

A. J. LIVINSON, M.A.

GLIMPSE GIVEN OF NOTED EXHIBITION

Gazette 31/7/33

Commander J. E. Phipps Talks of Great Historic Array at Wilton House

MANY RELICS OF NELSON

Other Famous Characters and Artists of Elder Day Represented—All for Party Funds

His manner conveying that nautical readiness known for a century and a quarter as "the Nelson touch," Engineer-Lieutenant-Commander J. E. Phipps, ex-R.N., a not infrequent visitor from abroad to Montreal, last night turned an interview into a thrilling narration of facts and circumstances of the historic past, dwelt upon the recent exhibition of historical relics at Wilton House, Wiltshire, England, and finished up—surprisingly as it may seem—with a hint to modern politicians.

Most interesting historic exhibition of recent times, he said, with genuine enthusiasm, was the recent Loan Exhibition at Wilton House, one of the most beautiful of the "stately homes of England," three miles from the old cathedral city of Salisbury.

The opening of the exhibition was carried out, he explained, under the chairmanship of the Countess of Pembroke. And here comes the touch of politics and the serio-comic hint that the officer threw out to Canadian politicians. Her Ladyship announced that the principal aim of the exhibition was that of raising funds—for the British Conservative party.

Commander Phipps spoke of the exhibits at some length. He was especially interested, he said, in the first and original drawing of Nelson by Kester. Lord Nelson considered this portrait a truer likeness than any other made of him. Incidentally, it bears some writing which was the first he ever did with his left hand. Lady Hamilton had a second one done for her, which she preferred. This, too, is on view.

SPINNING WHEEL

The spinning wheel, which belonged to Lady Hamilton, is also to be seen. This is the identical machine used by Romney in his celebrated painting of her. Her fan, which reposes nearby, is one of the most attractive things of its kind. It was presented to her by five admirals, whose names are painted on it, with the dates of their particular victories.

The Book of Maxims given by Lady Hamilton to Nelson bears the date 1809 and a message of goodwill in the donor's writing. But the volume is so placed in the case that, although one can observe the book, one cannot see by whom it was compiled or evolved. From the portion of a page half-turned the maxims appear to be of a religious character.

Nelson's cane has an intriguing knob—the face of a dark-visaged, foreign-looking man. A sentimental interest attaches to a lock of Nelson's pigtail. A more homely note is struck by a flannel shirt adjacent, marked with a coronet and the letter "N."

There are links with other historic personages in the exhibition. For example, the dagger thrown on the floor of the House of Commons by Burke during his famous "dagger speech." This Burke relic makes but one of many connected with political men and history.

The army, of course, is well represented. There are many relics of the Duke of Wellington—even to his eye-glass and a piece of may-blossom plucked in his garden and pressed by him. Here, surely, if anywhere, lies a romantic story, but it is one that the beholder must weave for himself. No indication is given concerning the person who so treasured this humble piece of may-blossom, pressed by the Duke's hand, that it has passed on to posterity.

NAPOLEONIC RELICS

As one would expect, there is a representative collection of Napoleonic remains. The original cast taken after the Emperor's death at St. Helena, his writing case, and many other domestic articles, are in the collection.

The memory of the famous Tichborne trial is not yet extinct, and it has a special interest, of course, in Wiltshire, for it is in the neighboring county of Hampshire that Arthur Orton, the claimant, sought to acquire the famous estate. At Wilton House exhibition were shown the very gauntlets he wore at his trial.

Joanna Southcott, another great figure of her time, is represented by a box marked with three seals. The Isle of Wight provided a fine memorial in the coat-of-arms from Charles I's chair, in which he met the Commissioners at Newport.

Commander Phipps also spoke of the magnificent pictures which were on show in the state rooms. These were a National Gallery in miniature, and have the prestige of being part of the house. Tintoretto, Rubens, Frans Hals, Andrea del Sarto, Gorgione, Titian, Rembrandt, Holbein, Van Dyck, and many other masters are worthily represented.

It was in the largest and most beautiful of these rooms that Lord Stanley performed the opening ceremony. The Countess of Pembroke, presiding, said that political reasons led to the function—the never-ending quest for funds. Money was badly wanted to carry on the work of the Conservative party.

STAR, MONDAY, JULY 24, 1933

Napoleon's Army Gifted In Miniature to Toronto

All Ranks in All Battalions Illustrated by 900 Figurines Modelled by French War Captive

TORONTO, July 24.—(Star Special).—A complete set of models of Napoleon's soldiers—numbering 900—has been presented to the Royal Ontario Museum here by Lord Melchett. It is the only collection of its kind in the world and its value as an historical source and to publishers and writers is inestimable. The collection consists of figurines, about one foot in height, representing every rank of every battalion in the Napoleonic army, from drummer boy to colonel and from dusky Zouave to Parisian. Great attention has been paid to making each detail exactly correspond to the originals of many hard-fought campaigns even to the trim of the mustaches being arranged to match the custom of each regiment.

MUSEUM DIRECTOR COMMENTS

Dr. C. T. Currelly, director of the museum, thinks the collection also serves as an effective piece of anti-war propaganda.

"My personal feeling," he said, "is that every possible attention should be directed toward the horrors of war and the mentality that lies behind it. The getting of young fellows into uniforms and training them for slaughter ought to be opposed in every way. Just as in arms and armor the diabolical nature of the whole thing is revealed, so we will show the public how Napoleon's gay uniforms and the romance he drew around war brought entire battalions to their slaughter, seriously reduced the male population of France and for a long time reduced the physical stature of the French people."

"During the Napoleonic wars," said Dr. Currelly, explaining the history of the miniature army, "a French senior officer who had something to do with uniforms and knew them all from the drummer boy to the general, was captured by the British and held prisoner for a number of years."

MADE MODELS FOR PASTIME

"He was an artist of no mean ability and when he found himself held captive he began making models of each rank in a battalion. When that was done he made another battalion. And so on until he had made models of all ranks of every battalion in Napoleon's army."

"War was a gentleman's occupation in those days and he was allowed to do his modeling undisturbed. In fact, he must have received plenty of co-operation from his captors to obtain special trimmings."

Not only do the 900 uniforms distinguish the various regiments, but even the sculpture of the figures reveals the districts of France from which they came. There were certain regiments where all had to wear mustaches of a certain kind; some regiments came from the fair-haired northerners; others from the dark southerners—all these details are carefully observed.

1. "Modern Money," by Lord Melchett, of Imperial Chemicals, a Director of Barclay's Bank, and son of the late peer better known as Sir Alfred Mond. (Martin Secker, 10s. 6d.)

ARTIST INSPECTS FARMS

Gazette 3, Aug. 1933
Baroness von Ritschl Visits Maritime Provinces

Moncton, N.B., August 2.—An English artist visiting Canada, the Baroness von Ritschl, has been in the Maritime Provinces looking over possible farm sites with a representative of the agricultural department of the Canadian National Railways. The Baroness, under her maiden name, Lorna Burgoyne, is well known in England as a miniature painter. She is looking for a farm upon which she and the Baron, an Austrian, might settle. The Baroness divides her time between Austria and her native Devonshire. Her miniatures have been widely exhibited in England, and one was bought by Queen Mary.

Leaving for Italy, the Baroness did not say whether she had decided upon a site for a home. Before coming to the Maritime Provinces she looked over possible farms in Maryland and West Virginia. Should she come to live in Canada, she hopes to found an association of Canadian miniature painters. Her grandfather was Captain Burgoyne of the famous racing clipper Titania which brought tea to England from India. Her husband's family is one of the oldest in Austria.

least 17/8/33 bail.

Art Classes at Laurel

Laurel, Que., August 16.—In a meeting of rare natural beauty here, A. Sherriff Scott, Montreal artist, will conduct a unique series of classes in painting. The pupils include a dozen art students from Montreal, who are expected to arrive here next week.

Many Applications to Hand

Quebec, August 17.—Several hundred applications were received at the local post office today for copies of the new five cent stamp issued specially to commemorate the 100th anniversary of the sailing of the Royal William built in Quebec and the first vessel to cross the Atlantic under steam power.



He sniffs for snitchers. In case thieves are about when doors close at the Museum of Modern Art, New York city, "Don," a thoroughbred, will dog their footsteps

16 MASTERPIECES STOLEN AT CANNES

CANNES, France, Aug. 8.—(U.P.)—Sixteen masterpieces of painting, by such artists as Fragonard, Corot, Manet, Renoir, Courbet and Degas, were stolen from the villa of Eugene Geoffroy, French connoisseur, today.

Police believe the thieves to be members of an international gang, specializing in works of art.

(Continued on Page 2, Col. 5)

16 MASTERPIECES STOLEN AT CANNES

CANNES, France, Aug. 8.—(U.P.)—Sixteen masterpieces of painting, by such artists as Fragonard, Corot, Manet, Renoir, Courbet and Degas, were stolen from the villa of Eugene Geoffroy, French connoisseur, today.

Police believe the thieves to be members of an international gang, specializing in works of art.

BRITISH ART FUND'S GIFT TO CANADA

Star 12/9/33



NOT content with enriching the national and public galleries in Great Britain, the British National Art Collections Fund is now considering the needs of institutions in the Dominions.

Accordingly the Fund is sending to the National Gallery at Ottawa (which was founded by the efforts of the Princess Louise in 1880 when the Marquis of Lorne was Governor-General) a striking picture by Rembrandt's friend and rival Jan Lievens.

This composition of "Job in his Misery" was bought at a recent sale by Sir Robert Witt, chairman of the Fund, for \$2,000, and, after the sale many foreign dealers rued that they had overlooked it.

Lievens parted company with Rembrandt in 1631, and went back to his native city of Leiden. The British National Gallery is not especially rich in his works. In 1880 the trustees of the British Museum presented a portrait of that Cologne blue-stocking, Anna Maria van Schurman, and a man's portrait was given in 1912 by the late Charles Fairfax Murray.

A reproduction of the gift to Ottawa appears above.

VICISSITUDES OF FIRST STEAMSHIP

Gazette 18/8/33

Royal William, Built in This Province, Involved Owners in Difficulties

CENTENARY EXHIBITION

Paintings, Photographs and Models at Chateau de Ramezay Make Interesting Display

An interesting exhibition, tracing by means of models, drawings and photographs, the development of steamships on the Atlantic and the St. Lawrence, is being held in the Chateau de Ramezay on Notre Dame street, under the joint sponsorship of the Antiquarian and Numismatic Society and the Canadian Railroad Historical Association, to commemorate the centenary of the voyage of the Royal William, the first ship to cross the Atlantic solely by use of steam.

The Royal William, designed by a young Canadian, James Goudie, was built in Black and Campbell's shipyards at Glen Cove, a mile above Quebec, and officially launched in April 1831. Originally chartered to sail to Halifax and intermediate ports, the ship, shortly after its launching, became involved in quarantine difficulties and its owners were forced to tie it up for a large part of the season, an action which resulted in heavy financial loss. The vessel was then sold to the mortgagees who, after employing her for a short time along the St. Lawrence, decided to send her to England for sale, thus sowing the seed of future fame. The ship, under the command of John McDougall, sailed from Pictou, Nova Scotia, on August 17, 1833, and, after a memorable voyage in which she encountered storms and leakage difficulties, arrived in London on September 11. Shortly after her arrival she was sold to the Spanish government in whose service she became the war steamer, Ysabel Segunda.

A splendid painting by A. Sheriff Scott of the ship's leaving from Pictou is on view at the exhibition as is also a model of the ship herself, copied from the authentic plans owned by the Quebec Historical Society and lent for display on the occasion by Dr. W. H. Atherton of the Catholic Sailors' Club.

Among other interesting exhibits to be seen are models of the French Line vessels ranging from the Washington, built in 1864, to the present Ile de France; a model of the Accommodation, the first steamship ever to be built in Canada; a collection of old time-tables of early shipping days; a number of drawings and photographs showing the development of the C.P.R. and the Cunard Lines; woodcuts borrowed from the Dominion Illustrated depicting scenes along the St. Lawrence and in the Montreal harbor; a collection of age-worn log books and bills of lading, and a fascinating model of Le Deuil, a primitive tug-boat which helped other vessels move against the rapid St. Mary's current. Casting overboard an anchor attached to a long chain wound about a windlass on the deck of the vessel, the Le Deuil would float down with the current until it came to a spot where the river ceased to flow so strongly. It would then stop by locking the revolving windlass, whose chain was attached to the anchor still gripping the bed of the river about half a mile upstream, and would cast its tow-ropes out to the vessel waiting to climb the current. When the two ships were firmly joined the Le Deuil would set the machinery of the windlass working in a reverse direction, thus rewinding the chain and, if the anchor held, pulling the two boats through the opposing current.

The exhibition, continuing until September 13, has not yet reached its full size as promises of additional exhibits have been definitely been made by outside concerns.

WORK OF CANADIAN ARTISTS EXHIBITED

Gazette Oct. 9

Sir Thomas Tait Formally Opens Independent Art Association Showing

IDEA HIGHLY PRAISED

Chance for Amateur as Well as Artist of Reputation Stressed—Varied Types on Display

Work being done by artists in parts of Canada is reflected in an exhibition of considerable interest which was formally opened in the Sun Life building on Saturday by Sir Thomas Tait.

Sir Thomas gave high praise to the Independent Art Association, under whose aegis the work of established artists and those who have not yet attained official recognition was brought together. The word "Independent" might be misinterpreted, Sir Thomas commented. In this case it meant the opportunity to exhibit independently of the decision of a jury. In this exhibition artists well known throughout the country were represented, together with those endeavoring to establish themselves. It was a valuable opportunity for the amateur to be able to show his work beside that of artists of reputation, from which he was certain to derive benefit.

Lieut.-Col. C. F. Adams, honorary president of the Independent Art Association, Incorporated, introduced Sir Thomas Tait. He also thanked T. B. Macaulay, the Sun Life Assurance Company and the Royal Empire Society for the privilege of using the premises in which the exhibition, the second, was housed.

Oil paintings are shown by Phyllis Abbott, Louis Le Barzic, Richard Baxter, Jessie Beattie, Ida Beck, Henri Bisson, Maude B. Blackford, Marion Bond, Umberto Bruno, Gertrude Burgoyne, F. O. Hill, Robert G. Campbell, Adele Armichael, Edgar Contant, Constance Cundell, J. E. Currie, Rita Daly, Maurice De Mauriez, Jacqueline De Rouen, Jeanne Des Ormeaux, Leopold Dufresne, M. A. Foran, Octave Gauthier, Phyllis Harvey, Harold Hill, Maurice LeBel, R. Lindsay, Mabel Lockerby, Beatrice M. Long, Warwick J. Low, Mrs. J. B. MacCallum, Lorna Lomax Macaulay, James McCorkindale, Jean M. McLean, Orwald C. Madden, Nellie Mallows, Jack Mander, Charles F. Martin, J. Allen McCaffrey, Raymond Medard, Andre Morency, Mary E. Mullally, Mabel O'Gorman, Norma Overend, D. A. J. Pavitt, Marguerite Porter, Henri Prost, Henri Richard, Beatrice Hartley Robertson, Doris Robertson, Sarah M. Robertson, L. A. Roy, Stanley Royle, F. St. Pierre, Margaret Sanborn, Harold Schofield, Marion Scott, Ethel Seath, Frank Shadlock, Louise Mary Shadlock, Robert G. Sharps, Peter C. Sheppard, Joseph Sher, George Starkey, James R. Tate, Charles Tulley, Rodger Vlau and R. L. Wright.

Water colors and pastels: Wilfred M. Barnes, Jessie Beattie, Ida Beck, Maude B. Blackford, Louis Le Barzic, Charles R. Bond, Umberto Bruno, Mrs. R. Gordon Burgoyne, Frederick G. Cross, J. E. Currie, Rita Daly, Isabelle Dodwell, Simone Frappier, Mrs. Bernie D. Gannon, Constance M. Griffin, Ruth M. Henshaw, J. T. Lee-Grayson, Marguerite Lemieux, Winifred J. Lewis, Ernest Linder, Warwick J. Low, Miss N. B. Low, Lorna Lomax Macaulay, Nellie Mallows, Raymond Medard, Andre Morency, Reed Muir, Margaret Millie, William Newcombe, Norma Overend, D. A. J. Pavitt, L. A. Roy, Margaret Sanborn, Harold Schofield, Frank Shadlock, Louise Mary Shadlock, Charles Tulley.

DRAWINGS AND ETCHINGS.

Drawing and etchings: Louis Le Barzic, Maude B. Blackford, Umberto Bruno, R. J. A. Chalmers, Rita Daly, Leopold Dufresne, Phyllis Harvey, Harold Hill, Nichols Hornansky, Ernest Linder, Lorna Lomax Macaulay, Orval P. Madden, Nellie Mallows, John A. Norlin, D. A. J. Pavitt, Henri Prost, Doris Robertson, Harold Schofield, Margaret Millie, George Starkey, W. J. Wood, Charles Tulley. Architecture: Del Brosseau, Edward Z. Galea, H. Ross Wiggs. Sculpture: Henri Bisson, Jeanne Godeur, Umberto Bruno, Edward Z. Galea, F. Marcogliese, Sally Ryan, J. Segal, Orson Wheeler. Miscellaneous: Louis Le Barzic, Norma Overend, Margaret Gannon, Mrs. Evelyn R. Smith.

The exhibition will continue until October 22.

STEAMBOAT ERA TO BE RECALLED HERE

Gazette Aug. 12, /33

Exhibition of Models in Chateau de Ramezay Is Now in Preparation

A cross section of Canadian history will be presented in a striking way when the Chateau de Ramezay is made to house a collection of the best examples of steamboats to be found in the country. The exhibition is to be confined mainly to models of trans-atlantic and river steamboats, with the addition of pictures of these, which will be interesting because of the wide period of transportation which they encompass. The date of the event is August 17 to September 15.

The exhibition will be under the joint auspices of the Antiquarian and Numismatic Society and the Canadian Railroad Historical Association and the object is to commemorate the 100th anniversary of the first transatlantic crossing by steam power only, accomplished by the Canadian-built and-owned steamer "Royal William".

Two public meetings will be held in the Chateau de Ramezay on the evenings of August 23 and September 13, at which interesting papers on steamboat history will be read.

The harbor commissioners, the principal steamship companies and many individuals have loaned material for this exhibition but the organizations responsible for the event have stated that more exhibits are wanted and further models and pictures of old steamboats in the possession of private persons will be welcomed by them to place on view.

PROVINCIAL MUSEUM TO GET STATUETTES

QUEBEC, Oct. 5.—(C.P.)—Within the near future, the Provincial Museum on Battledfields Park will be enriched by the arrival of a number of statuettes, the work of a talented French-Canadian sculptor, representing different phases of life in old French Canada. Paul Rainville, assistant curator of the museum, said yesterday.

They are the work of Alfred Laliberte, of Montreal, noted for his work in wood. Delicately carved, they will be staged in groups, representing such tableaux as "The Blacksmith's Shop," "Men Chopping Wood," etc.

ART EXHIBIT LOANED BY SCOTTISH SOCIETY

Return Courtesy of Canada's National Gallery

OTTAWA, Oct. 5.—(C.P.)—Returning the courtesy of the National Gallery of Canada in sending to the United Kingdom an exhibit of Canadian art, the Royal Scottish Society of Painters has sent to Canada a similar exhibit which will be opened here in about two weeks' time. The collection includes 116 works, executed by some of the most distinguished artists in Scotland.

Following a period in which the collection will be on exhibition in the Capital, it will be shown in Toronto, Montreal, Vancouver, Edmonton, Winnipeg and other centres throughout the country.

The Canadian exhibition, which opened under the auspices of the Royal Scottish Society in Edinburgh last spring, won wide praise from British critics.

Local Gallery's Works of Art Held for

Star 22/8/33

Paintings to Be Returned For Quarter of Values

Canvas Cut in Half and Sent to The Star and La Presse With Offer From Thieves — Threat Also Contained of Making Works Into Jig-Saw Puzzle

THE kidnapping "racket" which has been threatening to become one of the big industries of the United States, has made its appearance in Montreal; but in a new guise. No longer does the racketeer take the tremendous risk involved in kidnapping the children of celebrities, or the most prominent business men of a big city. But if you have a work of art, an heirloom or a family treasure which is dear to your heart, beware. Some day it may cost you much money to prevent it being ruthlessly chopped up and the fragments sent you by mail. You may even have to pay excess postage on the parcel that brings you the remains.

STOLEN FROM EXHIBITION

Such at any rate is the fate that threatens the owners of 16 paintings stolen from the Art Galleries in Montreal last spring, at the close of the annual exhibition.

CUT IN HALF

One of the paintings, "Late Fall Landscape," by M. A. Fortin, of a catalogue value of \$75, was cut in half by the kidnappers. Half of it was sent to The Star and other half to La Presse. The Star got a break at the start, in that this newspaper only had 10 cents extra postage to pay, whereas the French language daily was set back 14 cents, either because the kidnappers were short of money, or as a warning that it is going to cost real money to get the pictures back.

However, the market would seem to be falling somewhat. This is the second time that the kidnappers have tried to obtain a ransom. The first time, they wanted \$10,000 for the return of all the pictures.

This time, each half picture was accompanied by a letter indicating that the others would be returned for a ransom of 25 per cent of their value, failing which they would be cut into jig-saw puzzles.

ASK RANSOM

The first letter asking for ransom was addressed to the Watson Art Galleries, and mailed at the Montreal General Post Office. It read:

"We wish to inform you that we have your 16 pictures in our possession, and as you know that this damp weather is going to spoil them and if you want them back it will cost you (ten thousand dollars) \$10,000. Otherwise we assure you that you will never find them.

"You can answer to our proposition by writing in the art column of any local newspaper, and to prove to you that we have them we will send you one of the cheapest ones as soon as we have everything understood and settled about the money.

"If you do not want to play cards our way, you can inform your police to go and find them for you."

This was answered by an advertisement in The Star, "Personal, relative to the pictures which are liable to be affected by damp weather, communicate with box 6502 Star Office."

SECOND LETTER

This produced no results, and the next step was the receipt this morning of the half-pictures, accompanied by a letter reading as follows:

"To the City Editor,

"You have received one-half of one of the 16 pictures which were stolen from the Art Museum Galleries last spring. The other half of this picture is at the La Presse newspaper office.

"These pictures could be returned on condition that a ransom be paid for the remainder of the lot. A reasonable offer for these would be about 25 per cent of the actual value.

"If the owners of each painting does not agree to these conditions, they will each receive their pictures in jig-saw form.

"We would expect to find your answer in the lost ads. column of the New York Times or otherwise you will receive your hand painted jig-saw puzzles."

The letter was mailed at Brockville, Ont., on August 19.

LIST OF PICTURES

The following is the list of the pictures, which were stolen during the night of April 17-18 last:

Petite Riviere aux Renards, by G. S. Bagley, \$200; The Moorland Bridge, by Elizabeth Styring Nutt, \$450; The Golden Fleece, by Max Schultz, \$250; Three Old Houses, Louisa street, Toronto, by Peter C. Sheppard, A.R.C.A., Toronto, \$300; The Green Boat, by the same, \$250; The Swimming Hole, by Henry J. Simpkins, \$275; At the Bird Bath, by Alberta Cleland, \$350; A Late Fall Landscape, M. A. Fortin, \$75; Arrangement in Black and Grey, A. Sherriff Scott, \$400; portraits (no catalogue price) by K. K. Forbes, A.R.C.A., R. S. Hewton, A.R.C.A., Alphonse Jongers, J. St. Charles, A.R.C.A., and Marjorie Smith.

It is pointed out by art authorities in this connection, that by stepping into another room the thief or thieves could have obtained pictures the values of which go up to \$30,000; apparently they preferred the lion entries.

Ransom by Ingenious

Thieves

PICTURE KIDNAPPERS' PROOF OF POSSESSION



"A Late Fall Landscape," by Marc Aurele Fortin, shown above, is the stolen picture which was sent back in two pieces, as proof that the men who stole the pictures from the Art Gallery, really were in possession of them.

The letter demanding the ransom accompanied the ruined art work.

Paintings Held For Ransom In United States Near Border

Herald Aug. 24, 1933.

(From Yesterday's Late Edition)

The paintings stolen from the Montreal Art Gallery last spring and now held for ransom in the United States, somewhere near the border and not far from Montreal.

Nearly two months ago detectives who have been working quietly on the art robbery under Inspector Victor Foucault since last May learned from a reliable source that the sixteen paintings had been smuggled across the line. Later it was learned that a few of them had been seen in New York City.

The investigators do not think that more than one or two of the paintings have been brought back into Canada — probably only the one which was cut up and sent in sections to two local papers, together with the amazing ransom notes.

This information was gathered at headquarters this morning, but in

spector Foucault was not willing to make any definite statement as to his theories regarding the unusual crime or the line of investigation being followed. He denied having received any communications from the persons who sent notes to the newspapers and to a local art dealer, nor has he been consulted by any of the artists whose works were stolen since the demand for ransom revived public interest in the case.

While the methods followed in the crime are in the most modern American gangster tradition, those in touch with the case do not believe that the crime is the work of an international gang of art thieves as has been suggested. They believe it was executed by local thieves and there is a suggestion that some other motive than that of profit lies behind the mystery.

Meanwhile, with two of the victimized artists ready to come to terms with the thieves, practically every city detective is working on the robbery.

"Punch" July 3

An Impending Apology.

"From the point of view of easy disposal the thief was far amiss, for portraits of well-known Montrealers would be awkward things to get rid of."—Canadian Paper.

"If you want to spend a quiet half-hour," said the native to a visitor, "there's no better place than our art gallery."

"Just a minute," replied the stranger. "I've just begun reading about it in the public guidebook. It says that the visitor, on entering, is struck by a statue of Hercules. Then he is stunned by the splendor of the great staircase. A picture in the first room is full of punch, while farther on one is crushed by the overwhelming magnificence of another painting. Finally, brilliant colors run riot everywhere."

"No, sir. If I want a quiet half-hour, I'll take a boxing lesson."

ARTISTS WILLING TO PAY RANSOM ON STOLEN PAINTINGS

Gazette 23/8/33
At Least Two Have Signified Readiness to Treat With Thieves

DEMANDS ARE RECEIVED

Familiar Kidnap Racket Tactics Employed—Pictures Stolen from Montreal Art Gallery Last April

At least two Canadian artists are prepared to pay ransom for paintings stolen from the Montreal Art Gallery's spring exhibition last April. One, Kenneth K. Forbes, Toronto portrait painter, is willing to meet the thieves on their own ground, paying \$250 for a portrait he values at \$1,000 if it is in good condition; the other, Joseph St. Charles, of Montreal, first wants the assurance that his portrait is undamaged and would then be willing to negotiate as to the price to be paid.

Receipt of ransom notes by two local newspapers, yesterday, contained the first public word of the 16 paintings since they were stolen on April 19 last by someone who secreted himself on the premises, cut the paintings from their frames and apparently passed them out, rolled up, to an accomplice who stood outside the window of the women's rest room.

There is evidence that the thieves are in Montreal, for a similar ransom note has been received by the Watson Art Galleries, which had no direct interest in the stolen paintings. This is believed to indicate that the thieves were familiar with the local art world and took this means to reach the artists themselves. Then, too, notification to the painters who are willing to pay to advertise in The New York Times is believed to be a "blind" to conceal the presence of the thieves here. The New York Times is available in Montreal and easily accessible to the thieves.

These facts, together with the fact that one of the ransom notes was mailed from Brockville, Ont., and the other from the Montreal General Post Office, are taken to indicate a local job, and Montreal police will redouble their efforts to trace the perpetrators of the theft.

\$10,000 IS DEMANDED.

The first letter, received by the Watson Art Galleries, reads: "We wish to inform you that we have your 16 pictures in our possession, and as you know that this damp weather is going to spoil them and if you want them back it will cost you (ten thousand dollars) \$10,000. Otherwise we assure you that you will never find them."

"You can answer to our proposition by writing in the art column of any local newspaper, and to prove to you that we have them we will send you one of the cheapest ones as soon as we have everything understood and settled about the money."

"If you do not want to play cards our way, you can inform your police to go and find them for you."

An answer to this was inserted in a local newspaper, as follows: "Personal, relative to the pictures which are liable to be affected by damp weather, communicate with Box 6502."

Nothing developed until yesterday, when city editors of two local papers received almost identical notes, accompanied by half of a picture painted by Marc-Aurèle Fortin, a local artist. It was his exhibition picture "A Late Fall Landscape," listed in the exhibition catalogue at \$75.

The notes read: "You have received one-half of one of the 16 pictures which were stolen from the Art Museum Galleries last spring. The other half of the picture is at the (naming the office of another newspaper). These pictures could be returned on condition that a ransom be paid for the remainder of the lot. A reasonable offer for these would be about 25 per cent of the actual value."

"If the owners of each painting does not agree to these conditions they will receive their pictures in jig-saw form."

"We would expect to find your answer in the lost ads. column of the New York Times or otherwise you will receive your hand-painted jig-saw puzzles."

Further action is up to the artists. Two of them last night expressed a willingness to negotiate. Joseph St. Charles, portrait painter, whose studio is at 1306 St. Catherine street east, revealed that the portrait of his that was stolen was intended to be a gift from a grateful patient to his doctor. It was a painting of Dr. J. A. Mireault. Mr. St. Charles said last night that if he received the assurance his portrait is in good condition, he might consider paying for its return. However, he has started on another portrait of Dr. Mireault and is not much worried about it. The doctor and his friends thought the first portrait a good likeness well painted, and Mr. St. Charles would like to have it back.

MORE DEFINITE OFFER.

A more definite offer came from Kenneth K. Forbes, of Toronto. Two portraits by Mr. Forbes were among the pictures stolen, one a life-size figure of John B. Laidlaw, the other a life-size of Dr. A. L. Lockwood. "I value the Lockwood portrait at \$1,000," Mr. Forbes said, "and I will gladly pay \$250 for its return in an undamaged state. If the picture is cut, however, I would not pay this money, as it is a large portrait and would cost a great deal to join together again. I could paint another one for myself for the ransom money and the sum I would so expend."

"I will not pay ransom for the portrait of Mr. Laidlaw," the artist continued, "for the simple reason I have painted another one of Mr. Laidlaw to replace the one he loaned me for exhibit. This portrait was presented to Mr. Laidlaw and I was paid for it, and then Mr. Laidlaw loaned it to me for exhibit. When it was stolen, I went to work and painted a second portrait for Mr. Laidlaw, which is now completed and which I consider an even better portrait than the other one."

So the thieves have one picture on their hands which they might as well return for nothing.

Most of the Montreal painters affected are out of town on painting trip and could not be reached last night. It is believed, however, that some of them, particularly the portrait painters, would be glad to negotiate.

With so many clues now in their hands Montreal police are expected to show some action. Questioned yesterday, Captain of Detectives Tourville said no action had yet been decided upon. He had seen the ransom notes, he said, and the two halves of Mr. Fortin's landscape sent to the newspapers. The newspapers, however, had refused to surrender the notes. Before action is taken, Capt. Tourville said, the bureau will secure the decision of the Art Association.

STOLEN PAINTINGS SEEN IN NEW YORK

Star 23/8/33
Word Received Here That Works Have Been Exhibited

Several of the 16 paintings, cut from their frames in the Montreal Art Gallery on April 19, have been seen on exhibition in New York City since that time, it was learned this morning, in the course of inquiries into the latest racketeering development in the sensational theft, whereby the present possessors offer to return the works of art to their painters for 25 per cent of the value originally placed on them.

The situation now appears to be that of a person or persons, who, having stolen the paintings, cannot find a market for them.

Montreal police were silent on the matter this morning. Inspector Victor Foucault, commanding the detective bureau is now in possession of the picture and letters sent to the Montreal Star and La Presse yesterday, but declined to discuss the case from any angle, beyond saying that he had not heard from any of the artists involved.

CONSIDERED BLIND

Though the pictures have been seen in New York, there is no definite assurance that they are still there, as the demand by the racketeers that the reply to their offer be published in the New York Times, is considered a pure blind.

Two of the artists, Kenneth K. Forbes, of Toronto, and Joseph St. Charles, of Montreal, have expressed themselves ready to pay the demanded 25 per cent of the value of their works, if the same are in good condition.

So far, there have been no more communications in the matter, nor have any further messages been received from the present possessors of the paintings.

OWNERS OF STOLEN ART

GET WORD FROM THIEVES
Lewiston Daily News
MONTREAL PAPERS INFORMED
THEY MUST PAY 25% OF
VALUE TO GET THEM
Aug. 23, 1933.

Montreal, Aug. 22.—(A)—Owners of \$15,000 worth of oil paintings stolen from the gallery of the Art Association of Montreal at the close of the spring exhibition will have to pay 25 per cent of their estimated value if they want to recover them, said notes received from the thieves by two Montreal newspapers today.

Accompanying each note was a half of a pastoral scene by Marc-Aurèle Fortin, Montreal artist. The painting was identified by Montreal Art Association officers as one of 16 cut from their frames in the gallery the night of April 17. The thieves forced a window of the building.

The notes warned that if the terms were not met the paintings would be cut in bits and returned by mail to their owners. The owners were advised to insert an advertisement in the classified columns of a New York newspaper.

Artists Turn Down Offer of Thieves

Star 25/8/33
JOSEPH ST. CHARLES, professor at the school of fine arts, whose painting was one of those stolen from the Art Galleries and who indicated his willingness to pay the ransom asked for by the thieves, announces this morning that he has changed his mind and will not deal with the robbers. He takes this decision on the grounds that it would introduce an iniquitous principle into Canadian life, if people consent to pay ransom for stolen goods.

Kenneth M. Forbes, who at first was willing to pay a ransom of \$250 for one of his paintings, has also reversed his decision and will have no business dealings with the thieves.

CANADIAN GROUP SHOWS PAINTINGS

Gazette 25/8/33
Art Critics of United States Appreciate Examples Now in Atlantic City

(Special to The Gazette.)
Atlantic City, N.J., August 24.—Art critics of the United States have had the first opportunity to comment on the work of the newly-formed "Canadian Group of Painters," which was organized last winter as an outgrowth of the "Group of Seven" movement. Sixty-one canvases by members of the new society are now on exhibition at the Heinz Art Salon, a well-equipped gallery which the H. J. Heinz Company maintains on its famous pier here. The company's interest in Canada, and its enterprise in the field of art, is indicated by the promptitude of its invitation to Canadian modernists to stage their first exhibition in an American city.

Most of the leading newspapers in the United States have reviewed the show, many of them with enthusiasm. The New York American says: "What is more immediately noticeable in the exhibition is that the development of modernism in Canada has not been characterized by exaggeration and excess."

As a whole their modern school remains happily aware that good art, whether modern or conservative, is dependent on knowledge, discipline and skill quite as much as on emotional pulse, spontaneity and intensity of expression. In consequence, their painting manifests fundamental integrity of craft, such as sound drawing and harmonious coloring. These Canadian painters, have taken decorative painting as their chief aim. At the same time, Nature has inspired their themes and motives and accordingly they have not been inclined to merely peculiar and idiosyncratic expression. Their painting has a rich, full-hearted character, strong in rhythm, direct in thought, poetic in mood and vigorous in approach."

The Philadelphia Record says: "The out-of-doors, being the principal inspiration of these painters, has caused their vision to partake largely of the same virile breadth of conception and muralesque simplicity of mass, occasionally quite rugged, but generally poetic."

The Pittsburgh Sun-Telegraph says that the use of "the contemporary vocabulary of painting to sing the beauty of their land raises the group to one of national significance," and adds that "this is an exhibition that should be shown at Carnegie Institute to acquaint the public with Canada as her painters see their land."

The decorative quality of much of the painting in the exhibition is

STOLEN PAINTINGS NOT IN NEW YORK

Gazette 24/8/33
Central Police Bureau Has No Information on Montreal Art Treasures

Word was received by the local detectives last night from the New York police to the effect that they had no information on the reported sighting of the 16 paintings which were stolen from the local Art Gallery, Sherbrooke street west, on April 18 last.

Yesterday afternoon it was reported at local police headquarters that these paintings had been placed on exhibition in New York, and it was for this reason that the New York police were asked to investigate. The central police bureau in New York was notified with the result that a denial was received here last night.

The despatch from New York stated it is possible that these paintings may have been seen in New York by some art dealer and word sent to Montreal at once, but nothing definite about this could be obtained there. Local detectives, however, are awaiting the decision of the artists of the various pictures as to the ransom asked before proceeding with a further investigation. So far only two artists have agreed to pay one-quarter of the value of their paintings as required by ransom notes received by the two local afternoon newspapers.

16 OLD MASTERS STOLEN AT CANNES

Star 30/8/33
Corots, Manets and Renoirs Cut From Frames By Thieves

CANNES, France, Aug. 30.—(Star Special.)—The villa of a well-known art collector in the California district of Cannes was recently broken into by burglars in the early hours of the morning, and 16 old masters were cut from their frames in the main picture gallery and taken away, while the entire household slept.

Among the stolen pictures are: Four Corots, two Manets, two Fragonards, three Renoirs, and a Degas.

The villa is the Villa Adrianna, and belongs to Eugene Geoffroy, of L'Isle-sur-la-Sorgne, near Avignon. He and his wife—who is also a well-known art collector—and their servants had all gone to bed by midnight.

At 2 a.m. M. Geoffroy, feeling unwell, left his bed and walked about the house. He noticed nothing unusual; yet the burglary must have been carried out before that time.

FRAMES LEFT HANGING.
In the gallery from which the pictures were taken 60 valuable paintings were hanging.

Fourteen canvases were cut from their frames as they hung, the frames being left on the walls. The remaining two stolen paintings were apparently taken into the garden and there cut out.

The frames were found in the garden in the morning.

The villa stands in an isolated position between the railway line and the sea. No doors were broken open. Presumably the burglars entered by a window.

56
recognized as distinctive by most of the American critics. Some find it refreshing and vigorous and akin to the character of Canadian landscape, while others find it monotonous. The New York Herald-Tribune, for example, in a lengthy review, says that "in spite of the full-flavored quality of their work, the Canadians are seldom painters of robust and telling vitality. Too much seems to depend upon a decorative formula which is repeated rather obviously by most of the painters in the exhibition."

The artists represented in the show include Lawren Harris, Alex. Y. Jackson, the late J. E. H. MacDonald, Arthur Lismer, F. H. Varley, Frank Carmichael, A. J. Casson, Edwin H. Holgate and LeMoine Fitzgerald, of the older group, and Bertram Brooker, Emily Carr, Charles F. Comfort, Prudence Howard, R. S. Hewton, Bess Housser, Thoreau Macdonald, J. W. G. McDonald, Yvonne McKague, Isabel McLaughlin, Mabel May, Lilius Torrance Newton, Will Ogilvie, A. H. Robinson, George Pepper, Sarah M. Robertson, Anne Savage, William P. Weston, Charles H. Scott and W. J. Wood.

The initiative of the Heinz Company in securing this show for its pier has been awarded by greatly increased attendance and interest, even though Atlantic City has drawn lesser crowds than usual this year.

Rançon exigée contre le retour des toiles volées à la Galerie des Arts

Une lettre anonyme, envoyée à la "Presse" avec la moitié de l'un des seize tableaux volés au Salon du Printemps en avril dernier, demande que l'on fasse connaître dans une petite annonce le consentement des intéressés.

A défaut de rançon, les toiles seront mutilées

Nous avons pratiquement fini par croire que la sensationnelle affaire du vol de tableaux, survenu en avril dernier au Salon du Printemps, devait rester sans lendemain, faute de Sherlock Holmes pour en dissiper le mystère. Or, à quatre mois de distance, presque date pour date, un rappel non moins sensationnel ramène le fait à la surface et le présente sous un angle digne en tous points des romans policiers de Conan Doyle. Des inconnus demandent par la voie des journaux une **RANÇON DU QUART DE LA VALEUR AUTHENTIQUE** où l'on a tôt fait de découvrir le "Paysage d'automne tardif" de Marc-Aurèle Fortin, l'une des 16 proies. Si les intéressés ne consentent pas à cette condition, dit la lettre anonyme envoyée à la "Presse", les tableaux seront retournés en petits morceaux. S'ils acceptent, il faut avertir les rançonneurs par le moyen d'une petite annonce insérée dans le "New-York Times".

Circonstances du vol

On se rappellera que la "Presse" donnait en primeur, le mardi 18 avril dernier, la nouvelle circonstanciée du fameux vol. Le cinquantième Salon annuel du Printemps venait à peine de s'achever, la veille, lundi de Pâques, à la Galerie des Arts, 1379, rue Sherbrooke-ouest, que l'on constata la disparition mystérieuse de 16 des meilleures toiles exposées. Elles avaient été coupées de leurs cadres avec un instrument bien tranchant, au cours de la nuit. On a conclu dans le temps que l'un des voleurs avait dû se laisser enfermer dans l'édifice et qu'après avoir accompli l'acte de vandalisme il passa les toiles à un copain de l'extérieur, puisqu'une petite ouverture avait été coupée dans l'une des fenêtres donnant du côté ouest. Il se serait ensuite faufilé jusqu'à la sortie, une fois l'édifice rouvert, le matin.

Les toiles volées

Le vol venait à peine d'être découvert au cours de la matinée que la "Presse" était également en mesure de donner la liste, d'autant plus que la plupart avaient été mentionnées et même photographiées pour la critique d'art hebdomadaire. Les seize toiles volées étaient :

"Composition en noir et gris", A. Sherriff Scott, Montréal, \$400.

"Portrait de Miss H. Haig", R. S. Hewton, A.R.C.A., Montréal, pas de vente.

Portraits du Dr A.-W. Archibald et de Norman Dawes, par Alphonse Jongers, Montréal, \$3,000 chacun.

Portraits du Dr A.-L. Lockwood et de John-B. Laidlaw, par Kenneth Forbes, A.R.C.A., Toronto, \$3,000 chacun.

Portrait du Dr J.-A. Mireault par J. Saint-Charles, A.R.C.A., pas de vente.

"Paysage d'automne tardif", Marc-Aurèle Fortin, Montréal, \$100.

"La Toison d'Or" (The Golden Fleece), Max Shulz, Outremont, \$250.

"Petite Rivière aux Renards", G.-S. Bagley, \$200.

"The Moorland Bridge", Elizabeth-Styring Nutt, Halifax, \$450.

"Three Old Houses", Louisa Street, Toronto, Peter-C. Sheppard Toronto, \$300.

"The Green Boat", P.-C. Sheppard, Toronto, \$250.

"The Swimming Hole", Henry J. Simpkins, Verdun, \$275.

"At The Bird Bath", Alberta Cleland, Montréal, \$350.

Etude de portrait, Marjorie Smith, Montréal.

Evaluation à \$20,000

Si l'on s'en tient aux prix de vente inscrits dans le catalogue de l'exposition, l'évaluation totale serait d'environ \$20,000, mais c'est un chiffre maximum dont il faut probablement rabattre en réalité. De sorte que les rançonneurs récolteraient, si leur plan avait quelque succès, une somme de \$4,000 à peu près.

La perte monétaire impliquée n'était donc pas très considérable, peut-être, mais dans le cas des principales toiles volées il fallait tenir compte

LE TABLEAU QUI A SERVI DE GAGE



"Paysage d'automne tardif", toile de Marc-Aurèle Fortin exposée au dernier Salon du Printemps, l'une des seize qui furent volées. C'est la moitié supérieure de cette toile qui a été envoyée en gage à la "Presse" avec la lettre anonyme demandant une rançon pour les quinze autres.

Le motif du vol

Le monde artistique en émoi glosa longtemps sur le motif de vol. On ne fut pas sans remarquer que les vandales n'avaient rien touché de la collection Van Horne hébergée à la Galerie des Arts depuis l'incendie de la demeure Van Horne; qu'ils respectèrent par bonheur les tableaux recouverts de vitres; qu'ils ne voulurent pas s'encombrer d'œuvres sculptées; qu'ils négligèrent de prendre certaines toiles plus dispendieuses. On parla de "sélection". Les toiles volées consistaient, du reste, surtout en portraits dont il est plus difficile de disposer. D'aucuns crurent à une vengeance d'envieux, — la chose arrive, — ou à truc de publiciste, — c'était possible. Il fut question de l'insuffisante protection de la Galerie des Arts en pareils cas.

Aujourd'hui le motif semble bien éclairci. Le rançonnage est une formule américaine à la mode; il ne manquait plus que de l'exploiter pour les œuvres d'art. Quant au reste, — petite annonce, menace de mutilation des toiles, etc., ce sont bien les

procédés courants. On aurait pu croire, hélas, que les voleurs s'étaient guidés sur la critique d'art de la "Presse" pour choisir leurs victimes. La majorité des toiles volées avaient été mentionnées de façon particulière par REYNALD, dans sa série de critiques d'art depuis l'ouverture du Salon et, surtout, la plupart avaient eu les honneurs de la reproduction dans le journal.

Une grande enveloppe expédiée de Brockville, Ont., et adressée au chef des nouvelles, a été reçue hier à nos bureaux. Elle contenait un message écrit en lettres-blocs et la moitié supérieure de la toile de Marc-Aurèle Fortin intitulée: "Paysage d'automne tardif".

Traduit, le message se lit comme suit:
Au Chef des nouvelles:

Vous avez reçu une moitié de l'une des seize toiles volées le printemps dernier au musée de la Galerie des Arts. L'autre moitié est aux bureaux du "Montreal Daily Star". Les toiles pourraient être retournées à la condition qu'une rançon soit payée pour les autres. Une offre raisonnable couvrirait environ 25% de leur valeur actuelle. Si le propriétaire de chacune de ces toiles ne consent pas à ces conditions, chacun recevra sa toile sous forme de "jig-saw". Nous comptons recevoir votre réponse dans la colonne "Objets perdus" des petites annonces du "New-York Times"; autrement vous recevrez vos casse-têtes chinois peints à la main."

Sherlock Holmes demandé

Il n'y a pas de doute possible sur la moitié de toile reçue à la "Presse". Elle correspond à la grandeur et à la manière du tableau de Marc-Aurèle Fortin. Les détails sont bien ceux du tableau reproduit dans la "Presse" du 17 mars, au lendemain de l'ouverture du Salon du Printemps. On constate, de plus, que la toile a été taillée à même un cadre. Notez aussi que les rançonneurs ont eu soin d'envoyer en gage une toile qui, à part d'être l'une des moins dispendieuses d'entre les seize qui ont été volées, se sectionne par la moitié en ligne horizontale sans que le sujet soit trop massacré.

L'enveloppe aura sans doute été laissée à la porte au cours d'une simple halte. C'est ce qui expliquerait l'estampille "Brockville, Ont." Aurait-on aperçu quelqu'un mettre à la poste une grosse enveloppe blanche? Les timbres ont-ils été achetés sur place (deux 3c et deux 2c)?, etc.

Il reste à savoir maintenant ce que les intéressés entendront faire en l'occurrence. Nous avons appris officieusement que l'Art Association (Galerie des Arts) n'est au courant de rien. Il n'a pas été possible de rejoindre M. Fortin au cours de la matinée, ni aucun des autres artistes montréalais en cause.

On nous informe, d'autre part, que depuis le vol, la police n'a pu relever le moindre indice. Peut-être cet angle nouveau facilitera-t-il ses recherches?

LA LETTRE QUI DEMANDE UNE RANÇON

TO THE CITY EDITOR

YOU HAVE RECEIVED ONE HALF OF ONE OF THE SIXTEEN PICTURES WHICH WERE STOLEN FROM THE ART GALLERIES MUSEUM LAST SPRING. THE OTHER HALF OF THIS PICTURE IS AT THE MONTREAL DAILY STAR OFFICE.

THESE PICTURES COULD BE RETURNED ON CONDITION THAT A RANSOM BE PAID FOR THE REMAINDER OF THE LOT. A REASONABLE OFFER FOR THESE WOULD BE ABOUT 25% OF THE ACTUAL VALUE.

IF THE OWNERS OF EACH PICTURE DO NOT AGREE TO THESE CONDITIONS THEY WILL EACH RECEIVE THEIR PICTURE IN JIG-SAW FORM.

WE WOULD EXPECT TO FIND YOUR ANSWER IN THE LOST LOS OF THE NEW YORK TIMES OR OTHER. WISE YOU WILL RELIEVE YOUR HAND-PAINTED JIG-SAW PUZZLES.

Fac-similé de la lettre envoyée à la "Presse" pour offrir de retourner quinze des seize toiles volées au Salon du Printemps, en avril dernier, contre une rançon du quart environ de leur valeur actuelle.

Demande précédente

Comparaison faite aux bureaux du "Star", avons constaté qu'il s'agit bien, en effet, des deux moitiés de la toile de Fortin. M. Brownie, de l'Art Association, mandaté sur les lieux, a fait remarquer que l'association a déjà reçu une demande de \$10,000 de rançon, rédigée dans ce même anglais d'homme plutôt cultivé, avec la même écriture. D'après lui, la valeur réelle des 16 toiles ne dépasse pas \$5,000.

Le cas sera référé aux avocats.

DISPUTED PICTURE DECIDED A RUBENS!

Star 6/9/33 —
"Portrait of Emperor Charles" Not by Titian

AMSTERDAM, Holland, Sept. 7.—(C.P.)—After considerable puzzling over the question of whether a masterpiece painting was a "Titian" or a "Rubens" art experts have reached the decision that the picture in question, "Portrait of the Emperor Charles V," is really a Rubens. It was formerly in the collection of George Pretzman at Orwell Park, Ipswich.

It is generally recognized that the picture, which has hitherto been attributed to the Italian painter Titian, and which was exhibited as such at Burlington House in 1908, is really a work of the Flemish painter Rubens after a Titian model.

The authorship of the picture was challenged when it came under the hammer recently and was acquired by Dr. Vitale Bloch. The picture has been cleaned and the Rubens authorship is confirmed. It is now on view in the Rubens Exhibitions in Amsterdam. The original Titian picture is apparently lost.

Titian lived about 1477-1576, and Rubens was born in 1577 and died in 1640.

SCOTTISH MUSEUM REPORTS FOR 1932

Gazette 29/8/33

Despite Necessary Economies, Valuable Educational Work Was Done

It is satisfactory to learn from the report of the director, Edwin Ward, that, in spite of the economy wave necessitating some curtailment of the services, 533,162 persons, or 8,649 more than in the previous year, visited the Royal Scottish Museum, Edinburgh, during 1932. The public lectures were continued, although the necessary restrictions on this form of instruction caused a reduction in those who take advantage of them from 6,890 to 5,314. Assistance in the arrangement of their collections was given to a number of local museums and this form of co-operation is being continued. Students from various educational institutions in the city, including the Heriot-Watt College, carried out systematic courses in the museum, and relations of mutual benefit were established with the British Broadcasting Corporation and the Edinburgh Public Libraries. In the technological department a very successful temporary exhibition, illustrating meteorology, was opened for three months. This was rendered possible by the assistance of manufacturers who lent specimens of the latest types of instruments, and of the Air Ministry, which loaned a series of historical apparatus for comparison. All branches of meteorology, including lightning, terrestrial magnetism and seismology, were represented. Later in the year a second exhibition was arranged consisting of aerial photographs lent by Aeroflms, Limited, and illustrating the progress made in aerial survey work and in the production of photographs of engineering works, golf courses, and housing schemes. A Caxton type printing press, a model of an oscillating engine for a paddle steamer, and some early Wheatstone telegraph instruments were presented by the Science Museum, London, while six models of ships were obtained from James Barr & Sons, these having become available owing to the closing down of Messrs. Beardmore's yard. A spark wireless set from a small steamer which was broken up at Grangemouth early in the year was added to the Science Gallery—Engineering (London).

ARTIST, ONCE FAMOUS, DIES IN POVERTY

Star 30/8/33

Mrs. Wentworth Painted Queen Alexandra

PARIS, Aug. 30.—(Special Cable to The Star. Copyright.)—Mrs. Cecilia E. Wentworth, an American woman artist whose work is represented by canvasses now in the Vatican museum, the Luxembourg at Paris and the Metropolitan at New York, has died penniless and in privation, at Nice, on the French Riviera. She was 80 years old. She held the Papal title of Marchesa.

Mrs. Wentworth, who once had a home at Peakamose, a estate near West Shokan, N.Y., achieved artistic success early in life and paintings by her have been exhibited at every Paris salon since 1899. She painted portraits, among others, of Queen Alexandra, Pope Pius X, Pope Leo XIII, Theodore Roosevelt, William Howard Taft and a portrait by her of Gen. John J. Pershing hangs in the Invalides at Paris.

Her husband, Josias Wentworth, who had been given the Papal title which she also used, died two years ago at Paris, where they had resided for many years. Mrs. Wentworth thereafter sought seclusion on the Riviera, where she tried to make the meagre remainder of a once comfortable fortune meet the bare necessities of life.

Mrs. Wentworth had received decorations from the French and Italian Governments and was widely known in Europe. It is believed that, in the poverty of her last years, she was too proud to appeal for aid from her many influential friends and her death has come as a shock to many of them.

OUR CONGRATULATIONS Sept. 25 to 1933

Lieut.-Colonel the Hon. William Henry Harrison, K.C., D.S.O., M.L.A., President of the Council and Minister without Portfolio for New Brunswick, 53 today.

H. B. Walker, Montreal, 75 today.

J. G. Brock, Montreal, 76 today.

James Davidson, Montreal, 79 today.

Louis J. S. Morin, K.C., LL.D., Montreal, 63 today.

He rald

TUESDAY, AUGUST 29, 1933.

THE PICTURE KIDNAPPERS

PICTURE KIDNAPPING is such a new racket in Canada that we do not wonder at the crudity of the technique. They do it much better in Europe where they have been stealing famous pictures for quite a long time now. The amateurs who burglarized the Montreal Art Gallery might very well look in that direction for pointers.

In Europe they never make the mistake of stealing a Young Master. They wait until he becomes famous — it may be fifty years, it may be a hundred — and then they come back for him or send their grandsons.

Indeed none but an Old Master has ever any chance of getting stolen on the Continent. The price of all the Old Masters is well known and can be closely figured in any subsequent transactions.

A Young Master may have the Old Master beaten forty ways for line, color, perspective, chiaroscuro and all that sort of thing, but the fact remains that he is a Young Master and will probably not be an Old Master, with an almost astronomical value on his product, in time for the market.

That the Montreal crowd were tyros at the game is proved by the fact that they stole Young Masters whose price might be anything or nothing and overlooked half a million dollars worth of authentic Old Masters in the next room.

No professional would do a thing like that.

However, it is not impossible that the picture kidnapers did take a look at the Old Masters but passed them up for the Young Masters whom they may have judged to be Old Masters, or at least pastmasters at their art, because they painted so much better.

Whatever way one seeks to explain it the truth is plain enough — they were no connoisseurs. They didn't know their Old Masters.

ANOTHER mistake the Montreal lads made was suggesting a twenty-five per cent. ransom by the bereaved artists themselves.

It is notorious that all our artists are in the grip of the economic depression and even if they could scare up the money, who are they to fix the price?

Unless the price is plainly ticketed on the frame how is it to be arrived at? Twenty-five per cent of what? The value set on it by the artist to whom it may be more precious than rubies? Or the price the thieves can get for it in the underground market, which is sure to be a great deal less?

Here again Europe points the way. As we said before, the picture kidnapers over there do not steal Young Masters until they are hoary with age, but even if they did they would not be so foolish to ask the artists to ransom their own pictures — first because the artists wouldn't have the price and second because the regular routine is to sell to a multimillionaire American collector who doesn't care where the picture comes from or how so long as he has to pay enough. The more he pays the better he likes it and the more he thinks of the picture as a work of art.

The Montreal bunglers certainly show their amateurishness when they imagine that the artists can redeem their own pictures at anything like twenty-five per cent. of the price that a good customer who has taken a liking to the pictures would pay for them.

Plainly their dealings should be with the patrons of art who have the money rather than with the painters who have none.

The artist who has painted a new picture to duplicate the one the robbers have taken has the laugh on these amateurs.

STANDARD A GHASTLY JOKE

Sept. 16 1933

PAUL THOUIN was a man whom the world will be better without.

It is a cruel epitaph, but he had earned it.

His death by his own hand, after he had killed a policeman and disgorged the loot is a grim confirmation that crime does not pay.

* * * * *

IT is a toss-up whether Thouin was driven to suicide by remorse at having committed a murder, and the certainty that he would be hanged for his wicked deed—in which case he was discounting his finish by about two months — or by chagrin at having stolen the wrong pictures.

He got away with a thirty thousand dollar collection—if they would bring that much in these hard times—but missed a three million dollar outfit with that price assured did they go to market.

A simple mistake like that netted labor lost to the amount of two million nine hundred and seventy thousand dollars.

The laugh was on Thouin.

* * * * *

THE hapless wretch seems to have had a perverted sense of humor.

His idea of ransoming the pictures at half their alleged value under threat of cutting them up into jig saw puzzles if the money was not forthcoming, was not without pleasantry.

No doubt he revelled in the joke, laughed up his sleeve at his own playful badinage.

He laughed just as long as he did not know he had failed to steal the Van Horne collection.

When the newspapers revealed that outstanding fact, Thouin probably laughed on the other side of his face.

The joke was on him. It was then apparently that he lost his sense of humor. At all events he killed a policeman, rendered his profitless treasure, and poisoned himself.

Life was no longer worth living. The moral, if any, that art collectors should always be sure that they have right pictures.

LAURIER MUSEUM DRAWS ATTENTION

Gazette 12/9/33

New Collection Being Made in Statesman's Old Home at Arthabaska

MANY DONATIONS GIVEN

Three Rooms Arranged Exactly as When He Resided There—Furniture and Data at Hand

(Special to The Gazette).

Arthabaska, Que., September 11.—Several hundred persons have already visited the new Laurier museum which was established here in the old home of Sir Wilfrid Laurier early this summer and a number of new and intensely interesting exhibits have been donated by friends of the late Liberal chieftain and Canadian statesman.

Not the least interesting of these is a souvenir in the shape of a section of a tree on which the father of Sir Wilfrid carved his name years ago. This valuable and unusual exhibit was presented by Hon. Honore Mercier, Minister of Lands and Forests.

Madame J. E. Perrault, wife of the provincial Minister of Highways, has taken a deep personal interest in the museum and has succeeded in having three of the rooms of Sir Wilfrid and Lady Laurier's old home, including the salon, arranged exactly as they were when the distinguished Canadian couple lived in the house. Even the wall paper and the pictures and paintings adorning the walls of the rooms are identically the same as those which hung there during Sir Wilfrid Laurier's lifetime.

The well-known French-Canadian sculptor, Laliberte, has presented the museum with a collection of his works while an excellent portrait of Lady Laurier, painted by the artist himself, has been donated by Suzor Cote, a native of Arthabaska. A. G. Mackenzie, of Amherst, N.S., has sent the museum a portrait of Sir Wilfrid Laurier and two fine busts have been presented by Emile Vailancourt, of Outremont.

With the assistance of Hon. Senator F. L. Beique, a fine collection of old Canadian furniture has been secured for the Laurier museum. P. G. Roy, provincial archivist, has prepared an important set of historical documents which have been collected for the museum, including correspondence between Sir Wilfrid and the late Hon. Edward Blake, of Toronto; parliamentary cartoons and private letters and documents supplied by Hon. H. G. Carroll, Lieutenant-Governor of Quebec; Hon. Ernest Lapointe, M.P., former Minister of Justice; and Hon. Lucien Cannon, K.C., former Solicitor-General.

The Laurier museum is conveniently situated and easy of access, being only two miles off the main Montreal to Quebec highway, via Victoriaville. The museum is being formed on an entirely voluntary basis and gifts of an historical nature from former friends of Sir Wilfrid Laurier will be gladly accepted. These should be addressed in care of Madame J. E. Perrault, Arthabaska.

Pictures by M. A. Fortin Star Are Shown at Eaton's

The collection of pictures in oil, water color and pastel by the Montreal painter, Marc Aurel Fortin, which is now being shown in the gallery of the T. Eaton Company, contains some of the best work that he has exhibited. In all of them there is his usual intensity and gaiety of color which give to them a fine decorative value, but in many of them the sky is treated according to a convention of Mr. Fortin's own, which does not always quite agree with the naturalism of the landscape. The view from Westmount mountain appears in several of these pictures and one of them is particularly successful and decorative; there are also several very happy pictures of typical Quebec houses. A large picture of a tree by the side of the Back River makes a striking decoration but the tree is in rather startling contrast with the sky behind it. In some of the other landscapes the nearer trees are painted according to a sort of formula to which one must get accustomed before one can appreciate the picture; they are sometimes simplified in a way that does not quite agree with the greater amount of detail in the rest of the picture. But in all of them the clearness and vividness of the color are pleasant to see.

ORIGINAL ART
WORK ON VIEW

Monitor Sept. 14/33
Loyola Sociological Society
Awards Prizes to Mon-
treal Artists

An interesting collection of original art sketches entered in the annual Art Contest for Montreal artists, arranged by the Loyola Sociological Society, is now on view at 1126 Drummond Street and will be until the end of the month. There is a marked increase in the number of entries this year, a total of 75 being on view. The sole judge of the contest, Charles W. Simpson, R.C.A., has made the following awards:

In Colour, any subject—1st Prize, \$20.00, awarded to Leslie Coppold; subject: "Chinese Lanterns and Bitter Sweet;" 2nd Prize, \$10.00, Nesta Low; subject: "Street Scene;" Hon. Mention, Gwendolyn Sait; subject: "Bout de l'île."

Black-&White—1st Prize, \$15.00 to Ide Lyman; subject: "Girl, nude;" 2nd Prize, No Award: Hon. Mention, Katherine Finn; subject: "Study of Bird."

The standard of work sent in, according to Mr. Simpson is higher than last year's. Studies in oil, water-color and pastel fill the larger room; a smaller collection of black-and-white includes studies in charcoal and pen-and-ink. The subjects cover a wide range of choice, including buildings, street scenes, portraits, figures, flowers, etc. A few pictures lent by Montreal artists who are hors concours, and specimens of students' work from the Guild's studio are also shown. The Exhibition is now open to the public daily, 10 to 5 o'clock. The Loyola Sociological Society is a group of graduates and other past students of the Loyola School of Sociology and Social Service, who have chosen this way to encourage while also calling attention to the creative talent to the community, number and variety of beauty spots in and near Montreal. On the recent retirement of Mrs. H. P. Nightingale, Herbert Potter was elected president, with Miss Katherine Finn, re-elected as honorary secretary-treasurer. The Montreal membership is about 30. A number of the graduates fill important positions as social workers in other cities.

Sept. 1933.
Les Indiens
dépeints de
façon neuve

Louis Rigal, peintre français, a passé trois mois à les étudier dans l'Ouest.

A L'ART ASSOCIATION

LOUIS RIGAL, le grand Prix de Rome 1919 avec lequel nous avons eu une longue entrevue il y a quelque trois mois, lorsqu'il vint à Montréal, nous est revenu ces jours-ci pour exposer à la Galerie des Arts (Art Association), 1379 ouest, rue Sherbrooke, une série de têtes indiennes et de totems peints durant le séjour fructueux qu'il a fait, depuis lors dans l'Ouest. C'a été pour lui comme une sorte de distraction et d'étude spéciale en marge des larges fresques et des oeuvres décoratives dans lesquelles il s'est spécialisé jusqu'ici. Le type indien a toujours exercé une sorte de fascination pour les artistes étrangers, et à cet égard Rigal n'a fait que suivre une tradition créée par de bons devanciers. Mais il a vu neuf. Il s'est donné un genre bien éloigné des figures de "pâtisserie", des fines esquisses ou du travail fini, toutes manières essayées jusqu'ici, et il s'est jeté résolument dans de fortes, voire de brutales études de têtes, comme il est sans doute l'un des seuls à l'avoir fait.

Du caractère

Il a flanqué sur le papier d'énormes têtes, qu'encadre à peine la chevelure lisse et bleu-jaïs. Les plis et les rides, les saillies en sont analysées avec un relief hardi, où l'on reconnaît la méthode du sculpteur habitué aux formes arrêtées. N'a-t-il pas poussé son audace sûre d'elle-même jusqu'à peindre une vieille tête criblée des stigmates laissés par la variole, et tenté à cette occasion un rapprochement entre la figure fraîche d'une jeune fille et les traits si usés de sa mère? Ses têtes d'Indiens, posées en gros et sans façon, sans le moindre artifice, sont éloquentes de caractère primitif, vrai, vivant. On est sûr qu'il les a vues sur place. Il y en a des brunes cuivrées, encadrées de chevelure d'acier; il y a des études en noir et d'autres en rouge-brûlé.

Leurs fortes proportions suggèrent un peu l'affiche et nul doute qu'elles constitueraient, avec les diverses descriptions de totems, des annonces fort significatives pour les chemins de fer, par exemple.

La poésie des totems

En manière de contraste, Rigal expose plusieurs études attachantes de totems. Il s'est appliqué à en étudier la silhouette dans ses toiles en noir, mais ses descriptions en couleurs pâles et presque effacées respirent une singulière poésie, celle des mystères rituels associés aux totems des Indiens. C'est là que l'étrange couleur des choses en allées se dégage avec une vérité qui rend songeur, et que les bleus et mauves estompés prennent une signification mélancolique.

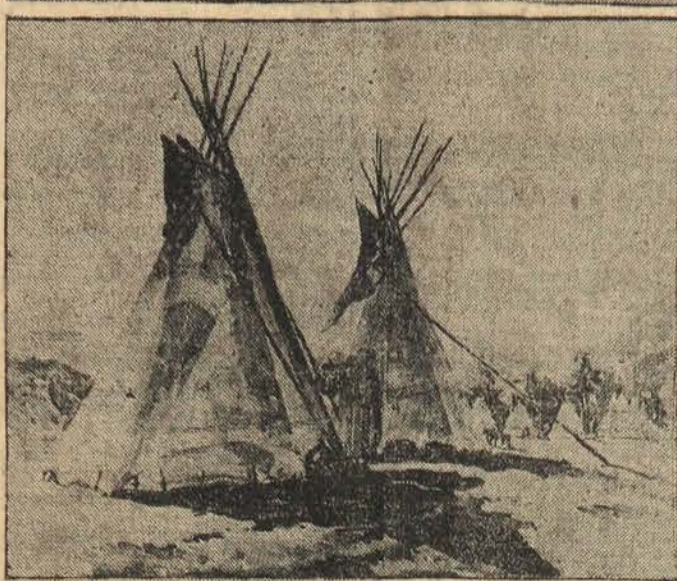
En marge apparaissent une couple de paysages forts: une vue de l'hôtel de Banff entre les sapins et la montagne pâle, une étude résolue de bleus et de verts dans un extérieur sauvage; un tableau qui roule de beaux nuages, etc.

De Vancouver à Paris

Rigal vient d'exposer avec beaucoup de succès à Vancouver. Ses études indiennes resteront affichées à la Galerie des Arts à Montréal jusqu'au 10 septembre, puis prendront le chemin d'Ottawa et de Québec, avant que le peintre ne retourne bientôt en France. Il n'a que des louanges à faire de l'extrême obligeance du département des affaires indiennes, de M. Marius Barbeau, des chemins de fer et des autorités de la Galerie des Arts, pour l'accueil empressé qu'il a reçu.

Sur une table, au milieu du petit salon de la Galerie des Arts où il expose, il a réuni des photographies de ses oeuvres sculptées ou décoratives (Prix de Rome 1919, décorations du Waldorf-Astoria à New-York, fresques, etc.) dont nous avons déjà parlé avec éloges.

REYNALD.



Quelques-unes des études indiennes que Louis Rigal, peintre français, a faites dans l'Ouest et qu'il expose cette semaine à la Galerie des Arts. EN HAUT, A GAUCHE, une énorme tête d'Indien, pleine d'une expression rude et noble; EN HAUT, A DROITE, une squaw à l'allure résignée. EN BAS, A GAUCHE, wigwams caractéristiques; EN BAS, A DROITE, l'un des nombreux totems qui sont les étranges monuments de la civilisation indienne dans l'Ouest. — (Clichés la "Presse").

National Gallery Of Canada "Most Efficient In Empire"

Statement By Secretary of The Museums' Association
Of Great Britain After Empire Tour. Tribute To
Effective Educational Program.

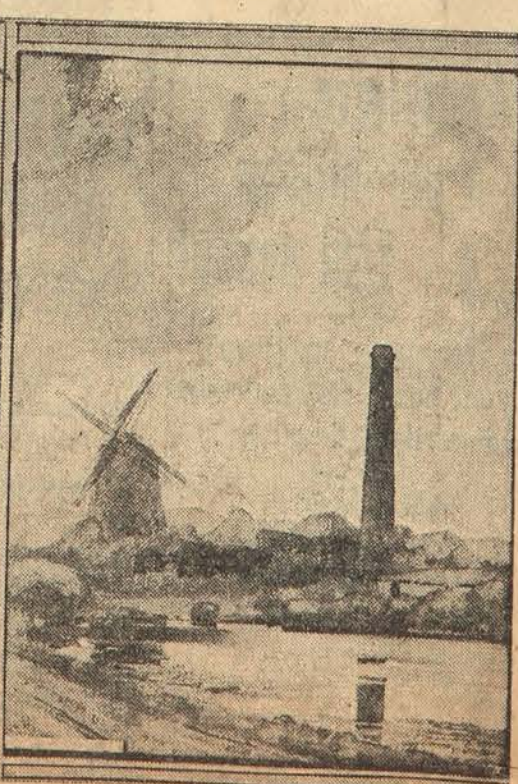
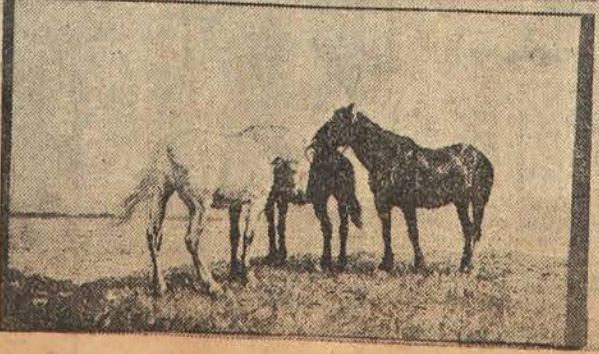
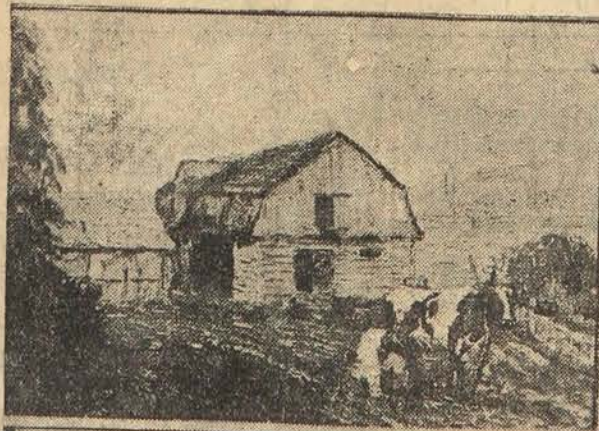
BY LUKIN JOHNSTON

From The Evening Citizen's London News Bureau
Copyright by Southam Publishing Co.

LONDON, Sept. 22.—"The National Gallery of Canada at Ottawa is probably the most efficient of all dominion galleries in the Empire. Others may be richer but Ottawa combines richness with an effective educational program that brings the blessing of art into the remote backwoods of the vast Canadian sub-continent."

This striking tribute is paid by S. F. Markham, secretary of the Museums' Association of Great Britain, in the columns of the Times. With Sir Henry Miers, president of the Museums' Association of Great Britain, Mr. Markham made a comprehensive study of the Empire's art galleries and museums. In the course of a review lamenting the inability of the dominions to purchase an adequate number of pictures of the historic European schools, he suggests that the London National Gallery should send on loan to the dominions examples of the great masters, scores of whose pictures lie useless in vaults from sheer redundancy.

QUELQUES COINS REPOSANTS DE LA GRANDE NATURE



EN HAUT A GAUCHE: "Milking Time, Québec", toile de Thomas-W. Mitchell, A.R.C.A., brossée avec vigueur en pleine lumière; EN BAS A GAUCHE, du même artiste, "JOUR DE REPOS", qui s'étend en hauteur ceux que Mitchell expose de ce temps-ci chez Eaton. A DROITE, "Le moulin abandonné d'Antigua", aquarelle de Percy-E. Nobbs exposée à la Galerie des Arts et qui établit dans une mélancolique symphonie de bruns le contraste cruel de la cheminée moderne près du pittoresque moulin d'antan. — (Clichés la "Presse").

L'activité artistique

La Presse Sept. 7 1933.

La métropole en quelques croquis

Dessins et esquisses du concours de la Loyola Sociological Society. — Montréal abonde, pourtant, en coins pittoresques. — Relique douteuse. — Un film.

Prélude à la saison d'art

ON pouvait s'attendre à beaucoup mieux du concours de la Loyola Sociological Society, à mon humble avis. Sans doute faut-il tenir compte que la plupart des candidats peuvent être assez jeunes, puisque le concours d'été était ouvert à tous les artistes de 16 ans et plus. Mais un coup d'oeil dans la salle mise à la disposition des exposants par le Catholic Social Service Guild, à 1126 rue Drummond, ne jette pas dans des transports d'enthousiasme. Une nuée de croquis, dont plusieurs sont clairs-obscur et pas plus grands que ça. Peu de chose de caractéristique. Si on réfléchit qu'il ne s'agit ici que des dessins acceptés et de sujets ayant trait à Montréal et aux environs, pour sûr qu'il y a à se demander si la métropole n'abonde pas, pourtant, en coins pittoresques, faciles à synthétiser en quelques traits expressifs et pleins. Quoi! pas plus de petites "compositions" que ça? Des thèmes sans harmonisation?...

Visions fugitives

Il faut tout de même mentionner qu'on trouve dans l'ensemble de jolis sujets. Quelques jeunes artistes ont le coup d'oeil rapide et fin; tel, celui qui a dessiné en traits fugaces la scène d'hiver que l'on trouvera reproduite à côté. Certaines esquisses à la plume ont de la précision. L'un surtout des pastels consacrés au lever du soleil nous est apparu vibrant. Dans le reste il faut louer les qualités de travail et souhaiter qu'elles prévalent aux qualités de recherche et d'originalité.

Les prix décernés

M. Charles-W. Simpson, R. C. A., juge du concours, a déclaré que les candidats ont été plus nombreux pour le 2e concours annuel de la Loyola Sociological Society. En tout 75 travaux sont exposés. En général, dit-il, la qualité du travail est meilleure, bien que le caractère en soit moins accentué. Les prix ont été décernés comme suit: Sujets en couleurs: 1er prix, Leslie Coppold, pour "Chinese Lanterns and Bitter Sweet"; 2e prix, Nesta Low, pour "Scène de rue"; mention, Gwendolyn Sait, pour "Bout de l'île". Sujets en noir et blanc: 1er prix, Ide Lyman, pour "Nu"; 2e prix, mention, Katherine Finn, pour "Etude d'oiseau".

Les aquarelles et pastels occupent une chambre et les noirs et blancs, une autre. Le public est invité à visiter de 10 a.m. à 5 h. p.m., le dimanche excepté.

Il ne sera pas sans intérêt de signaler que le Loyola Sociological Society est un groupe d'ex-étudiants de la Loyola School of Sociology and Social Service qui s'efforce d'encourager les jeunes talents et d'attirer l'attention sur le nombre de la variété des jolis coins de Montréal et de la région environnante. Elle compte actuellement 30 membres et

M. Herbert Potter vient d'en être élu président à la démission de Mme H.-P. Nightingale.

Resquilleurs

LES resquilleurs de reliques d'histoire abondent. La crise semble fertile à cet égard. En tous cas, il me souvient d'avoir examiné par acquit de conscience, récemment, un mémorial écrit sur rouleau, une croix de feuilles sèches et un canif, le tout censé avoir été la propriété d'un compagnon de Jacques Cartier. Celui qui nous les prêtait était de bonne foi. Or, il a été découvert, l'accidant, que le canif était d'une marque anglaise encore sur le marché et que le mémorial ne datait sûrement pas de 1534. Sans compter nombre d'autres incongruités. Est-ce pour cela qu'une autre publication a donné foi et publicité à ces reliques "authentiques"!!!!

"Song of Songs"

IL m'a été donné de souligner en compte rendu pour la page du cinéma, mardi, la valeur hautement picturale du film "Song of Songs", le succès de Marlene Dietrich. L'atmosphère du film est créée en bonne partie par la présence d'une superbe blancheur de nu, d'une statue élanée dans laquelle s'incarne le rêve de l'héroïne et du jeune sculpteur qui l'aime. Le réalisateur a eu soin également de faire travailler l'artiste à sa charpente, à sa glaise puis à son modelage, plutôt que de nous servir le truc habituel de l'artiste qui travaille à une oeuvre bel et bien finie. Le studio respire la vérité; l'artiste joue vrai. La statue elle-même, si elle ne dit rien du point de vue physiognomie, exprime par ailleurs de façon juste l'élan de la bien-aimée qui soupire après celui qu'elle aime. Car il s'agit, n'est-ce pas, du "Cantique des cantiques": "J'ai cherché celui que mon coeur aime, et je ne l'ai point trouvé". Le texte biblique a mieux servi, du reste, l'oeuvre de sculpture que le récit lui-même.

Notes et rappels

LOUIS RIGAL, peintre français, expose jusqu'au 10 septembre, à la Galerie des Arts, des têtes et scènes indiennes peintes sur le vif en Colombie-britannique et en Alberta. Nous leur avons consacré une analyse dans la "Presse" de samedi le 2 septembre.

Percy-E. Nobbs, architecte mont-réalais, exposera à la Galerie des Arts au début d'octobre.

La restauration des toiles de la collection Van Horne se poursuit activement à la Galerie des Arts, sous les soins de la maison Sydney Carter.

Ivan Jobin ouvre un studio à l'ombre du Conservatoire national de musique. Il en étudiera les courbes.

Il y aura bientôt à Montréal une exposition spéciale des oeuvres de Louis Icart.

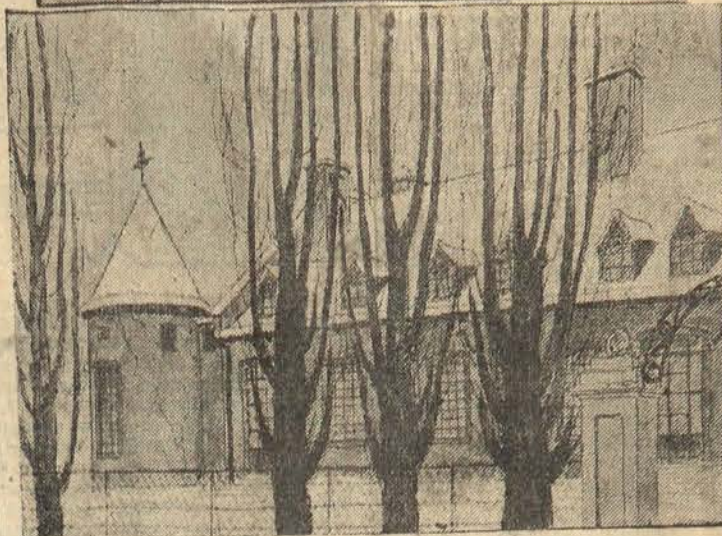
A l'exposition du Canadien National qui se tient actuellement à Toronto les tenants de l'Ecole des 28 (ci-devant Ecole des Sept d'Ontario) paraissent avoir le haut bout, Jackson en tête. Leur formule est avant tout synthétique et décorative, comme bien l'on sait. Un certain nombre de peintres américains sont les invités d'honneur.

André, collégien et fils de Mme Audet, du Conservatoire national de musique, a parlé l'autre jour, à l'Heure provinciale, de "Georges Delfosse et de son oeuvre", qui se recommande précisément par son absence de déclamation puérile.

Le prix de Rome en architecture a été décerné cette année à Alexandre-Alfred Courtois, de Paris, et en sculpture à Ulysse-Antoine Gemignani, de Paris. Les sujets proposés ont été respectivement "Une église de pèlerinage" et "Orphée apaise la tempête".

La politique n'est jamais quelconque du moment qu'on y mêle des principes d'art, quels qu'ils soient. Voyez Hitler; il ressuscite pour le compte de l'histoire la querelle classique de l'art international vs l'art nationaliste.

Reynald



Deux des croquis du concours de la Loyola Sociological Society exposés rue Drummond. EN HAUT, scène d'hiver sur une route de campagne, sujet enlevé avec décision en quelques traits rapides; EN BAS, esquisse à la plume représentant le château de Ramezay. — (Clichés la "Presse")

Cloth Clipping Craft Pictures On Exhibition

Monitor Sept. 14/33
Unusual Technique Employed
in New Medium of Self-Expression; Some Fine Pictures

An unusual technique is employed as a medium of self-impression by Elsa Meri-Kallio, whose work is on exhibition at the Westmount Y.M.C.A. this week. The exhibitor is an artist but does not use a brush to create the work. Instead clippings of cloth are effectively employed. All kinds of fabrics are utilized in the art. They are cut in pieces the shape of their portion of the picture they comprise and are simply pasted in place. Many kinds of cloth are used in a single picture, each representing a certain feature. A piece of a green dress may be used for grass while a pocket of an old overcoat may be pasted on to represent the roof of a barn. Flowers, of many varieties, may be created by using many different clothes.

The general effect of the technique is very much like some boldly brushed modern painting and from a distance one can hardly realize that he is just looking at rags. That there is even beauty in scraps if one takes the trouble and has the patience to find it, is the impression gleaned by the visitor to the exhibition where over sixty framed specimens of the art are on public display.

The exhibition includes a wide diversity of interesting subjects, with flower pieces predominant. Landscapes also lend themselves without too much effort on the part of the "craftsman" to this theme.

Several frames contain deftly handled human figures but it appears harder to create effectively a "cloth clipping picture" of a person. The handling of the facial features is so intricate that unless the finished product is viewed from a distance it loses much of its charm. On the other hand, silhouettes have a unique appeal.

The exhibition opened at the Westmount Branch of the Y.M.C.A. on Monday and will be on public view there until Saturday. It is opened daily from two to eight o'clock.

THOS. W. MITCHELL SHOWS PAINTINGS

Gazette 5/10/33

Many Quebec Scenes in Collection at Eaton Fine Art Galleries

Landscape paintings by Thomas W. Mitchell, A.R.C.A., O.S.A., grace the walls of the Fine Art Galleries of the T. Eaton Co. Limited of Montreal, and will make appeal to picture-lovers who find satisfaction in seeing Nature recorded as it appears to them. Mr. Mitchell, capably equipped as a painter in oils, has an engaging sense of design and is an agreeable colorist. All seasons of the year have furnished him with comely subjects which have been set down without exaggeration. Keeping his colors clean and his touch generally light, he invests his canvases with a convincing suggestion of atmosphere. Well versed in what will make a good picture, Mr. Mitchell has found congenial material in many places. Varying tastes will find something to attract in these generally moderately-sized paintings, tastefully hung in two galleries.

"In Rural Quebec" features an old house, ox-cart and blue hills under a sunny sky. Figures are grouped about a fire near a tent at the edge of a lake in "The Camp." A massive hill in partial shadow backs trees and buildings in "The Mill Orchard, Quebec," and rolling wooded country with trees in autumn leaf are the pictorial elements of "The Beaver Valley." Noble dark hills rise above the stream in "Grey Day, Ottawa Valley," and the colors are light and vibrant in "Mary Stafford's"—a farmhouse amid leafy trees in glaring sunlight. "By the St. Lawrence" is marked by an admirably painted white horse in a field high above the sunlit waters that wash blue headlands. Autumn is the season of "Evening, Lake Boshkung" with gay foliage, blue water and a shadowed foreground splashed with sunlight. The colorful glory of the Fall is also revealed in "Reflections, Hall's Lake," "Early Autumn," "Credit River, Autumn," "The Flaming Maple," and the imposing landscape with bridge, morning water and golden foliage called "The Ironwood Tree."

Distinctly rural is "Milking, Quebec"—a farmer at his humble task near barns, with a hilly distance beyond. "Birches, Clear Lake" is a summer subject, while of the same season are "The Road to Murray Bay" and "The Day of Rest"—the latter showing three horses in a field above a river, with distant hills under a spacious sky. "Springtime" gives a vistas of apple-trees in blossom, with sheep and lambs in the shadowed grass. "Old Orchard," with cows, distant bush and hills, suggests heat, while more temperate atmosphere is suggested by the mist-wreathed blue hills in "St. Urbain, Quebec." "Pines, Clear Lake," shows a fringe of noble trees edging blue water with distant bush. The Quebec paintings make an attractive group.

24 STOLEN PAINTINGS BACK IN GALLERY

Gazette 13/9/33

All Pictures Except One
Taken From Cache at
L'Epiphanie

RANSOM BEHIND THEFT

Recovery of Valuable Works
of Art Linked With Crime
—Total Value
\$15,000

All the pictures stolen from the Montreal Art Association's gallery last spring at the conclusion of their exhibition were returned to the gallery yesterday in good condition with the exception of the one by Marc Aurele Fortin that was sent in two pieces to local newspaper offices with a demand for ransom. The artists have been notified and may have their works back again at their convenience.

The pictures were delivered by the provincial police following their discovery buried in the ground at L'Epiphanie, whether the police were led by Paul Thouin who had confessed to the theft. He admitted he had been after the masterpieces in the famous Van Horne collection which were temporarily at the gallery following a fire at the residence. He would have had little difficulty in collecting a ransom for their return from the insurance companies, but in mistake he took the pictures submitted for exhibition in the Association's annual salon. Two artists had expressed their willingness to pay for the return of portraits, but none of the others negotiated for the return of their works, and Thouin's attempts to obtain money for them proved abortive.

LIST OF PICTURES.

The sixteen pictures stolen were the following: Arrangement in Black and Grey, by A. Sherriff Scott, Montreal, valued in the catalogue at \$400; portrait of Miss H. Craig, by R. S. Hewton, Montreal, not for sale; portraits of Dr. A. W. Archibald and Norman Dawes, by Alphonse Jongers, Montreal, valued at \$3,000 each; portraits of Dr. A. L. Lockwood and John B. Laidlaw, by Kenneth Forbes, Toronto, \$3,000 each; portrait of Dr. J. A. Mirault by J. St. Charles, Montreal, not for sale; Late Autumn Landscape, by Marc Aurele Fortin, Montreal, \$100 (This was the picture sent in half to two newspapers). The Gold Fleece, by Max Schultz, Outremont, \$250; Petite Riviere aux Renards, by G. S. Bagley, \$200; The Moorland Bridge, Elizabeth Styring Nutt, Halifax, \$450; Three Old Houses, Louisa Street, Toronto, by Peter C. Sheppard, Toronto, \$300; The Green Boat, Peter C. Sheppard, Toronto, \$250; The Swimming Hole, Henry J. Simpkins, Verdun, \$275; At the Bird Bath, Alberta Cleland, Montreal, \$350; Portrait Study, Marjorie Smith, Montreal. The total valuation of the 16 pictures was in the neighborhood of \$15,000.

STORY OF RECOVERY.

How the recovery of the fifteen canvases, stolen this spring from the Montreal Art Association Gallery on Sherbrooke street west, came about was learned yesterday.

It was known in police circles for some time that Thouin had some information concerning the case and it was even suggested that he was the negotiator between the supposed robbers and the police.

For three weeks W. D. MacWorth, a local insurance adjuster and investigator, had been working on the case representing the insurance companies. He communicated with Leonce Plante, K.C., lawyer for Thouin, in his several cases before the local courts, asking for aid. But Thouin refused to give any information.

Following his arrest at Lanoraie on Friday morning Thouin was brought to the provincial police cells in Montreal and he was questioned concerning the pictures. He refused to give any information to either the provincial police or to MacWorth. But on Saturday morning after a long interview with his lawyer and MacWorth in the presence of Chief Jargaille and several officers, he finally agreed to give the information. He stated that he had nothing to lose since he was now accused of a much more serious crime and that perhaps his action in giving up the pictures would enable him to obtain a less severe sentence in connection with the charge of robbery.

So Thouin then admitted that he and other persons had stolen the paintings. He said that he believed at the time he was stealing the famous Van Horne collection said to be worth \$750,000 which had been removed to the art gallery following the fire in the Van Horne residence some time before. It was only after the robbery that Thouin discovered through the newspapers, he said, that he had made a mistake.

Then he had hidden the canvases. Half of the pictures were buried in the ground at L'Epiphanie and the other half were concealed in the cellar of a house in Montreal. He told the police where they could find the first half in the city and the pictures were soon at headquarters. Then he described where the second half were buried at Lavaltrie but it was realized that the task of unearthing them after finding the exact spot was too difficult and it was decided to go there with Thouin. He had led the police officers to the spot and in a few moments they had recovered the remaining paintings intact. They were also taken to headquarters.

Leonce Plante, K.C., stated yesterday that it was through the co-operation of W. D. MacWorth and the provincial police, together with his own advice to Thouin, that the pictures had been recovered.

Art Treasure Trove Dug From Hillside By Sleuths

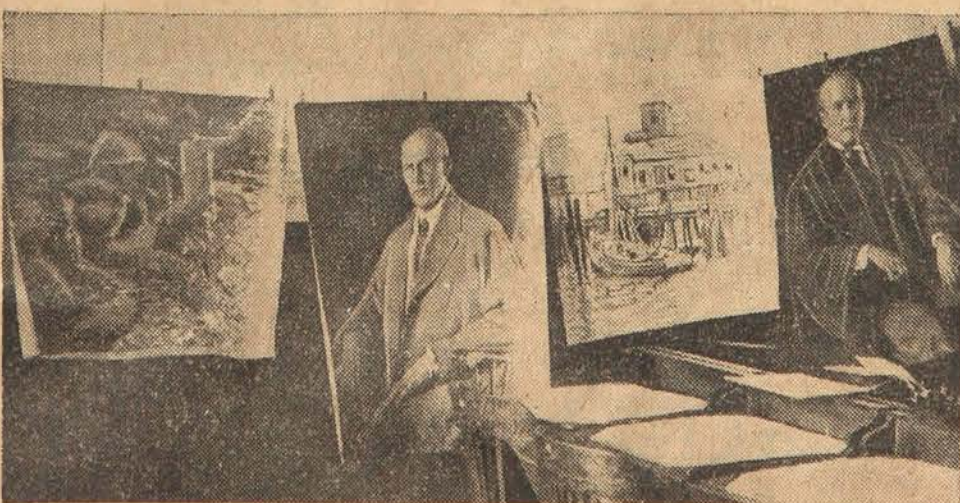
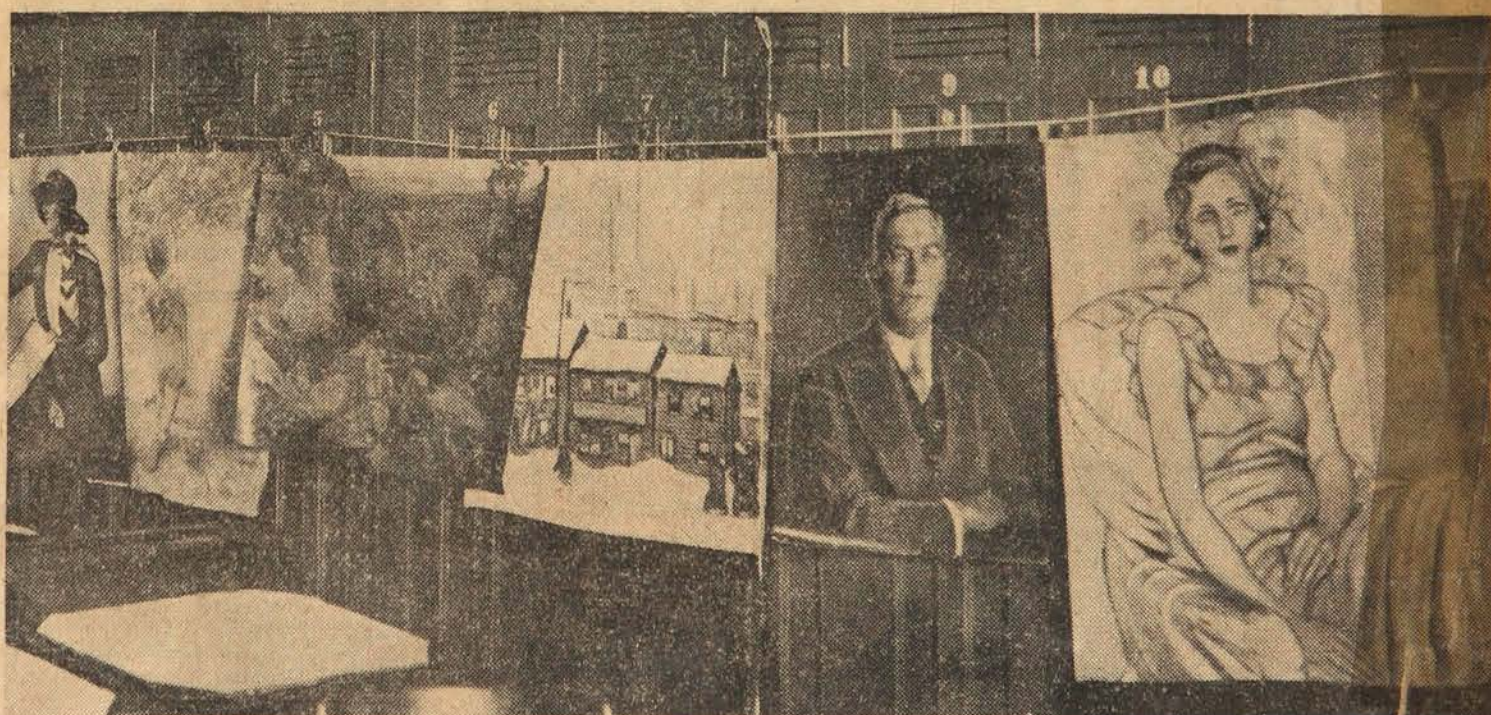
Herald Sept. 12, 1933.



(By Staff Photographer).

Here are a few of the sixteen paintings stolen from the Montreal Art Gallery during the Spring Exhibition by the master burglar, Paul Thouin, who suicided in dramatic manner Sunday night. On the day before he ended his life Thouin led Chief Jargaille, Sergeant Lasnier and others to the spot on a hillside near L'Epiphanie where the paintings were buried. They were practically undamaged. Yesterday they hung on show in the guardroom at Provincial Police headquarters. Insert is Sergeant-Detective Lasnier who aided Chief Jargaille in the recovery of the paintings and the investigation of the murder of Constable Mackie for which Thouin was held.

STOLEN ART PICTURES RECOVERED BEFORE THOUIN'S SUICIDE



As stated in the Star of Thursday last Thouin was the man who held the secret of the pictures stolen from the Art Gallery spring exhibition.

He led the police Saturday to the cache where the paintings were hidden. Above are some of the works of art which were not harmed in any way. W. D. MacWorth, special investigator, had been dealing with Thouin for the return of the pictures previous to the shooting.

There were 16 pictures stolen from the Gallery and one was cut in half and sent to La Presse and The Star by the thief who asked 25 per cent of their value for their return. All were found intact.

A list of the recovered pictures follows:
Petite Riviere aux Renards, by G. S. Bagley, \$200.
The Moorland Bridge, by Elizabeth Styring Nutt, \$450.
The Gold Fleece, by Max Schultz, \$250.
Three Old Houses, Louisa Street, Toronto, by Peter C. Sheppard, A.R.C.A., \$300.
The Green Boat, by the same, \$250.
The Swimming Hole, by Henry J. Simpkins, \$275.
At the Bird Bath, by Alberta Cleland, \$350.
A Late Fall Landscape, by M. A. Fortin, \$75.
Arrangement in Black and Grey, by A. Sherriff Scott, \$450.
Portraits by K. K. Forbes, A.R.C.A., R. S. Hewton, A.R.C.A., Alphonse Jongers, J. St. Charles, A.R.C.A., and Marjorie Smith.

Strychnine Hidden in Heel of Shoe Secured by Thouin from Home While Leading Police to Stolen Pictures

Guard Finds Prisoner Dead With Wrecked Shoes at Side — Paintings Found Hidden on Hillside at L'Epiphanie, Undamaged — Thouin Admitted Shooting of Mackie to Provincial Chief

PAUL THOUIN, 31, gang chief who was caught on Friday morning literally red-handed with the blood of C.P.R. Investigator James Mackie, killed himself last night between 11 and 12 o'clock with strychnine which he had concealed in the heel of his shoe. His body was discovered by Guard Leduc of the provincial police in his cell at 11.45 p.m. On Saturday afternoon he had led Chief Jargaille and other officers to a hillside six miles from L'Epiphanie and pointed out the spot where he had concealed 15 pictures valued at some \$15,000 which he admitted having stolen from the exhibition of the Montreal Art Association this spring. At the same time he confessed that he had really intended to steal the extremely valuable Van Horne collections of old masters which is insured for something like \$750,000 and was at that time temporarily housed in the art gallery.

GOT NEW CLOTHES

Thouin made his trip to L'Epiphanie the excuse for calling at his house and getting new clothes. He changed before the eyes of four officers of the Provincial Police, and put on the shoes which he knew carried the poison that would release him from the battle in the criminal courts that faced him. The officers searched the new clothes, and examined the shoes too, but the poison was so carefully concealed that short of tearing the shoes to pieces and making them useless, it could not have been found.

When Thouin was arrested in the railway yards near Lanoraie, after the struggle which resulted in the death of Investigator Mackie, he was wearing a pair of running shoes, as was Gaston Bouchard, his alleged companion.

These running shoes were taken from both prisoners by the provincial police because they wished to test the sand crusted on them, and the actual footprints against casts of tracks left at a burglary near Joliette two months ago. Since the cell in which he was confined had a cement floor, Thouin's request for permission to get another pair of shoes from his home was considered reasonable.

PREPARED LONG AGO.

Thouin must have made preparations long ago for suicide. He was a desperate criminal, according to the

police, and for the past two years, on his own confession, had carried a revolver on him ready to shoot his way to freedom rather than go to prison again. The poison was his last line of defence from jail. It was contained in the lower portion of a small tin of corn-cure, little more than three-quarters of an inch in diameter and a quarter of an inch thick, and he must have concealed it in the right heel so long a time ago that he had forgotten himself which shoe it was in, for when he was discovered dead in his bunk last night, both shoes had their heels wrenched off, making it clear that he had first pried the heel off the wrong shoe.

TUMULT CAUSED.

Thouin's suicide in the provincial police cells threw the local department into a tumult of excitement which lasted until well on into the morning today. Newspapermen who heard early that Thouin had been found dead, could obtain no details of the suicide until close on 10 a.m., when Chief Louis Jargaille came out of a conference which had included Chief Maurice Lalonde and Leonce Plante, counsel for Thouin, and W. D. MacWorth, private investigator who had been trying to recover the stolen pictures for the Montreal Art Association.

At that time Chief Maurice Lalonde told the newspapermen that so far as he could see no one could be blamed for Thouin's death, and that all ordinary precautions had been taken to keep the prisoner from doing himself harm.

STORY OF SUICIDE.

Chief Jargaille later gave the full account of what had happened.

He spoke first of the recovery of the paintings, declaring that from private sources of information he had long suspected Thouin of connection with the robbery of the exhibition. Indeed he said that once he and several officers made a quiet search of Thouin's home, then on Dandurand street, and that though they did not find the paintings, this search drove Thouin to concealing them in the country.

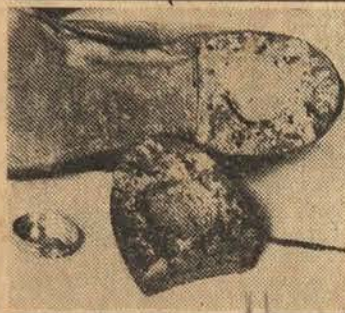
"On Friday I questioned him about the paintings," the Chief related, "and in the beginning he refused to say anything at all about them. He said that he knew that he had committed murder and that he was going to go to the scaffold, and so, what was the use of telling where the pictures were, since he could do himself no good by doing so."

ASKED FOR LAWYER.

"Finally, however, he asked for Leonce Plante, his solicitor, whom he asked for advice. Mr. Plante, to whom I am very grateful, at once urged that he could restore the pictures to their owners. And then he gave us directions for the finding of the place where he had concealed them."

But the directions were too involved and eventually Thouin volunteered to lead the search party. This, made up of Chief Jargaille, Sergeant Detective Lasnier and Detectives Robert and Fournier set forth early on Saturday afternoon.

"Six miles beyond L'Epiphanie," Chief Jargaille told the story, "we plunged into the bush and came to a long and very steep hill. Thouin led the way to a point about 100 feet



Paul Thouin, self-confessed slayer of Investigator Mackie, who poisoned himself last night, is shown above. Below are seen the shoe and heel in which Thouin had hidden the poison. The small container is shown beside the heel.

from the top of the hill. Here he stopped and took measurements from a clump of three maples. Twenty-five feet towards a big rock, he went, and then took a line on another tree. Then he told us to dig.

PICTURES FOUND

The officers dug, and three feet below the surface of forest mold they came upon a big roll wrapped in water proof tarpaulin. They were the pictures, and for the next few minutes the bushes around that particular spot were hung with valuable canvases as the officers checked whether the contents of the bundle actually came to fifteen.

"They were very well packed," said Chief Jargaille, "with four or

five newspapers between each picture."

When the reporters examined the paintings in one of the offices this morning, the chief's words appeared to be borne out. They were undamaged but for a few flecks of newspaper adhering to one portrait.

The party returned triumphant at 8.30 p.m. on Saturday, and Thouin gave every sign of being about to tell of all the crimes with which he had been concerned.

"I spent all day Sunday with him," Chief Jargaille said, "and he told me of many things. He gave me a full confession of the shooting of Mackie."

"Signed and legal?" A reporter asked.

"I cannot answer that question," replied the Chief.

BOUCHARD COMPANION.

"He told me that Bouchard was his companion alright, although he said: 'I will never go into the witness box against him—I'm no squealer.' He told me also about other robberies."

"Did he name any accomplices in the Art Gallery theft?" reporters asked.

"I will not answer that," the Chief said. Later, however, he said that Thouin had admitted that he had committed the robbery himself, and that he had actually gone in for the Van Horne collection.

"I made a big mistake," the Chief quoted him as saying. "If I had got the right pictures I would not be in this trouble now. I could have got rid of them easily enough to the insurance company. I thought the Van Horne pictures were downstairs, when actually they were in the attic."

At 6:30 p.m. last night, Chief Jargaille left Thouin, and loaned him a book on his request.

"He seemed to be in good spirits, and asked to see his lawyer this morning as he had an important statement to make. My report from Leduc and Bernard who patrolled the

Thouin's Trick To Get Poison Proved Clever

Used Stolen Pictures As Excuse To Visit Home And Secure Shoes

IT seems reasonable to assume that Paul Thouin agreed to show provincial police officers the hiding place of the pictures he had stolen from the Montreal Art Association exhibition only because the trip to get the pictures would enable him to go to his home and get the poison with which he ended his life.

Officers with him who included Chief Jargaille, Sergeant Detective Lasnier and two others saw nothing strange in his request for permission to don another pair of shoes since the running shoes which he wore when arrested had been taken away from him.

"AFTER all," Chief Jargaille told reporters this morning, "it would have been cruelly not to give him shoes, because the cell in which he was confined had a cement floor."

And so on the way out of town on Saturday afternoon the police car drew up at Thouin's residence and the prisoner was brought up to his former bedroom.

HERE he changed his clothes, each article of clothing being carefully searched before he was permitted to put it on.

"The shoes too were searched, although, of course not taken apart," said Chief Jargaille. "There were, we could see, only two pairs of shoes from which he could choose. The other pair was very old and one of the shoes was split down one side. Hence his choice of the shoes he took was reasonable."

corridor is that he ate lightly at 7:30, but would not take more than a few bites of pie. At 8 p.m. he asked for a smoke. That was the last time the guards spoke to him.

GUARD NOTICED.

At 11.45 p.m. Guard Leduc, making his 15-minute tour of the cell gratings saw that the book which Thouin had been reading had fallen down on his chest. He was lying in his bunk covered by blankets, and appeared to be asleep. Lights are on all the time in the cell which measures 20 by 12 feet.

Something strangely white about Thouin's forehead attracted the guard's attention and he shook the bars of the cell to waken him. There was no reply. He called Thouin's name and then unlocked the cell, entering with Bernard, his companion.

Both felt Thouin's forehead, and it appeared normally warm. But Thouin was already dead.

The two shoes, the heels wrenched off as if Thouin had wedged them somehow between bars and then pulled hard, were under the bunk.

Thouin's face, according to Chief Jargaille was composed and peaceful, in spite of the painful death which he must have suffered from strychnine, a poison which ordinarily contorts the body of the victim in horrible fashion.

Never in the history of the medico-legal laboratory has a murder case come to such a dramatic conclusion as that of the Mackie case. Shortly after midnight when Chief Jargaille of the provincial police was informed of Thouin's suicide, Dr. J. M. Roussel, medico-legal expert, was notified and following an examination of the body, it was at once established that Thouin had done away with himself by taking poison.

Both Drs. Fontaine and Roussel, aided by Franchere Pepin, chemist, analyzed some of the fluid taken from Thouin's body and it was established that he had poisoned himself with strychnine.

The brown shoes in which the prisoner had secreted the poison were also examined and both doctors expressed the opinion that there was not the slightest doubt but that the poison had been taken from the little tin box, concealed in one of the heels. The box was a container for some cure of foot ailment.

In the wake of suicide the doctors made another discovery which they reported to the provincial police this morning. At the time of his arrest, Thouin was wearing a pair of black running shoes, the soles of which bore heavy zig-zag ridges made in the manufacturing. On Saturday morning, these shoes were taken

from Thouin and given to Drs. Fontaine and Roussel.

The running shoes were put under the microscope to be carefully examined so as to ascertain whether or not they corresponded with plaster casts of footprints found at scenes of different crimes. The shoes corresponded in every way to a moulding of a footprint found following a burglary of a Joliette store two months ago, in which \$800 worth of tobacco was stolen.

"There is not the slightest doubt but that the footprint was made by the wearer of the shoe which was brought to us," said Dr. Fontaine. "The provincial police, following the Joliette burglary brought us a pair of shoes which they had found on a man whom they arrested for another theft, and at the time they said they were certain that the man had committed the robbery in Joliette. We examined them and in spite of the certainty of the police, we informed them that they were not the same as used at Joliette, although they resembled them closely."

Deputy Coroner Pierre Hebert, when asked when the inquest would take place, answered that because of the fact that it had already been opened in the presence of a jury, it would be held on Thursday.

In the meantime an autopsy will be made of Thouin's body and all evidence of how he died will be brought before the same jurymen, who will hear the Mackie case.

Paul Thouin Dies From Poison Hidden In Shoe

Herald 11/9/33

Self-Slain Prisoner Linked With Art Thefts Last Winter—Police Make Finds.

Cheating the scaffold, Paul Thouin, 28, policeman's killer, committed suicide in the cells of Provincial Police shortly after midnight this morning. He died from poison which he carried in a hollow in the heel of his right shoe. Apparently the killer had carried the poison for some time and had forgotten which heel held the fatal drug. Both heels of his ~~shoes~~ were torn off. The right heel showed a hollow which held the miniature box of poison.

At 12.15 this morning, the guard making his rounds in the cells found Thouin's body laying on the floor beside the bunk. He was dead.

Thouin was arrested early Friday morning at the Lanoraie, Que., railway yards shortly after he had fired four fatal shots at Constable Mackie of the C.P.R. police.

With the announcement that Thouin had killed himself this morning, the provincial police announced that they had recovered all paintings stolen from the Art Gallery last Spring.

The dead ex-convict is believed to have been implicated in the theft. He had been appointed go-between by police in negotiations between the alleged thieves and the owners.

Shortly after his arrest Thouin, and his alleged partner in the box-car thefts at Lanoraie, Gaston Bouchard, were brought to the cells of the Provincial Police here. They were later advised of the death of the police officer on Friday night.

Thouin took the announcement with a fit of hysterics and cried for most of the night. He appeared calmer Saturday morning and accompanied the detectives to the cache where the paintings were hidden.

Suspect, Captured After Chase, Connected with Stolen Paintings And Awaiting Trial for Burglary

Star 9/9/33

Investigator James Mackie of C. P. R. Police Dying in Hospital Here — Paul Thouin, Well-Known to Police, Arrested After Shooting — Alleged Companion Found Later

ACTING-**INVESTIGATOR** James Mackie of the Canadian Pacific Railway Police, is dying in the Royal Victoria Hospital, while Paul Thouin, out on bail on a charge of local burglary and active in abortive efforts to return the \$30,000-worth of paintings stolen from the Montreal Art Association's spring exhibition, is in jail at Joliette, Que., charged with the shooting, the result of a battle between the railway's protective force and freight-car thieves, on a siding at Lanoraie, 48 miles east of Montreal on the main line to Quebec, in the small hours of this morning. Gaston Bouchard, arrested at St. Thomas, a few miles from Joliette, is also held, but denies all knowledge of the affair. The arrests were made by Investigator W. G. Miller, who was on duty with Mackie at the time.

WATCHED CARS

Acting on instructions from their headquarters, the two railway detectives visited Lanoraie station and siding last night, watching a long line of freight-cars, as the result of complaints of pilfering at the junction point for Joliette, extending over a prolonged period.

At 3:30 this morning, Mackie, on patrol, came suddenly upon Thouin and a companion in the act of breaking into a car. Without a word, Thouin drew a revolver and fired five shots at the detective, at point-blank range, four of them taking effect; two in the left arm, one in the chest and one in the abdomen. Mackie fell to the ground and the thieves ran.

Miller, hearing the shots, ran to his companion's aid and, after a chase, captured Thouin and took him, with the wounded detective, to Joliette, some seven miles distant, where he was placed in jail and the victim admitted to hospital.

The officer then called on Chief V. Simard of the Joliette police, who accompanied him to St. Thomas, some three miles from the town, where Gaston Bouchard of no address, was taken into custody, though declaring vehemently that he had no knowledge of the affray and had not been anywhere near Lanoraie. He was in an automobile when the police caught up with him.

CRITICAL CONDITION

Within a few hours it became evident that Mackie's wounds were so serious that his removal to Montreal

became essential. He reached the Royal Victoria Hospital in an ambulance shortly after 8 a.m. He was conscious at the time and able to give a lucid account of the fracas to his superiors. He was too weak, however, to allow of immediate operation, and at 10 a.m. was given a blood transfusion, in the hopes of making this possible. At noon today he was reported to be in a critical condition. He is a veteran of the Great War, a former uniformed sergeant of the C. P. R. police, and lives at 6043 St. Urbain street.

Regret at the wounding of an excellent officer and praise for the capture of the men was voiced this morning by Superintendent S. H. Spry, of the C. P. R. Investigation Department's headquarters staff.

Sergeant-Detectives Lasnier and Lorrain and Detectives Forest and Durocher of the provincial police, left for Joliette this morning to bring the accused pair back to Montreal.

NOTORIOUS CHARACTER

Thouin is well-known to both the city and provincial police, and has a record, punctuated with many "fire in jail" endorsements. He has been arrested seven times in Montreal alone, was sentenced to five years in the penitentiary for burglary in 1921; ran foul of the Westmount police and paid \$10 and costs for loitering in 1924; and later was sentenced to from six to 12 months jail in Toronto, for being in possession of burglars' tools.

At the present time he is out on \$950 bail on a charge of burglary, dating from March 18, having made option for jury trial and then changed back to the Sessions' Court, where he is due to appear before Judge Cusson on September 12.

It was in this connection that Thouin tried to make a deal with the authorities in connection with the pictures stolen from the Montreal Art Gallery in the spring.

Some ten days ago, one of the pictures was cut in half and one half mailed to The Star and half to La Presse, each section being accompanied by an anonymous letter declaring the writer's readiness to return the balance for 25 per cent. of their assessed value, on answer being made through the advertising columns of the New York Times.

Failing this, the anonymous scribe proposed to send the works of art back to their painters, in jigsaw-puzzle form. Nothing happened and an advertisement in The Star failed to "draw" the mysterious one.

OFFER RECEIVED

Questions at the headquarters of the city's detective force revealed that some months previously an offer had been made to dicker for the paintings and that even a definite sum had been mentioned in that connection. The authorities, however, declined to deal with the criminal. Days went by and still nothing happened, the police begging the newspapers to remain silent on the stolen picture story. They did so and still nothing happened.

DYING MAN'S STATEMENT.

From his death-bed at the Royal Victoria Hospital, his condition weakened by the loss of a large amount of blood, and between gasps, Investigator Mackie related to his superiors how he had been shot. The story was corroborated by Investigator Miller who rushed his companion with the prisoner to Joliette, where he received first aid, while Thouin was lodged in the Joliette jail pending the capture of his companion.

For the past two months the C.P.R. police have been finding numerous freight cars broken into and robbed. Large amounts of goods had been stolen and it was practically impossible to effect any arrests. Investigator Miller and Acting Investigator Mackie were sent to Lanoraie. Both officers had been there for some time before they noticed two men breaking into a car.

Early yesterday morning Acting Investigator Mackie was making the rounds of the cars on one side of the siding, while Miller was considerably ahead of his companion on the other side. Suddenly Mackie noticed two men approaching one of the freight cars and he hid himself in order to watch their operations. When Mackie saw one of them breaking the lock on the freight car he ran in their direction and caught one of the men by the shoulders. They struggled for a while and then the man with whom Mackie was wrestling drew a revolver and fired a shot. Investigator Miller, hearing the shot, rushed to his companion's assistance and saw a second man running away from the scene.

Thinking that Mackie could look after his prisoner, Miller chased the fugitive into nearby woods. It was then that he heard four other revolver shots and, giving up the chase, returned to Mackie's aid. The latter, although wounded four times, did not flinch and continued struggling with his prisoner. He succeeded in overpowering him and turned him over to Investigator Miller. Weakened by the loss of blood, Mackie collapsed to the ground after aiding Miller in handcuffing the prisoner, and said: "I guess they've got me." Miller placed the prisoner in an automobile, and then carried his companion into the same car. He drove to a hospital in Joliette, where first-aid was rendered to the wounded officer.

SECOND MAN CAPTURED.

An ambulance from the Royal Victoria Hospital was summoned, while Investigator Miller took his prisoner, Thouin, to the Joliette jail. He then asked aid from Chief Simard, of the Joliette police, giving him the facts of the case as briefly as he could, and both set out to find Thouin's companion who had escaped. They were driving towards Lanoraie along the main highway when they noticed an automobile being driven at a fast speed and the horn blowing continuously. They overtook the car, and Miller at once recognized the driver as the man whom he had chased through the woods, and placed him under arrest. At Joliette the second prisoner gave his name as Bouchard, and denied having anything to do with Thouin. He was, however, placed under arrest.

By this time Investigator Mackie had been rushed to the local hospital and Chief Louis Jargaille, of the provincial detective office, was notified. News of the shooting which cost the life of one of his men, soon reached Superintendent S. H. Spry, of the C.P.R. investigation department, who started to work on the case. Investigator Miller notified the provincial police in Montreal, telling them that he had two men at Joliette in connection with the shooting. Headed by Sergeant Las-

nier, three detectives were rushed to Joliette, and brought the two prisoners to Montreal.

Questioned yesterday afternoon by detectives, Thouin, the police say, admitted firing the five revolver shots from his .38-calibre revolver, while Bouchard denied having anything to do with the shooting. Both are being detained as material witnesses in connection with the officer's death.

Thouin, the police say, is well known to the city and provincial police, and has a record of having served several jail terms. He was arrested seven times in Montreal, having been sentenced to five years in penitentiary in 1921 for burglary. He was sentenced to 12 months in jail at Toronto, for being found in possession of burglar's tools. At the present time he is out on \$950 bail on a charge of burglary committed on March 18, having made option for jury trial and then changed back to the Court of Sessions where he was due to appear before Judge Cusson next Tuesday.

Investigator Mackie was a veteran of the Great War, a former uniformed sergeant of the C.P.R. police, the harbor police and the Edinburgh, Scotland, police. Superintendent Spry, in charge of the railway investigation department, expressed his regrets last night at the death of an excellent officer. He also praised the work of Investigator Miller and Chief Simard for the arrest of the second man. The superintendent stated that Mackie was always known as a brave officer, and he showed his worth by capturing the man who allegedly shot him after he had been wounded four times.

PRISONERS UNEASY NOW.
Confronted with the news that Acting Investigator Mackie had died, Thouin and Bouchard became very uneasy when they appeared before Chief Louis Jargaille, of the provincial police, at headquarters one hour after the news of the death reached headquarters. Bouchard denied having had any connection with the shooting, while Thouin showed signs of worry and almost cried. Chief Jargaille later stated that although Thouin admitted verbally that he had shot Mackie, he refused to sign any declaration.

In an interview with a representative of The Gazette last night Chief Jargaille stated that he suspected Thouin in connection with several burglaries, and probably certain shootings which had not been solved. He said that Thouin is the leader of a gang of burglars who go after large hauls. Eric Neuman, of the Canadian Fire Underwriters' Association, stated that he suspected Thouin of being the leader of an arson gang. In fact, the investigator said, he received a telephone call earlier in the year telling him that Thouin would "get him" if he did not stop investigating suspect fires. Since the threat Mr. Neuman had received permission to carry a revolver.

While Montreal police asserted that Thouin had suggested dropping the present charge of burglary against him for information leading to the recovery of the stolen paintings from the Art Gallery, Chief Jargaille stated he had not questioned Thouin on this matter. Chief Jargaille stated that it was not the provincial police case. It is believed that information, if any, will be obtained by local detectives from Thouin after questioning.

At the conclusion of the interview Chief Jargaille stated that the inquest into the death will be opened this morning, but will be postponed probably until Monday morning. This will give the detectives time to make technical investigation. Various photographs surrounding the crime was taken yesterday and will be produced at the inquest. Chief Jargaille stated that although an attempt was made to procure an ante-mortem statement from Mackie, physicians would not allow this owing to his weak condition, and it was not necessary. He said that it was also unnecessary to have Thouin identified by Mackie before his death due to the fact that he had been captured by the dead man.

Paintings Return To Gallery

Herald Sept. 13, '33

15 Works Stolen Last Spring Will be Reclaimed by Artists Today.

Thouin Case

Little the worse for their sojourn in the hands of thieves, 15 Canadian paintings stolen during the Spring Exhibition of the Montreal Art Association are back in the Art Gallery today. It is expected that the local artists whose work is included in the group will call for their masterpieces during the day.

The story attached to the paintings, which have a catalogue value of about \$15,000, is interwoven with that of Paul Thouin, the master burglar whose dramatic suicide in the provincial police cells here attracted so much attention.

When the paintings were stolen last May city and provincial detectives were immediately put on their trail. Later W. D. MacWorth, private investigator prominent in many bank robberies, was retained.

No Market.

A few of the pictures made their appearance in New York, but found no market. A few weeks ago suspicion pointed to Thouin and he opened negotiations with the authorities for their return. The police refused art robbery following his arrest. Pri- to bargain, however.

Closely questioned concerning the day morning for the shooting of Constable Mackie, Thouin finally admitted his part in the theft and agreed to help the detectives recover the paintings.

Thouin said he had first hidden them in a house in Montreal, but later removed them to a spot on a hillside near l'Ephéphanie after discovering that police had searched the house. All the paintings were recovered in good conditions save that which was cut in half and sent to two local papers when Thouin attempted to secure ransom for their return.

Made Mistake.

The day before his death the burglar chief and alleged slayer told Chief Jargaille that his intention was to steal the paintings of the famous Van Horne collection temporarily stored in the Art Gallery and valued at \$750,000.

"I made a big mistake," he said. "If I had known anything about pictures, I might not have been in my present fix."

DETECTIVES SEARCH FOR THIRD MAN IN MURDER OF MACKIE

Gazette 12/9/33

Paul Lepine, Alias Thouin,
Cheats Gallows By Time-
Worn Trick

NOT SEEN BY DOCTOR

Contrary to Reports, Body
Not Examined by Medical
Men Until 8.30 Yester-
day Morning

Adopting the time-worn ruse of hiding a capsule of poison in the heel of his shoe, Paul Lepine, alias Thouin, held for the fatal shooting of Acting Investigator James Mackie, of the Canadian Pacific Railway, at Lanoraie, early on Friday morning, committed suicide in the Provincial Police cells in the old court house building late on Sunday night.

Chief Maurice Lalonde, head of the provincial police, announced last evening that he would personally investigate the circumstances of the suicide, which is the second to take place in the department's cells this year. The shoe containing the poison had been taken from the detained man's home on Saturday afternoon and donned in the presence of Chief of Detectives Jargaille, Sergeant Lasnier and two other detectives. It develops that the body was not seen by a doctor until 8.30 yesterday morning.

In the meantime the provincial detectives are still seeking a third man, wanted in connection with the killing, who is said to have been at Lanoraie at the time of the affray which has now cost two "ves. The information is that Thouin, whose real name is Paul Lepine, had his automobile on the scene, and it was removed and has not yet been found.

It was 11.45 o'clock on Sunday night when Guard Leduc found Thouin, as he was known to the police, dead in his cell. The guard visited the cell every 15 minutes, and on the previous visit had seen the man apparently asleep but very pale. Realizing that the man was not breathing, the guard summoned other men and entered the cell. It was found that the man was dead. The news was immediately flashed to Chief Jargaille and the superior officers of the department.

Efforts were made immediately to get Dr. J. M. Roussel, one of the provincial medico-legal experts to the scene to examine the man but it was only at 8.30 o'clock that the doctor was reached. It was then decided to wait until morning and the body was examined at 8.30. Later it was transported to the morgue.

Dr. Roussel stated yesterday afternoon that there was no doubt that death had been caused by strychnine poisoning. In addition the doctor stated that a quantity of undissolved strychnine had been found in the bottom of a cup from which the man in the cell had taken a drink of either coffee or some other liquid.

Investigation by the detectives showed that Thouin had removed the heels from each shoe he wore and that each heel bore a small hole in which a capsule of poison could be easily hidden. It was stated that the remains of an empty capsule had also been found.

It was announced last night by Chief Maurice Lalonde that the inquest would take place at the morgue on Thursday morning at the same time as the case of Acting Investigator Mackie continued; having been adjourned from Saturday morning last.

CAME AFTER CONFESSION.

Thouin's suicide came some hours after he had confessed to Chief of Detectives Jargaille and members of the provincial police that he was the leader of the gang which had stolen fifteen canvasses from the Montreal Art Association Gallery on Sherbrooke street west this spring.

Chief Jargaille said that he had questioned Thouin regarding these canvasses and that finally Thouin had admitted being one of the robbers. He had asked for a lawyer and then told the detectives that the paintings were hidden at L'Epiphanie in the bush. The spot was difficult to find and on Saturday afternoon Thouin went to the spot with Chief Jargaille, Sergeant Lasnier and two other provincial detectives and unearthed the paintings, undamaged. It was while on this trip that he used a ruse to obtain his shoes. He was wearing running shoes when arrested and held by Acting Investigator Mackie at Lanoraie on Friday morning, being caught by the investigator after breaking into a freight car. Though suffering from four bullet wounds Mackie held Thouin until investigator Miller came to the rescue.

Coming back from L'Epiphanie Thouin told the police that he would like to change his shoes and he went with them to his home, 3939 Dandurand street, Rosemount, and in the presence of the officers changed all his clothing and his shoes. He then was taken back to the provincial police cells. The change in shoes suited the police, it is said, as they wished to examine the running shoes "Thouin" wore when arrested.

It was clear from the investigation made yesterday morning that Thouin was not certain in which shoe the capsule was hidden since he removed the heel of each shoe.

The man who died yesterday morning in the cells in the old court house building was known to the police as Paul Thouin, though it was known that his right name was Paul Lepine, which he had not used for many years. But to residents of Rosemount on Dandurand street he was known as Paul Drouin. He claimed to be a dealer in paint though to the police he always gave his trade as that of painter. He was 31 years of age.

RENTED HOUSE IN MAY.

"Drouin" had rented the house in May and moved into the place late in the month. He was visited by many friends and held frequent parties to the extent that there were many complaints lodged against him at the Masson street station. As it was a matter that the police could not settle, the parties went on. One of the neighbors living next door complained and reported to the police that on one occasion he had taken up the matter with Drouin himself. But there were other men present and

one of them had struck the complainant with brass knuckles. He complained to the police but did not take out a warrant. The neighbor at the time had heard stories of "Drouin" being the head of an organized gang and the matter was reported to the local detectives, and "Drouin," or Thouin, as he was known to them, was suspected of being mixed up with several robberies in the city and district. But of late he had always managed to elude the police.

He had not always been so successful, however, and on one occasion was arrested in three rivers for theft. On that occasion he was found guilty and sentenced to five years in the penitentiary. He served over four years before coming out again. To the local detectives he was particularly known as an automobile thief having been arrested on three occasions for that offense by Sergeant-Detective L. Blanchette.

A short time ago, he was caught by a member of the radio patrol squad, and accused of the theft of a quantity of tea from a grocery on St. Lawrence Boulevard. He was arraigned on this charge, sent up for trial and released on \$950 bail. He had optioned for a speedy trial and was to have appeared today for trial.

When arrested last Friday morning, Thouin gave his address as 2047 Chamby street. This proved to be the home of a sister who refused any information yesterday on the plea that she had been told by Chief Jargaille not to speak and that he would "fix" anyone who bothered her.

Investigators of the Canadian Pacific Railway police went to the Chamby street house on Friday night and searched in the hope that they might find clues or goods. They failed to find anything, but on Saturday night they learned of the Dandurand street address and went there to search. They found, to their surprise that the house was vacant and neighbors informed them that a truck had backed up to the place during the late part of the afternoon and had moved away all furniture and other goods. All the investigators found were a large number of empty champagne bottles in the cellar.

The suicide in the cells of the Provincial Police Department in the old court house is the second this year. The first occurred on February 1 when Joseph Killen, held as a material witness in a murder which occurred near Hull last November, was found hanged in his cell. There was an investigation and subsequently two guards were suspended but one was later reinstated.

HOLD INVESTIGATION.

An investigation into the circumstances surrounding "Thouin's" alleged suicide has been opened by Chief Maurice Lalonde, head of the provincial detectives, according to a statement made by him to The Gazette last night.

"From what I can see from the reports thus far submitted to me by Chief Louis Jargaille and Sergeant Rene Lasnier," Chief Lalonde said, "I cannot see any breach of duty on the part of these two officers. Nevertheless, I am investigating the circumstances further. As far as I can see so far, it was impossible to avoid the suicide."

Chief Lalonde further stated that when Thouin was found outstretched on a bed in his cell on Sunday night by Guard Leduc, it was noticed that his forehead was very white. The guard thought at the time that Thouin was sleeping and it was only when the guard tried to awaken him that he found that Thouin was apparently lifeless. The guard at once notified Chief Jargaille and Sergeant Lasnier who, after investigating, notified Chief Lalonde of the affair at one o'clock yesterday morning.

According to reports of the suicide sent to Chief Lalonde by Chief Jargaille, Dr. Jean Marie Roussel and Dr. Rosaire Fontaine, provincial medico-legal experts, had been summoned to provincial police headquarters and that Dr. Roussel had pronounced Thouin dead.

Questioned yesterday afternoon about the case Dr. Roussel said that he had gone to provincial police headquarters only at 8.30 o'clock yesterday morning. The body was taken to the morgue at 11 o'clock yesterday morning and in the afternoon an autopsy was performed which showed that death was due to strychnine poisoning. When asked whether he had gone to provincial police headquarters on Sunday night or early yesterday morning, Dr. Fontaine stated that he was out of town during the week-end. The expert said that he had examined Thouin's body with Dr. Roussel at 8.30 o'clock yesterday morning.

BELIEVED HEART FAILURE.

From reports submitted to him by Chief Jargaille yesterday morning, Chief Lalonde stated that it was at first believed that Thouin had died from heart failure. Sergeant Lasnier, however, searched the cell in which Thouin was confined, and found the shoe with a torn heel under the cot. There was also an empty capsule near the shoe. This discovery, the chief said, was only made at one o'clock yesterday morning—one hour and fifteen minutes after Thouin was first found by the guard. Chief Lalonde stated that he was notified by Chief Jargaille at 12.30 o'clock yesterday morning about Thouin's death.

Gaston Bouchard, who was arrested shortly after the C.P.R. investigator was shot, and who denies having had anything to do with the shooting or attempted robbery of the box-cars, is still being held as a material witness for the inquest into the death of Mackie which will be held on Thursday morning. "We have very good proof against Bouchard," Chief Lalonde stated, "and we will proceed with the case."

The inquest into Mackie's death which was opened on Saturday morning last when the body was identified by Investigator Miller, Mackie's companion, and the report of the autopsy read by Dr. Fontaine, will also be held on Thursday morning.

NATIONAL GALLERY AT OTTAWA LAUDED

Gazette 23/9/33

Described as Probably Most
Efficient of Any in Em-
pire's Dominions

(By The Canadian Press.)

Ottawa, September 22.—A special cable to the Ottawa Citizen from London quotes a striking tribute paid by S. F. Markham, secretary of the Museums Association of Great Britain, to the National Gallery of Canada. The tribute appeared in the columns of the Times.

"The National Gallery of Canada at Ottawa," Mr. Markham stated, "is probably the most efficient of all Dominion galleries in the Empire. Others may be richer, but Ottawa combines richness with an effective educational programme that brings the blessings of art into the remote backwoods of the vast Canadian sub-continent."

Mr. Markham, along with Sir Henry M. Miers, president of the association, made a comprehensive study of the Empire's art galleries and museums, the cable went on.

In the course of a review lamenting the inability of the Dominions to purchase an adequate number of pictures from historic European schools, he suggests that the London National Gallery should send on loan to the Dominions examples of the great masters, scores of whose pictures lie useless in vaults from sheer redundancy.

Museum In Summer Home Of Sir Wilfrid Laurier Star Oct. 5/33

A museum established in the old home of Sir Wilfrid and Lady Laurier in Arthabaska, Que., early this summer has attracted many visitors. Three of the rooms including the salon have been arranged exactly as they were when the distinguished Canadian couple lived in the house. Even the wallpaper and the pictures and paintings adorning the walls of these rooms are identically the same as those which hung there when Sir Wilfrid was alive. This has been made possible by Madame J. E. Perreault, wife of the Quebec Minister of Highways, who has taken a deep personal interest in the museum, which was formed on an entirely voluntary basis, many interesting exhibits being donated by friends of the late Liberal chieftain and Canadian statesman.

A portrait of Lady Laurier, painted by Suzor Cote, a native of Arthabaska, has been presented by the artist himself. Laliberte, the well-known French-Canadian sculptor, has made the museum a gift of a collection of his works while a portrait of Sir Wilfrid has been received from A. G. Mackenzie, of Amherst, N.S., and two fine busts from Emile Vaillancourt of Outremont, Que.

There is a collection of old Canadian furniture, also a set of important historical documents prepared by P. G. Roy, provincial archivist, including correspondence between Sir Wilfrid and the late Hon. Edward Blake of Toronto, parliamentary cartoons and private letters.

Not the least interesting of the exhibits is a souvenir in the shape of a section of a tree on which the father of Sir Wilfrid carved his name years ago. This was presented by Hon. Honore Mercier, Minister of Lands and Forests.

The Laurier museum is conveniently situated for tourists, only two miles off the main Montreal to Quebec highway, via Victoriaville.

EFFECTIVE WATER COLOR EXHIBITION Gazette 3/10/33

Drawings of Percy E. Nobbs
Make Fine Display in
Art Gallery

Some effective water color drawings by Percy E. Nobbs, illustrative of certain color effects peculiar to the skies of the West Indies and of the north shore of the St. Lawrence, are now on view in the print room of the Art Gallery. In addition to his cloud studies, Mr. Nobbs shows some rather charming vistas of the Quebec and English countryside.

Mr. Nobbs has been singularly successful in capturing the almost incredible pageant of color and the brilliant and melodramatic atmosphere found in the West Indies. In "At St. Thomas" the clouds rise in green and mauve masses against a sky shading from clearest lemon yellow at the horizon to deep purple at the zenith. The tropics' quick change of mood is seen in "North End of St. Kitts from Brimstone Hill," where dark threatening clouds "draw water" on one side of the sky while, on the other, the heavens are a limpid blue. "Caribbean Clouds," washed in in pale iridescent tones, depicts those peculiarly light vaporous clouds of the region. Another of the West Indian sketches, "Evening Surf, Barbadoes," is an interesting study of water running up on the sand. The undulating progress of waves over the surface of the sea is expressed with a rhythmic life in "Native Craft off Nevis."

Among the studies of more northern lands, "A Pool on the Cornell" is outstanding, with its mirror-like expanse of water and its rich green pines burnished flame by the low rays of the setting sun. "Nun's Island from Westmount" gets a lovely silvery light on the river. A mysterious, poetic quality distinguishes "Earlshall, Fifeshire" which depicts the old house in an autumn twilight with a bare tree patterned against the sky. "Old Barge, Beetz Bay, P.Q." has sure, easy brushwork in its wide expanse of sky and sands. The exhibition will remain open until October 17.

Among the other events planned by the Art Association for the coming season, the loan exhibition of the Van Horne collection from October 16 to November 5 will be of very wide interest. Other exhibitions this season will be the Canadian handicrafts from October 21 to November 5; the Labrador V. E. League from November 8 to 19; the Royal Canadian Academy from November 16 to December 17; and a Canadian group of painters from December 23 to January 14.

The first illustrated lecture of the season will be "Modern American Sculpture" by Richard Cross, of New York, on November 14. This will be followed by "Contemporary French Painting" by M. A. V. Declos on December 5.

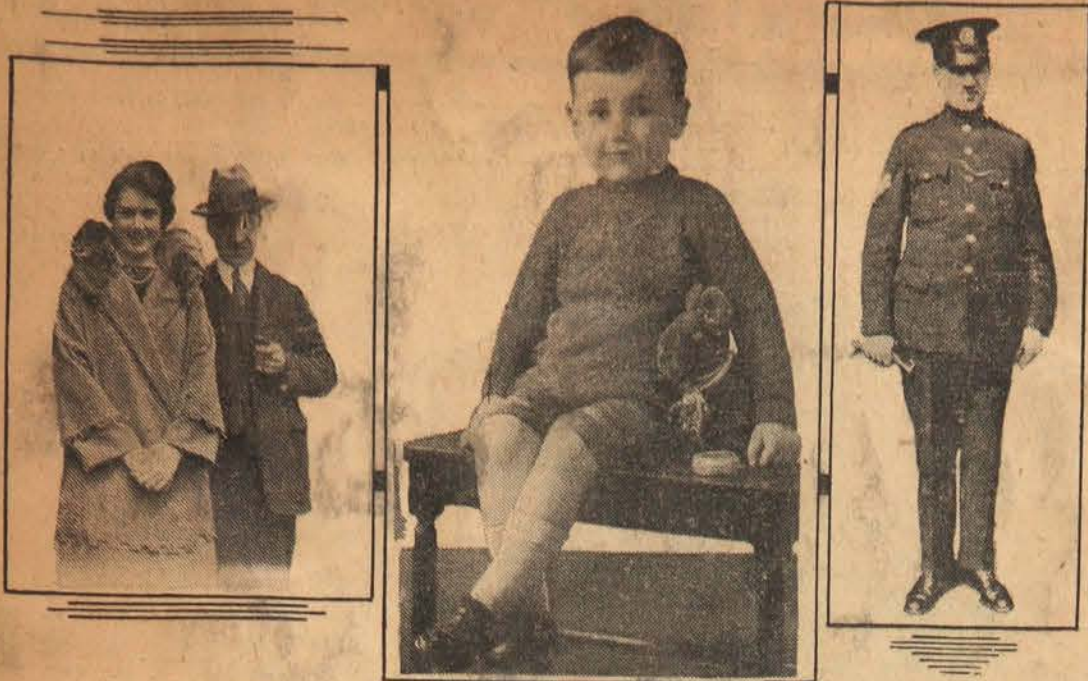
Star Oct. 4/33 West Indian Skies Make Striking Exhibition

A notable exhibition of water colors by Percy E. Nobbs is being shown in the print room of the Art Association of Montreal. These pictures, according to the painter, "for the most part illustrate certain color effects peculiar to the skies of the West Indies and of the North Shore of the St. Lawrence," and they most certainly do this but they claim attention as pictures as well. There are some splendid color effects among which the intense sky colors, from rich blues passing through violet to pink, and the reflections on the water of the West Indies, compete with the blues and greens of the water and the rustier skies of Canada. One of the most striking effects is of the brilliant turquoise sky of a night scene at St. Kitts, but there are others which are not less surprising. With these there are other pictures, of places in Canada, Scotland and France, painted under less spectacular conditions of lighting but quite as well worth seeing. One large one of the well known view from Westmount not only provides a good contrast to the more brilliant pictures but is a witness to the truth of their coloring.

Thomas W. Mitchell's Pictures at Eaton's

The work of the Toronto painter, Thomas W. Mitchell, A.R.C.A., O.S.A., is not very well known in Montreal, though many of the pictures in his present exhibition at Eaton's galleries were painted in this province. They are mostly quite small pictures, broadly and apparently quickly painted, of rural scenes in Ontario and in the neighborhood of Murray Bay and other places on the St. Lawrence. The subject of most of them is sunlight, with strong shadows, falling on gaily colored Canadian landscapes, very truly and pleasantly painted, at all seasons of the year but for the most part in summer and early autumn. A few of them show quieter and duller conditions of light but these are not so successful as the brighter ones. Two pictures of groups of horses, particularly the larger one, are remarkably good. The effect of space in some of these small pictures is striking and, all together, they make a most attractive show of brilliant lighting and color.

YOUNG WIFE IS LEFT WITHOUT A HUSBAND, AND LITTLE SON IS FATHERLESS



Pictures, published exclusively by The Standard, show the late James Mackie, C.P.R. Secret Service Official, who was slain by bandit, and his wife; centre, their young son, James Douglas Mackie, and on the right, the late officer in uniform.

Startling Story Is Told The Standard of Slaying Of Police Officer Mackie

Standard 9/9/33

Deputy Coroner Pierre Hebert, M.D., presided over the preliminary inquest on the body of James Mackie, of the Canadian Pacific Railway Secret Service, who died as the result of a struggle with a bandit, who was robbing the C. P. R. freight cars or trying to rob them, on Thursday night at Lanoraie, the junction point on the mainline to Quebec, where a spur runs towards Joliette.

There were only two witnesses heard, Dr. Fontaine, the head of the Medico-Legal Department of the province, and W. G. Miller, the man who was with Mackie, when the latter was fatally shot.

Both of these gentlemen gave merely routine evidence; Dr. Fontaine about the injuries received, and the three bullets which he found in Mackie's body—for there were only three, not four—and Mr. Miller one of the C. P. R. Secret Service operatives testified about the identity and the antecedents of his dead and much mourned comrade.

But the real story of the fight these two men had with the bandit, now in custody of the Provincial Police, which probably will be told at the next session of the Coroner's Court, or at least in the Criminal Court, when the man who killed Mackie is brought to trial for his life, was only told to The Standard after the Coroner's Court session closed for the day.

And it is the only real and correct story that has appeared in any newspaper thus far, clearing up all the misstatements that have been made in the daily press until now, and a story sanctioned by the head of the Canadian Pacific Railway Secret Service, Brigadier-General E. D. T. Panet, a story that, in interest dwarfs many of the popular fiction stories of crime and its suppression.

It was told to The Standard by Inspector O. F. Gellizeau, in command of the District of Quebec for the C. P. R. Secret Service, and in it stands out the marvelous courage and ill-power of a man, who had three bullet wounds in his body, two of them bound to be fatal, and of a companion, who like the other, did not know what fear was in the discharge of their duty.

Few people know what these Railway Secret Service men are constantly up against, because they do their work quietly and silently and the stories of their struggles, in which in many cases they risk their lives, never appear in the news papers.

The cases of Mackie and Miller are a good example of what these faithful and ardent detectives face, although it is a long time since there have been any casualties in their ranks.

"For months," Inspector Gellizeau told The Standard, both the C.P.R. and the C.N.R. have been up against robberies of freight cars, but some how or other the robbers were so clever that we could never catch them in this district.

So it was decided that the Secret Services of both railways should combine in an effort to bring the brigands who prospered in the province of Quebec to justice.

Therefore the C. N. R. appointed some of their best operatives to work in conjunction with us and some of our best worked with them.

In continuing his story, he told how reports had come that many of the robberies of freight cars on the C. P. R. had occurred lately on or near the Lanoraie siding, where there is a junction point on the main line to Quebec, from which a spur line leads to Joliette and St. Gabriel de Brandon.

Two men were sent out there on Thursday to see what they could find out, Mackie and Miller. And this is what happened, according to Mr. Miller's testimony, now in the possession of the C. P. R., although not yet officially incorporated in the criminal court proceedings.

They loitered about the junction point at Lanoraie, making themselves as inconspicuous as possible. In this they were helped by the weather, for although there was a moon, it was most of the time obscured by clouds.

They were waiting for the freight train from Montreal on Thursday night, when they knew a number of cars were to be sidetracked for the time being.

It was dark and cold for this time of the year when the freight came in, at 2:05 in the morning, Standard Time.

The engine went back to the spur track, and left most of its freight cars there, moving up to the station to await the time, when the dispatchers should give the engineer orders that the road was clear for him to proceed.

As soon as the cars were deposited there, Mackie and Miller hid under one of the cars.

Nothing happened for nearly half-an-hour, and then they heard steps in their direction, looked out from under their car, and saw two men approaching.

They ducked back again. The men stopped at the car just below the one they were under. The brigands broke it open, only to find that it was filled with waste paper.

Then came a ticklish moment, for the brigands tried the car the officers were under.

This also was broken open successfully, but gave them another disappointment, because it was filled with cement.

So the bandits tried another car, and were equally unsuccessful, for it was crammed with many gross of waste baskets.

Had they managed to get any further, however, they would have found rich pickings in other cars which were full of valuable merchandise.

But the Secret Service men thought they had enough evidence to make arrests with the hope of conviction of the brigands, and they jumped out from under their car and went for them.

The tragedy that followed did not take many minutes.

There were shots in the dark, when the two detectives were not more than ten feet behind their quarry, and Detective Miller did not know whether it was his partner or one of the brigands that did the shooting.

But it appears that, contrary to all published reports, thus far, Miller was pursuing Thouin, who it afterwards turned out had done the shooting, without knowing who was the man he shot at, and that Mackie, although shot three times, was pursuing Thouin's partner, who the

Provincial police hope to prove was Bouchard, now in their custody also.

The man Miller was pursuing, and whose identity he did not know, ran across the track and into the underbrush, and there he slipped and fell, and when Detective Miller located him, he was lying on his back like a big spitting cat, with his arms and legs extended to ward off any enemy, and a big .38 calibre revolver in his right hand.

Miller naturally thought that the pistol was loaded, not knowing that the man who was Thouin, had emptied all the cartridges at his partner Mackie, and he fought the brigand for possession of the firearm, to prevent himself from being shot.

Thouin was not big but full of fight and nerve—a Standard reporter saw him for a moment in the Provincial Police headquarters when he was transferred from his cell to the private office of Chief Jargaille, and he looked thin, and of a height of probably five foot six, with a rather cadaverous face.

Anyhow he had all he could do to hold his quarry, when Mackie came to his assistance.

Now remember, that after Mackie had been shot three times he kept up the chase, not knowing who had shot him, and again, contrary to reports published thus far, pursued the man supposed to be Bouchard.

Losing him, he went back to see how his partner, Miller, was getting on, and to show what a wonderful vitality Detective Mackie must have had, he did not even then realize that he was mortally wounded, although he had one bullet in his body close to his heart, another in his liver which had entered his right side, and penetrated his intestines before it reached the liver, and another in his right arm which smashed one of the bones.

Miller had no idea how badly Mackie was wounded when the latter appeared near him, but was thankful for his coming because between the two of them they managed to subdue and handcuff Thouin, the wildcat.

Then the three started back to the railway track and after they had gone about ten yards, Mackie suddenly seemed to realize his condition, and said: "I think they have got me."

A few more feet and he collapsed. This left Detective Miller in a terrible predicament.

With his partner collapsed, and chained to a very unwilling captive he hardly knew what to do.

Fortunately his attention was drawn to the moving engine of the train, which had brought the freight cars to the siding.

The train was getting ready to start to its further destination and Mr. Miller realized that if it went away he would be left alone without any aid for no one could estimate how long.

He collected all his strength, and with presence of mind, dragged Thouin with him by main force, waived his hand and shouted as hard as he could to attract the attention of the engineer of the train, which just started to move. Dawn was only just showing.

The train crew assisted him, and he got an automobile and drove his prisoner and his wounded partner to the nearest doctor at St. Thomas, but then the latter, after proffering first aid, said the case was too serious for him, and suggested the nearest hospital, that at Joliette.

Mackie was taken from there to the Royal Victoria Hospital in Montreal where he died. Thouin was lodged in the Joliette Jail, the Provincial Detective force was notified, and Chief Simard, of Joliette, accompanied Mr. Miller, in a hunt for Thouin's accomplice. They found him shortly after in a swift car, which he was driving and brought him back to Joliette.

Both of them are in the private cells of the Provincial Detective Force in Montreal now.

The reason the inquest was adjourned, it was unofficially stated, is that Chief of Provincial Detectives Jargaille hopes to produce evidence on the 14th, that Bouchard was an accomplice, before the fact, during the fact and after the fact, and it is claimed that while the struggle between Thouin and the C.P.R. secret service men went on Bouchard was in the car some distance away sounding signals to Thouin, who it is said was identified by Miller.

The prisoners were not brought into the Coroner's Court this time, but there were present quite a number of C. P. R. Secret Service men, under Inspector Gellizeau and Provincial detectives under Chief Jargaille, and Sergeant-Detective Laskier.

Leonice Plante, K.C., represented Thouin's interest, it was said, and L. G. Perreault, K.C., assistant solicitor of the C. P. R. watch things for his company.

Both Prisoners Kept In Cells During Inquest

Parked in front of the Provincial Detective Bureau, at the old Court House, is a Buick automobile, license numbers H-31084. It is bespattered with light colored dirt, which completely hides the light brown paint of the car. It shows signs of having

been driven many miles through the sand and gravel roads of the district of Lanoraie where the car was found by C.P.R. investigators, following the brutal shooting of one of their investigators.

This car was in the possession of Gaston Bouchard, one of the two men held by the police in connection with the death of James Mackie, 43-year-old C.P.R. investigator victim of an assassin's bullets.

Chief Louis Jargaille, the energetic head of the provincial detective office in Montreal, had his men check up on the ownership of the automobile and they found out through official registrations that Gaston Bouchard was the name of the man registered as the owner of the automobile that was at Lanoraie when the railway investigators came across Bouchard driving at a fast rate, with the horn blowing continuously.

Gaston Bouchard was at the wheel and was placed under arrest suspected of being one of the two men who were in the act of breaking into a freight car, and from one of whom came three shots fired at the approaching officers of the investigating bureau of the railway company.

But prisoners are in the cells at the Provincial detective office, where they will be held pending the inquest. In the event of being named responsible for the death of Mackie, they will be taken to Joliette, the official district of the province, to be arraigned there.

Paul Thouin, who is declared to have admitted statements to Chief Jargaille which incriminate himself, and who is named by eyewitnesses as the man who fired the shots that laid low the dead investigator, will be questioned closely about the stolen art pictures that disappeared from view some months ago.

Thouin's part in the disappearance of the pictures from the Art Gallery will be brought to light now that he is in the hands of the provincial detectives. Named as the go-between with the police and the artists whose paintings were stolen, with positive knowledge that he tried several times to come to some arrangements with the local detective bureau heads, he will be closely questioned while awaiting his second appearance in the Coroner's Court next Thursday. It took bullets from an ex-convict to bring the Art Gallery theft to light, and the scene has shifted from the city police authorities to the provincial detectives who will take care of the picture disappearance from now on.

Chief Jargaille denied this morning that he had questioned Thouin regarding the art theft. He was satisfied to say that he was taking the matter in his own way, and would go more fully into the case after the inquest into the death of Investigator Mackie.

Asked this morning if he had any idea of the present location of the stolen paintings, the chief had nothing to say. From other sources it was learned that the authorities are convinced that the paintings, once known to have been taken to New Jersey, were believed to have been returned to this city with the intention of making another dicker with the police. Thouin's arrest is believed to have made other plans necessary, but they are not known.

Investigator Mackie's Funeral on Monday

In an interview with Mrs. Mackie this morning at her residence, 6043 St. Urbain street, Mrs. Mackie was very much distressed about her husband's death.

She was at her husband's bedside when he died yesterday afternoon at the Royal Victoria Hospital. All she wanted to say, is that she wished to thank the nurses and doctors who were so good to both of them. She also thanked the C.P.R. for what they have done, too.

Mr. Mackie's little son, who is four years old and too young to understand yet the meaning of his father's death, was playing with toys, and was sore because his mechanic man didn't want to jump.

The funeral service for Mr. Mackie will take place on Monday afternoon at 2:30 o'clock from William Wray's Chapel on University street, and interment will take place at the Mount Royal Cemetery.

Mr. Mackie is survived by his widow, formerly Miss Constance Miles; one son, James Douglas Mackie; his brothers, Alexander, of Colborne, Ont., and George Mackie, of Aberdeen, Scotland; one sister, Mrs. Robert A. Hay of Toronto; and his mother, Mrs. George Mackie, of Aberdeen, Scotland.

Star 23-9-33
85A BARTER-EXCHANGE
Abundant.
PICTURE (The Golden Fleece), valued \$250.00, exchange for automobile, 4 passenger, Box 9486 Star, Peel St.

ADIAN ARTISTS' WORK AT WATSON'S

Gazette Oct. 9/33

Sherbrooke Street Galleries Have Representative Examples by 23 Painters

VARIED TRENDS SHOWN

Picture That Drew Crowd of Costers Now on View

Fine Group by Morrice

Paintings by contemporary Canadian artists and a group of works by J. W. Morrice are drawing a large attendance to the Watson Art Galleries, 1434 Sherbrooke street west. Canadian painters, from this section of the Dominion at least, are well represented by pictures that reveal their various artistic convictions—academic, moderate and extreme. The group does not make pretension to being complete, but outstanding painters in Montreal are represented.

There are a number of examples of Laurentian scenery at varying seasons by Maurice Cullen, R.C.A., whose brush of late has been stayed through the painter's illness. This group includes his interpretations of sections of the Rockies and of his favored sketching ground—the region about Lac Tremblant, the Cache and North Rivers. Among the lovely works is "The Deep Pool," a study of sunlit and shadowed hillside with rocks bearded by icicles, and tree stems that glow in the light and are mirrored in the cold water in the foreground. Glimpses of the northern streams with river ice and overhanging trees a smother of snow, mountains shadowed or flushed by the sun, the scrub and brush of snow-clad shores with flooded ice and fast water—all the pictorial elements that make the Laurentians beautiful in the winter find place in this group, which shows how thoroughly Mr. Cullen has captured the spirit of the country and with what sympathy and skill he has set down his visions. A pastel from this hand is a bit of rolling country with trees and rocks at the season when the sun has reduced the carpet of snow to scattered patches of white.

Of the winter season, too, is the chief example by A. Suzor-Cote, R.C.A., a sugar camp with horse and man in a maple bush, the shadows of the trees streaking the snow and building. "The Ambuscade"—Indians in sunsplashed shade beneath trees—is a spirited bit of painting. There is also a decoratively treated landscape—clms against a golden sky, distant blue hills and a stream winding in the valley.

VIEWS OF THE SEA.

Rock-bound coasts with breaking waves, lowering skies, the hum of wind and the hiss of spray call to mind the loss suffered by Canadian art in the sudden passing earlier this year of G. Horne Russell, R.C.A. This group is an unusually complete one and shows the ability he possessed in depicting atmospheric conditions and in painting watercraft in quiet havens at varying hours.

Clarence Gagnon, R.C.A., whose occupation with illustrations for a Paris edition of "Maria Chapdelaine" has temporarily called a halt to easel pictures, is represented by a French beach scene, with white-garbed figures promenading the sand, rolling blue water and the flash of distant sails.

The strongly decorative sense of Charles W. Simpson, R.C.A., is revealed in winter landscapes, in addition to which he has a small marine—spray flying above flat rocks. F. S. Coburn, R.C.A., shows a winter scene with a red sleigh, and the art of Archibald Browne, R.C.A., is represented by an autumn landscape—winding stream backed by a bold hill against a sky that threatens unsettled weather. F. W. Hutchison, A.N.A., has found a congenial subject in "Quebec Farmhouse," and R. W. Pilot, A.R.C.A., shows his fine color sense in a painting of a Government ice-breaker at Quebec and in a view of St. Patrick's Church, as seen from the parking space on St. Alexander street. The latter work is marked by entrancing blues in the building against a luminous sky and trees powdered with snow.

Gertrude Des Clayes, A.R.C.A., has a capital work in "The Pearly King," a coster and his little son in traditional costume that recalls the age of Chevalier—not Maurice but Albert of "My Old Dutch" fame. It is interesting in subject, color and handling, the subject of the paintings, done in London last year, being so proud of his part in it as model that he asked the artist leave to let his friends view the picture. Miss Des Clayes did not bargain for a continuous line of donkey and other carts with bearded occupants jamming traffic outside her studio, so she was relieved when the owner of a "pub," frequented by costers, asked to place it on view. The work, appropriately lighted, drew crowds of costers from all parts. Father and son are quaintly garbed in costumes embellished with pearl buttons, tradition apparently ordaining that the higher the rank the richer and more numerous the "pearls." From the same brush is a portrait of a girl holding a cat.

Men sawing logs in a landscape is the offering of Des Clayes, who shows a good sense of design and agreeable color.

Mrs. Lillian Torrance Newton, A.R.C.A., has a strong and effective portrait in "Tanya," a girl resting her chin on her hand, and a quaint Russianesque background to the portrait of the musician Andrei Illashenko, who is garbed in a fur coat.

A. Y. Jackson, R.C.A., has two winter scenes—"Ste. Agnes, Quebec" with rambling buildings grouped about a church, and "The Abandoned House" in a landscape that adds to the sense of desolation. Albert Robinson, R.C.A., has a boldly designed scene of sleighs on a hilly road edged by houses and telegraph poles, called "Sunday in the Country." More restful in spirit is a nocturne—a moored ship under sail. Edwin Holgate, besides a group of sunlit red-roofed houses

in France, has a vista of hilly land with lakes, painted in a typical manner, and Frank Carmichael has not flattered "Cramberry Lake" or "The Old Pine." Prudence Howard has a boldly painted study of tulips, and Frank Panabaker shows "Cathedral Mountain" against an evening sky.

Among the examples by George Thomson is "April Ice, Georgian Bay," while of a more clement season are the landscapes by Frederic Ede. Henri Fabien has gone back-stage for his subjects, ballet dancers waiting to "go on," and Paul Caron has characteristic works, among them being an oil of a habitant and sleigh in an old courtyard.

The group of works by the late J. W. Morrice, R.C.A., is a choice one that will make appeal to both the connoisseur and the student. "Mountain Hill" shows pedestrians and a horse and sleigh at dusk descending that Quebec thoroughfare, old buildings and a clump of trees still in autumn leaf caught by an early snow flurry. "Night Effect on the Seine, Paris" is bewildering in its simplicity of treatment—a quay with barge and watchman with lantern in the foreground, the spacious placid stream mirroring the glitter of lighted watercraft, and the dark distant shore with riverside lamps. The Venetian canal scene with typical irregular buildings and a gondola is a work of lovely subtle values that is completely satisfying. The sands at St. Malo, with buildings stretching into the distance under a cloudy sky, promenaders and bathing tents near sea of a lovely blue, shows another phase of this Canadian painter's marked skill. "Qual des Grands Augustins" is a capital atmospheric study of fresh green leaves, sunlight and figures about bookstalls above the river. There are also some small panels that show practised handling and completeness despite the summary treatment—rapid notes of effects caught "on the fly" that are of vital value to the student.

According to present plan the show will remain open until October 21.

Private View of Art Collection.

An event of social interest to art lovers will be the forthcoming exhibition of the famous Van Horne collection of paintings. The president and council of the Art Association of Montreal are issuing invitations to members for a private view to be held at the Art Gallery on Monday evening, October 16, at nine o'clock. The exhibition will continue until Sunday, November 5.

An event of social interest to art lovers will be the forthcoming exhibition of the famous Van Horne collection of paintings. The president and council of the Art Association of Montreal are issuing invitations to members for a private view to be held at the Art Gallery on Monday evening, October 16, at nine o'clock. The exhibition will continue until Sunday, November 5.

The president and council of the Art Association of Montreal are entertaining at a reception on Monday evening, October 16, for the opening of an exhibition of the collection of paintings of the late Sir William Van Horne, K.C.M.G.

MASTERPIECE REVEALED

Paint Removed from Portrait of King Henry VIII

London, October 10.—Removal of four coats of paint from a portrait of King Henry VIII has revealed what is claimed to be a masterpiece from the brush of the great Hans Holbein, the "merry monarch's" court painter. The portrait,

apparently dated 1542, shows the corpulent ruler distinctly grayer than any picture extant.

The painting belongs to Geoffrey Howard of Castle Howard, near York, and is a half-length portrait of the off-married king who ruled England from 1509 to 1547.

For years the picture hung unrecognized in the famous collection at Castle Howard. It was spotted by Dr. Paul Ganz, well-known art historian, who noted visible evidence that the original had been painted over. At his suggestion the over-paint was removed. Four successive coats were taken off before the original was uncovered.

ART IN THE EMPIRE.

The able article on "Museums in the Empire" that appeared in the Times this morning was made doubly interesting by the fact that I had made a pilgrimage to Bond Street in the pouring rain yesterday to see the collection of recent purchases of contemporary art by the trustees of the National Gallery of New South Wales. The etchings, sculpture, drawings and paintings are on view for a fortnight at Messrs. Tooth's Galleries before they are sent out to New South Wales. The standard of excellence was so high that one wished the collection had been destined for Canada. Among the etchings chosen by the committee, which included Sir P. A. Street, Lieut.-Governor, and Messrs. J. R. McGregor, S. N. Smith, and L. Lindsay, were modern ones by Sir D. Y. Cameron and Henry Rushbury and interesting portraits by Joseph Simpson of Brangwyn and James Pryde, the latter reminding one of the magnificent portrait in oils of this great artist by James Gunn, which is still available. There were also two etchings by Rembrandt and Charles Meryon. The sculpture purchases consisted of a brilliant metal portrait bust by Maurice Lambert and one of Epstein's smaller works, a charmingly vital head which makes one deplore his all-too-frequent excursions into abnormality. There were drawings by such well-known artists as Lucien Simon, Eric Gill, John Nash, John Skealing, Orpen, and Mulready Bone. The paintings chosen included two delightful canvasses by William Nicholson; one of them, "The Blue Shop," made one regret it was going so far away.

It was pleasant to read in the Times article that in the opinion of the writer, S. F. Markham, the National Gallery at Ottawa is probably the most efficient of all the Dominion galleries, since it combines richness with an effective educational programme that brings the blessing of art into the remote backwoods of the vast Canadian sub-continent. But in spite of this compliment and a full appreciation of the value of the Toronto collections and commendation for the research work done by Ottawa and Victoria, B.C., Canada does not show up very well in the matter of the encouragement of art by means of well-organized museums. With Great Britain at the top, of course, as regards expenditure per head, Canada shares with South Africa the lowest place, while New Zealand takes the highest, because of "the existence of a spirit of enlightened citizenship that will not be content with the second rate where museum or art gallery are concerned," while Winnipeg and London, Ontario, are cited as among the towns where there is as yet no worthy museum or art gallery.

The appreciation of beauty, that "quality of appearances that through the senses wakeneth spiritual emotion in the mind of man," is the right of every man, woman and child, and nothing is more depressing in this great city than to go eastward and note the miles of ugliness debarring the citizen from that right. The Jerry-builders in the middle of the last century forgot, if they ever knew, that they held a great responsibility in the power to decide whether they would give the people for whom they built the art that "as it createth new forms of beauty, awakeneth new ideas that advance the spirit in the life of reason to the wisdom of God."

FAMOUS PAINTER, LADY BUTLER, DIES

Artist Noted for Military Pictures Was in Her 83rd Year

London, October 3.—Word came today of the death of Lady Butler, painter of "The Roll Call," "The 28th Regiment at Quatre Bras" and other military pictures which gained for her world-wide celebrity, at the home of her daughter in County Meath, Ireland. She was 82 years of age.

Daughter of English parents, she was born in Switzerland and from her earliest years revealed the ability necessary to become a painter of merit. Her association with the famous South Kensington School lasted over a long period and she also had ample opportunities to study abroad.

"The Roll Call," commissioned by a Manchester patron, astonished the world at the Royal Academy in 1874 and won highest praise from the Prince of Wales, later Edward VII, and his celebrated kinsman, the Duke of Cambridge, for 40 years' Commander-in-Chief of the Army.

The painting was presented by the patron to Queen Victoria and still hangs in Buckingham Palace, while engravings of it and of "Quatre Bras," which hangs in the Melbourne National Gallery, are found in every quarter of the earth. "Scotland For Ever" was another work that achieved widest popularity.

She married in 1877 Lt.-Gen. Sir William Francis Butler. He died in 1910.

La Presse Oct. 5, 1933. Des paysages aux doux apaisements

Thomas-W. Mitchell, A.R.C.A., peint avec exactitude et en clarté des paysages tranquilles, ornés de beaux arbres.

— Percy-E. Nobbs s'attache aux heures mauves.

La collection Van Horne

THOMAS-W. MITCHELL, A. R. C. A., O. S. A., de Toronto, expose pour une quinzaine chez Eaton des paysages qui se distinguent par leur douce poésie et le charme de leurs beaux arbres. Son pinceau est très net, clair, précis, bien qu'il fasse un emploi souvent généreux de sa pâte. Le coloris, sans être effacé, incite à la quiétude charmante.

Mitchell ne recourt point aux simplifications hardies, il ne cherche pas à "styler" ses paysages, si je puis dire; sans pourtant s'encombrer d'éléments de surcharge, il rend avec exactitude et en clarté la nature telle qu'il l'a vue en des endroits choisis avec goût. Il a eu le souci de l'équilibre et de la grâce dans ses compositions. Et ses toiles sont diverses comme les saisons mais reflètent toutes la même poésie tranquille des campagnes canadiennes.

Dans la plupart de ses tableaux, de grandeurs diverses, il chante surtout un hymne aux arbres. Le feuillage mordoré et le mouvement de l'arbre au bois-de-fer (Ironwood). Les mille teintes de l'automne, l'éclaircie en feu. Les sapins qui montent la sentinelle en hiver. Les ormes protecteurs. Les bouleaux et leur délicatesse au bord de l'eau. Le verger fleuri en rose et blanc dans les souffles du printemps. Le coloris chante en douceur chez Mitchell.

Il s'attarde aussi à visiter des coins solitaires de fermes canadiennes. Dans "Rural Quebec", c'est une vieille maison, un charriot à boeuf et des collines bleues sous le soleil; dans "Mary Stafford's" un bâtiment blotti derrière des feuillages épais pour se garer contre la lumière chaude; dans "Milkings, Quebec", une scène rurale vigoureusement broyée.

"Jour de repos" montre trois chevaux sur le bord de la rivière; il se dégage de sa robe une tonifiante sensation d'espace et d'air pur de cette vaste toile. Ailleurs, des Laurentides aux couleurs vibrantes, une couple de scènes d'hiver d'un ton excellent, des vallées remplies de soleil, des coins d'eau fort limpides. Tout un bain de soleil et de quiétude qui fait oublier un moment les heures ternes et les "belles" escaliers de la métropole.

Percy-E. Nobbs

PERCY-E. Nobbs, architecte mont-réalais, expose jusqu'au 17 octobre à la Galerie des Arts, 1379 rue Sherbrooke ouest, une série d'aquarelles.

Il s'est attaché à rendre avant tout l'atmosphère des paysages qu'il a peints un peu partout, depuis les Indes occidentales jusqu'à la campagne anglaise. Ses aquarelles dénotent un sens aigu des tons doux, pittoresques à la fois et limpides. Il charme toujours. On aime surtout retrouver dans une poésie adoucie les heures mauves des crépuscules dans les firmaments des Indes et le bleu-pastel des mers chaudes. Il procède sans la moindre surcharge, sans heurts de pittoresque, avec une économie résolue dans la composition de ses sujets. Nobbs connaît les secrets de lumière des nuages paisibles.

Le coloris limpide et divers des firmaments tropicaux est illustré dans les sujets suivants: "Nuages caribéens", vaporeux, presque transparents; "Marée du soir aux Barbades", sable et horizon envahis par l'eau montante; "A S.-Thomas", masses vertes et mauves de nuages qui se dressent contre le ciel multicolore; "St-Kitts vu de la colline Brimstone", où il charrie tous les nuages menaçants d'un côté pour laisser voir un pan de ciel clair, tandis que les carrés de terrain se déroulent en catagorie.

Des scènes canadiennes il faut remarquer surtout: "L'île des Soeurs vue de Westmount", avec la rivière-argent; "Vieille barge à la baie Beetz, P.Q.", composition largement broyée.

"Le moulin abandonné d'Antigua" présente un mélancolique paysage en brun où se dresse une cheminée moderne, en manière de contraste cruel avec le charmant moulin dont les ailes ont cessé de battre. "Earlshall, Fifehire", décrit un crépuscule d'automne contre lequel se dresse un arbre triste et solitaire. Dans quelques autres sujets on découvre de jolis bouts de lacs, d'une eau bleue infiniment.

Prix du "standing"

Dans telles familles d'Outremont on a soin de laisser l'étiquette de prix bien en évidence sur les marbres artistiques ou commerciaux dont on orne le salon. On a beau avoir essuyé et même lavé le marbre depuis des années, l'étiquette est toujours là, qui s'offre sans la moindre discrétion aux regards, et vous êtes censé être "épaté" quand vous lisez, au lieu de "L'Enfant à la grappe" ou du nom de l'auteur, "Cie X,—\$160". Si vous réfléchissez aussi que Mesdames payent tant pour leurs souliers, qu'elles ont fait tel voyage à tel prix, et ainsi de suite (du reste, rien ne sert d'y réfléchir, on vous le dit tout de go), vous vous faites une idée de leur "standing" social, de... leurs puériles vanités et de leur commun... mauvais goût. Les parvenus ont des trauvailles.

Le plaisir d'être cité

Le peintre Louis Rigal vient d'avoir du succès à Ottawa avec son exposition de têtes indiennes et de totems peints dans l'Ouest et précédemment exposés à Montréal. Pour le présenter au public un reporter outaouais qui l'interviewa ne trouva rien de mieux que de citer sans guillemets dans son article le titre et de substantiels passages de notre article paru le samedi, 2 septembre, dans la "Presse". Le reste, qui n'est pas de nous, parle vaguement de merveilles, de chefs-d'œuvre, d'idéalisme, de réalisme, d'inspiration classique, de renouveau et de régal tout à la fois. Sans doute aurons-nous le plaisir de nous relire plus au long dans une prochaine analyse de notre jeune confrère!

Une saison pleine

L'une des expositions les plus intéressantes de la saison sera sûrement celle de la collection Van Horne à la Galerie des Arts, du 16 octobre au 5

novembre. Dommage que le bandit Thounin ne soit plus ici pour constater de ses yeux toute l'étendue de sa méprise lorsqu'il prit le Salon du Printemps pour la collection Van Horne. Mais les tableaux seront bien gardés cette fois.

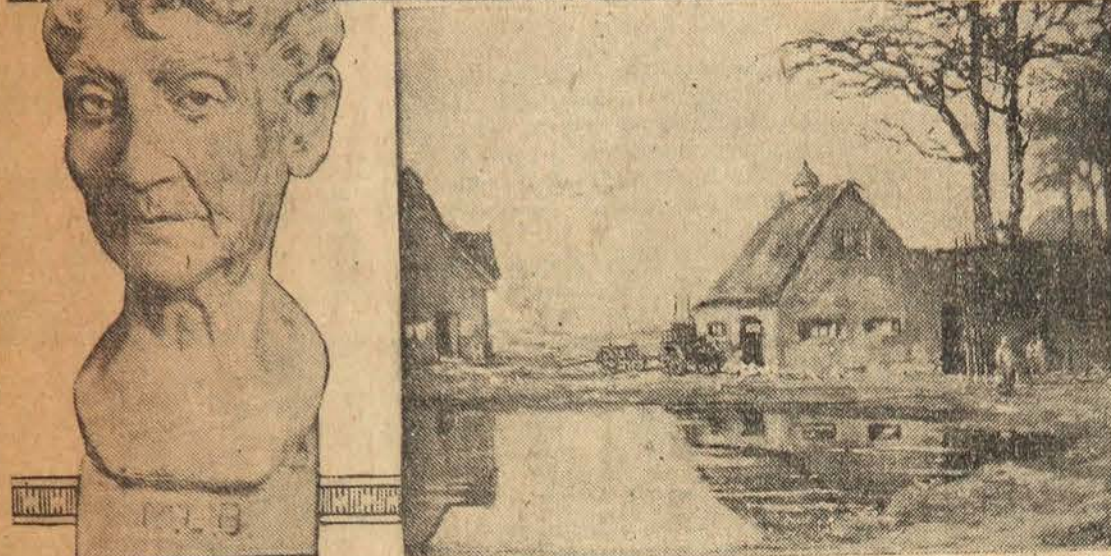
Le Salon d'automne des Artistes Indépendants s'ouvre samedi en l'édifice de la Sun Life, au 8e étage, pour jusqu'au 22 octobre. Admission gratuite sur semaine de 10 h. a.m., à 10 h. p.m., et le dimanche de 3 h. à 9 h. p.m. On assure que le Salon des Indépendants fournira d'étonnantes réalisations.

HANDICRAFTS GUILD OPEN NEW QUARTERS

The Canadian Handicraft Guild had the official opening of its new headquarters at 2019 Peel street yesterday afternoon, when many members attended and inspected the new premises. The first floor of the building is given over to showrooms. The second storey provides comfortable quarters for offices and for Guild meetings. The top floor is used for the weaving school which was formerly situated out on Victoria avenue.

ENTRIES ARRIVING FOR C.H.G. EXHIBIT

Entries have been arriving from all parts of the Dominion, for the exhibition which the Canadian Handicrafts Guild is holding in the galleries of the Art Association, and which opens on October 21. As it requires time to arrange the exhibition to advantage, the committee in charge requests that all entries be sent in between the present time and October 14. Some very interesting pieces have been received, and there are indications that the forthcoming exhibition will be a notable one.



EN HAUT, A GAUCHE, "The Pearly King", vaste toile de Gertrude des Clayes exposée chez Watson; elle dénote chez l'artiste, en plus de ses qualités habituelles de finesse et de pittoresque, un raffinement sensible dans la manière. EN HAUT, A DROITE, "Regardant dans la première ballerine" ou "Observant la star", exposé chez Watson également, l'une des compositions harmonieuses et intelligentes de Henri Fabien. EN BAS, A GAUCHE, une émouvante et vigoureuse tête de vieillard modelée par Jeanne Brodeur et exposée au Salon des Indépendants. EN BAS A DROITE, "South Shore Farm", paysage de Charles Tulley exposé au Salon des Indépendants et dont on apprécie les tons limpides et reposants. — (Clichés la "Presse").

Attended Private View of Van Horne Collection.

About seven hundred members and friends attended the private view of the collection of paintings of the late Sir William Van Horne, K.C.M.G., by invitation of the President and Council of the Art Association of Montreal last night in the galleries of the Association, Sherbrooke street west. Those receiving were: the President, Mr. H. B. Walker; his daughter, Mrs. G. C. Marler; the vice-president, Dr. C. F. Martin, and Mrs. Martin; Miss Van Horne and members of the Council.

Among those present were: Mr. and Mrs. R. P. Jelliff, Mr. and Mrs. Robert Adair, Dr. and Mrs. W. D. Lighthall, Miss Alice Lighthall, Prof. and Mrs. P. E. Nobbs, Mr. and Mrs. W. I. Bishop, the Rev. and Mrs. F. Scott MacKenzie, Miss Isabel MacKenzie, Mr. and Mrs. C. H. McFarlane, Mrs. E. B. Chandler, Dr. Edward Chandler, Mrs. Hansard, Dr. Saint John, N.B., Mr. and Mrs. C. F. Sise, Col. and Mrs. J. J. Creelman, Miss Marguerite Slocum, Mr. and Mrs. H. E. Rawlings, Dr. J. W. A. Hickson, Dr. and Mrs. Colin K. Russell, Mr. and Mrs. George K. McDougall, Dr. and Mrs. H. M. Little, Col. and Mrs. Robert Starke, Miss Starke, Dr. and Mrs. F. A. C. Scrimger, Rev. Dr. and Mrs. E. Leslie Pidgeon, Mr. Arthur L. Pidgeon, Mrs. Walter Vaughan, Mrs. Gavin Ogilvie, Mr. and Mrs. F. N. Beardmore, Miss Adelaide Beardmore, Miss Betty Ogilvie, Miss Harriet Craig, Dr. and Mrs. Lionel Lindsay, Mr. and Mrs. William Leggat, Hon. Justice and Mrs. Howard, Mr. and Mrs. F. R. Peverly, Miss L. M. Hendrie, Miss Stanley Bagg, Dr. and Mrs. Wilder G. Penfield, Mr. and Mrs. Arthur Lyman, Mr. and Mrs. Arthur J. Hodgson, Mrs. Arthur Morrice, Mr. and Mrs. A. A. Bowman, the Dean of Montreal and Mrs. Carlisle, Dr. Maude Abbott, Dr. and Mrs. F. D. Adams, Dr. and Mrs. J. T. Donald, Hon. Justice A. Rives Hall, Miss Bessie Hall, Lieut.-Col. and Mrs. Herbert Molson, Dr. and Mrs. Henri Lafleur, Mrs. Sheldon Stephens, Mr. and Mrs. A. D. MacTier, Dr. and Mrs. C. A. Peters, Miss Eileen Peters, Dr. and Mrs. Alfred Whitehead, Col. and Mrs. Birks, Mr.

and Mrs. Bernard Coghlin, Mr. and Mrs. Gerald Coghlin, of London, England.

Mr. and Mrs. James Eccles, Miss Annie S. Kinder, Miss Katherine Ferguson, Mrs. J. Thompson, of Quebec, Miss Gertrude Mudge, Miss Beryl Butler, Miss Molly Draper, Miss Kathleen Draper, Miss Helen Locke, Mr. A. Bieler, Dr. and Mrs. Richard Kerry, Mr. Max G. LeMarchant, Mr. W. Northey, Prof. Burr, Miss D. Dunlop, Mrs. A. F. Dunlop, Miss E. Williams-Moore, Mr. and Mrs. Hanbury Budden, Mr. Brian Meredith, Mr. John Fair, Miss Louisa Fair, Miss Mary P. Domville, Miss Jessie Beattie, Mrs. R. C. Vaughan, Miss I. Henry, Mr. and Mrs. Hugh Griffith Jones, Mr. George Hogg, Mr. Liersch, Miss Jean Bovey, Dr. and Mrs. A. G. Nicholls, Miss Helen Norton, Mr. and Mrs.

Harry A. Norton, Mr. and Mrs. Rufus C. Holden, Mrs. W. S. Louison, Miss Elsie Dewey, Miss C. Davidson, Mrs. H. Stuart Hamilton, Mr. A. Stuart Ewing, Mr. and Mrs. S. R. Campbell, Mr. and Mrs. W. C. Finley, Mr. Arthur F. Saunderson, Mr. Clifford Wilson, Miss Maude B. Blachford, Mr. John Lamb, Miss E. A. Lavigne, Mr. C. H. McLean, Miss Birks, Miss B. Learmonth, Mr. and Mrs. Lionel Leveille, Miss L. E. F. Barry, Miss Lindsay, Miss Ida Beck, Miss Helma Wood, Miss Frances Wood, Mr. Ernest Cousins, Miss E. M. Luke, Mrs. A. C. Luke, Mrs. Leila Morrison, Mrs. B. M. Long, Mrs. Fred Dunning, Mrs. Laurance Fuller, Miss Isabel Ferguson, Miss M. A. Connor, Mr. N. M. Yulle, Miss G. Goulden, Mr. and Mrs. T. deG. Stewart, Mr. and Mrs. A. M. Patterson, Miss Patricia Low.

Mr. and Mrs. P. S. Stevenson, Miss Elsie Lang, Mrs. W. D. LeBoutillier, the Misses LeBoutillier, Mrs. A. B. McEwan, Miss Edgar, Miss Cramp, Mr. and Mrs. Philip Mackenzie, Miss C. L. Wells, Mrs. David Cameron, Prof. and Mrs. E. G. D. Murray, Mr. Gordon Pitts, Dr. E. P. Chagnon, Mr. W. A. Scott, Mr. and Mrs. J. C. Heaton, Dr. and Mrs. J. R. Goodall, Mrs. David W. MacKenzie, Dr. A. H. MacCordick, Mr. Edward F. Smith, Mr. Alphonse Jongers, Mr. Paul Desy, Miss Elizabeth Smith, Mrs. Winifred Yuill, Mr. David Craig, Mr. Carl Fox, Miss Doris Rice, Mr. Sidney Carter, Dr. D. W. McKechnie, Mr. Jack Levine, Miss Brenda Patton, Miss Eileen Flanagan, Miss H. L. Hanson, Mr. Duncan A. Campbell, Mr. Frank Campbell, Miss Janet Davidson, Mr. Ernest Alexander, Mr. and Mrs. E. E. Fairman, Prof. R. R. Thompson, Mr. and Mrs. T. H. Wardleworth, Miss Wardleworth, Mr. and Mrs. C. S. Cameron, Mrs. G. H. Cook, Miss Mona Cragg, Mr. George O. A. Brown, Miss Mary H. Lees, Mrs. C. D. Hislop, Mrs. Norman Brown, of New York, Mr. David S. Thornton, Mr. G. T. Bogert, Mr. Edward F. Smith, Mr. and Mrs. Vincent Cleary, Mrs. William Henry, Mr. and Mrs. Russell Martin, Miss Sophy Elliott, Miss Mona Elliott, Miss Marguerite Routh, Miss Louise Shaw, Dr. and Mrs. Fred. Tees, Mrs. George Tiffany, Mr. C. J. Saxe, Miss M. S. Saxe, Dr. William Enright, Miss K. D. Malcournne, Mr. Oscar DeLall, Mr. Herbert Raine, Mrs. R. A. Dunton, Miss Julia McFee, Mr. R. U. James, Miss Lois Lord, Dr. Lewis Shklar, Mr. H. J. Jacoby, Mr. J. B. Jacoby, Miss Elizabeth Munns, Miss Alice James, Miss Ida Hubbell, Mrs. A. C. Percival, Miss Dorothy M. Russell, Dr. H. E. MacDermot, Mr. E. R. E. Chaffey, Mr. and Mrs. S. W. Ewing, Mr. and Mrs. Pierre Beullac, Miss Jean Davidson, Miss Elizabeth Carroll, Mr. and Mrs. G. H. Napier, Mr. and Mrs. R. E. Coleman, Miss May A. Ancient, Mr. Stanley B. Lindsay, Mr. Leslie F. Skelton, Mr. P. Douglas Garton.

FINEST HOLBEIN RECONDITIONED
Star Oct. 13/1933



On display at the studios of Spinks and Son, Ltd., London, is this gorgeous portrait of Henry VIII done by Holbein while he was in the King's service, just over four hundred years ago. It is valued at anywhere between £50,000 and £90,000, though it is said not yet to be for sale but just on exhibition. The greatest living authority on Holbein, Dr. Ganz, has spent two years removing four coats of paint by which lesser artists sought to "improve" it.

Portrait of Henry VIII. Found After Long Years

Valuable Work by Hans Holbein Discovered Under
Four Coats of Paint in Castle Howard

By J. E. POOLE

The Star's London Resident Correspondent.

LONDON, Oct. 13.—The artistic vandals of today are not to be compared in audacity with those of the good old days, judging by a discovery which has just been made of the treatment to which an Old Master has been subjected by would-be "improvers." Since 1720 a painting has hung on the walls in Castle Howard, the Yorkshire seat of the Hon Geoffrey Howard, attracting but little attention. A year or so ago Professor Ganz, the greatest living authority on Holbein's works, saw the picture and after examination became convinced that underneath the four coats of paint which had been superimposed was a painting of value.

After two years of delicate "stripping" of the work of the "improvers," a genuine Hans Holbein painting of Henry VIII appeared, little the worse for the treatment it had received. The painting, which was formerly in the possession of the Dukes of Norfolk and may have been presented to the family to assuage their hostility over the King's ruthless disposal of his Queen, their relative, was bought by Charles, third Duke of Carlisle, at the Arundel sale and has been in the family since.

JOY TO GAZE ON

The painting, which is on view at Spinks & Son, is a joy to gaze upon. Its rich colorings, mellowed slightly by time, are parts of a magnificent whole, fully up to the level of the best of the Holbeins and in fact the experts declare it is the best of them all, particularly valuable since it is the only one painted at this period of the King's reign. There is a certain melancholy discernible in the features of the King, but it breathes a truly regal air, nevertheless, and will become world-famous.

Professor Paul Ganz speaking of the painting, says: "The portrait of King Henry VIII is painted in resin tempera on an oak panel, consisting of three boards (36½ x 26½"). It is signed with the initial "H" and dated (15)42. It is one of the most important genuine works by Hans Holbein the Younger. The Monarch is represented in half-length, but smaller than life-size, facing the spectator and wearing an enormous mantle of scarlet velvet, richly embroidered. He is fifty-one years old, five years older than in the sketch for the wall painting in Whitehall, but he appears much older, having lost his powerful and athletic nature by growing corpulence of his body. He looks distressed and unhealthy, holding a big staff in the left hand for his support.

"Holbein had to study the King very carefully from nature and he chose the unusual small and high size of the picture for improving the general impression of the King's mighty appearance, cleverly supported by the brilliant colors and the lively drawing of the ornaments.

"The picture is in an excellent state of preservation, showing Holbein's art in its best quality. It is a wonderful example of his genius as a portrait-painter who was able to render the real features and body of the elderly King, besides his still powerful royal splendor.

"This picture is the only ceremonial portrait of King Henry VIII known today painted by his celebrated court painter, Hans Holbein. Until today good old copies have been known, but this newly discovered genuine portrait of the great King puts all the copies in the shade. As well as being a great work of art, it is a most important document of English history."

FRENCHMAN WINS \$1,500 ART PRIZE

Carnegie Institute Exhibition
of Modern Paintings Con-
tinues Until December 10

Pittsburgh, October 13.—Housed in the spacious halls of the \$20,000,000 Carnegie museum, the 31st International Exhibition of Modern Paintings of the Carnegie Institute, opened tonight with 351 canvases from 11 nations. It continues until December 10.

A landscape, "St. Tropez," by the 49-year-old French artist, Andre Dunoyer de Segonzac, was awarded the \$1,500 first prize in formal ceremonies, attended by hundreds just prior to the formal opening.

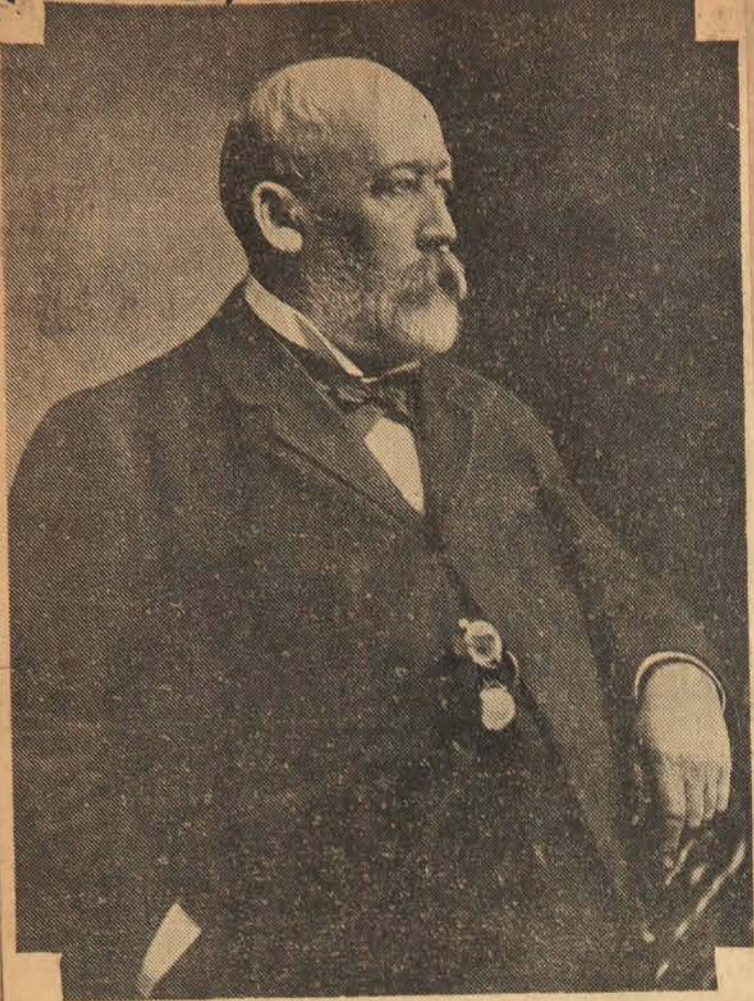
John Steuart Curry, who was born at Dunavant, Kansas, and will be 36 next month, was given second prize of \$1,000 for his painting "Tornado." Another Kansan, Henry Varnum Poor, 45, took third prize of \$500 for his canvas "March Sun."

Receiving honorable mentions were Mariano Andreu and Jose Gutierrez Solana, Spaniards, Stanley Spencer, Englishman, and Alexander J. Kostellow of Pittsburgh.

Peifer-Watenphul, a German was awarded a special \$300 prize for the best painting of flowers of a garden. For the second time in the history of the Carnegie International, the prizes were awarded by a jury composed of other than artists.

Famous Van Horne Art Collection On Display

October 14, 1933.



The late Sir William Van Horne.

SIR WILLIAM VAN HORNE—whose energy and good taste gathered together the fine collection of paintings which will be shown in the Art Gallery during the next two weeks—was one of the most remarkable men Canada ever possessed. He was not only a great art lover. He was also a matchless railway builder, as was proven by his services and success in carrying through to completion the tremendous adventure of the building of the Canadian Pacific Railway. Then it was his genius for organization and administration that made the road the success it subsequently became.

Sir William was in the truest sense a man of astounding versatility. He was not only a judge of pictures—he could make them. He was a man of direct action. He was outspoken and courageous. His independent treatment of the politicians was something new in railway management in Montreal. If there were any cringing to be done, that was left to others. So when he passed away at the zenith of his powers, there was universal regret as at the death of a great citizen.

The painters of twelve countries are represented in this splendid collection. France has more artists in the collection than any other country, with 31 out of the total of 120, and with 61 pictures out of the total of 195. There are four pictures by Corot, six by Monticelli, five by Daumier, and three by Theodore Rousseau. Cornelille de Lyon, Greuze, Gericault, Delacroix, Georges Michel, Bonvin, Courbet, Theodore Ribault, J. F. Millet, Daubigny, Decamps, Diaz de la Pena, Adolphe Hervier, Charles Bargue, Troyon, Boudin, Renoir, Cezanne, Toulouse-Lautrec, Benjamin-Constant, Sisley, Monet, Pissaro, Louise Mettling, Mary Cassatt and Marie Laurencin are all represented by one or more pictures each.

Of the Dutch school, which is next in size, there are works by 27 painters, old and modern. Four pictures are by Rembrandt and four by Frans Hals; the others are by Jan Vermeer, Jacob and Saloman van Ruysdael, van der Helst, de Witte, de Heem, Cuyp, Karel Fabritius, Backer, van Goyen, Ferdinand Bol, Molenaer, Cornelius Huysmans, Nicholas Maes, Breckelenkam, Koninck, Ochtervelt, van Mieris, van Beyeren, Jan Steen, Brouwer, among the older painters, and by Marius Bauer, Bosboom, Jacob Maris, and van Gelder among the modern ones.

Spanish pictures, though fewer, are not less important, with eight pictures, of which four are portraits by Goya, three by El Greco and four by Velasquez, as well as works of Murillo, Ribera, Zurbaran, Magnasco, Pedro Orrente, Jose Leonardo, Pantola de la Cruz, del Mazo, Juan Labrador and Eugenio Lucas.

15 BRITISH PAINTERS

Some fine works represent 15 British painters. Four are by Reynolds, seven by Constable and two by Romney, together with pictures by Raeburn, Hoppner, Turner, Lawrence, Hogarth, Gainsborough, Morland, James Inskip, Crome, and of newer painters, Richard Dadd and Walter Greaves.

Comparatively few of the Italian painters are represented but the list of them includes Titian, Leonardi da Vinci, Moroni, Anselmo da Forli, Canaletto, Guardi, Giambattista Tiepolo, Salvatore Rosa, Tintoretto, Cima da Conegliano, and Lorenzo Lotto.

The five Flemish painters whose works are shown are Rubens, by whom there are three works, Gerard David, Ambrosius Benson, Marcellus Koffermans and the unknown "Master of the Female Half-Lengths." Portraits by Helbein and by Cranach the Elder are two of the German pictures, with works by Adam Elsheimer and Michael Wolgemuth, the last named being the painter of a triptych which is a striking feature of the exhibition.

The Van Horne Collection

Star, Oct. 17/33

Since its present building was opened with a loan collection, twenty-one years ago, the Art Association of Montreal has never had on its walls an exhibition which could be compared with that which now hangs there. The collection of pictures made by the late Sir William Van Horne fills three large rooms and one small one and makes the Art Association, for two weeks, the guardian of one of the important galleries of this continent,—the sort of gallery that the founders of the association may have seen in their dreams. At the same time it is clear that the gallery confers certain advantages on the pictures and allows them to be seen and appreciated far better than can be possible in any house.

The exhibition contains not quite the whole of this famous collection but a selection of nearly two hundred of the best pictures in it. The pictures afford clear evidence of having been brought together by a man of fine taste, who chose them by using his own taste and judgment rather than by following fashions or reputations. Some of the pictures, by painters who now rank high with collectors, must have been acquired by Sir William at a time when those painters were comparatively little esteemed or little known. While, too, there are works by some of the most important of painters, the collection is rather remarkable for the possession of some unusually good works by painters of lower rank.

The twenty-seven pictures of the Spanish school form the choicest part of the collection, since among them there are three pictures by El Greco, one of them being the fine "Holy Family with a dish of fruit,"—and eight by Goya, which would make a distinguished collection without all the many other good things that are here. By Goya there are four small pictures of many figures,—perhaps made to be etched,—but the four portraits are more striking. There is a splendid portrait of "The Marquesa de Castrofuerte,"—that of her husband is not quite so good,—and one of "The sculptor Cameron," in grey clothes and hat. The portrait of a young nobleman, attributed formerly to Murillo and now to Velasquez, Zurbaran's "St. Elizabeth" and Ribera's "Diogenes" are other notable pictures in this Spanish group, which also contains very interesting pictures by Magnasco, and by Jose Leonardo, Pedro Orrente and Eugenio Lucas,—painters whose names are generally known only to experts.

The Dutch pictures, which are more numerous than the Spanish, include some very excellent works. They are headed by four Rembrandts, among which are the very fine "Young Rabbi" and a lovely little landscape study. But it is particularly in the Dutch school that this collection has such good works of rather less important painters. There is a delightful Nicholas Maes of an old woman with a Bible, another very good old woman by Cuyp, a big portrait of an admiral in a buff coat by Van der Helst and a young girl by Backer which are able to hold their own even with the Rembrandts and with Frans Hals' "Tooper," in a scarlet cap and embracing a big stone jug, which hang in the same row with them. There are many other good Dutch pictures, particularly an interior by Ochtervelt, an excellent landscape by Brouwer and some by Jacob van Ruysdael. The modern Dutch pictures are very few but among them are a good Bauer and an exceptionally good little picture of a girl knitting by Jacob Maris.

The few Flemish pictures include two small but good examples of the work of Rubens, one of which, "The Feast of Herod" is a beautiful color composition and has a further interest as containing a series of portraits of contemporary painters. Another excellent Flemish picture is a portrait of a man in black by Ambrosius Benson.

The works of Italian painters are one of the less important parts of the exhibition, but it contains three examples of Giambattista Tiepolo,—a portrait and three subject pictures which may be composition studies for bigger works, a good portrait by Moroni and a very beautiful study in monochrome of a woman's head, which is believed to be by Leonardo da Vinci. Only four German pictures are here but among them are a head of Melanchthon by Holbein, which once belonged to Horace Walpole and the fine triptych by Michael Wolgemuth, which is one of the outstanding pictures of the exhibition.

Constable's pictures hold a distinguished place among the British pictures here; the large "Vale of Dedham" is a magnificent picture and there are several smaller ones which are very good examples and in excellent condition. The other outstanding British pictures are portraits,—the beautiful, large Raeburn of "Mrs. Glengowen and daughter," and a specially good head, "The Countess Waldegrave," by Hoppner. Romney's "Jane, Duchess of Gordon" is a good portrait of his more formal kind, there are three portraits by Reynolds and, by later and lesser painters, a lady's portrait by James Inskip and a striking head by Richard Dadd.

Pictures of the French school form the largest section of the Van Horne collection; there are many very good pictures among them and their presence here is specially interesting, since the Art Association's own French pictures, which are the best part of the permanent collection, remain hanging in their places in the south gallery and the two collections supplement each other. A few painters are represented in the south gallery as well as a better than in the Van Horne collection and, together, the collections give a very satisfactory view of some of the best of modern French painters. Two groups are conspicuous among the Van Horne French pictures; one of six splendid works of Monticelli, the other of five particularly good examples by Daumier. The large "Nymphs pursued by Satyr" by Daumier is a very important work but it will give much less pleasure to most people than the small picture of a group of women lighted from a bright shop-window in a dark street; the others represent Daumier well in different ways. The Van Horne Corots are small ones,—two landscapes and two figure subjects, one of which is a delightful figure of a peasant girl. Of three good works by Renoir a head of a Neapolitan girl outshines the large and rather hot-colored pastel which is next to it. Troyon is represented only by a portrait, but it is a very interesting one, of George Sand. There is a delightful green view of the sea from the Normandy coast and another picture by Monet and a good Pissarro, but the work of these painters is well shown in the Art Association's collection. Other notable things among these French pictures,—to mention only a few of them,—are by Sisley, Libot, Mary Cassatt, Daubigny, Boudin, Georges Michael and Delacroix, with a brilliant study of a woman by Toulouse-Lautrec and a

sketch of Montreal by Benjamin-Constant.

Thirteen pictures are by eight American painters, and Leon Dabo's pictures, rather in the manner of Whistler, and Maurice Sterne's sketches of Balinese women are to be noticed. Of the few Canadian works, William Brymner's small pastel sketch of Sir William Van Horne painting has special interest.

A group of Sir William's own pictures show the taste and understanding which made his collection. Many of them are large and ambitious pictures of very difficult subjects; some of them inevitably show that they are the work of a very busy man painting for recreation, but there are some very successful landscapes among them. In a table-case there are a number of water-color drawings which he made of some of his own Oriental porcelains, excellent drawings which have more in them than mere accuracy of form and color.

Some fine Oriental paintings, — three Chinese and one Japanese,—and two Greco-Egyptian coffin portraits, are also in the exhibition.

The works which are shown are not the whole of the great collection, and a few unimportant changes have been made since the printing of the catalogue. The exhibition has been very well selected and is exceedingly well arranged, without too exact a regard to the divisions of schools and countries.

H.F.B.

Star 16/10/33

THE VAN HORNE EXHIBITION

MONTREAL has been singularly fortunate in the past in having numbered among its citizens several men whose love of art and understanding of painting, combined with the requisite wealth, enabled them to assemble collections of pictures that compared favourably with the greatest private galleries in the world. Among them no name stands out more clearly than that of Sir William Van Horne. He was the perfect example of the great executive seeking surcease from business worries in the world of culture. He loved art in its manifold forms, but most of all he loved good pictures. And during his long life he brought together a collection that is amazingly diversified and contains notable examples of both classic and modern schools. These pictures are now on view at the galleries of the Art Association of Montreal, through the courtesy of the Van Horne family.

During his lifetime Sir William was ever a generous lender and willing to afford the public opportunities to see his art treasures. It is in keeping with his desire to share the enjoyment which the contemplation of a thing of beauty confers that the pictures he loved so much are now placed where the public of the city of which he was so distinguished and devoted a citizen may view them to the best advantage. Could he see the crowds that daily throng the galleries where they are hung, it would afford him the most intense satisfaction. The labours of such men as he in assembling works of art from all over the world attain a cumulative value as the years go by. The cause of culture in this Dominion owes a debt to Sir William Van Horne that can never be repaid.

VALUED PAINTINGS TO BE EXHIBITED

Gazette Oct. 14/33
Sir William Van Horne Col-
lection Opens With Private
View Monday

AT ART ASSOCIATION

Works by Famous Artists of
Various Schools From
Montreal's Last Great
Private Gallery

With a private view on Monday evening in the galleries of the Art Association of Montreal, Sherbrooke street west, the exhibition of pictures in the Sir William Van Horne collection will be inaugurated. Open to the public on Tuesday, the works will remain on view until November 5.

This exhibition, made possible through the generosity of the family of the late Sir William Van Horne, accords the public the opportunity of seeing again masterpieces of the world's greatest painters, among them pictures that Sir William placed at the disposal of the Art Association when its present fine building was opened and on the occasion of loan collections shown in the old premises on Phillips Square.

This presentation of nearly 200 works is a rare occurrence—the works coming from the last of the great private collections in Montreal. Affairs of estate caused the breaking up of the fine collection of the late Sir George Drummond, and from the rostrum at Christies the works accumulated by the late James Ross were bid in by collectors from the art centres of the world. Many fine works, too, gathered by Dr. William Gardner went, at his death, by way of the auction room.

The present show, which has an educational value impossible to estimate, is certain to draw thousands, for it is questionable whether so rich a gathering of various schools of painting can be found outside important public galleries.

COVERS WIDE RANGE.

Students, picture-lovers and connoisseurs have—naturally with some gaps—a chance to see paintings from the first and second century, B.C., down to the Impressionists. Further, there is a group of paintings by Sir William which show that his love of art was ingrained and in large measure explains his flair for good things, often at a time when some of the painters did not enjoy the prestige that came to them later. In his selection of works by painters—some in their day the subject of ridicule and abuse—yet to "arrive," his vision and good taste did not mislead him.

Envy, morally speaking, is taboo, but this collection excites it when one views the fine examples representing the various schools—Spanish: Goya, El Greco, Velasquez, Murillo, Zurbarán; Dutch: Vermeer, Frans Hals, Fabritius, Cuyp, Rembrandt, Ruisdael, Bol, Jan Steen, Brouwer, Maes; Flemish: Rubens, Holbein the Younger, Cranach the Elder; Italian: Tiepolo, Guardi, Moroni, Canaletto, Titian, Da Vinci, Tintoretto; British: Sir Joshua Reynolds, Turner, Hoppner, Sir Henry Raeburn, Constable, Romney, Sir Thomas Lawrence, Gainsborough, Morland; French: Delacroix, Greuze, Monticelli, Decamps, Corot, Daubigny, Rousseau, Millet, Courbet, Boudin, Daubier, Renoir, Cezanne, Sisley, Monet, Pissarro, Ribot; American and Canadian: Lawson, Ryder, Woodcock, Innes, Brymner, Morrice, La Farge, Barnsley, Wyant. These are a few of the outstanding painters.

There are, too, Chinese and Japanese paintings, and of a more personal nature is the catalogue of ceramics, each item being the subject of a small watercolor sketch done by Sir William.

The Sir William Van

Horne Collection

IT is not often that one has the privilege of walking into the art galleries of the Art Association of Montreal and finding oneself before so rare a collection of paintings representative of all the important schools as is being exhibited today. Through the generosity of the family of the late Sir William Van Horne a selection from his famous collection has been made available to the public and for the next three weeks one can wander among Grecos and Gainsboroughs, Daumiers and Cezannes, Rembrandts and Renoirs—one picks the names haphazardly and finds on every side works which will repay close study and observation. Never, perhaps, has one had quite the sensation of so much artistic opulence locally. Enter the large room opposite the head of the gallery stairway and you find yourself among canvases rich in texture and subject, each betraying not only the individual work, but the whole history that lies behind that creative effort, the magnificent background of the centuries therein reflected.

To take them school by school as they are exhibited, and glance at them even hastily is to find there a multitude of subjects. The three El Grecos, a portrait of La Casa, or the Holy Family with a Dish of Fruit, or the head of St. Maurice are striking representative works of that sensitive master. There is a Rubens rich in its dramatic composition, representing the Feast of Herod and said to be entirely the work of that prodigious and prolific worker, in which it is thought he portrayed his contemporaries and the members of his family, with the great craftsman himself presiding over the feast. There are some Daumiers, cunning in their shrewd characterizations as in the case of A Musical Party, or filled with robust paganism when he portrays nymphs pursued by satyrs. There are some representative Rembrandts, the Head of An Old Man, the Portrait of a Young Rabbi, and the Portrait of an Old Man With a Slashed Black Cap. There are some Franz Hals, the Jolly Toper, for instance, ruddy of face, his grin giving you a tremendous sense of the joys of living and the pleasures of the bowl, to mention only one of four precious Hals canvases on view. There is a Cezanne landscape, subtle as a study in greens; there are Velasquez, and Titian, Sir Joshua and Romney, Hogarth and Crome—one could go on enumerating the list of 200 works, each holding out a world of interest. A few contemporaries are included, and a few Canadian works—a delicate Morrice for instance. There is a small landscape by John La Farge, he who had his studio in Newport in those days when American society gathered there and where at least two distinguished Americans, as youths, dabbled in art and gained their early inspiration and their early fondness for the arts which was to lead them abroad later. It was here that William James studied painting before he turned to philosophy and psychology.

All these works carry with them reminiscence and history. It is as if a corner of some great European gallery had been transferred to Montreal. And in one room you will find some of Sir William Van Horne's own work, which, the catalogue very appropriately points out, were "done from memory and by artificial light in the small hours of the night—the hours of relaxation of an exceedingly busy man. The present exhibition is a tribute to a man who was obviously a sensitive and fine lover of the arts; and for Montrealers should constitute an all-too-rare artistic adventure. There will be some who will haunt the galleries during the coming three weeks.

L. E.

TO VIEW WORKS OF ART Gazette 20/1933/Oct Senior School Children to See Van Horne Collection

Through the generosity of Lord Atholstan, honorary president of the Art Association of Montreal, the council of the association is enabled to extend an invitation to the senior pupils of the Protestant and Catholic schools of Montreal, and their teachers, to view paintings in the collection of the late Sir William C. Van Horne, now on exhibition in the Art Gallery.

Arrangements are being made with the heads of the various schools to inform the association secretary of the suggested hours of their visits and the approximate number of scholars in each group.

Gazette Oct. 16/33

Among those who attended the private view of the collection of paintings of the late Sir William Van Horne, K.C.M.G., by invitation of the president and council of the Art Association of Montreal last night in the galleries of the Association, Sherbrooke street west, when the president, Mr. H. B. Walker, his daughter, Mrs. G. C. Marler, the vice-president, Dr. C. F. Martin, and Mrs. Martin, Miss Van Horne and members of the council received, were the Dean of Montreal and Mrs. Carlisle, Dr. Maude Abbott, Dr. and Mrs. F. D. Adams, Dr. and Mrs. J. T. Donald, Hon. Justice A. Rives Hall, Miss Bessie Hall, Col. and Mrs. Herbert Molson, Dr. and Mrs. Henri Lafleur, Mrs. Sheldon Stephens, Mr. and Mrs. A. D. MacTier, Dr. and Mrs. C. A. Peters, Miss Eileen Peters, Dr. and Mrs. Alfred Whitehead, Col. and Mrs. Birks, Mr. and Mrs. Bernard Coghlin, Mr. and Mrs. Gerald Coghlin, of London, Eng., Dr. and Mrs. W. D. Lighthall, Miss Alice Lighthall, Prof. and Mrs. P. E. Nobbs, Mr. and Mrs. W. I. Bishop, the Rev. and Mrs. F. Scott MacKenzie, Miss Isabel MacKenzie, Mr. and Mrs. C. H. McFarlane, Mrs. E. B. Chandler, Dr. Edward Chandler, Mrs. Hansard, of Saint John, N.B., Mr. and Mrs. C. F. Sise, Col. and Mrs. J. J. Coleman, Miss Marguerite Slocum, Mr. and Mrs. H. E. Rawlings, Dr. J. W. A. Hickson, Dr. and Mrs. Colin K. Russel, Mr. and Mrs. George K. McDougall, Dr. and Mrs. H. M. Little, Col. and Mrs. Robert Starke, Miss Starke, Dr. and Mrs. F. A. C. Scrimger, Rev. Dr. and Mrs. E. Leslie Pidgeon, Mr. Arthur L. Pidgeon, Mrs. Walter Vaughan, Mrs. Gavin Ogilvie, Mr. and Mrs. F. N. Beardmore, Miss Adelaide Beardmore, Miss Betty Ogilvie, Miss Harriet Craig, Dr. and Mrs. Lionel Lindsay, Mr. and Mrs. William Leggat, Hon. Justice and Mrs. Howard, Mr. and Mrs. F. R. Peverly, Miss L. M. Hendrie, Miss Stanley Bagg, Dr. and Mrs. Wilder G. Penfield, Mr. and Mrs. Arthur Lyman, Mr. and Mrs. Arthur J. Hodgson, Mrs. Arthur Morrice, Mr. and Mrs. A. A. Bowman, Mrs. J. Henry Palmer, Mr. and Mrs. Arthur R. Barrett, Mr. Donald L. Campbell, Mr. H. P. Douglas, Miss Peggy Galt, Miss Jessie Currie, Mr. W. B. Blackader, Mr. W. J. Morrice, Mr. A. G. M. Miller, Dr. and Mrs. D. de J. White, Mr. and Mrs. Howard Murray, Miss Helen Wickenden, Mr. and Mrs. Allan C. Macdougall, Mrs. A. K. Macdougall, Miss Edmee Hone, Mrs. W. J. Hamilton, Miss Mary Bonham, Miss Maude Pope, of Quebec, Mr. and Mrs. F. E. Cornell, Mr. D. A. Cornell, Mr. A. A. Wickenden, Mr. and Mrs. Guy Tombs, Mrs. William Kydd, Miss Barbara Dougherty, Miss Margaret Robinson, Miss Isabelle Archibald, Miss S. Goodfellow, Miss J. Cooper, Miss Edythe Bignell, Miss Margaret Worcester, Miss Lavinia Stuart, Mr. and Mrs. R. R. Boronow, Mrs. J. C. Waterson, Miss Ethel Echt, Miss Honor McEntyre, Mrs. Gadi B. Colthurst, of New York, Mr. and Mrs. Frank D. Clark, Mr. and Mrs. J. D. Morphet, Miss Betty Carter, Mr. Gordon Baker, Miss Ruby LeBoutillier, Mrs. Walter Sadler, Mr. and Mrs. P. S. Stevenson, Miss Elsie Lang, Mrs. W. D. LeBoutillier, Mrs. A. B. McEwan, Miss Edgar, Miss Cramp, Mr. and Mrs. Philip Mackenzie, Miss C. L. Wells, Mrs. David Cameron, Prof. and Mrs. E. G. D. Murray, Mr. Gordon Pitts, Dr. E. P. Chagnon, Mr. W. A. Scott, Mr. and Mrs. J. C. Heaton, Dr. and Mrs. J. R. Goodall, Mrs. David W. MacKenzie, Dr. A. H. MacCordick, Mr. Edward F. Smith, Mr. Alphonse Jongers, Mr. Paul Desy, Miss Elizabeth Smith, Mrs. Winifred Yuill, Mr. David Craig, Mr. Carl Fox, Miss Doris Rice, Mr. Sidney Carter, Dr. D. W. McKechnie, Mr. Jack Levine, Miss Brenda Patton, Miss Eileen Flanagan, Miss H. L. Hanson, Mr. Duncan A. Campbell, Mr. Frank Campbell, Miss Janet Davidson, Mr. Ernest Alexander, Mr. and Mrs. E. E. Fairman, Prof. R. R. Thompson, Mr. and Mrs. T. H. Wardleworth, Miss Wardleworth, Mr. and Mrs. C. S. Cameron, Mrs. G. H. Cook, Miss Mona Cragg, Mr. George O. A. Brown, Miss Mary H. Lees, Mrs. C. D. Hislop, Mrs. Norman Brown, of New York, Mr. David S. Thornton, Mr. G. T. Bogert, Mr. Edward F. Smith, Mr. and Mrs. Vincent Cleary, Mrs. William Henry, Mr. and Mrs. Russell Martin, Miss Mona Elliott, Miss Sophy

Elliott, Miss Hilda Wright, Miss Rachel Reed, Mr. and Mrs. Leslie Tucker, Mr. Gordon Johnston, Miss Jessie Johnston, Miss Elizabeth A. Smith, Miss Marguerite Routh, Mr. J. G. Gray, Miss Margaret Alexander, Mr. F. G. Webber, Prof. and Mrs. J. C. Simpson, Mr. and Mrs. A. L. Robertson, Miss M. C. Ames, Mr. S. F. Rutherford, Dr. A. J. Martin, Dr. and Mrs. G. A. Brown, Mr. Walter R. Gurd, Mr. and Mrs. Wilbert H. Howard, Dr. and Mrs. Ernest Browne, Miss Mary Parker, Miss Myrtle Taylor, the Rev. and Mrs. R. Gordon Burgoyne, Mr. and Mrs. R. P. Jellett, Mrs. H. A. Higginson, Miss Marjorie Caverhill, Mrs. H. F. Walker, Mrs. A. E. Garrow, Mr. Robert Wilson, Mr. and Mrs. Sydney Lyman, Mr. and Mrs. J. N. Morris, Mr. G. C. Marler, Mr. Edgar Contant, Miss L. A. Duguid, Mr. Pemberton Smith, Miss Susan A. Black, Mr. C. W. Kelsey, Mrs. D. W. Campbell, Miss Margaret Campbell, Mr. C. M. Cotton, Miss Hilda Cotton, Mr. and Mrs. J. J. Forman, Mr. and Mrs. J. E. Munro, Mr. and Mrs. A. R. McMaster, Mr. and Mrs. J. M. Mackie, Mr. and Mrs. A. W. Ridout, Mr. G. A. Morris, Miss Frances Pemberton, Mr. A. E. Francis, Miss Adela R. Gilker, Mr. and Mrs. C. Lamartin, Miss C. V. Barrett, Miss Jean Bonar, Miss E. Milbourne Ross, Mr. R. Leclerc, Mr. C. D. Rutherford, Mr. W. G. Mackenzie, Miss Katherine MacKenzie, Mr. E. J. Trott, Mr. W. S. Rugh, Miss Helen Rugh, Dr. and Mrs. F. T. Tooke, Mr. and Mrs. Robert Adair, Miss Constance Griffin, Miss Margaret Macintosh, Mr. E. I. Barott, Mr. P. R. Walters, Mr. James Davidson, Mr. and Mrs. Ross Clarkson, Miss Regina Shoelman, Miss Malca Friedman, Mrs. E. L. Weston, Miss H. Casselman, Prof. H. Armstrong, Miss Dorothy Armstrong, Mrs. Edward Maxwell, Miss Elizabeth Maxwell, Mr. James Gardner, Col. and Mrs. E. M. Renouf, Mrs. Arthur S. Jarvis, Miss Kate Campbell, Mr. C. E. Gravel, Miss J. L. Reid, Miss H. M. Giles, Miss Jennie Bremner, Mr. and Mrs. John Ogilvy, Miss F. E. Currie, Miss M. F. Currie, Miss Georgina Hunter, Miss Agnes Hunter, Mr. and Mrs. Robert Clark, Mr. D. MacKenzie Johnson, the Misses Williams, Miss Marguerite Lemieux, Mr. and Mrs. James Eccles, Miss Annie S. Kinder, Miss Katherine Ferguson, Mrs. J. Thompson, of Quebec, Miss Gertrude Mudge, Miss Beryl Butler, Miss Molly Draper, Miss Kathleen Draper, Miss Helen Locke, Mr. A. Bieler, Dr. and Mrs. Richard Kerry, Mr. Max G. LeMarchant, Mr. W. Northey, Prof. Burr, Miss D. Dunlop, Mrs. A. F. Dunlop, Miss E. Williams-Moore, Mr. and Mrs. Hanbury Budden, Mr. Brian Meredith, Miss Nina LeBoutillier, Miss Olive LeBoutillier, Mr. John Fair, Miss Louisa Fair, Miss Mary P. Domville, Miss Jessie Beattie, Mrs. R. C. Vaughan, Miss I. Henry, Mr. and Mrs. Hugh Griffith Jones, Mr. George Hogg, Mr. Liersch, Miss Jean Bovey, Dr. and Mrs. A. G. Nicholls, Miss Helen Norton, Mr. and Mrs. Harry A. Norton, Mr. and Mrs. Rufus C. Holden, Mrs. W. S. Louson, Miss Elsie Dewey, Miss C. Davidson, Mrs. H. Stuart Hamilton, Mr. A. Stuart Ewing, Mr. and Mrs. S. R. Campbell, Mr. and Mrs. W. C. Finley, Mr. Arthur F. Sanderson, Mr. Clifford Wilson, Miss Maude B. Blachford, Mr. John Lamb, Miss E. A. Lavigne, Mr. C. H. McLean, Miss Birks, Miss B. Learmonth, Mr. and Mrs. Lionel Leveille, Miss L. E. F. Barry, Miss Lindsay, Miss Ida Beck, Miss Helma Wood, Miss Frances Wood, Mr. Ernest Cousins, Miss E. M. Luke, Mrs. A. C. Luke, Mrs. Leila Morrison, Mrs. B. M. Long, Mrs. Fred. Dunning, Mrs. Laurance Fuller, Miss Isabel Ferguson, Miss M. A. Connor, Mr. N. M. Yulle, Miss G. Goulden, Mr. and Mrs. T. deG. Stewart, Mr. and Mrs. A. M. Patterson, Miss Patterson, Miss Nesta Low, Miss Louise Shaw, Dr. and Mrs. Fred. Tees, Mrs. George Tiffany, Mr. C. J. Saxe, Miss M. S. Saxe, Dr. William Enright, Miss K. D. Malcouronne, Mr. Oscar DeLall, Mr. Herbert Raine, Mrs. R. A. Dunton, Miss Julia McFee, Mr. R. U. James, Miss Lois Lord, Dr. Lewis Shklar, Mr. H. J. Jacoby, Mr. J. B. Jacoby, Miss Elizabeth Munns, Miss Alice James, Miss Ida Hubbell, Mrs. A. C. Percival, Miss Dorothy M. Russell, Dr. H. E. MacDermot, Mr. E. R. E. Chaffey, Mr. and Mrs. S. W. Ewing, Mr. and Mrs. Pierre Beullac, Miss Jean Davidson, Miss Elizabeth Carroll, Mr. and Mrs. G. H. Napier, Mr. and Mrs. R. E. Coleman, Miss May A. Ancient, Mr. Stanley B. Lindsay, Mr. Leslie F. Skelton, Mr. P. Douglas Garton. About seven hundred members and their friends were present.

Students View Noted Collection

Senior High School Pupils See Van Horne Paintings.

Through the generosity of Lord Atholstan, honorary president of the Art Association of Montreal, the council of the association is enabled to extend an invitation to the senior pupils of the Protestant and Catholic schools of Montreal, and their teachers, to view paintings in the collection of the late Sir William C. Van Horne, now on exhibition in the Art Gallery.

Arrangements are being made with the heads of the various schools to inform the association secretary of the suggested hours of their visits and the approximate number of scholars in each group.

INDIAN PAINTINGS.

As things Indian are so much in the public mind at the moment I had a double interest in visiting the exhibition of one hundred modern Indian paintings at the Fine Art Society's rooms in Bond Street. I went with misgivings, for I had the preconceived notion that contact with western art would debase the older methods of tradition. The paintings in Bond Street are the outcome of the School founded in Bengal about thirty years ago by Dr. Abanindranath Tagore. The pictures have little in common with western art. People familiar with the work of the late Aubrey Beardsley will recognize whence he drew his inspiration, but the soft cloudy coloring of the long-fingered gods and goddesses is inimitable. I liked best the work of S. Choudhury.

PICTURES ON VIEW SHOW WIDE RANGE

Gazette
Oct. 16/33
Treasures of Van Horne Col-
lection Draw Crowd to
Art Gallery

MANY FAMOUS WORKS

Spanish, Dutch, Flemish,
Italian, British, French,
American, and Canadian
Artists Represented

Outstanding examples of painters of many schools collected by the late Sir William Van Horne went on exhibition with a private view in the galleries of the Art Association of Montreal, Sherbrooke street west, last evening. Open to the public today, the exhibition will remain on view until November 5.

The gathering of paintings, represents the last of the great private collections which for years made Montreal the envy of other Canadian cities. Indeed, the exhibition is of such importance that were it being held in a European capital it would draw admiring connoisseurs from distant points. As it is the period of this show should result in record attendance figures.

Various causes have led to the dispersal of the other important private collections that Montreal could boast and this is the first time that the Van Horne treasures have been publicly shown. Proud, and with reason, of his possessions, he was always generous in placing some of his masterpieces at the disposal of the Art Association on the occasion of loan exhibitions—at the old premises on Phillips Square and also on the occasion of the inauguration of its present modern home.

Montrealers in the next few weeks will count themselves fortunate in this opportunity to see paintings by the world's most famous artists—a circumstance made possible through the kindness of the family of the late Sir William Van Horne.

The urge to acquire is the strongest elemental instinct, but to form so magnificent a collection requires two prime essentials—good taste and financial means. Having the former in good measure, Sir William allied it with sound judgment and vision that prompted him to gather the works of many painters before they won the acclaim of the general public. This particularly applies to works of the French school, which is rich in modern examples. This group alone would be enough to "make" a private collection worthy to be talked about, but it is only an incident in the procession of valuable works the galleries at present hold.

WIDE ARTISTIC SYMPATHIES.

Even a cursory survey suggests the breadth of Sir William's artistic sympathies. The Spanish school with its great painters is grandly represented—not with single examples but by many. Goya, 1746-1828, masterful painter and great lover, who as a young man spent some time dodging the authorities—after a murderous brawl to Madrid, from there, for a similar reason, to Rome, and thence to North Italy for a little affair connected with breaking into a convent—occupies an important place with eight works which reveal his spirited brushwork and lovely color. The subject pieces of marked action include "Peasants Fighting Soldiers" and "The Horrors of War"—a murdered baby and women being seized by soldiers. Seductive in glance is the portrait

of the actress Rita Molinos, and there is pride in the bearing of the Marques and Marquesa de Castrofuerte. Another dignified portrait is that of the sculptor Cameron.

El Greco, about 1547-1614, who was partial to rather elongated and emaciated figures, is represented by "The Holy Family with a Dish of Fruit"; and "Head of St. Maurice" and a striking portrait of La Casa—a man of noble bearing with pointed beard, lace collar and rich dress.

Valasquez, 1599-1660, whose works are in the forefront of the glories of Spanish painting, is here to delight with four examples—the imposing full length portrait of Philip IV. of Spain, arresting in design and magical in handling; a smaller portrait of the same monarch at a later age; a portrait of a young nobleman, and "Christ on the Cross."

By Ribera, 1616-1656, is "Diogenes"—a bearded man with a lantern bound on a futile errand, while "A Spanish Gentleman" by Murillo, 1617-1682, is an excellent example not marred by that tendency to sweetness which characterize many of his subject pictures. "St. Elizabeth of Hungary" in a richly brocaded dress, by Zurbaran, 1598-1662, is a powerful piece of painting. "Dragoons Waiting" represents Leonardo, 1466-1519, while monks in refectories are the subjects of two low-toned works by Magnasco, 1631-1747. In this group, too, are paintings by Lucas the Younger, 1824-1870; Orrente, 1560-1644; Cruz, 1564-1612; Del Mazo, 1612-1667; Labrador, 1530-1600,

Rich in big names is the Dutch group—four by Franz Hals, 1584-1666, and a like number by Rembrandt, 1606-1669, being among the masterpieces. Hals is represented by two manners—"Samuel Ampsing," two marvellously painted portraits of a Dutch gentleman and a Dutch lady dressed in their best and sober of men, each holding a loose glove, dignified and conscious of their importance, and "The Jolly Toper," much gayer in color and more free in touch, suggesting that this breezy, informal portrait of some convivial fellow comrade of the inn, where Hals when not in his studio could generally be found, was more to his taste than the precise, exacting portrait client. The toper, ruddy faced and laughing, hugs a jar of liquor. The character of this roisterer is marvellously caught and set down with brushwork that suggests rapid execution. In marked contrast are the serious, typically lighted subjects of Rembrandt—"Head of an Old Man," "An Old Man with Slashed Black Cap" and "Portrait of a Young Rabbi," the last with curly hair and melancholy gaze being a wonderful bit of characterization. "A Landscape Study"—stormy sky, trees and building is typical of some of his etching subjects. Bartholomeus van der Helst, 1613-1670, has a bluff portrait of Admiral Cornelius Tromp, dressed in a buff uniform with colored sash. Curly-haired and rotund of face and figure, there is more than a hint of self-confidence. Recalling school-room days and the robust song of late-hour "smokers" revives the memories of a gentleman of this name who tied a broom to his mast-head and swore to sweep the English from the seas.

Of high excellence are these representations of this school. Here will be found that painter whose known works are relatively few—Vermeer of Delft, 1632-1675, with "Young Girl Reading"; Fabritius, 1620-1654, "Young Man in a Fur Cap"; Cuyper, 1620-1691, with a wonderfully sympathetic rendering of "Woman with Ruff" and "River View with Cattle"—cows at the edge of water, with shipping; Van Goyen, 1596-1656, with "Winter Sports"—horses, tent, skaters and a distant mill; Jacob van Ruisdael, 1628-1682, with a wonderfully composed flat landscape, river and distant town under a spacious cloudy sky—"Bleaching Grounds at Haarlem," "Landscape with Waterfall and Church," wooded country with a turbulent stream, and another example of his skill in painting country. More sombre in tone is "The Marien Kirche at Utrecht" by Saloman van Ruisdael, 1600-1670.

Maes, 1632-1693, is there with a hint of homage to his master, Rembrandt, in the lighting of "Old Woman with Bible"; Jan Steen, 1626-1679, with "Children Playing with Cat," while this section is rounded out with examples by De Witte, 1617-1692; De Heem, 1603-1660; Backer, 1608-1651; Bol, 1616-1680; Molenaer, about 1600-1668; Huysmans, 1648-1727; Marius A. J. Bauer, 1864-1932; Brekelenkam, 1620-1668; Koninck, 1619-1688; Oosterveld, 1635-about 1700; Bosboom, 1817-1891; Jacob Maris, 1837-1899; Van Mieris, 1635-1681; Van Beyeren, 1620-1675; Brouwer, 1605-1638.

PAINTINGS BY RUBENS.

The Flemish group has two by Rubens, 1577-1640—a small "Adoration of the Shepherds" and "The Feast of Herod," the latter showing a characteristic practice—a Biblical incident being represented with the characters in contemporary national dress. This work of lovely color shows the moment when the cover of a charger is being raised, revealing the head of the hapless John. The figures about the table, it has been suggested, are portraits of fellow painters and others of Rubens—Vasari, Palma the Elder, Raphael, Tintoretto, Paul Veronese, Titian, the mother of Rubens, Rubens' son Nicholas, Isabella Brant, the artist's first wife; Helen Fourment, his second, and Rubens.

Other works are by Benson, 1521-1550; Hoffermapa, worked 1549; Ysenbrandt, working in Bruges 1519 (died 1551); Gerard David, 1450-1523; and two works described as by Master of the Female Half-Length Figures, worked 1525-1540.

The German school does not boast a single modern example, so far as the present show is concerned, which suggests that, though Sir William showed liking for the French Impressionists, a first-rate example by Max Liebermann, who painted in their manner in Germany, was not available. An altar triptych of large dimensions, crowded with figures and animals, by Michael Wolgemut, 1434-1519, holds important place, other representatives of this group being Hans Holbein the Younger, 1497-1543, with a portrait of Philip Melancthon, which came from the collection of Horace Walpole; Lucas Cranach the Elder, 1472-1553, with a portrait—"Martin Luther with a Beard"; and Adam Elsheimer, 1578-1600, whose example is "Leto with Apollo and Artemis."

Important names have place in the Italian section. Tiepolo, 1696-1769, besides the figure subject "Submission of Henry IV. of Germany to Pope Gregory VII. at Canossa, A.D. 1077," is represented by "Apelles painting a Portrait" and a gracious likeness of a lady in page's costume. Moroni, 1520-1578, has brought distinction to the "Portrait of a young Italian Nobleman," while the subject by Titian, 1477-1576, is "The Mystic Marriage of St. Catherine." Leonardo da Vinci, 1452-1519 did "Study of a Woman's Head," and Tintoretto, 1518-1594, has honored with his brush a Venetian Councillor.

Salvatore Rosa, 1615-1673; Guardi, 1712-1793; Forli, worked 1455; Canaletto, 1697-1768; Cima da Conegliano, 1460-1517; and Lorenzo Lotto, 1480-1556, complete this group.

Portraits of women, full-face of the 1st. and 2nd. century, B.C. are examples of Hellenic or C. Roman period.

The British school is worthily represented, outstanding portraits being among the features. By Sir Joshua Reynolds, 1723-1792, are portraits of "Countess of Carnarvon," "Lady Talbot" and "Master Gawler." A lovely portrait of the Countess of Waldegrave is by J. P. Reynolds, 1758-1810; from the brush of Sir Henry Raeburn, 1756-1823, is "Mrs. Glengowen and Daughter," while among other portraits are "Miss Morland" and "Jane, Duchess of Gordon, and her son" by Romney, 1734-1802, and "Georgiana, Lady Dover," by Sir Thomas Lawrence, 1769-1830. Gainsborough, 1727-1788, famous as a portrait painter, is represented by "Landscape and Cattle."

In this group are works by Richard Dadd, 1817-1887; Turner, 1775-1851, with "Shakespeare's Cliff, Dover"; John Crome, 1768-1821; Constable, 1768-1837, who brought air and light into English landscape painting and saw his influence spread to France, with six typical vigorous works; Hogarth, 1697-1764, with a portrait of a little girl; Inskipp, 1790-1868; Morland, 1763-1804, and the relatively modern Walter Greaves, 1846-1930, whose transcriptions of the Thames show sympathy with Whistler.

THE FRENCH GROUP.

The French group would bring joy to any collector—simple scenes of lovely color of which the beholder cannot tire.

Touching first on the older men, there are Claude Lorraine, working 1630-1675; with "a French Ecclesiastic"; Greuze, 1725-1805, with "Portrait of Madame Mercier," a work much to be preferred to his tearful damsels with dead birds; Gericault, 1791-1824, with "Horses in their Stable" and Delacroix, 1799-1863, whose sense of the dramatic is revealed in "Christ on the Lake of Gennesaret," and painting of a lion and lioness in which the lithe cat-like characteristics are admirably suggested. Dramatic in spirit, too, are "Horsemen on a Mountain Road" and "Saul pursuing David," by Decamps, 1830-1860.

Varying periods are represented in the works of Corot, 1796-1875,—"Mother and Child" and "Peasant Girl by a Wall" are of his early "lighter" manner, while "Les Gaulois" troops in a sandy landscape, introduces the typical type of tree associated with this artist. "Landscape—Sand Dunes"—figures near a brook in an almost treeless landscape, has atmosphere and values that will make the student look again. Daubigny, 1817-1878, is represented by landscapes, lovely in its subtle indication and tones being a sheep pen in a flat meadow that stretches to a line of distant trees under a sombre sky. Rousseau, 1812-1867, shows different phases in the three examples—"Great Oaks at Bas-Breux," being big in feeling and bold in execution. Millet, 1814-1867, whose "Sower" and "The Angelus" spread wide his fame, did the "Smithy in Normandy," and by Eugene Boudin, 1825-1898, is "A Corner of Louvain"—a waterway with buildings, lovely in color and rich in touch. Painting of the finest kind marks a small still-life—a study of fruit by Courbet, 1819-1877.

No fewer than six works represent the great colorist Monticelli, 1824-1886. "Algerian Landscape" shows his ability as a draughtsman, but for those who would revel in color there is "Fete Champetre" and other works where gorgeous hues have been leaped on with lavish hand—jewels piled on jewels or autumn riotously scattering the richest of her hues. Opposite to the fervid visions of this native of Marseilles, who with absinthe drank himself into an eight-day slumber before death came, is Daumier, 1808-1879, whose forceful drawing

and bold design are combined with color of distinction. Son of a glazier, Daumier quit Marseilles for Paris where most of his life was spent in journalistic illustration—chiefly as a characterist of life about him and above him—since an unfortunate pictorialization of the King sent him to prison in 1831. Bold in modelling are the subjects shown—a nocturne with figures looking into a lighted shop window; two men singing as a third plays the piano in a Salon; "The Fugitives," figures mounted and afoot in a bleak landscape in boisterous weather; "Le Premier Pas"—a massive man holding a baby while it paddles in the water, with an admiring mother and child sitting on the bank. These works are marked by lovely values, but for high color and energetic movement the palm must go to "Nymphs pursued by Satyrs," which was exhibited at the Paris Salon of 1850. The nymphs, who have been careless of their diet, pound, rather than trip, through the wooded sunlit landscape, while emerging from the shelter of the trees in the background the satyrs are speeding to make their capture. It is a powerfully painted work.

Paintings by the Impressionists comprise the best work by exponents of that school. Monet, 1840-1926, with "Boulevard" and "Normandy Coast," is seen as a painter of sea and ships in the latter, and as a landscapist in the former. The painting is solid and the color clean, both examples being of the period before his experimentation carried him to painting vaporous visions. Sisley, 1839-1899, has a glowing stream-side scene with poplars flushed against warm sky. Pissarro, 1830-1903, has an arrangement in gold, purple and blue—"Old Chelsea Bridge, London," the wooden structure familiarized by Whistler in some of his etchings. Renoir, 1841-1919, shows much delicate color in "La Toilette," a girl at a stream. "Two Sisters" and "Neapolitan Girl" are from his hand. Mary Cassatt, 1845-1926, an American who was in sympathy with this group, is represented by a typical "Mother and Child." Tou-

louse-Lautree, 1864-1901, whose lithographs and posters have immortalized Yvette Guilbert, the mortallized Yvette Guilbert, has typical examples of his open, free brushwork and transparent color in "At the Cafe" and "In the Garden." The brush of Cezanne, 1839-1906, gives weight and volume to "Roadway in Provence," and Benjamin Constant, 1845-1926, who painted the East without its squalor, inscribed to Sir William a little winter sketch of Montreal as seen from Mount Royal.

Completing the French school are paintings by Barye, died 1833; Hervier, 1818-1879; Troyon, 1810-1866; Bonvin, 1817-1887; Michel, 1763-1843; Metting, 1848-1904; Ribot, 1823-1891, and the contemporary Parisian painter, Marie Laurencin.

In the group of American and Canadian paintings are examples by Ernest Lawson, Ryder, Maurice Sterns, Burroughs, Woodcock, Dabo, Mathews, Inness, Brymner, Morrice, La Farge, Barnsley, Hammond and Wyant.

All the paintings by Sir William Van Horne, done, according to the foreword to the catalogue, "from memory and by artificial light in the small hours of the night—the hours of relaxation of an exceedingly busy man," show that no problem was too big to tackle. Here are "Japanese Fete," a nocturne; landscapes at different seasons of the year, so uncompromising a subject as "Steel Mills at Sydney, C.B.," "Moonlight at St. Andrews" and "Railroad Station at Night," where the glare of a locomotive headlight flushes a string of cars and the depot building. This was inspired by Kipling's story, "007." These performances are of ample size and show that a love of painting was a very real force.

Besides Chinese and Japanese paintings, his love of the pottery of the Far East is shown by the care he bestowed in cataloguing his collection, there being tinted drawings from his hand of his cherished pieces.

Exhibition Of Pastels by F. Hennessey

Pictures by Art Hennessey, of Ottawa, have attracted attention in several exhibitions of the last few years, but the quality of his best work has never been better shown than in the collection which now covers the walls of two of the galleries at Eaton's and is to remain on view till the end of next week. All but two of them are in pastel and, while they are most interesting and attractive as pictures, they are also admirable examples of the clever use of that medium. They are views of typical Canadian scenery, many of them drawn in the Gatineau Valley, at different seasons and in different kinds of weather, with many very good studies of newly fallen or melting snow. It is to be noticed how skillfully Mr. Hennessey has got some of his effects with the simplest subject matter; one of the best of the pictures is of a ploughed field, with some trees in the distance, which is delightful in its color and something of a feat in the use of pastel; in another, "March Thaw," a pleasing picture is made of a characteristic snake fence at the corner of a wood. In "The River Road," the woods and a passing sleigh are quite distant and the picture makes its effect chiefly with an expanse of snow. The gay colours loved by habitants are used to good purpose in many of these drawings and there are a number of happy studies of cottages and their surroundings. Figures appear in only a few of these pictures, but in one of them, "In The Hills," there is a very expressive drawing of a tired and discontented white horse. Mr. Hennessey has taken subjects of many kinds, as he found them, and the variety of composition and color makes one of the attractions of the exhibition.

Notes of Art In Europe

"Mona Lisa," Leonardo da Vinci's famous portrait which hangs in the Louvre,—one of the world's most famous pictures,—it threatened by a rival. A picture which has been for many years the property of Earl Brownlow, at one of his country houses in England, has always been supposed to be a copy of the Louvre picture, but now claims are being made that it is, in point of fact, the original picture by Leonardo and that the Louvre has only the copy. It seems that Leonardo, somewhere in his writings, speaks of his "Mona Lisa" as a picture which never was finished; the Louvre picture has every appearance of a finished picture,—it is hard to see what

over

English Pictures At Johnson's

Star
Oct. 18/33

The twenty-fifth annual exhibition in Montreal of the Cooling Galleries, of London, has just been opened at the Johnson Galleries on St. Catherine street. As in former years, there are a number of good works by modern European painters, which call for attention. One of the best of these is a very good example of the work of Le Sidaner in his quietest mood—"La boucherie," a peaceful street in a small town, seen in a dull evening light. A very good Boudin, "On the Lorr," is also a picture of evening light, darker in tone than is usual with Boudin. Yet another evening picture, a sunset by Ziem, is a blaze of rich colors. With these there are a charming little figure study by Blommers and examples of the work of Willem Maris, Roybet and others.

A large part of the interest of this exhibition is given to it by the collection of work by some of the less important painters, chiefly English of about a hundred years ago—little known painters, some of them, whose work was overshadowed by that of men who have remained famous. Many of them are still well appreciated in England for the truth and sound painting of their pictures. William Shayer is one of them whose work is known even in Canada, and there are two good examples of his work in this exhibition—"The Milkmaid," a good stable interior, and a group of fisherfolk. Two good and very English pictures, one large and one small, are landscapes by Baker of Leamington, a painter whose fame was chiefly confined to his own part of the country. A coast scene, with a fishing boat in the surf, by E. W. Cooke, a group of animals by Sidney Cooper and a view of old Westminster Bridge by D. Turner are among the more notable pictures in the collection. More recent painting in England is represented by pictures by Edgar Bundy, Dudley Hardy, James Peel, T. B. Hardy, Edwin Hayes and many others, and there are several works by French and Dutch painters.

There are in this exhibition two very interesting small Canadian pictures, of Indians with sleighs and snow-shoes, signed "Somerville, Montreal." The painter was evidently a close follower of Krieghoff, but nothing seems to be known about him.

more the painter could have wanted to do to it—but the Brownlow picture is unfinished. Since the picture in Paris is clearly too good to be only a copy, it is suggested that both pictures are the work of Leonardo, as is probably the case with his two pictures of Virgin among rocks, one in the Louvre and the other in the National Gallery in London.

An important exhibition of British Art is to be held in London, by the Royal Academy in January and February. It will contain a quantity of the best works of British painters from private collections and perhaps also from foreign galleries. There will also be drawings and works of sculpture but the exhibition is not to be confined to works of the so-called fine arts; there are to be tapestries, and specimens of furniture, silver and of work in other branches of art in which British craftsmen excelled.

Two interesting appointments have just been made in connection with the national collections in London.

The distinguished painter, Augustus John, has been made one of the trustees of the Tate Gallery. Since the chief purpose of this gallery is the exhibition of modern British art, the choice of John seems a sound one, but it may surprise people who remember the opinions which were held about his work twenty or thirty years ago.

The other appointment is of Kenneth Clarke to be Director of the National Gallery. Mr. Clarke, who has been for two years keeper of the art collection at the Ashmolean Museum, Oxford, is recognized as an authority on art history, but is only 30 years old and is said to be the youngest man ever appointed to direct any gallery or museum of so great importance.

PRIMAGE DUTY CUT.

Additional to the foregoing exchange adjustments, Australia has cut its "primage" duty—an impost which coincides with Canada's import tax—from 10 per cent. in some cases to five per cent., from 10 per cent. to four per cent. in others, while in some categories the "primage" duty is eliminated altogether.

A partial list of Canadian exports to which the adjustments will apply follows:

Cocoa and confectionery; canned crustaceans; canned fruit and vegetables; sundry goods, not named in the tariff, put up for household use or for retail sale; onions; tractors.

Books for public libraries, caustic soda and caustic potash for felling-mongering and rock salt, formerly subject to four per cent. primage from any country, are now exempt. Infants' and invalids' foods, printing paper, maps and charts, specified surgical instruments and appliances, and some minor articles, are now subject to four per cent. primage from any country instead of 10 per cent. as formerly.

The Van Horne Collection.

To the Editor of The Gazette:

Sir.—A city is no greater than its citizens, and does not justify its existence at all if it is merely a soulless market place. Montreal has been fortunate, in that her share of noble citizens has been adequate to spread an influence in the realm of art that is a light within her eyes. Great among them stands the late Sir William Van Horne, whose magnificent collection of paintings is now on view at the Art Gallery. Every citizen who is above the "barbarian" tone of mind should endeavor to see the treasures here on view. There are not many private collections on this continent that can excel it, and not even our National Gallery can compare with it in breadth and importance. There are representative paintings from the primitives to the French impressionists, and to think of flye Daumiers together, and four Rembrandts in a row, is to realize the importance of the whole.

Sir William Van Horne was a "born" collector and had a natural flair for things of intrinsic excellence. He relied on his own judgment, and found his way along the path of connoisseurship by trial and error. He once showed me his "attic" which contained his "mistakes" as he called them, for he had the genuine collector's courage to eliminate. How broad his range of appreciation was, the present exhibition testifies; for he recognized the almost timeless universality of art. You will find works dating from before Christ to his own contemporaries. That he might have made a name as an artist himself is indicated by a study of his own pictures which are hung together. His modesty is here exemplified by the fact that he never signed his own pictures except cryptically backwards, or with a single H.

It is perhaps safe to say that such a magnificent collection will never be formed by a private citizen in Canada again. But there are many others today who are enjoying the same pleasure on a more modest scale. That Montreal is one of the most art-loving cities on the continent we perhaps owe to the silent example of this great citizen. We owe a debt of gratitude to the Van Horne family for their generosity in lending their pictures for the public to see, and to the enterprise of our Art Association in undertaking the great task of hanging them so admirably that the pictures have never been seen to greater advantage. It is to be hoped that public appreciation will be shown, and that everyone who cares for "the things that are more excellent" will visit the gallery between now and the fifth of November. I have been informed that over 700 people crowded the gallery on the opening night alone.

W. R. W.
Montreal, October 17, 1933.

THINGS TO SEE.

Sir.—At this time of year, when the average citizen is somewhat puzzled to know how to fill in his leisure, it is well to offer a kind reminder. At the Art Gallery, Sherbrooke street west, there is going on that remarkably successful showing of water color drawings by Percy E. Nobbs. Here is something that none ought to miss. It is the finest and most satisfying one-man exhibit that Montreal has been fortunate to view in many a decade. I have no hesitation at all to say so. Then, again, there is now to be observed at the Sun Life Building, the Second Exhibition of the Independent Art Association Incorporated. Some 405 art items have been assembled, and very charmingly displayed, balanced and lighted. There are things to be seen

in the collection that will surely fill the heart of art lovers with instantaneous joy. Among the even larger group of distinguished work may I but briefly draw attention to such contributions as Beattie (8), Campbell (26), Macaulay (78), McCorkindale (80), Morency (95), Robertson (116), Royle (121), Sher (141), Wright (158), Linder (248), Hornyansky (314), Norlin (325), Starkey (335), Galea (380), and Wheeler (392). My final humble advice is: Let no Montrealer pass up the opportunity to visit both these exhibitions. I feel sincerely confident that they will derive much pleasure thereby; and will never regret the effort made to reach these two centres of contemporary local art interest.

A. J. LIVINSON.

INFLUENCE OF PARIS ON ART EMPHASIZED

Star 18/33 Oct.
Address by Prof. Desclos
to Art Society

Since the Middle Ages Paris has been one of the art centres of the world, and for centuries it has been the great mart where people have gone from all over the world to provide themselves with beautiful things, said Prof. Auguste V. Desclos, of the University of Paris, who addressed the Women's Art Society yesterday afternoon in Stevenson Hall. Speaking on the "The Artistic Life of Paris", Professor Desclos dealt with the art production in that centre, the attitude of Paris towards things artistic, the encouragement given to artists, life in the studios, and the many factors that make Paris noted as an art centre.

Characteristics of the art production of Paris, the lecturer noted, are originality, capacity for assimilation and adaptation, and universality.

Professor Desclos touched on the circumstances that make Paris a favorable background for artistic production. Beautiful in itself, the city is the residence of writers, scientists, musicians, critics; a city of theatres and concerts; of schools, studios and museums, of which last, there are 30 in Paris. The prestige attached to things of the intellect was evidenced in statues to savants and artists, in street names, in the space devoted by the press to art and literature, even in names given to battleships, two being named the Michelet and the Renan.

Even in this time of depression there are in Paris approximately 50,000 artists working, nearly half of them regular exhibitors. One element that influenced art production in Paris was the tradition of fine workmanship handed down for generations. "L'Ouvrage bien fait" was an inspiring motto. Paris was generally considered a city of pleasure but it is also a city of hard work, declared the lecturer, who showed pictures of studios in which students of all ages were at work. There was, he said, a curious contrast between the gaiety outside and the serious atmosphere within the studios and academies. Exhibitions of their works were essential to the artists in disposing of them, and sometimes a painter, not being able to send his pictures to the salons, held an exhibition in the street, hanging his pictures on the walls of houses.

Encouragement to artistic production was given by the government, which buys pictures and statues to give to museums in towns and provinces, gives decorations to artists, and promotes exhibitions of the schools. The picture dealers often take more than a commercial interest in art, and sometimes recognize the merit in a movement or the work of an individual still unknown to the public.

Mrs. R. A. Dunton presided at the meeting. She mentioned that the studio group of the society will begin work next Wednesday, in a studio at the art galleries, Mrs. R. R. Thompson is convener of this group.

WINDOW SKETCHES SHOWN AT LECTURE

Francis Chigot Speaks on
Stained Glass and Illustrates Subject

Some striking watercolor sketches for stained glass windows were shown at the Ecole des Beaux Arts last evening by Francis Chigot, of Paris, France. Mr. Chigot prefaced his exhibition by a lecture on the history and technique of stained glass windows, which he illustrated with lantern slides.

The majority of the sketches shown were devoted to religious subjects. There were given varied treatment, some being done in the mediaeval manner and others in the bolder simplified design of the present day. In addition to the ecclesiastical windows there were some effective secular subjects. These included windows for the hall of a navigation company and some very original studies for a porcelain factory in which the actual scenes of the manufacturing process provided the subject material.

Mr. Chigot was introduced by Charles Maillard, director of the school, and thanked by Arsene Henry, French Minister to Canada.

GOOD EXHIBIT OF WORK FROM LONDON

Gazette 21/33 Oct.

Cooling Galleries Collection
Includes Examples By Boudin, Le Sidaner and Ziem

There are a number of attractive paintings in the collection from the Cooling Galleries, Limited, of London, England, now on view in the Johnson Art Galleries, Limited, 1340 St. Catherine street—west. The varied works, brought to Canada by J. H. Cooling, form the twenty-fifth annual show organized by this London gallery which has during this period brought many important paintings to Canada. A few years ago it was a group of watercolors by Brabazon, and later, among other valuable works, a striking example of John Singer Sargent's skill as a watercolorist.

Boudin is represented by landscape in cool greens and greys—a stretch of stream edged by trees under a cloudy sky. It is a restful scene charged with atmosphere and painted with the direct and confident touch that marks Boudin's best work. Of the French school, but of later date, is a poetic interpretation of late afternoon by Le Sidaner called "La Boucherie." Against the darkening sky a lamp gleams above the little butcher shop, the illuminated interior throwing into relief the hanging carcasses. The contrast between the colored wooden trim and doorway of the shop and the range of greys in the stone building and pavement shows skill. Beyond the rising roadway, where the wall suggests a bridge, is a row of house in pale light, with two figures chatting on the sidewalk. It is painted in typical manner—broken brushwork and lovely values. By Blommers is a spirited bit of quiet color—a little girl playing with a boat. "Cattle by a stream" by William Maris says all that need be said in small compass—a reedy meadow, cattle, and a sail against a silvery, cloudy sky. The touch is deft and the values are fine. "Sunset, Venice" by Ziem is a work of vivid color, with a fine suggestion of gathering darkness on the rolling water. The spars of ships are silhouetted against the glowing sky and in the middle distance is a boat with crew.

Paintings with figures in costumes of an older day, when masculine dress was more gay and picturesque, are always interesting, and in this collection there are several examples—"Waiting an audience," a man in court dress, by Roybet; "Plan of Campaign"—soldiers studying a map, by J. Villigis; "On Guard," a well-armed sentinel in Oriental dress before a gateway, by Joanawitz, and a strongly painted watercolor of a Puritan, with hand on sword, parleying with two opponents before a table covered with a dashing painted colored cloth, by Edgar Bundy, R.A., called "Puritan's Demands." An earlier example by this painter in oils is a man with tankard emerging from a door and exchanging banter with a maid who shells peas beneath a timbered archway. "The Connoisseur"—richly dressed men examining prints, is a work of fine finish by Lesrel.

Among works, regarded by some as a bit old-fashioned but for which there is a growing demand in England at the present time, must be mentioned examples by William Shayer Sr. "The Milkmaid," in a stable interior with cattle and figure, is well designed and effectively lighted, and "Southampton fisher folk" is marked by nice values in the distant sand and a delicately-hued cloud, contrast being supplied by the sturdy figures and incidental fish, basket and sail. By W. and C. Shayer is "Gipsy Encampment"—a woodland glade, hut, and a family of wanderers. Ch. Clair is represented by "Feeding Time"—a sunlit barn interior with sheep and fowls, and "The Rug Merchant" by Dudley Hardy has some rich color. Baker of Lemington, of the old school, shows academic perfection in "Lane Scene With Figures."

In a large group of works which offers many opportunities for the modest collector there are attractive items. Jose Weiss, a painter of solid worth who studied atmospheric effects with success, signs effective landscapes—"Clouds and water," "Winding Path," "Houghton, Sussex," and "River Arun," which show distinct sympathy with his subject. The touch is free and fluid and the color clean. Jansen has a group of Dutch scenes—typical barges in port and wrack gathers on wave-washed sands. R. W. Allan is especially effective in "Moret, France"—a waterway, buildings and a shepherd with sheep. Action marks the fighting soldiery in "A Brawl" by Tenkate, and "In Full Cry"—huntsmen and hounds, by Sanderson Wells, has gay color. Painting of high finish marks "Child With Doll" by R. McGregor. This section of the collection, which numbers over 70 works, has variety enough to meet widely differing tastes.

La collection des Van Horne

Les magnificences d'une exposition unique en son genre, où figurent plusieurs grands noms de la peinture classique à travers les siècles.

Un événement artistique

L'exposition Van Horne inaugurée l'autre jour à la Galerie des Arts, rue Sherbrooke, avec beaucoup d'éclat est un événement considérable pour le monde de l'art à Montréal. La collection de feu sir William Van Horne est de celles dont peut se vanter l'Amérique; elle ne se cède en rien à la moyenne des meilleures collections d'outre-mer. Mieux encore, elle porte dans ses vieux classiques toutes les marques de l'authenticité, ce qu'on voudrait pouvoir dire de certaines autres. L'exposition est ouverte jusqu'au 5 novembre, mais déjà la Galerie des Arts a connu un va-et-vient de visiteurs comme il n'en est pas souvent. L'occasion est unique de contempler des œuvres signées de grands noms, réunies avec goût dans les salons de l'Art Association. Pèlerinage à travers l'opulence des siècles en allées. Choix de toiles, grandes et petites, qui révèle chez sir William un sens averti des valeurs, surtout si l'on tient compte que, par une sorte de prévision aigüe, il a présenté la vogue qu'aurait tel ou tel artiste alors inconnu dont il recueillait des toiles.

Les classiques ne vieillissent point. Les portraits, en particulier, restent d'une étonnante fraîcheur, d'une constante actualité. Les regards des personnages de Velasquez, Frans

Hals, Ribera, Murillo, vous fixent droit dans les yeux, vous hantent, vous suivent. Vraiment, les modernes ont dû désapprendre l'art du portrait; il semble que les artistes ne puissent plus fixer que le "devenir", des instants d'une évolution, tandis que les Anciens ont fait si profondément humain qu'ils sont encore de notre époque.

La collection de quelque deux cents toiles présente, il va sans dire, une superbe variété de genres et de manières.

Ecole espagnole

L'Espagne classique est l'une des sections d'éclat à l'exposition. De l'œuvre considérable et inégale du célèbre Goya il n'y a pas moins de huit exemples. Deux petits sujets patriotiques qui datent de sa campagne, à la fin de sa vie, contre l'invasion napoléonienne: "Les horreurs de la guerre", qui a du mouvement, un peu de jolie pose, mais rien d'horifiant, et "Paysans luttant contre les soldats", d'un sentiment beaucoup plus vrai. Puis le portrait de l'actrice Rita Molinos, plein d'humeur noble; celui du marquis de Castrofuerte — et, surtout, celui de la marquise, intelligente, pressée, un peu hautaine, personne de caractère. Un coin de Madrid et

taines œuvres connues du même auteur. De Zurbaran une toile magnifique: "Ste Elisabeth de Hongrie", portrait en pied. Dans cette œuvre qui "parle" on admire la tête menue du personnage, les superbes cassures des étoffes et le sentiment religieux à la fois et humain. Enfin, deux natures-mortes de Labrador.

L'école hollandaise

Sir William Van Horne n'aurait pas eu le cœur anglais s'il n'avait fait une large part à l'école hollandaise dans sa collection. Il y a réuni, en plus d'œuvres signées de grands noms, d'excellents sujets de peintres moins connus qui n'ont pas toujours été aussi heureux dans leurs tableaux.

Voici Frans Hals. Il scrute la physionomie de ses modèles avec une finesse d'analyse qui ne s'embarrasse pas autrement de considérations morales. Le gentilhomme et la dame au gant se font pendant; très dignes l'un et l'autre, lui porte un air soucieux et une barbe carrée sur un visage net, elle semble plus jeune et rondelette. Mais le peintre des tempéraments sanguins et expansifs se donne libre carrière dans "Le joyeux buveur", au sourire grivois, à la trogne rouge, œuvre où les tons rouges et la manière joyeuse sont de la truculence agréable. De lui également un portrait de Samuel Ampsing.



"Portrait d'un gentilhomme hollandais", par Frans Hals (1584-1666), l'un des tableaux de la grande époque qui figurent dans la collection Van Horne. (Cliché la "Presse")

Rembrandt se retrouve dans le style qu'on lui reconnaît: étude fouillée, finement observée, de masques impassibles. Voyez la "Tête de vieillard", penseuse, usée, comme illuminée, et le "Portrait de jeune rabbin", d'une mystique qui sent la Bible. De lui aussi une étude de paysage et un autre portrait de vieillard coiffé d'un chapeau noir.

Puis, Jan Vermeer: "Jeune fille qui lit", d'un intimisme robuste et charmant; — de Witte: "Intérieur d'église", dans la délicatesse de tons blancs de ce spécialiste d'intérieur de temples dénudés; — Van der Helst: "L'amiral Cornelius Tromp", en livrée jaune, personnage replet et rempli de suffisance; — de Teem: une nature morte, — bouquins et tête de mort, d'une admirable précision, noyée dans la lumière gris-perle; — Fabritius: Un visage aux gros traits, aux lèvres épaisses, empreint de mélancolie; — Guyp: rien de ses mariées réputées, mais un portrait de femme qui respire la santé et un paysage délicat où la lumière poudroie; — Backer: "Jeune fille en habit d'équitation", je dirais plutôt Petite enfant à la bavette, avec un minois délicieux; — Jan van Goyen: "Sports d'hiver", d'une lumière froide et agréable, toile quasi monochrome; Jacob van Ruisdael, paysagiste fidèle et mélancolique: Petits poèmes des terrains plats; "Eglise et chute", fleuri; — Saloman van Ruisdael: Une tour contre le firmament, en tons sombres; — Ferdinand Bol: "Jeune homme qui tient un médaillon"; il a la grâce poudrée des Aiglons féminins; — Molenaer: "La chanteuse", cette fois une bonne bourgeoise d'âge mûr, vêtue de jaune mat, qui prend une respiration; — Huysmans de Malines: Trois paysages fondus dans une lumière douce; — Bauer: "Château en Espagne", dans un cadre rocailleux et gris; on y reconnaît moins la palette claire de Bauer; — Nicolas Maes: "Vieille femme avec sa bible"; fatiguée, elle prend un instant de repos et lève les yeux sur le spectateur; c'est d'une vérité charmante d'expression; — Brekelenkam: "La famille du médecin", un intérieur intime d'un temps où l'on connaissait la vie du foyer; — Ochtervelt: "Maitresse et bonne", d'un gentil naturel; — Bosboom: "Chambre du Conseil", tableautin fait de précision de détail et baigné dans une lumière claire; — Maris: "Jeune fille qui tricote", probablement une œuvre de sa première manière toute consacrée à décrire dans ses humeurs diverses la petite hollandaise; clarté, fini, rondeur s'y retrouvent; — Brouwer: un paysage clair sous un soleil blanc.

De petits sujets de Koninck, van Mieris, van Beyeren, Jan Steen.

L'école flamande

Rubens avec son soloris ardent et profond domine le coin flamand. Il y a de lui un fragment d'Adoration des Bergers, mais surtout "Le festival d'Hérode", marqué au coin de la fastueuse exubérance de Rubens: couleurs chaudes, éclat, composition habile. On assure que cette toile est toute entière du pinceau du maître et que cette fois il ne s'est pas démis sur ses élèves du soin de finir les détails, d'autant plus que les personnages représentés en costumes contemporains auraient tous été pris dans l'entourage de Rubens. A côté du tableau figure une esquisse au crayon ou à la plume qui lui a servi à élaborer la scène.

De Benson, qui aime les floritures, un Portrait de gentilhomme qui vous toise de sa physionomie précieuse et vivante. Koffermans présente un Christ en croix esquissé en traits rapides et tourmentés. La fine sensibilité de Ysenbrandt se fait jour dans la toile délicate et fine qui a nom "Femme lisant son Bréviaire". Gérard David montre une petite "Madeleine en prière" dans un paysage plein de fraîcheur. Et l'artiste mystérieux qui s'intitule le Maître des portraits féminins et vécut au 16^e siècle expose une Descente de croix, où l'emploi de rouges primitifs (le beau rouge de Frà Angelico) donne un ton attirant à la multitude de figures typiquement flamandes impliquées dans la scène, puis, mieux encore, "La dame qui écrit" d'un air spirituel et délicieux qui n'a pas vieilli du tout.

L'école allemande

L'école allemande n'est pas amplement représentée. Les modernes en sont tout-à-fait absents. Mais quelques exemples classiques suffisent à lui donner du ton à l'exposition.

Holbein, le Jeune, portraitiste de la Cour, figure à la Galerie des Arts avec un petit portrait de Philippe Melanchton d'une surprenante acuité de vision et d'une admirable précision de détail. Cranach le Vieux montre une tête de Luther qui, pour être grasse et avoir le regard éveillé, garde un quelque chose d'un peu plat. D'Elsheimer un paysage mythologique, plein de profondeur, sous

l'ardeur d'un ciel bleu. Mais ce qui attire beaucoup l'attention c'est le triptyque d'autel de Michael Wolgemut, maître de Dürer, qui représente la scène du Crucifiement d'une manière un peu gauche peut-être et assez sèche mais avec un luxe de détails et de figures minces et tourmentées.

L'école italienne

Ici encore de grands noms. Les tons nourris et la joie de vivre du Titien caractérisent sa toile intitulée "Le Mariage mystique de Ste-Catherine", un thème à la mode dans ce temps-là. Personnage en bonne santé, somptueusement vêtus. Expressions arrêtées.

Une toute petite ébauche de Léonard de Vinci représente une tête de femme qui se dégage d'un fond or. De Tiepolo, amant des formes plastiques, "Femme en costume de page" qui a un air expressif et même câlin; "Apelles peignant", d'une santé résolue, "Henri IV devant Grégoire VII à Canossa", un peu vieilli. Puis, Salvatore Rosa: Paysage sec et rocailleux où l'on reconnaît moins le fin romantique que fut Rosa; Guardi, un paysage et surtout une marine fraîche, mouvementée, aérée, d'un nuancé subtil; Moroni, au métier incisif: un portrait de noble italien qui n'est pas joli mais sincère; da Forlì: Jeune noble avec coiffure, à la manière de certaines physionomies moins heureuses de Raphaël; Canal nous fait jeter un coup d'œil furtif dans un intérieur de S-Marc jauni et anémié; Conegliano: Une Vierge et l'enfant, style bourgeois et non sans quelque gaucherie; le Tintoret: "Conseiller vénitien", visage barbu, taquin, hâlé, tourmenté sur un fond sombre; Lotto: Femmes en prière (fragment), où l'on ne sait qu'admirer le plus des visages candides, du geste recueilli, des drapés excellents; Lotto était sûrement un méditatif...

De l'époque gréco-romaine

Deux fragments, des portraits de femmes, sont censés être du 1^{er} et du 2^e siècle avant J. C. et venir de la civilisation gréco-romaine. L'un, beau type d'Egyptienne et l'autre, visage marron, sont tellement d'actualité qu'on reste perplexé!!!

L'école anglaise

L'école anglaise est représentée par des œuvres qui ne remontent pas plus loin que le 18^e siècle. Pas moins de quatre exemples de Reynolds, père de la peinture anglaise d'une certaine époque: ils témoignent d'un art de société sans trop de profondeur mais bien distingué: "La comtesse de Carnarvon", visage spirituel; "Lady Talbot", un tantinet compassée dans sa robe jaunée par le temps; un minois d'enfant; une grappe de chérubins où l'on retrouve toutes ces petites figures rondes et gracieuses qui ont rendu Reynolds si populaire. Constable, chanteur de l'air et de l'espace, montre à côté de quelques paysages aux tons un peu pesants des scènes pâles et finies qui témoignent de ses efforts heureux pour émanciper le paysage de son temps des tonalités sombres. De "Gainsborough, peintre du "Blue Boy", une toile qui date de la pre-

mière époque de sa carrière, celle du paysagiste; c'est d'un brun harmonieux, imité des peintres hollandais.

Ensuite, Dadd: "Corse", tête vigoureuse, qui attire l'attention; — Turner: "Shakespeare's Cliff, Dover", paysage blanc savamment éclairé; — Hoppner: "La comtesse de Waldegrave", précieuse et très jolie, décrite avec facilité; — Crome: Paysage curieux, teintes vert-pâle contre des tons ambres; il peint avec une palette chaude des natures pauvres; — Romney: "Miss Morland", visage de porcelaine encadré d'une

ce qui reste d'un minuscule "Marché aux esclaves" complètent Goya à l'exposition.

D'Eugenio Lucas le Jeune "Moine incitant la populace", d'une touche large, plus moderne, avec des blancs éclatants. Pedro Orrente: "Chevaucheurs attardés" dans le vent. Jose Leonardo: "Dragons dans l'attente" — prestance, éclat reposant. De la Cruz: "Le Duc de Weimar", visage mince et bilieux décrit dans un style nerveux. Del Mazo: "Un ecclésiastique" jaune et las, dans une manière de Velasquez embourgeoisé. Magnasco: Moines gris autour du feu ou au réfectoire, dans toutes les poses les plus dramatiques, peints avec une liberté d'allure qui rappelle que Magnasco excellait aussi dans les scènes de bambochades.

De superbes exemples d'El Greco, l'artiste aux formes tourmentées qui aspirent au supra-sensible, le poète ardent, cher au cœur de Barrès. En vue de spiritualiser ses personnages il leur imprime des allongements, des amincissements qui en font comme des flammes qui se consumment. Le portrait de La Casa révèle une tête amincissante. Le visage de S-Maurice épelle le jeûne. "La Sainte Famille avec un plat de fruits" se présente dans un vif coloris, comme une vision qui tourne; c'est un tableau de rare mérite.

Apparaissent ensuite des œuvres de l'aristocrate Velasquez. Un portrait de gentilhomme à l'aspect résolu. Un splendide portrait en pied de Philippe IV, son modèle préféré, qui a bel air et le visage spirituel, bien que le monarque y apparaisse un tantinet précieux; dans un petit sujet que l'on trouve à côté, le visage plus âgé de Philippe IV donne déjà les signes de l'inquiétude et du désabusement. "Le Christ en croix" de Velasquez, la tête tombée après le dernier soupir et les membres détendus, a été tellement popularisé par l'image que j'incline à croire que nous sommes ici en face d'une seconde version de l'artiste plutôt que de l'original; mais l'œuvre est d'un calme émouvant.

Sir William Van Horne s'est acquis l'une des toiles de la série des Philosophes que Ribera entreprit avec une irrévérence bourgeoise et bon-enfant; il s'agit de "Diogène", face ronde, surprise, ébouriffée de bon sang. Murillo apporte le portrait d'un gentilhomme de noir vêtu, dont le visage reposé et cérémonieux, pour ne manquer point de grâce, apparaît un peu moins suspect d'être aussi efféminé que pourraient l'être cer-

Daumier respire un paganisme robuste d'où les divinités sont absentes: les nymphes sont de plantureuses bourgeoises dont la présence dans un paysage aussi éclatant semble une ironie. Et Daumier était sûrement capable d'ironie. On préférera "La vitrine attirante" qui assemble sous la lumière étrange du reverbère un groupe de femmes curieuses. Dans "Un peu de musique" se révèle le Daumier de la caricature, qui crée des binettes inoubliables. Renoir présente "Les deux sœurs", d'une étonnante fraîcheur, les plis des vêtements étant brossés comme en vagues rouges; "La Toilette", scène délicate et qui respire la joyeuse santé; "Napolitaine", pittoresque et jolie.

Avec cela, Cézanne: un rude portrait de sa femme; un paysage provençal en tons juxtaposés, véritable étude de verts; de Toulouse-Lautrec, affichiste célèbre: un jardin touffu, une esquisse qui représente une femme dans un café, l'air abattu, prenant; Benjamin Constant: délicate étude de Montréal vu de la montagne en hiver; Georges Michel, paysages d'un traitement large; Marie Laurencin, une contemporaine, portrait d'enfant brossé en quelques touches mates sur un fond gris.

Américains et Canadiens

Quelques artistes de l'Amérique du nord ont trouvé place dans la collection: Lawson: paysage en broderie; Ryder, dont on aimera un paysage de sombre féerie inspiré de Goethe ou de Wagner; Sterne, au modernisme cru et rude, aux esquisses résolues; Burroughs, qui a fait un tableau par étages, si je puis dire, une assez intéressante étude de blancs et noirs d'un sujet comme "Jour de lavage"; Woodcut, dans un crépuscule charmant; Dabo, qui a une marine d'une extrême sobriété; Inness, dont le pinceau fait rêver un bois profond où il superpose les tons bruns sur les tons verts; Brynmor, qui a esquissé avec esprit sir William Van Horne peignant; Barnsley, qui présente, à côté d'un paysage délicat comme un pastel, un sujet sombre; Hammond, dans un paysage imité du hollandais; Wyant, style anglais pur, fini; Matthews, dans un sujet d'intimité; Morrice, un paysage vert-olive.

Sir William Van Horne a pris plaisir lui-même, dans ses loisirs, à jouer du pinceau. Il aimait faire grand, aéré, et s'est décidé à attaquer à des sujets parfois assez raides. Il lui arrive de tricoter laborieusement des nuages invraisemblables comme dans "Moonlight at St-Andrew's". On aimera de lui "Autumn Woods", touffu mais poétique; "Railroad Station at night", inspiré du "007" de Kipling, où on entre en gare à la seule lumière distante du phare de la locomotive; "Woods and Fields", en teintes douces; et un hiver tout blanc. Il excelle à peindre de beaux arbres à l'écorce grise qui craque. Les quelques pages du catalogue où il a soigneusement dessiné des modèles de vases témoignent d'un goût averti et fin.

Quelques toiles japonaises et chinoises, d'un art subtil, complètent la magnifique collection Van Horne.

Reynald

Quatre toiles précieuses qui viennent de la grande époque



Quelques-uns des classiques de la grande époque qui figurent dans la magnifique collection Van Horne, exposée jusqu'au 5 novembre à la Galerie des Arts: EN HAUT, A DROITE, Portrait d'un gentilhomme espagnol, par Murillo (1617-1682); EN HAUT A GAUCHE, "La Sainte Famille et le plat de fruits", par le Greco (1547-1614); EN BAS A GAUCHE, "Le festival d'Hérode", de Rubens (1577-1640); EN BAS A DROITE, "Femme lisant son bréviaire", d'Adriaen Ysenbrandt, peintre flamand mort en 1551.—(Clichés la "Presse")

Le lieutenant-gouverneur à la Canadian Handicraft Guild La Presse Oct. 21/33



L'hon. H.-G. Carroll, lieutenant-gouverneur de la province, a inauguré samedi après-midi, à la Galerie des Arts, l'exposition annuelle de la Canadian Handicraft Guild. La photographie prise à son arrivée montre, de gauche à droite: Miss Alice Lighthall, présidente du comité d'organisation; Mme Carroll, le lieutenant-gouverneur, le colonel Wilfrid Bovey, secrétaire des relations extérieures à l'université McGill et président de la Canadian Handicraft Guild, le lieutenant-colonel D.-B. Papineau, aide de camp de l'hon. M. Carroll. (Cliché F.-E. Marsan, 1999 rue Gilford)

Comment les arts domestiques font oeuvre pratique

L'hon. H.-G. Carroll inaugure l'exposition de la Canadian Handicrafts Guild.

A LA GALERIE DES ARTS

L'exposition annuelle de la Canadian Handicrafts Guild, à la Galerie des Arts, a été inaugurée samedi après-midi par une brève cérémonie présidée par l'hon. H.-G. Carroll, lieutenant-gouverneur. Le colonel Wilfrid Bovey, président de la Guild, adressa la bienvenue, fit remarquer des améliorations dans les arts domestiques en général et annonça que l'exposition se complètera cette année d'une journée anglaise et d'une Journée française spéciales. La Journée anglaise aura lieu samedi prochain; il y aura déjeuner au Viger et danses de folklore le soir. La Journée française aura lieu dimanche.

au cours du déjeuner, au Viger, l'hon. M. Perrault et M. Georges Bouchard adresseront la parole, tandis que le soir M. Albert Rioux, président de l'U.C.C., et quelques autres feront des allocutions en marge de la visite de l'exposition.

L'hon. M. Carroll, dans son allocution faite dans les deux langues souligna la double portée des arts domestiques à l'heure actuelle: ils donnent à la population le sens de la beauté dans les choses les plus usuelles et constituent un dérivatif au chômage et à l'urbanisation.

Il rappela que les arts domestiques sont à l'honneur depuis longtemps déjà. La Nouvelle-France s'y adonnait avec succès du temps de Jean Talon, qui écrivait fièrement à Colbert: J'ai ici de quoi m'habiller des pieds jusqu'à la tête. Qu'y a-t-il de plus reposant que de passer au milieu de toutes ses catalogues pittoresques et de ces étoffes jolies, d'admirer les œuvres de l'artisanat en fait de reliures, fer forgé, sculptures sur bois, etc.? Et n'est-ce pas là la première réponse au problème de l'urbanisation excessive, la première forme de cette décentralisation dont le pays a besoin?

Le lieutenant-gouverneur était accompagné de Mme Carroll, de Miss Alice Lighthall, présidente du comité d'organisation, et du lieutenant-colonel D.-B. Papineau, son aide-de-camp.

FRANK HENNESSEY EXHIBITS WORK

Gatineau Country Subject of
Pastels in Eaton Fine
Art Galleries

Frank Hennessey, O.S.A., of Ottawa, holding an exhibition of his paintings in the Fine Art Galleries of the T. Eaton Company Limited of Montreal, shows himself an accomplished worker in pastel. His drawing is sound, his color clean and he uses the chalks with force and decision. In the choice of his subjects he reveals a nice appreciation of what will make an interesting picture and, while the majority of the works deal with snow, he is by no means a one-season painter. The paintings of moderate size, are faithful transcripts of bits of the Gatineau country without striving for the unusual in form and tone. It is a satisfying collection that merits more than a casual glance, there being enough variety to meet differing tastes. Generally speaking the pictorial elements are few and simple—the edges of lakes, distant hills, farm buildings under snow, ice-cutters at work, sleighs traveling over drifted roads, bits of streams scoring the melting ice, and the patchwork of snow and rock under the spring sun.

"Log Dump" is a strong bit of drawing—a winter road, piled snow-covered logs and beneath the bank a hint of water flooding the icy stream. It shows ability in handling a range of browns without becoming monotonous. This skill is shown in "After the Snowfall"—a team of horses and sleigh near buildings on a high road in rounded hills, with the bush in varied tones of brown. Trees edge the winding stream in the valley. "Yard with Snow" is interesting in composition—farmhouse and barn, in the shelter of which a man works, as seen from an upper window. Sunny is the wooded landscape with river in "Covered Bridge." A team that has crossed the structure is ascending a stiff snowy incline.

Larger in size is "Ice Cutters"—men with team on a lake backed by a noble hill against a sunny sky. Spruces warn the ignorant wanderer of the square of open water where the men work. "On the River (near Ottawa)" pictures the base of a rocky hill with trees, a band of sunlit snow and, in the shadowed foreground, a teamster blowing on his chilly hands while his horses drink through a gap in the ice. "Gatineau, Winter" shows houses and barns in the gathering darkness, hills and a gleam of pallid light beneath a grey cloud. "March Afternoon," an arrangement in subtle greys and white, reveals an expanse of snow-covered lake surrounded by wooded hills. "Winter Road" is impressive in the suggestion of deep snow rutted by a sleigh. Blue shadows streak the snow beneath a group of spruces touched by the sunlight.

In this group, too, there are a number of works that show careful observation and distinct sympathy with the subjects, among them being "Pickanook River," "Open River," with its play of sunlight and shadow and strip of blue water; "The Ice Hole," "Last of the Snow," "The River Road" and "Melting Snows."

"Gatineau Rapids"—wooded banks with a hint of autumn leaf and the tumble of white water, is of a more clement season and is confidently done.

Two oils are included in the show. "Fin de la Visite"—a woman at the door of a country house "seeing off" a party of visitors. Stovewood powdered with snow litters the porch and lamplight through a window warns of the rapid fall of night. The other canvas is "Day in March"—a man outside his cabin lighting his pipe preparatory to entering his sleigh which is almost hidden by snowbanks. A massive wooded hill in shadow almost fills the background.

ART LECTURE GIVEN

Gazette 24/10/33
Prof. Thompson Discusses

Landscape Painting

It was the influence of St. Francis of Assisi that gave rise to landscape painting, when his teachings showed that there was nothing antagonistic between the beauties of nature and the Christian faith, said Prof. R. R. Thompson, of McGill University, in the course of an illustrated lecture given before the Women's Art Society yesterday morning in Stevenson Hall.

Giotto was the first naturalistic painter, Prof. Thompson observed, painting trees and birds in his portraits of St. Francis. Fra Angelico introduced flowers into his paintings.

Prof. Thompson dealt with the preoccupation of the academies with the classic influence until it was broken by such painters as Constable and Delacroix. The development of landscape painting in Italy, Flanders, Holland, England and France from the seventeenth century onward was traced by the speaker. Claude Lorraine he described as the first painter to put the sun in the heavens and to realize the effect of sunlight in painting; Rubens as one of the first to ignore the classical tradition and show the charm of the pastoral scene; Rembrandt, Van Ruysdal, Kup and Hobbema as among those who raised landscape painting to its new eminence. Richard Wilson, the first important landscape painter of the English school, Gainsborough, Constable and Turner, were also discussed.

Mrs. W. A. Gifford presided.

Newer English Artists' Work At Scott's

Star 25/10/33

The collection of pictures which now are being shown in the gallery of W. Scott and Sons, on Drummond street, form the forty-first exhibition brought to Montreal by Mr. Harry Wallis of the French Gallery in London. As in similar exhibitions in former years there are a number of fine examples of modern European, particularly French and Dutch, painters, but this year a new note is struck by the bringing of a most interesting group of works by some of the younger English painters.

The continental pictures include twelve very characteristic works by J. Scherrewitz, some of the best of his work, with a variety of subjects, landscapes and marines, pictures of figures and animals, a fine and typical Courbet of boats on a beach, in front of a cliff, a good Boudin of ships lying by a pier and an excellent little sketch by him of people on the sea-shore, a good view in Paris by Lepine. There are two most attractive figure pictures by Ribot and Bonvin, two brilliant Monticellis and a striking green wooded landscape by De Bock. Some admirable smaller sketches are by Le Sidaner and Jacob Maris; there are four very good examples of the work of Karl Heffner and Ter Meulen and Neuhuys are well represented.

At the head of the British painters stands D. Y. Cameron with a very fine Scottish landscape, one of his latest works and a small coast scene, of delightful color. The other British pictures are by people, many of whom, though well known in England and elsewhere, are so far little, if at all, known in Montreal. None of them are extreme modernists; all combine sanity with a good deal of freshness in ideas and methods. Two of them are painters whose work has been seen here before. Two landscapes by John Nash are very characteristic of his work but a little closer to nature than some of his past work has been; by W. Lee Hankey there are an admirable head of an old woman and a small group of figures painted out of doors and full of pleasant atmosphere, as well as a very good study of the light and color of a street in the south of France. A contrast to Mr. Hankey's freedom of painting is to be seen in the simple and more formal landscapes and buildings of C. Brooke Farrer and Richard Eurich, good in their own, different way. One of the most notable pictures here is a very clever room interior by C. Henriques, by whom also there is a sketch of a French Harbor. Two landscapes, particularly one of a bridge over a river, by Stephen Bone, a son of Muirhead Bone, a quiet picture of a house among trees by Alan Gwynne Jones, well known in England as both painter and teacher, an excellent portrait study by Alfred Hayward, which comes from this year's Academy exhibition, and a clever head of a Zulu by a South African painter, Neville Lewis, are among the notable exhibits. Of women painters, Fairlie Harmer has a gay spacious sea-shore picture with many figures and a picture of Monte Carlo at night which is not quite so successful; Ethel Walker has two flower pictures in which very simple painting makes remarkable effects. Another good flower picture is by I. La Primaudaye. Other painters whose work is here are Nadia Benois, who belongs to a famous Russian artistic and theatrical family, Bridget Evans, with interesting sketches of Constantinople and Sofia, E. S. Wood, Rodney Burn and Evelyn Abelson, all with pictures which have something worth seeing.

VAN HORNE PICTURES ON VIEW TONIGHT

In view of the great public interest which is being taken in the Van Horne collection of pictures, which is now being shown in the upper galleries of the Art Association of Montreal, the Association's building on Sherbrooke St., will be open this evening from 7:30 till 10 o'clock. Members of the Art Association will be admitted free and a charge of 25 cents will be made to other visitors. The Canadian Handicrafts Exhibition will be open as well as the Van Horne collection.

Notes of Art In Montreal

The Van Horne collection has drawn so many visitors to the Art Gallery on Sherbrooke St. that the attendance has beaten all the Art Association's records. On Saturday afternoon there were 1279 visitors, in the three hours during which the gallery was open on Sunday afternoon there were 2173, and the total for the first week of the exhibition was 5516. The attendance is just as good in the second week, and arrangements have been made for large numbers of school children to visit the exhibition with their teachers.

The exhibition of pastels by Frank Hennessey at Eaton's galleries closes at the end of this week and will be followed on Monday by an exhibition of water colors by Frank D. Allison of Halifax, N.S. These are landscapes and marines of Canadian and European scenery.

The exhibition of the Royal Canadian Academy will open at the Art Association of Montreal on Thursday evening, November 16th, and remain open till December 17th.

On Monday, Nov. 20th, an exhibition will open at the Art Association of wax miniatures by Ethel Frances Mundy, who, while reviving an old form of art, has invented new compositions for use in wax portraiture.

At the Watson Galleries the show of work by Canadian painters has come to an end and is followed by a collection of pictures by some more important modern European painters. At the Johnson Galleries the exhibition brought from the Cooling Gallery in London remains on view.

Exhibition Prize-Winners

The Independent Art Association, in connection with its second annual exhibition, offered six works of art, which were shown in the exhibition, as prizes for holders of lucky catalogue numbers. These prizes were drawn for at the close of the exhibition on Sunday; the prizes and the winning catalogue numbers are as follows:

Oil painting by Jas. McCorkindale won by catalogue number 388; Oil painting by Chas. Tulley, No. 416; Charcoal drawing by John A. Norlin, No. 373; Etching by Roland A. Chalmers, No. 422; Etching by George Starkey, No. 381; Sculpture by Edw. Z. Galea, No. 600.

The winning holders of the catalogues with these numbers are asked to call for their prizes at the exhibition hall, Sun Life Building, Room 860, today, Thursday or Friday between 2 and 5 p.m.

EXCELLENT WORKS HERE FROM LONDON

Gazette 27/10/33
Collection From French Gallery Has Examples by Leading Young Painters

ON VIEW AT SCOTT'S

Pictures by European Artists of Established Reputation Take Important Place in Show

A special collection of pictures from the French Gallery in Berkeley Square, London, is at the art galleries of W. Scott and Sons, Drummond street, this week and includes a striking group of paintings by the more prominent of the younger generation of English artists among them the modern landscape painter, John Nash. The exhibition also includes a number of examples of celebrated European painters such as Jacob Maris, Monticelli, Boudin and Bosboom. Special space is reserved for a small but varied collection of paintings by the Dutch artist, Johan Scherrewitz.

Many in the English group are new to Montreal. Their work tends to be conservative but is none the less interesting and imaginative because of that. Nash in "Winter Mendle" offers a winter landscape with an effective color scheme of brown and green with the white of the snow as a background. S. Bone shows a fine sense of form in "Cardigan Bridge" and "Low Tide, Scarborough." E. Abelson paints quietly but richly and effectively in "A French Town."

In "Paysage, Chamboeurcy" and "La Marina Espanola," C. Brooke Farrer handles the brush with strength and character. Both landscapes are original and striking. N. Lewis in "Head of a Pondo," limns the features of a native in a vivid manner. E. Henriques shows versatility by offering an interior in the old Dutch manner and a landscape in the modern impressionist style.

Interesting still life comes from the brushes of E. Walker, Le Bas and L. La Primaudaye. "Joanna," a Royal Academy portrait by A. Hayward, is evoking much favorable comment. Others represented in the English section are A. Gwynne-Jones, E. S. Wood, R. B. Evans, R. Burn, N. Benois, F. Harmer, R. Eurich and W. L. Hankey. Scherrewitz's collection, which numbers a dozen pictures, most of which are landscapes, and marines, is typical of this artist's work. The continental pictures are all by painters who are well known and appreciated in Montreal and elsewhere in Canada. There is a fine marine by Courbet, a splendid view of Amsterdam by Jacob Maris, two excellent Monticellis and a striking landscape by De Bock. Ter Meulen, Karl Heffner and Neuhuys are also represented.

The exhibition is in charge of Harry Wallis of the French Gallery in London.

NATIONAL GALLERY PRAISED BY EXPERT

Gazette 27/10/33
Canada Taking Long View in Adding to Art Collection Says Constable

Quebec, October 26. — "Canada is to be congratulated upon taking the long view" in continuing purchase of paintings and other objects d'art for the National Gallery at Ottawa, W. G. Constable, British art expert, stated upon arrival here today in the liner Empress of Britain.

Mr. Constable, who is en route to Ottawa, stated his visit is partly under the auspices of the National Gallery and partly in the interests of the Carnegie Trust which, he said, had authority to spend some of its funds in the Dominions.

Many nations seem to forget, Mr. Constable said, that they are to be living for a long time and that the depression is, in the history of nations, purely momentary. "The United States has in some ways been almost panicky in this respect and that is true of other nations who have discontinued additions to national art treasures." Canada was to be congratulated upon taking the long view.

It was possible that as a result of his visit the Carnegie Trust would spend some of its money here. "My visit is really the result of the report made by Sir Henry Miers who toured Canada inspecting museums some years ago, and of a former visit I made," he said.

Canada was also to be congratulated upon the recent acquisition by the National Gallery of a painting of Job by Jan Lievens, a 17th century contemporary and close friend of Rembrandt. The painting was a gift to Canada, from the British National Art Collections Fund and was the first presentation to a Dominion by the association which is privately supported.

Mr. Constable is to deliver an address at Ottawa tomorrow.

Nova Scotia Regrets Misleading Remarks About Its Artists

Gazette 27/10/33
Address by Dr. Barbeau, of National Museum, Stirs Up Storm of Protest

DOES Nova Scotia "lag behind the rest of Canada" in the calibre of its artists? A storm of protest has been stirred up in provincial art circles by Dr. Marius Barbeau of the National Museum at Ottawa, who holds a low opinion of Nova Scotian art.

Here is what he said on the subject in the address that provoked the dissent:

"So far, artists who have made Nova Scotia known to outsiders are not her own, but come from other parts of Canada. This province lags behind the rest of Canada in art; it lacks advanced artists in its schools of art; it needs fresh blood."

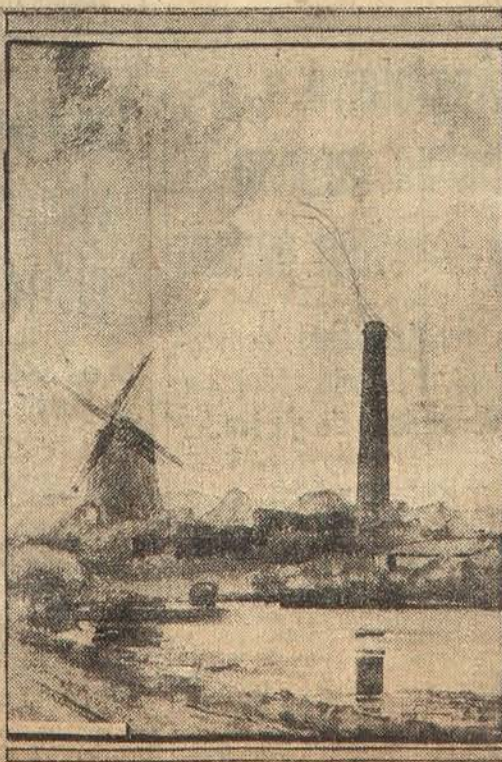
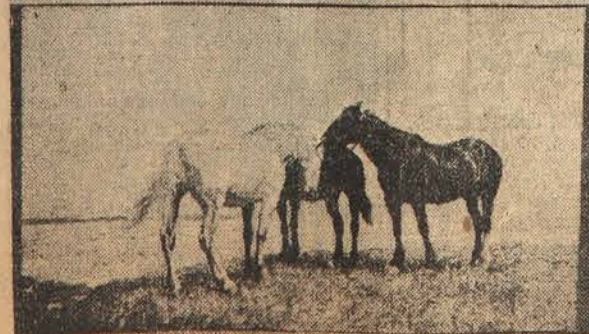
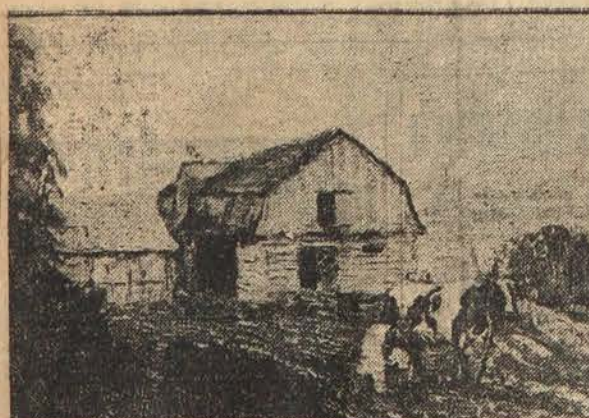
At its next meeting, the Nova Scotia Society of Artists "regretted" that Dr. Barbeau should have made "such misleading remarks." And President Edith A. Smith and Secretary N. K. Hay wrote to the papers to straighten out the lecturer on a few points.

"He evidently has never heard," they wrote, "of Ernest Lawson, a Halifax man, whose fame is so well known in Canada and the United States, and of Gyrth Russell, a son of Judge Russell of Dartmouth, who has painted his native province. Some of our Halifax artists have had their work exhibited at well known Canadian art centres, and we might mention Miss Marjorie Tozer as having painted outstanding pictures of Nova Scotia scenery."

As to the charge that schools lack advanced instructing artists, the society officers had this to say:

"What better teachers could Nova Scotia have than those men who have taught in our own Nova Scotia College of Art—H. M. Rosenberg, Arthur Lismer, O.S.A.; Miss Elizabeth S. Nutt, A.R.C.A.; and Stanley Royle, R.B.A., ARWA"

QUELQUES COINS REPOSANTS DE LA GRANDE NATURE



EN HAUT A GAUCHE: "Milking Time, Quebec", toile de Thomas-W. Mitchell, A.R.C.A., brossée avec vigueur en pleine lumière; EN BAS A GAUCHE, du même artiste, "JOUR DE REPOS", qui s'élève en hauteur plus encore que ne le montre ici la photo et respire l'espace et le grand air. Ces deux tableaux sont de ceux que Mitchell expose de ce temps-ci chez Eaton. A DROITE, "Le moulin d'Antigua", aquarelle de Percy-E. Nobbs exposée à la Galerie des Arts et qui établit dans une symphonie de bruns le contraste cruel de la cheminée moderne près du pittoresque moulin. (Clichés la "Presse".)

Des Hollandais au réalisme charmant

La Presse Oct. 26/33

Une collection des galeries French et Goupil, de Londres, exposée chez W. Scott & Sons.—Quelques modernes anglais.—A propos du vitrail.—Cas de daltonisme.

Canadian Handicrafts Guild

M. Harry Wallis expose pour quelques temps aux galeries Scott, 1490 rue Drummond, une collection de tableaux étrangers pris aux galeries French et Goupil, de Londres. Le choix en a été fait de façon judicieuse et inclut un groupe de modernes anglais, de ceux dont la formule tout en étant neuve ne détonne pas trop. On retrouve aussi, — dans des oeuvres de valeur inégale, il est vrai, — quelques noms bien connus de la peinture française. Puis, toute une série des Hollandais au réalisme charmant.

Le salon coquet de la rue Drummond est l'un de ceux où l'on s'attarde le plus volontiers. L'ambiance en est tout intime, bien artistique,

et les toiles disposées avec goût prennent du relief sous l'éclairage soigneusement distribué. L'exposition plaira, pour sûr, à toutes les personnes de goût; elle est d'une moyenne qui tient compte des affections du moment, et les esprits plus chercheurs se féliciteront qu'on ait apporté de Londres à leur intention des toiles d'inspiration proprement moderne.

Modernes anglais

Et donc, pour un tour rapide de l'exposition.

D'un contemporain dont le nom m'échappe cette figure de vieille femme à bonnet fixée dans une expression méditative et rassise.

Une scène de forge où Ribot emploie des tons gris, sans chaleur mais profonds. Puis, les modernes anglais: C.-B. Farrar — Blocs de maisons autour d'un lac bleu-vif, contre un rocher clair, ou "La Marina Espanola", paysage d'une rondeur toute décorative; Ethel Walker, — des fleurs aux teintes enneigées; Elford Hayward, — une toile qui a été exposée à l'Académie: le portrait de sa fille peint avec fermeté et amour, avec une solide distribution de tons charmants et un souci de l'expressivité qui n'a rien d'efféminé; R. Entish, — De vieux murs gris; I. la Primaudaye, — Des fleurs qui restent superbes à travers des teintes pâles; F. Harner, — Une scène de grève où remuent les personnages et poudroie le soleil; W.-L. Hankey, — "Grasse", un paysage aux tons chauds et estompés; John Nash, — "Duck Pond", harmonie de verts...

Paysages hollandais

Il y a toute une série de J. Scherrewitz, scènes de plages aux tons limpides, d'une jolie fluidité. "Gathering Sea Weed" en est un bel exemple.

A Neuhys présente "La leçon", un intérieur hollandais d'un clair-obscur mat, où l'on aime étudier le visage appliqué de la fillette qui épelle dans un livre sous la direction maternelle. De P. Royld "Le collectionneur", qui ramène au genre correct et précis; ce visage d'une fine rondeur au milieu des vieux cuivres plait de singulière façon et l'artiste connaît bien ses étoffes aussi. Deux petits paysages de K. Heffner chantent les grands arbres minces dans une pâleur de vert qui a quelque féerie. F.-P. Ter Meulen présente ses scènes habituelles de troupeaux que l'on aime toujours; "Winter Time", surtout, est agréable dans sa lumière rose-jaune d'hiver; dans "Summer Day" l'artiste a bien décrit la laine touffue des brebis qui attendent la tonte. Mentionnons encore A.-M. Gorter: automne limpide; J.-H. Van Mastenbroek: marines pâles et claires; — Th. de Bock: un paysage très vert; — J. Maris, Anton Mauve...

En terrain connu

Le visiteur s'aventure ensuite en terrain connu. Il relève au passage: G. Courbet: une marine résolue dans une tonalité sombre, sous un ciel lourd; — A. Monticelli: petits sujets décoratifs, effacés; — sir D. Cameron: "The Bass Rock", une marine bleu-pastel; — J.-B. Madon: petit portrait spirituel et fini d'un fumeur d'opium; — J.-G. Vibert: un cavalier résolu; — E. Boudin: "Trouville", une plage peuplée cette fois de petits personnages pittoresques, menacée par la pluie qui s'en vient dans le firmament tourmenté; — Le Sidaner: un soir très brumeux; — Henner: encore un de ses visages ardents de jeunes filles aux cheveux roux; — Bosboom: minuscule intérieur d'église décrit en quelques détails un tantinet fades; un petit L. Lhermitte...

Canadian Handicrafts

LA 27e exposition annuelle de la Canadian Handicrafts Guild, inaugurée par le lieutenant-gouverneur, est ouverte au public à la Galerie des Arts jusqu'au 5 novembre. Le coup d'oeil est réconfortant et varié. Le niveau d'ensemble accuse sans nul doute une amélioration constante sur les années précédentes. En vérité, les arts domestiques se réveillent pour de bon.

Ce n'est pas que les tendances nouvelles se fassent jour. Si vous m'en croyez, il y avait même plus d'originalité l'an dernier. Les catalogues et carpettes du pays sont généralement de bon goût, cette fois, mais je n'y retrouve rien des formules neuves dont j'avais souligné la présence l'autonne dernier. Le coin du fer forgé, pour remarquable qu'il soit encore, me paraît moins fourni et surtout moins varié. La table des étains et cuivres repoussés s'est renouvelée, à quelques exceptions près, mais les travaux se confinent à quelques genres conventionnels, bien qu'il faille y noter l'apparition de certains motifs nouveaux. Les reliures sont plus solides et moins fantaisistes; il vaut la peine de les remarquer de façon particulière. Moins de petits bateaux.

Absence de maintes petites particularités si originales, signalées en 1932; tels, les objets en poils de porc-épic et certains genres de jouets. Par contre, un standard plus égal, pratique à la fois et mieux défini.

Les travaux de certaines écoles d'enfants valent une attention spéciale. D'autre part, on constate déjà un réveil d'imagination dans le département des jouets. Je remarque non sans plaisir l'apparition timide encore mais agréable de tableaux en brins d'étoffe et de tableaux de bois en relief. Le bel apostolat des propagandistes et professeurs d'art domestique a déterminé aussi un courant de bon goût qui se manifeste, entre autres choses, par le choix plus judicieux des accords de couleurs dans les travaux de fantaisie et les tapis. D'aucuns eussent aimé que les meubles soient représentés de façon plus variée à l'exposition et, à ce sujet, il me souvient de fort jolis spécimens vus l'an dernier. Les frères Bourgeault, créateurs de fines statuettes en bois, exposent cette fois un portement de croix d'une composition remarquable. Enfin, pléthore de dentelles, de travaux brodés, d'articles de garde-robes, fruit de la patience et d'un bon goût délicat. Ajoutons encore que les noms canadiens-français figurent volontiers à l'honneur.

En somme, l'exposition des arts domestiques est couleur du temps, pratique, soignée, variée. Il faut féliciter les organisateurs de la Canadian Handicraft Guild d'avoir écarté judicieusement les non-valeurs qui encombraient naguère d'autres expositions du genre. C'est la seule façon de garder du ton à l'ensemble.

Le vitrail au Canada

Je n'attends pas qu'on puisse me le faire remarquer pour noter que dans le bref compte-rendu écrit sur la conférence Chigot aux Beaux-Arts une simplification plutôt sommaire, due à la fièvre du moment, m'a fait prêter au directeur des Beaux-Arts, M. Maillard, des paroles qui peuvent paraître équivoques dans le contexte. Quand il souhaite pour les "nôtres" qu'ils se mettent à étudier dans un avenir rapproché le beau métier du vitrail il s'agit, naturellement, des élèves et des Anciens des Beaux-Arts. Il songe même qu'il ferait bon envoyer, à la première occasion, un de ses élèves étudier le vitrail sous la direction de M. Chigot, à Limoges. Personne ne songe à oublier que plusieurs de nos églises possèdent des vitraux qui sont d'origine et de fabrication canadiennes, bien que le beau métier n'en soit pas encore à son épanouissement au pays.

L'exposition qu'a tenue M. Chigot, maître-verrier de Limoges, à l'Ecole des Beaux-Arts, au commencement de la semaine, n'a pas manqué d'attirer l'admiration des visiteurs pour le bel emploi qu'y démontre l'artiste des formes proprement traditionnelles du vitrail — celles du verre lumineux aux inégalités chatoyantes qui font tableau à eux seuls. Il ne s'agit plus ici du verre peint, procédé de décadence dans le vitrail. Maquettes et fragments de vitraux, sans trop de recherches d'originalité, dénotent une connaissance solide des valeurs chantantes, des harmonies de composition, du caractère religieux.

Daltonisme

UN comité spécial d'enquête, qui a fait une étude des conditions dans la marine anglaise, vient d'attirer l'attention dans son rapport sur le daltonisme sous une forme ou sous une autre. Dix pour cent au moins de la population masculine, dit-il, n'a pas la vision de la couleur. Il recommande des examens spéciaux là-dessus pour les candidats à la marine et insiste pour que les enquêtes sur les accidents dus à la malinterprétation des signaux en fassent un cas particulier.

La simple expérience permet de constater, en effet, que le daltonisme est fréquent. Combien de gens ne distinguent pas entre l'orange et le jaune. Combien plus la difficulté de discernement

Quelques toiles d'une vérité qui charme et repose



Trois des toiles des collections French et Goupil de Londres, exposées de ce temps-ci à la galerie Scott, rue Drummond: EN HAUT A GAUCHE, "Gathering Sea Weed", oeuvre de J. Scherrewitz aux tons limpides; EN HAUT A DROITE, le portrait de sa fille par le peintre contemporain anglais Elford Hayward, tableau sincère et expressif; EN BAS, "Winter Time", paysage de F. P. Ter Meulen d'un réalisme doux. (Cliché la "Presse").

nuances de bleu et de vert. Il semble même à cet égard — c'est curieux! — que les myopes, habitués à scruter de près, y voient souvent plus clair que les personnes à la vue trop parfaite. J'ai connu, par ailleurs, un ecclésiastique qui ne voyait jamais le noir mais seulement une sorte de mauve foncé — cas qui me paraît assez étrange. Puis il y a tous ceux qui sont tellement sensibles à la forme que la couleur leur échappe; affaire d'habitude et d'inclination, cette fois.

Mieux encore, l'un de nos romanciers bien connus ne voit pas du tout la couleur. Ses yeux ne distinguent qu'une grisaille plus ou moins foncée selon les teintes. "Ceci doit être vert ou brun, dit-il; tout ce que j'en sais c'est ce que je devine". Le prisme, connaît pas. C'est la vie en blanc et noir. La vie à quatre sens et demi. La vie sans la chaleur de la vie...

Les numéros de catalogue favorisés par le sort du tirage au Salon des Indépendants sont: 388, peinture à l'huile par James McCorkindale; 416, peinture à l'huile par Charles Tulley; 373, fusain par John-A. Norlin; 422, gravure par Roland-J.-A. Chalmers; 381, gravure par George Starkey; 600, sculpture par Edouard-Z. Galea. Prière de réclamer son prix d'ici demain soir à l'édifice de la Sun Life, salle 860, entre 2 et 5 h. p.m.

La collection Van Horne est exposée à la Galerie des Arts, 1379 rue Sherbrooke ouest, jusqu'au 5 novembre.

M. H.-Y. Guillou, de la Gravure Française, 1240 rue Union (arr. Phillips) édifice Old Birk's, vient d'ajouter à sa collection complète de Louis Icaris une série de nouveautés qu'il invite à visiter. Éléances de bon goût qui esquissent en quelques traits de plume des rêves ailes et bien féminins...

Reynald

At the private view of the 54th Royal Canadian Academy Exhibition at the Art Association of Montreal this evening, on which occasion Their Excellencies the Earl and Countess of Bessborough are to be present, the guests will be received by the president of the Royal Canadian Academy, Mr. E. Wyly Grier, R.C.A., and his daughter-in-law, Mrs. Crawford Grier, of Lennoxville, and by Mr. W. S. Maxwell, vice-president of the Academy, and his daughter, Miss Mary Maxwell. On the arrival of the Vice-regal party at a quarter past nine o'clock, members of the Academy and their wives will be presented to Their Excellencies, who will later proceed to the First Gallery, where the Governor-General will give an address to the assembled guests; a tour of inspection following.

Percy-E. Nobbs

PERCY-E. Nobbs, architecte mont-réalais, expose jusqu'au 17 octobre à la Galerie des Arts, 1379 rue Sherbrooke ouest, une série d'aquarelles.

Il s'est attaché à rendre avant tout l'atmosphère des paysages qu'il a peints un peu partout, depuis les Indes occidentales jusque dans la campagne anglaise. Ses aquarelles dénotent un sens aigu des tons doux, pittoresques à la fois et limpides. Il charme toujours. On aime surtout retrouver dans une poésie adoucie les heures mauves des crépuscules dans les firmaments des Indes et le bleu-pastel des mers chaudes. Il procède sans la moindre surcharge, sans heurts de pittoresque, avec une économie résolue dans la composition de ses sujets. Nobbs connaît les secrets de lumière des nuages paisibles.

Le coloris limpide et divers des firmaments tropicaux est illustré dans les sujets suivants: "Nuages caribéens", vaporeux, presque transparents; "Marée du soir aux Barbades", sable et horizon envahis par l'eau montante; "A S. Thomas", masses vertes et mauves de nuages qui se dressent contre le ciel multicolore; "St-Kitts vu de la colline Brimstone", où il charrie tous les nuages menaçants d'un côté pour laisser voir un pan de ciel clair, tandis que les carrés de terrain se déroulent en catalogue.

Des scènes canadiennes il faut remarquer surtout "L'île des Soeurs vue de Westmount", avec la rivière argent; "Vieille barge à la baie Beetz, P.Q.", composition largement brossée.

"Le moulin abandonné d'Antigua" présente un mélancolique paysage en brun où se dresse une cheminée moderne, en manière de contraste cruel avec le charmant moulin dont les ailes ont cessé de battre. "Earlshall, Fireshire", décrit un crépuscule d'automne contre lequel se dresse un arbre triste et solitaire. Dans quelques autres sujets on découvre de jolis bouts de lacs, d'une eau bleue infiniment...

MINISTER OF ROADS VISITS EXHIBITION

Gazette Oct. 30/33
Encourages Workers to Continue Handicraft Development Efforts

RURAL CENTRES HELPED

Movement Aids Farmers to Stay Out of Red—Perrault Lauds Col. Bovey's Work

Handicraft products and the thought of development of this industry in the whole country were the centre of interest among a number of people during the past week, but more especially over the week-end when conferences were held by the Canadian Handicraft Guild and addresses heard by the general public explaining the purpose of that organization.

The importance of the movement to popularize this type of product could be seen from the attention given yesterday to it by the Hon. J. E. Perrault, Minister of Roads in the Quebec Government, when he spoke enthusiastically of the amount already accomplished by the Guild for the province of Quebec alone. He and other public men were guest speakers at a luncheon meeting held in the Place Viger Hotel, which was followed by a gathering in the Montreal Art Gallery where, in the midst of the excellent display of handicraft, the place of such work in the country at the present time was noted by various speakers.

"The best way for a people to grow great and prosperous is to be faithful to themselves in developing such resources as are peculiar to them—those qualities of heart and mind which are essentially their own. They must keep their originality which has been gained by them through sacrifice, thought, and the circumstances which have made them what they are," declared the Hon. Mr. Perrault. He was addressing a crowd of people who were studying the handicraft exhibition at the Art Gallery and his further words were very appropriate as he dwelt on the quality of the wood carving, wrought iron, book binding, upholstering, weaving, and other works of skill which he said called forth the admiration of all who saw them. It was quality such as this which would encourage visitors to travel across the length and breadth of the province to get the handicraft products, he said.

TRIBUTE TO COL. BOVEY.

Personal tribute to Lt.-Col. Wilfrid Bovey, president of the Canadian Handicraft Guild, was given by Mr. Perrault, when he referred to the contribution which he had made in general to secure a better understanding of the French-Canadians by others as well as by themselves. "Let us hope that he will continue to give his talent and energy in the service of a cause so noble and useful," declared the Minister of Roads.

The utility value, as well as that of beauty, made this enterprise a fundamental one for the province and whatever encouraged the domestic arts would tend to the decentralization of industry, making the many centres of the agricultural districts centres of economic activity. The handicrafts products have already paid into the pockets of the producers over a million dollars, Mr. Perrault informed the gathering.

"If in the days when there did not exist much encouragement for the domestic arts a million dollars could be obtained through their sale, what might we not expect when the due support for them is forthcoming," said Albert Rioux, president of the Quebec Catholic Farmers' Association, in the course of his remarks

at the Art Gallery. As there are about 50,000 more men in the country districts than women and a much greater proportion of women in the towns and cities than men, the movement of the women to the larger centres is manifestly greater than that of men. It is necessary to encourage women to stay on the farms and in this respect much can be done through the encouragement of the domestic arts, Mr. Rioux argued. It is just the little amount extra that a woman on a farm can earn through the sale of her work that often lifts the farmer's account out of the red. In other words give the woman a desire to stay on the farm and the farming industry will be aided, he claimed.

COUNTRY INVADES CITY.

Emile Vallancourt, Paul Boucher and Georges Bouchard, M.P., all brought their meed of praise for the work of the Guild. "Snobisme urbaine" had invaded the country and now it was time for the "snobisme rurale" to invade the cities, thought Mr. Bouchard.

At the banquet of the Guild at the Place Viger Hotel on Saturday evening the affairs of the organization throughout the country were considered, and reports from Miss Helen Mowatt, founder of the Charlotte County, N.B., handicraft society, and Mrs. H. D. Warren, of Toronto, were read, showing what was being done in their respective sections of the country.

One very interesting diversion for the evening's programme was a presentation of folk dances by a group of dancers under the direction of Miss Hilda Suddes, representative of the English Folk Dance Society.

Lt. Col. Bovey, who presided, also gave a review of the work in progress in Canada. Among the practical hints which he left with the guests was the reference to the diminishing number of hours of work which across the border is taking place. The trend to shorter hours taking place everywhere, giving greater leisure and the encouragement to creative and artistic efforts on the part of everyone is an important reason for giving support to the Guild's programme, was the opinion advanced.

NATIONAL GALLERY PRAISED BY EXPERT

Gazette Oct. 28/33
Canada Taking Long View in Adding to Art Collection Says Constable

Quebec, October 26. — "Canada is to be congratulated upon taking the long view" in continuing purchase of paintings and other objects d'art for the National Gallery at Ottawa, W. G. Constable, British art expert, stated upon arrival here today in the liner Empress of Britain.

Mr. Constable, who is en route to Ottawa, stated his visit is partly under the auspices of the National Gallery and partly in the interests of the Carnegie Trust which, he said, had authority to spend some of its funds in the Dominions.

Many nations seem to forget, Mr. Constable said, that they are to be living for a long time and that the depression is, in the history of nations, purely momentary. "The United States has in some ways been almost panicky in this respect and that is true of other nations who have discontinued additions to national art treasures." Canada was to be congratulated upon taking the long view.

It was possible that as a result of his visit the Carnegie Trust would spend some of its money here. "My visit is really the result of the report made by Sir Henry Miers who toured Canada inspecting museums some years ago, and of a former visit I made," he said.

Canada was also to be congratulated upon the recent acquisition by the National Gallery of a painting of Job by Jan Lievens, a 17th century contemporary and close friend of Rembrandt. The painting was a gift to Canada, from the British National Art Collections Fund and was the first presentation to a Dominion by the association which is privately supported.

Mr. Constable is to deliver an address at Ottawa tomorrow.

LOVE OF BEAUTY CURE FOR MANKIND'S EVILS

Star Oct. 31/33
Prof. Constable Says Art Need in Daily Life

OTTAWA, Oct. 30.—(C. P.)—The way to cure the besetting evils of mankind lies in the more direct regard for art and beauty in everyday life, Professor W. G. Constable, of the Courtauld Institute of Art, University of London, told the Canadian Club here Saturday. Art was the expression of beauty and harmony, and to incorporate such into the things which man constructed was to bring them into purview of daily life. Mr. Constable emphasized that it cost no more to erect an artistic building than it did to raise up an ugly one.

A reintegration of art and life was what was most urgently needed in these modern days, a resurrection of the atmosphere in artistic conception of 5th century Greece, or 15th century Italy, or 17th century England. The problems which confronted the present generation in its effort to arrive at these things were two-fold.

First was the business of conserving the fine things inherited from the past, ensuring that the complex activities of present day living did nothing to endanger these heritages.

Second was the business of seeing that what was brought into existence was fine and good.

CANADIAN ART LAUDED

Prof. Constable, of London, to Give Lectures Here

Ottawa, October 27.—Tribute to Canadian art was paid today by Prof. W. G. Constable, director of the Courtauld Art Institute of London University. The Dominion was making a distinct contribution to art, he said, recalling Canada's exhibition at Wembley several years ago.

Professor Constable expressed pleasure that Queen's University was this year trying the experiment of establishing a course in art under the direction of Goodrich Roberts, member of the famous Canadian literary family. Until Queen's established the course, the Courtauld Art Institute was the only art body in the British Empire that operated in conjunction with a university.

Brought to Canada by the Canadian National Gallery and the Carnegie Trust, Professor Constable will give lectures in art throughout Canada.

ART MUSEUMS NOT JUNK REPOSITORIES

Gazette Oct. 31/33
Canada Should Check False Belief, English Expert Advises

GOOD START MADE HERE

Professor Constable, London University, Urges Claims of Art as Aid in Life Fulfilment

Canada has the beginnings of an art gallery and museum system and, right at that beginning, is the time for those interested in art in the wider sense of the word, to check a belief, prevalent almost everywhere, that galleries and museums are places for the hoarding of all sorts of miscellaneous junk. This was one of many thoughts left with an audience of the Young Men's Canadian Club last night, by William Constable, M.A., F.S.A., professor of the history of art, University of London, whose topic was "Has Art a Place in Modern Life?"

Professor Constable recalled that during the 19th century, art was looked upon as a superfluity, a delightful distraction. Fortunately, however, he thought, this belief had made way for a view, held fairly widely today, that the reintegration of art was needed as something that would at least help individuals in securing a greater sense of fulfilment in everyday life.

He stressed the urgent need for both civic and individual effort to raise the artistic enthusiasm or sense of the community and, in this connection, mentioned two lines of action as being of prime importance: the business of conservation—the preservation of fine things handed down from generation to generation, and, creation—the act of making something new and seeing that it is fine and dignified.

CONSERVATION PROBLEMS

On the subject of conservation, he pointed out that the real basis lay in the fact that art is neither old nor new. It is either good or bad, he said. Some of the problems of conservation, he continued, were in preventing over-zealous but none too artistic government officials and business men from allowing their activities—roads, unsightly industrial developments, wretched billboards, etc.—from ruining the countryside. He insisted that business, any business, could be advertised or housed by mediums and in establishments that were both attractive and practical, without it costing the management one penny more than unsightly advertising signs and hideous factories.

In England, he continued, there had been a wanton disregard of maintaining beauty, and some sections of the country he referred to as "ghostly" through want of a little thought and foresight on the part of industrialists who held the "short run view of small financial gain." He pointed to the contrast between such towns in Germany as Dresden, Hamburg, Munich, and Frankfurt which, he said, had been well planned and retained their old world charm, and certain English urban centres where "people living in gardenless slums breathed nothing but chimney smoke for most of their days."

It was ridiculous to think, he declared, that a revival of art could be brought about by reverting to the village industry and the craftsman for, he said, those days were past and this was the machine age. "But," he argued, "whereas machinery can never replace the craftsman, it can, nevertheless, be attuned to turn out things he has in mind, and I include mass production in this."

EXPENSIVE ARTISTS USED

He observed that in Sweden one large firm of potters paid an artist as much as £3,000 a year to design cups and saucers which machines then turned out by the millions; still another company in Germany paid a fabulous salary to a man who could design furniture properly. All this to prove, he affirmed, that mass production need not be considered as "nasty" when a little foresight could cause the machine-made article to be good to look at and serviceable.

Professor Constable spoke of the education of children as a means of instilling the community with an appreciation of the thing beautiful, and concluded by an urgent appeal to his audience to keep before them the importance of town-planning as one way of awakening a sense of what is order, and therefore art, in the minds of the masses.

Paul Coffey, president, was in the chair.

NATIONAL GALLERY DIRECTOR IN CITY

Prof. W. G. Constable director of the Courtauld Institute of Art and assistant director of the National Gallery, London, was a visitor at McGill University today.

Principal Sir Arthur Currie entertained at luncheon in honor of his visit. After the luncheon the distinguished art critic was shown some of the museum exhibits at the university.

STAINED GLASS IS TOPIC OF LECTURE

Gazette Oct. 31/33
History and Technique Are Described by Peter Haworth, A.R.C.A.

Stained glass windows, their history and the methods employed in making them, formed the subject of a lecture by Peter Haworth, A.R.C.A., of Toronto, yesterday before the Montreal Women's Club in the Mount Royal Hotel.

It was through the medium of stained glass, mosaic and fresco painting that the story of Christianity was told, said Mr. Haworth, whose lecture was illustrated by lantern slides, colored by a method of his own, depicting many famous windows in churches in France and a few in England, and some from the period of the revival of the art in the nineteenth century. By request he had included a number of slides of his own work in stained glass.

The great period of stained glass was from about the middle of the eleventh century to the middle of the sixteenth, Mr. Haworth remarked. It afterwards declined, until, at the beginning of the nineteenth century it was completely a lost art. Now it is possible to produce any color known to the early workers in stained glass, and some which they did not achieve.

Mr. Haworth then went into the details of making stained glass, saying that all the colors are in the glass itself except yellow stain, which is applied to the back of the glass, and a brown or black monochrome pigment which has an affinity for glass, this also being painted on. "Saddle-bars," the metal cross-sections, are required to support the great weight of a stained glass window, and in addition each color section requires leading.

The title of Mr. Haworth's lecture was "Stained Glass Windows—The Book of the People," and he spoke of such windows in the thirteenth century as the newspapers, familiar figures in the community being represented in the design, tavern keepers, members of the guilds, and others.

Revival of the art came about with William Morris, in carrying out Ruskin's ideas, he said.

For stained glass to be effective in this time it must have the spirit of 1933, said Mr. Haworth. He satirized its commercialization, by which, he said, one paid so much a foot for something selected from a catalogue. The bits of "stained glass" over the dining room window, the rosette in the pane of glass in the bathroom, these must go, he said.

It was unfortunate that stained glass in this country should be made abroad, for the climate and light here imposed conditions to which foreign craftsmen were unaccustomed. His own first piece of work in Canada was a failure for this reason, he said.

Among the slides displayed were several of windows in Chartres Cathedral. The earliest was of a window in the Cathedral of St. Julien, at Le Mans, France.

Mrs. C. L. Henderson occupied the chair.

A tribute to the late Judge Emily Murphy, of Edmonton, was paid by Mrs. John Scott, a friend of long standing, after which, at the instance of the president, Mrs. D. S. Higginson, the meeting stood for a moment.

Songs were sung by Albert Downing, accompanied by Mrs. Franklin J. Hodgson.

GOOD BASIS FOR ART COLLECTIONS ASSURED

Star Oct. 31/33
Expert Heard at Y.M. Canadian Club

To check a belief which seemed to be prevalent that art galleries and museums are places for the hoarding of junk, William Constable, M.A., F.S.A., of the University of London, declared before an audience of the Young Men's Canadian Club last night, that Canada had a real basis for a system of art galleries and museums, ranking in a very high place.

The speaker stressed that art was needed to help individuals in securing a greater sense of fulfilment in life, and that there was urgent need for awakening a sense of artistic appreciation in the community. There was need for conservation, he held, to prevent non-artistic and over-zealous government officials from creating ugly public works, roads and industrial developments.

Education as a means of sowing seeds of artistic appreciation in children was one of the prime necessities in modern teaching, the professor stated, making an appeal to his audience to keep town planning and community development before them looking forward to the time when these factors would play an important part in individual life and contentment.

MUSEUM HAS PLAN

ould Use Specimens for Canadian Handicrafts

Ottawa, October 27.—Employment of decorative designs taken from objects in Canadian museum collections in the making of distinctive Canadian handicrafts and manufactures is the suggestion put out to the Canadian people by officials of the National Museum. Over 800 factories have been approached on this point. Museum specimens are made available to them by the director of the National Museum.

At present over 1,100 factories in Canada are making more than 170 different kinds of such products, as classified by the Trade and Commerce Department. These include such articles as linoleum, bronzes, blankets and mantle-pieces. The ornamental designs for such could be adapted from museum specimens representing the mythology of the Canadian aborigines, the officials suggest.

In order to popularize the study of museum subjects, the authorities here have approached the railway companies with a view to establishing a travelling collection. The idea would be to have a railroad car fitted up with specimens. This car would be taken all over the country and open, under proper supervision, to public exhibition.

HUGE CROWD INSPECTS VAN HORNE PICTURES

7,000 People Visit Art Gallery in Day

So great has been the public's desire to inspect the magnificent Van Horne Collection of paintings on display at the Art Gallery on Sherbrooke street west that yesterday between two and five p.m. nearly 7,000 persons were admitted, it was stated today by officials of the Art Association of Montreal. The actual count was 6,679, making a total of over 19,000 who have seen the collection since it was placed on exhibit on October 16.

An average of 10 classes daily from the city's Protestant and Roman Catholic schools have taken advantage of Lord Atholstan's invitation to school children to see the collection, it was stated. Sometimes as many as 600 children have attended in a day.

The exhibition will close next Sunday.

34,740 ATTEND ART EXHIBITION HERE

Gazette Nov. 6/33

Amazing Public Response to Showing of Famous Van Horne Collection

The first public exhibition ever held of the famous art collection of the late Sir William Van Horne, closed yesterday at the galleries of the Art Association of Montreal, Sherbrooke street west. During the three weeks since it opened on October 16, the exhibition was visited by 34,740 Montrealers, of whom 8,164 availed themselves yesterday of the opportunity to view the \$2,000,000 collection. The second largest attendance was on Sunday, October 29, when 6,600 people visited the Art Gallery.

The Van Horne collection had been removed to the Gallery at the time of the near-disastrous fire which broke out in the Van Horne residence, 1130 Sherbrooke street, west, on April 3 last. The blaze, in lighting which two firemen were injured, was fortunately confined to the upper floors, so that the paintings, which were for the most part hung on the lower floors, were only slightly damaged by water, and only one was actually destroyed.

Regarded by critics as "one of the most notable private collections in Canada," the results of the late Sir William Van Horne's efforts included over 200 paintings, and a great variety of Japanese pottery, furniture, tapestries, and many plaques, most of which represented sailing ships, of which Sir William was very fond, and models of which he had also collected in large numbers. Much of the furniture and tapestries had been seriously damaged by fire, smoke and water.

Van Horne Group Attracts Visitors

The popularity of the Van Horne collection, on view during the last two weeks in the galleries of the Art Association of Montreal, on Sherbrooke street, is still increasing, authorities at the Association report. Yesterday afternoon 6,679 visitors viewed the famous paintings between two and five setting a record for the gallery's busiest day.

GASPE PICTURES SHOWN IN QUEBEC

Mrs. L. A. Taschereau Opens

Exhibition of Work by

Miss Shackleton

Gazette Oct. 28/33

(Special to The Gazette.)

Quebec, October 29.—Variety of subject and treatment marks the collection of oils, pastels and charcoal drawings at the exhibition entitled "Portraits of Places and Persons on the Gaspé Peninsula," which Miss Kathleen Shackleton is holding at the Chateau Frontenac. This exhibition will last for two weeks.

Miss Shackleton has been very successful in depicting the brilliant coloring of autumn. The eighteen pictures which have been lent by the provincial department of highways and mines show scenes along the Perron boulevard, from the picturesque fishing village of Anse à Beaufils south of Gaspé Basin to the great height of Mont St. Pierre, on the northern part of the peninsula, "North Beach," showing Perce rock and the interesting strata of Mont Joli. Three studies of French-Canadian types are also on this screen. These and the five fishermen's heads which have been acquired by the Provincial Museum reflect Miss Shackleton's gift of portraiture.

"Guardian of the Coast," is the title of an interesting view of Cap des Rosiers lighthouse. This and a study of a Labrador schooner in port have been lent by the Clark Steamship Company.

The exhibition was opened yesterday by Mrs. L. A. Taschereau wife of the Premier of Quebec.

ART TREASURES LOOT WARSAW MUSEUM

BERLIN, Nov. 1.—(A.P.)—Wolff's agency in Warsaw reported last night that 15 rare paintings and a relic of Napoleonic origin valued altogether at 500,000 zloty (approximately \$85,000) were stolen from the Krasinski Museum by thieves entering through the roof.

Police blamed an international gang of thieves.

HUGE CROWD INSPECTS VAN HORNE PICTURES

7,000 People Visit Art Gallery in Day

So great has been the public's desire to inspect the magnificent Van Horne Collection of paintings on display at the Art Gallery on Sherbrooke street west that yesterday between two and five p.m. nearly 7,000 persons were admitted, it was stated today by officials of the Art Association of Montreal. The actual count was 6,679, making a total of over 19,000 who have seen the collection since it was placed on exhibit on October 16.

An average of 10 classes daily from the city's Protestant and Roman Catholic schools have taken advantage of Lord Atholstan's invitation to school children to see the collection, it was stated. Sometimes as many as 600 children have attended in a day.

The exhibition will close next Sunday.

VAN HORNE PICTURES VIEWED BY 34,740

Star 6/11/33

Famous Collection Attracted Crowds to Gallery

The famous collection of paintings of the late Sir William Van Horne, which have been on view at the galleries of the Art Association of Montreal, attracted 34,740 visitors during the past three weeks. Of this number 3,998 were students from various city schools, who, through the generosity of Lord Atholstan, have been enabled to visit probably the most notable private collection in Canada.

Yesterday, the final day on which they were on view, 8,154 visitors inspected them, while on the previous Sunday the number was 6,600. The pictures number 200 and are valued at \$2,000,000.

The keen interest taken by the general public in the Van Horne collection has been remarkable. The paintings were removed to the Art Galleries following the fire that broke out in the Van Horne residence on April 3, and thanks to the efficient work of the fire brigade and salvage corps, only one picture was destroyed, and a few damaged by smoke and water. Many of the tapestries, of which Sir William had a fine collection were, however, badly damaged.

F. D. Allison's Water Colors At Eaton's

Gazette 2/11/33

Water colour painting, which has received too little respect in this country, is coming into its own, so far as the painters are concerned, and is taking a more important place in Canadian exhibitions. Some very good and attractive water colours by one of the newer Canadian painters, Frank D. Allison, are being shown in the Eaton Company's galleries and make an exhibition well worth visiting. Mr. Allison, who comes from the Maritime Provinces, studied for a time in Montreal, but his work is better known in many other places; he has, however, exhibited here before and won a Jessie Dow prize at this year's Spring Exhibition of the Art Association of Montreal.

This exhibition is unlike most of those that are given here in the fact that there are only few landscapes; Mr. Allison's subjects are principally the streets and buildings of old towns and, more particularly, towns in the south of Europe. The pictures are mostly large water colours, painted with much breadth and freedom, full of the gay colour and sunlight of places in Spain, Italy, southern France and Morocco. The little town of Espalion appears in several of these pictures and one of the best of them is of the big arch of its bridge. There are some other good bridges here and a very fine one is the bridge at Cahors, with its towers standing out in a blaze of sunlight against distant hills; and in good contrast with this is an English bridge, at Ludlow. The street scenes are many and good and one of a street at Pradines is especially happy in its colour. Rather different is the fine effect of red-roofed Corsican houses standing on top of a blue-green hillside.

The few landscapes include a delightful picture in greens and blues of a mill pond, but most of the landscapes are of rocky places which come near to the pictures of buildings. Two of the most successful pictures, in colour and composition, are a view of a granite quarry and "The bathing hour" of a group of men in front of a mass of grey and brown cliffs.

Notes of Art In Montreal

Two of the prizes won at the recent exhibition of the Independent Art Association have not yet been claimed by their winners. The owners of Catalogues numbered 388 and 422 have won an oil painting by Jas. McCorkindale and an etching by Roland J. A. Chalmers, respectively, and are asked to call and collect their prizes from John A. Norlin, 1877 Dorchester St. W., Apt. 5, between 4 and 6 p.m. on Thursday, Nov. 2nd. Prizes not called for on that day will be placed before the board of the association for further decision.

The names of winners of the other prizes were: Dr. Donat Rousseau (Charcoal drawing by J. A. Norlin); Gaston Genereaux (Etching by Geo. Starkey); Mrs. W. Topp (Oil painting by Charles Tulley); Miss Jeanne

Brodeur (Sculpture by Edw. Z. Galea.)

The exhibition of the Van Horne collection of pictures at the Art Association of Montreal will be open to the public for the last time next Sunday afternoon.

The Royal Canadian Academy's exhibition will be opened in the Art Association's galleries on Thursday, Nov. 16th.

PICTURES ON EXHIBIT

Gazette Nov. 3/33

Scottish Collection Opens

Tour of Dominion Today

Ottawa, November 2.—A reciprocal gesture to the exhibition of Canadian water colors sent by the National Gallery on tour of the United Kingdom this year, the collection arranged by the Royal Scottish Society of Painters in Water-Colors will be on exhibition here tomorrow. The Governor-General will open the display which will remain in Ottawa for a month before touring the principal cities of the Dominion.

Supplementary to the 116 pieces comprising the Scottish collection is an exhibition of original cartoons and caricatures from "Punch," which feature the drawings of that periodical's most famous artists—Sir John Tenniel, George Du Maurier, Charles Keene and John Leech. The two exhibitions combine to make one of the most fascinating displays which the National Art Gallery has ever staged.

The water-color section is declared to represent the best work in its medium now being accomplished in Scotland. That it adheres to no particular "school" but is strongly individualistic both in conception and execution is quite patent.

WATERCOLORS BY FRANK D. ALLISON

Gazette 2/11/33

Interesting Subjects on View in Eaton Fine Art Galleries

Frank D. Allison shows himself to be a capable exponent of water color, in the collection of his work on exhibition in the Fine Art Galleries of the T. Eaton Company, Limited, of Montreal. His handling is bold and direct and whether it be a case of full, free transparent wash or of using opaque color, he shows keen appreciation of the legitimate limits of the medium. To an agreeable color sense is added adequate drawing, and he knows what will make a good subject. Buildings interest him and in painting them he succeeds in imparting solidity. Quaintness in design makes a strong appeal to him, but there is never any hint that distortion has been resorted to. In fact the show is a succession of varied subjects seen normally and recorded faithfully. In the selection of his subjects, too, there has been no striving for just those things that will fall into a distinctive individual pattern. He seems open-minded to anything paintable and there is a total absence of mannerism. This makes the exhibition distinctly refreshing and worth while.

Far afield has Mr. Allison gone for his material. Espalion has been unusually fruitful. Here he has seen the possibility of "The Red Tower"; a quiet corner with old timbered houses and figures; irregular old buildings with steps; the noble lines of "Gables End." From Venice comes two works in gayer hues—"Fish Market," with figures, arched roof, hanging lantern and the glow of sunlight through an awning; and "Fruit Market," the latter showing the piles of vivid blooms on stalls, beneath awnings striped and plain, with admiring buyers. The arrangement of sunlight and shadow is good in "A Street, Pradines" and good design marks "Le Chateau de Calmont"—the building on a massive hill with houses in the wooded valley. "Along the River Lot" is effective with its irregular buildings, little galleries, steps to the water and the colorful contrast of red chimney stacks against slate roofs.

In higher key are "The Little Gate, Fez" with laden white-garbed figures coming through the opening in the city wall, and "Bab Djema, Fez" with its arch, vegetation, bare tree and figures in strong sunlight—the last-named being the picture awarded the Jessie Dow prize for watercolor at the Spring Exhibition of the Art Association of Montreal this year. "Shipyard, Venice" is solidly painted, and there is atmosphere in "The Mill Pond"—trees edging water under a cloudy sky. "Lobsterman's Row," with its little wooden structures and figures working among a litter of lobster traps, is a vivid impression set down with decision.

Mr. Allison has not overlooked the pictorial possibilities of bridges, has found a congenial subject in the massive cuttings of a granite quarry, and reveals a nice sense of values in a row of fishing boats at Honfleur. Similar in handling to this port scene is "Chartres"—buildings fronted by trees at sundown, which has marked poetic feeling.

Frank D. Allison, who was born at Saint John, N.B., studied under Wilfred M. Barnes, A.R.C.A., and attended classes under Maurice Cullen, R.C.A., in Montreal, later following his studies with John H. Carlson, N.A., at Woodstock, N.Y., and with George Elmer Browne, N.A., abroad. He is a regular contributor to exhibitions in Canada and in the United States.

Pays Tribute To Scottish Artists

Star 4/11/33

Governor-General Opens Royal Scottish Art Exhibition

Ottawa, Nov. 4.—(C.P.)—Paying tribute to the contribution made by Scotsmen in Canada and voicing praise for the work of Scottish artists, the Governor-General opened the exhibition of the Royal Scottish society of artists in watercolor at the National Gallery here yesterday. Commenting also on the collection of original cartoons and caricatures from "Punch" which supplements the exhibit, His Excellency recalled that "with its un-failing commonsense, its unique power of keeping up the national morale by the greatest of human tonics, laughter, 'Punch' was one of the most typically English things that ever came out of England."

Upwards of thirty-four thousand people visited the magnificent exhibition of paintings of the Van Horne collection which opened on October 16 and closed yesterday afternoon. This circumstance is indicative of the fact that great works of art have, in this busy and hustling age of ours, a strong hold upon the public imagination. And the fact that the crowd so interested in this display of fine pictures included folk of all ranks and classes in the social scale lends additional significance to this event; for it goes far towards confirming the conviction expressed by many competent observers that there are in this day and generation manifold signs of a revival of public interest in things artistic. It is one of the instructive features of human history that great art has never been able to flourish and abound during the furore of commercial impulses, nor amid the agitations of political forces in contest with each other. Great art is not born amid the vicissitudes and distractions of a nation in the convulsed throes of a transitional period. Yet, once the vehemence of the social passions has simmered down, the opportunity again opens out for a renewal of the artistic faculty and function, and the poised mind and steady eye again make for the rightful play of that temper which is a balance of serviceable qualities and promotes the restoration of good sense and the aesthetic tastes in the community at large. For who can doubt that it is in the objects we choose, and in the things our hands shape forth, that the taste and temper of any community are made manifest? This truth is amply shown in the historic fact that the character of every great nation is reflected indirectly in its art and literature. And just as every nation has its own special scenic groundwork from which to derive artwork materials, so each nation has in the structuring of art-forms, its own peculiar mode. The poets, painters, sculptors, musicians and architects are the exponents of the thoughts and feelings that pass through the mind of a people and their artistic types embody in an ideal form the objects that appear to the community most noble, beautiful, or worthy of pursuit.

Moreover, it is to be noted that while the historic chronicle mainly keeps within a recording of the succession of events, along with sundry political or moral lessons drawn from the facts so indexed and filed, the art faculty goes much more deeply into the complexion of the social fabric and exhibits the most sensitive sympathy with every social change which a nation undergoes. This keen intensity of art, ever focussing its gaze upon what may be termed the interiors of life, accounts for the definition of art as being the bridge between the seen and unseen. True art never stops at the mere imitation or the mimicking of things. The moment it comes down from the status of its penetrative power to show forth, not actions only, but also the symbolism of creative things; not alone form and color, but also

the spirit and genius of human behavior, it has lost its force. It belongs to the copyist. It is a mere gloss and a superficial and poor thing. Genuine art comes much closer to life than the sheer knack of setting geometrical curves in juxtaposition or trimming up forms for window-dressing purposes. Of Turner's paintings it has been said that "the diffused light" and the far distances of his pictures blend "in extraordinary sympathy with the human associations of the scenes he represented." And all great art is allegorical in the sense that this mystic blend of human associations with whatever is derived from the outer world, and depicted upon the canvas, reaches the summit of its excellence in the "Testament of Beauty," teaching us that the ideals of perfection and beauty are not to be sought afar off, but close at hand; not in the heavens, but upon the common earth; and that above and beyond all defects and singular forms that crowd into the foreground, and beyond local peculiarities and the so-called vulgarity of ordinary life—

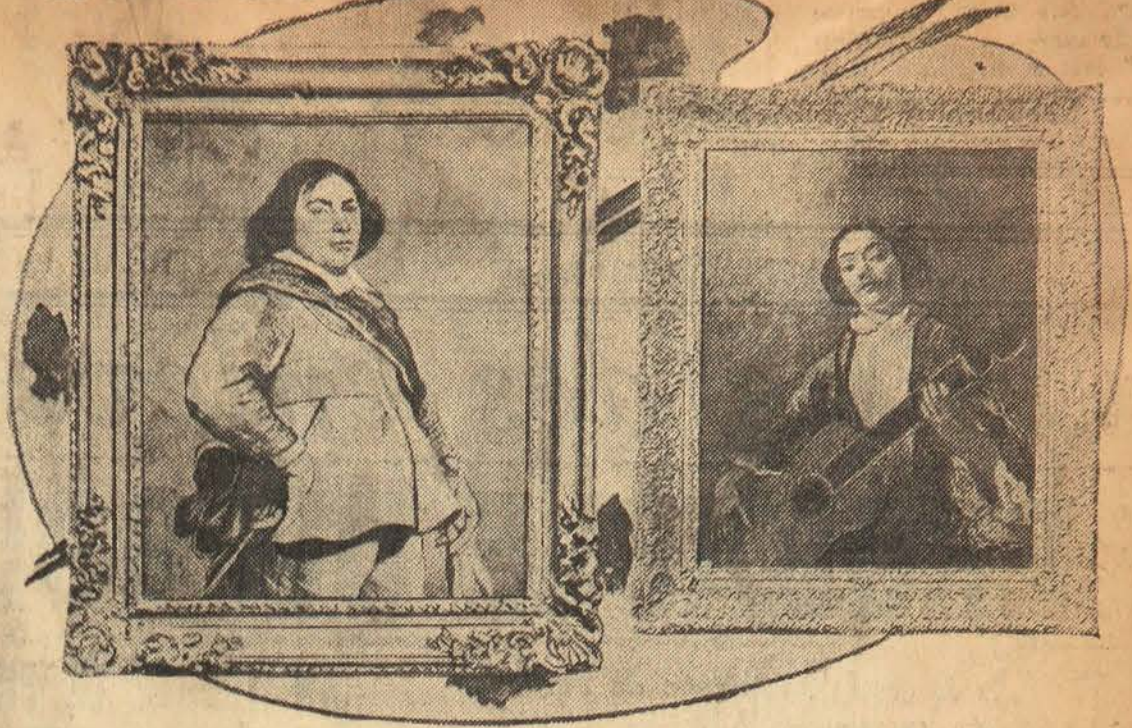
One beauty maketh its occult abode
In all things scattered by great Beauty's hand.
And who amongst us can doubt that the wholesome and elevating influence of art, thus imbuing the human imagination and helping us to extract precious essence from commonplace surroundings, is of high educational value and of conspicuous advantage? It is in the light of these considerations that the present trend towards a keener appreciation of artistic genius and its manifold gifts may be regarded as a very healthy sign.

TWENTY YEARS AGO.

London.—Lady Strathcona died at eight-thirty last night at her London home. Isabella Sophia, Baroness Strathcona and Mount Royal, was the daughter of Mr. Richard Hardisty, long a resident of Montreal, and also for many years one of the trusted agents of the Hudson's Bay Company in Labrador. She became the wife of Lord Strathcona, then Mr. Donald A. Smith, when he was 29 years of age and an agent of the Hudson's Bay Company in charge of a fur-trading post up on the coast of Labrador. By special remainder in 1900, the barony of Lord Strathcona was made transmissible in the female line, in recognition of his services to the Empire, especially in connection with the South African War.

DEUX PORTRAITS DE LA COLLECTION VAN HORNE

La Patrie Oct. 23/33



Deux des oeuvres les plus admirées par les visiteurs à la collection Van Horne, qui est exposée au public jusqu'au 5 novembre à la galerie des Arts, rue Sherbrooke ouest. "L'amiral Cornelius Tromp (à gauche) par Van Der Helst (peintre flamand) et un portrait inédit de la romancière française Georges Sand, par Troyon, le paysagiste français bien connu.—(Photos et clichés la "Patrie").

34,740 ATTEND ART EXHIBITION HERE

Gazette Nov. 6/33
Amazing Public Response to
Showing of Famous Van
Horne Collection

The first public exhibition ever held of the famous art collection of the Late Sir William Van Horne, closed yesterday at the galleries of the Art Association of Montreal, Sherbrooke street west. During the three weeks since it opened on October 16, the exhibition was visited by 34,740 Montrealers, of whom 8,164 availed themselves yesterday of the opportunity to view the \$2,000,000 collection. The second largest attendance was on Sunday, October 29, when 6,600 people visited the Art Gallery.

The Van Horne collection had been removed to the Gallery at the time of the near-disastrous fire which broke out in the Van Horne residence, 1139 Sherbrooke street, west, on April 3 last. The blaze, in fighting which two firemen were injured, was fortunately confined to the upper floors, so that the paintings, which were for the most part hung on the lower floors, were only slightly damaged by water, and only one was actually destroyed.

Regarded by critics as "one of the most notable private collections in Canada," the results of the late Sir William Van Horne's efforts included over 200 paintings, and a great variety of Japanese pottery, furniture, tapestries, and many plaques, most of which represented sailing ships, of which Sir William was very fond, and models of which he had also collected in large numbers. Much of the furniture and tapestries had been seriously damaged by fire, smoke and water.

BESSBOROUGH OPENS SCOTS ART EXHIBIT

Star Nov. 4/33
Watercolor Collection is
Shown at Ottawa

OTTAWA, Nov. 4.—(C.P.)—Paying tribute to the contribution made by Scotsmen in Canada and voicing praise for the work of Scottish artists, the Governor-General yesterday opened the exhibition of the Royal Scottish Society of Artists in water-color at the National Gallery here. Commenting also on the collection of original cartoons and caricatures from Punch which supplements the exhibit, His Excellency recalled that "with its unflinching common sense, its unique power of keeping up the national morale by the greatest of human tonics, laughter, Punch was one of the most typically-English things that ever came out of England."

Appreciation of the loan to the National Gallery by Lord Duveen of Titian's famous painting, "Venus and the Lute-player," and by Messrs. Spink and Sons of a landscape by Rembrandt was also expressed by His Excellency. These two paintings, the former with a value in the neighborhood of \$500,000, were at the Century of Progress Exhibition, Chicago, and reached Ottawa yesterday morning.

The opening of the exhibition was attended by a large gathering of public notables.

Star Nov. 8/33 INFLUENCE OF PARIS ON ART EMPHASIZED

Address by Prof. Desclos
to Art Society

Since the Middle Ages Paris has been one of the art centres of the world, and for centuries it has been the great mart where people have gone from all over the world to provide themselves with beautiful things, said Prof. Auguste V. Desclos, of the University of Paris, who addressed the Women's Art Society yesterday afternoon in Stevenson Hall. Speaking on the "The Artistic Life of Paris," Professor Desclos dealt with the art production in that centre, the attitude of Paris towards things artistic, the encouragement given to artists, life in the studios, and the many factors that make Paris noted as an art centre.

Characteristics of the art production of Paris, the lecturer noted, are originality, capacity for assimilation and adaptation, and universality.

Professor Desclos touched on the circumstances that make Paris a favorable background for artistic production. Beautiful in itself, the city is the residence of writers, scientists, musicians, critics; a city of theatres and concerts; of schools, studios and museums, of which last, there are 30 in Paris. The prestige attached to things of the intellect was evidenced in statues to savants and artists, in street names, in the space devoted by the press to art and literature, even in names given to battleships, two being named the Michelet and the Renan.

Even in this time of depression there are in Paris approximately 50,000 artists working, nearly half of them regular exhibitors. One element that influenced art production in Paris was the tradition of fine workmanship handed down for generations. "L'Ouvrage bien fait" was an inspiring motto. Paris was generally considered a city of pleasure but it is also a city of hard work, declared the lecturer, who showed pictures of studios in which students of all ages were at work. There was, he said, a curious contrast between the gaiety outside and the serious atmosphere within the studios and academies. Exhibitions of their works were essential to the artists in disposing of them, and sometimes a painter, not being able to send his pictures to the salons, held an exhibition in the street, hanging his pictures on the walls of houses.

Enrouragement to artistic production was given by the government, which buys pictures and statues to give to museums in towns and provinces, gives decorations to artists, and promotes exhibitions of the schools. The picture dealers often take more than a commercial interest in art, and sometimes recognize the merit in a movement or the work of an individual still unknown to the public.

Mrs. R. A. Dunton presided at the meeting. She mentioned that the studio group of the society will begin work next Wednesday, in a studio at the art galleries, Mrs. R. R. Thompson is convener of this group.

Star Nov. 8/33 Notes of Art In Montreal

The annual exhibition of the Royal Canadian Academy comes to Montreal this year and will be opened by the Governor General at the Art Association of Montreal on Thursday evening, November 16.

An exhibition of portraits in wax by Miss Ethel Frances Mundy is to be opened at the Art Association on Monday, November 20.

The first lecture of this season at the Art Association will be given next Tuesday evening, November 14: an illustrated lecture on Modern American Sculpture by Richard Cross. The second lecture, on Friday, November 24, will, by the courtesy of the National Gallery of Canada, be on Modern Landscape Painting by Prof. W. G. Constable, of the Courtauld Institute, University of London.

An exhibition of works by Mihram K. Serailian, an Armenian painter, will be opened at Eaton's gallery next Monday, November 13. Mr. Serailian was formerly associated with Luther Burbank in his experiments on the development of plants, and a portrait of Burbank is one of his best pictures.

Engraving Methods at McGill Library

The exhibition of Graphic Arts for Students which is being shown in the upper gallery of the McGill University Library has been put together to represent the practice as well as the art of engraving and is worth seeing by every one who is interested in printed illustration. So far as the limited space allows the various processes of engraving are shown very completely by means of pictures, very good explanatory labels and, in some cases, specimens of the tools and materials that are used. The exhibits are for the most part prints, reproductions and book from the library's collection and they range from illuminated manuscripts and woodcuts of the fifteenth century to specimens of the most recent book illustration. Any student of graphic art may find here something to suggest further study and people whose interest is less practical can get clear ideas of the great variety of methods which have been used in engraving, the characteristics of methods and the differences between them. To make the display more complete, it contains books on materials concerned with painting and drawing but these take only a small space. Among woodcuts and wood engravings there are Japanese and European specimens, sets of prints showing the stages in color printing, and some modern wood engravings printed both in relief and in intaglio, with the ink held in the lines instead of on the surfaces. Printing from metal plates and the prints made from them take up a large part of the exhibition space and a series of prints with descriptive labels give a good idea of the distinctions between etchings, d'points, aquatints, mezzotints, a many other of the processes which have been used in engraving metal. Lithography is also, of course included and, to bring the exhibit up to date, even linoleum cuts, a modern photographic process though the latter can not be illustrated in any detail.

The examples of engravings include originals and reproductions of many countries and times; there are works by Blake and Bewick, and by William Nicholson, and even a poster.

HIGH STANDARD OF PHOTOGRAPHY SEEN

Gazette Nov. 8/33

Display by Members of London Times' Staff Being Shown at Morgan's

WORK WIDELY PRAISED

Exhibition in Connection with "Britain Week's"—Everest Flight Pictures Prominent

Eloquent of the high standard of technique and beauty set and maintained by photographers of The Times staff in London is the exhibition of photographs which opened yesterday on the fifth floor of the Henry Morgan & Company store, under the auspices of the National Council of Education.

This exhibition has received praise throughout the cities of Europe where it has been shown, and was brought to Canada in conjunction with the "Britain Weeks," sponsored by the National Council of Education. The photographs, taken by members of The Times staff during the course of the day's work, are truly splendid examples of first-class photography. To this writer they stand out, not only because of their beauty and the technique behind them, but because they are "real." The photographer was doing his job of work and conscious only of his subject, very seldom pre-arranged and often taken on a few minutes' notice. The pictures of the British scenes are full of life, and the pastoral scenes which make up a large part of the exhibition are truly magnificent in their quality and beauty.

Action abounds in this display, and action with exceptional clarity, as, for instance, the picture of Derby horses in training at Newmarket. Every detail in this photograph of two horses thundering the track at full speed is clearly defined, and the effect is real and alive. There is poetry in every one of the landscapes and the water scenes, whether it is poetry of action or of the quiet beauty of the English countryside.

There are several night photographs and these are particularly appealing. As for the scenes of industrial life, even factory chimneys have been portrayed with a beauty of their own.

MODERN ADVANCE SEEN.

Several "infra-ray" photographs included in the collection. These distance pictures are interesting and mark a modern advance in photography. An entire section is devoted to photographs taken on Mount Everest flight. These splendid examples of photography, said to be the best ever appeared in this country. Most of the plates were posed by Lieut.-Col. L. V. Blacker, and as the planes over Everest with less than 100 feet to spare, the result was splendid close-up views.

Action is an eye-opener, and from their quality the photographic fine glimpses of lofty peaks. The planes climbed to a height of 22,000 feet in crossing the Himalayas and battled all the time with the snow driven winds from the crest of the range.

can be clearly seen in the photographs. The exhibition is open to the public from 10 a.m. to 6 p.m. today.

AN ARTIST, AS MAN DIES

Nov. 15

Greenfield Fox of Montreal

Insurance circles and George Greenfield, who died at his residence, 1000 Avenue of the Americas, New York, on June 30, 1870.

entire life in this country. He was the insurance agent for the Fox, Limited, Montreal, and was engaged in the insurance business here up to the time of his death, seven years ago.

He had been president of the Fox company and was a member of the Fox company. He had directed his son's painting, which was a portrait of his friend of the late Mr. Fox, R.C.A., Mr. Fox's holidays with him and other Maritime provided the locale of his marine paintings. He was a member of the Arts Club of Montreal and of the Salmagundi Club, New York.

He was married by his wife, formerly Mrs. Dobbin; one sister, Mrs. Fox, and three sons, Walter and Fred Fox.

New Canadian Art Group Makes Its Debut In Toronto

Star 4/11/33
Organization Developed From Historic Group of Seven.

Toronto, Nov. 4. — (CP) — The Canadian Group of Painters, a new association of artists, made their debut today in the Art Gallery here when their first exhibition was opened.

The group's history dates back only a few months, but the organization developed from the historic Group of Seven, known as the storm centre of Canadian art for several years. The aim of the present group is to extend the creative faculty beyond the professional meaning of art and to make of it a more common language of expression. It had its roots also in the ambition of the Group of Seven, which sought to find a way out of the conventionally pictorial and pastoral imitation of European work.

The group includes 26 artists, among them being Frank Carmichael, A. J. Casson, Charles Comfort, Lawren Harris, A. Y. Jackson, Arthur Lismer, Yvonne McKague, George Pepper, William Wood and L. Fitzgerald.

Labrador League Aims To Assist Coast Folk With Home Industries

A sale of handicraft goods, the product of natives of the Canadian Labrador coast, is being held in Salon B of the Mount Royal Hotel on Wednesday, November 8, from 10 a.m. to 10 p.m. These goods consist very largely of hooked mats, table runners and tapestries, worked frequently in designs symbolic of life and scenes of the Canadian Labrador, also a number of wood carvings of birds, boats and similar elements of coastal life, as well as knitted goods.

The Labrador Voluntary Educational League has turned its attention, in the last year, to the organization and direction of home handicraft industries along the coast, because this work shows possibilities of contributing toward economic support. The fishing and trapping industries, upon which practically the entire population of the coast depend for support, have been greatly depressed of late, and it is extremely desirable to cultivate other accessory means of providing livelihood. Consequently, under trained direction, the development of the production of handicraft goods is being furthered. In this work the League has had the support of a number of private individuals and of many chapters of the I.O.D.E. in various parts of Quebec, which have been represented through the Provincial Chapter.

Social and Personal.

The Governor-General and the Countess of Bessborough will honor Sir Montagu and Lady Allan with their presence at dinner on Thursday evening, November 16, at Rav-

enscrag, prior to the private view of the 54th Royal Canadian Academy Exhibition at the Art Association of Montreal, which Their Excellencies will later attend, with their host and hostess.

Mr. E. Wylie Grier, R.C.A., president of the Royal Canadian Academy, is arriving in the city on Saturday from Toronto, in connection with the forthcoming exhibition of the Royal Canadian Academy at the Art Association. He will be joined here next week by his daughter-in-law, Mrs. Crawford Grier, of Lennoxville, who is coming to town for the private view of the exhibition.

Private View.

At the private view of the 54th Royal Canadian Academy Exhibition at the Art Association of Montreal tomorrow night, on which occasion Their Excellencies the Earl and Countess of Bessborough are to be present, the guests will be received by the president of the Royal Canadian Academy, Mr. E. Wylie Grier, R.C.A., and his daughter-in-law, Mrs. Crawford Grier, of Lennoxville, and by Mr. W. S. Maxwell, vice-president of the Academy, and his daughter, Miss Mary Maxwell. On the arrival of the Vice-regal party at a quarter past nine o'clock, members of the Academy and their wives will be presented to Their Excellencies, who will later proceed to the First Gallery, where the Governor-General will give an address to the assembled guests; a tour of inspection following.

Star Nov. 15/33 SPRING IN QUEBEC



THE SUGAR CAMP
by M. A. Suzor Cote, R.C.A.

(Courtesy of Watson Galleries.)

VALUABLE PORTRAIT IN TORONTO BASEMENT

\$7,000 Painting Badly Damaged by Damp

TORONTO, Nov. 15.—(C. P.)—A portrait of Dr. Goldwin Smith, painted by John Russell, was found in the cellar of the University Club here yesterday, its frame wrecked, the canvas punctured, and the painting badly marred by the moisture of the basement.

The portrait had been painted shortly before the death of Dr. Smith, one of Toronto's most eminent savants, in 1919. After the painting was finished Mr. Russell left for Paris where he resided almost continuously until his return to Toronto more than a year ago.

The portrait was left with the University Club until Mr. Russell asked for its return a short time ago. The Club officials were surprised to find it in the basement, among old papers, badly defaced. It is thought that it was moved with other club effects to the new building some years ago, then forgotten. The artist valued the work at more than \$7,000.

Silhouettes Of a New Kind At the Arts Club

Something quite different from what are usually known as silhouettes are to be seen in the collection of work by Rene L. Kulbach which is being shown at the Arts Club on Victoria street. The old-fashioned and very familiar kind of silhouette was a picture, usually a portrait, cut out in solid black, with little if any detail; Mr. Kulbach gets his results also by cutting black paper but does it in such a way that the white surface on which the cutting is mounted plays a very important part in the making of the picture. In this way he gets strong and broad highlights and in some cases the black paper is cut down to mere outlines on white surfaces. The work is like the making of linoleum cuts, with the cut itself and not its print as the final result. Knife drawing might be a suitable name for the method, and, if it seems rather a laborious way of drawing, Mr. Kulbach does it in a way which justifies it; there is both good drawing and good design in these works. Most of them are of animals and the method is ingeniously used to show the stripes of tigers and zebras and the white breasts of penguins. The grouping and movements of the animals and the suggestions of landscape surroundings give very happy results.

M. K. Serailian's Landscapes and Flower Pictures

Star Nov. 15/33

Pictures by a painter who is new to Montreal, Mihram K. Serailian, are now being shown in Eaton's gallery. Mr. Serailian, who has travelled and painted in many parts of the world, some of them little known to painters, was for some years living in California as an assistant to Luther Burbank, the inventor of new plants and flowers, and many of his pictures in this exhibition are Californian landscapes and flower pictures. The flower pictures indeed show the influence of the botanist on the painter; some of them have a certain stiffness which makes them better as illustrations than as pictures, but there is one of red poppies which is much more freely and effectively painted. A portrait of Burbank at work among his flowers is very interesting as a record.

Some of the landscapes have something of the dryness and formality which appears in the flower pictures but there are a number of them in which Mr. Serailian has put much more pictorial feeling and less concern for the statement of facts, though all are good views of pleasant places, ranging from California to Egypt, Arabia and Syria. Some studies of breaking seas on the Californian coast are among the best of these, and there are some striking pictures of mountain scenery. These last are of places in California—a good picture of mountain shadows in the Yosemite Valley, and a view of Mount Tamalpais, in Switzerland, the Jungfrau, in Cappadocia and in Arabia—a remarkable effect of sunrise on Mount Ararat.

The exhibition also contains a few "mystery pictures," apparently representations in colour of the painter's states of mind and emotion, but they need some key to give them meaning.

American Sculptors

Star Nov. 15/33

The growth of the art of sculpture in the United States from its first beginnings about the year 1800 to the activity and comparative importance which it has reached in recent years was the subject of a lecture, given to the Art Association of Montreal on Tuesday evening by Richard Cross, of New York. The subject, treated in detail, was almost too much for a single lecture and Mr. Cross was obliged to make his address, with the help of many good lantern slides, into an illustrated catalogue of American sculptors, starting with the early classicists, Greenhow, Hiram Powers and others and passing quickly to John Quincy Adams Ward, described by the lecturer as the founder of modern American sculpture. Much of the lecturer's attention had to be given to the principal sculptors of the latter nineteenth century, with Augustus St. Gaudens, Daniel French, George Barnard and Paul Bartlett foremost among them. The illustrations showed, incidentally, how much of the work of these and other men had to be devoted to the making of statues of George Washington and, still more, of Abraham Lincoln, but one of the bigger works shown was Bartlett's great pediment group on the Capitol at Washington. Passing to newer men, Mr. Cross paid special attention to Karl Bitter, whose work as a sculptor and in the general cause of sculpture was very important, and to Frederick MacMonnies, still a leader among living American sculptors. A long list included Borglum, as a carver both of mountains and of more ordinary works, and place was found for two names better known in Montreal, Tait Mackenzie and Mrs. Whitney.

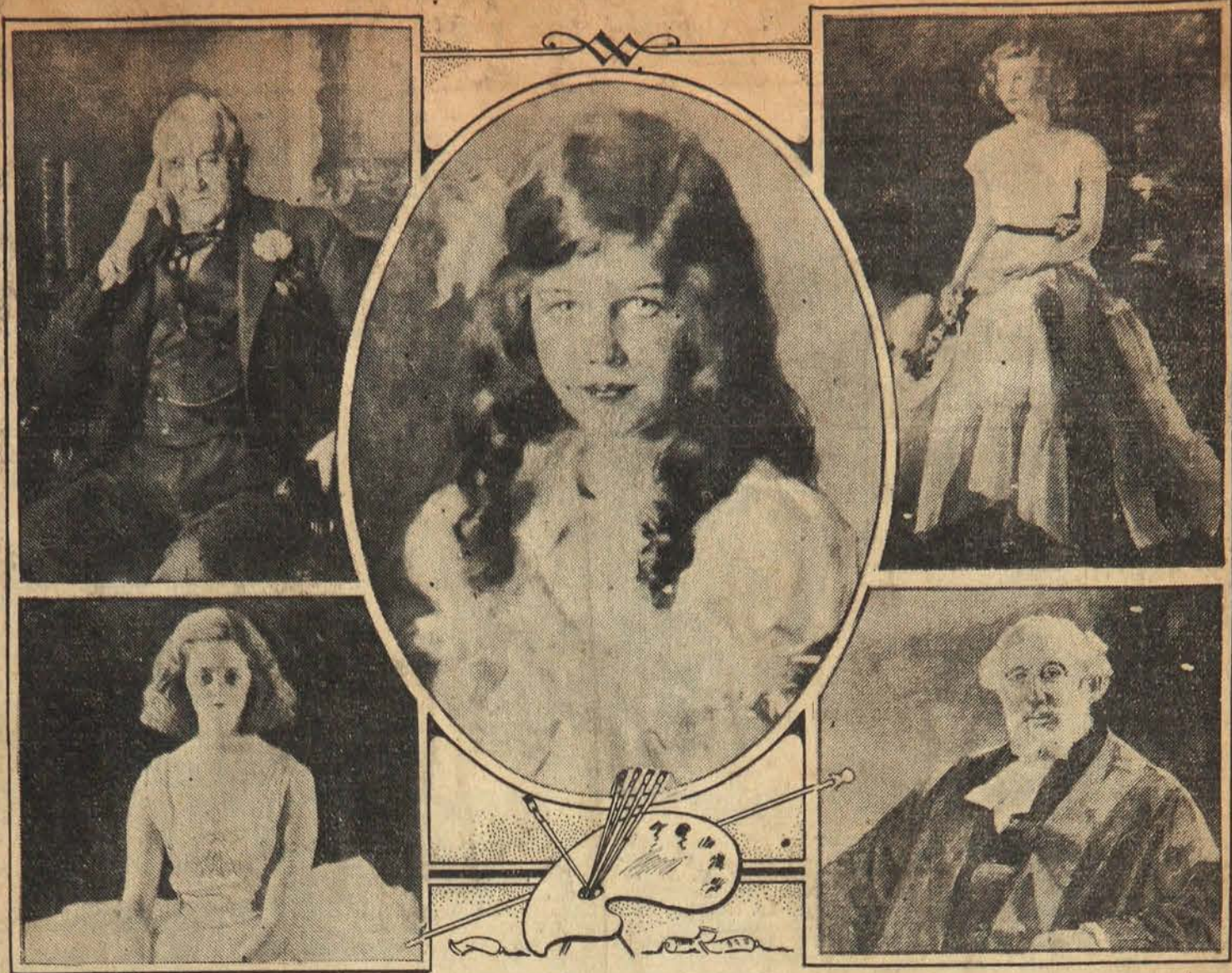
ARTIST SAYS TORONTO IS BECOMING UGLY

John Russell Says City Lacks Idealism

TORONTO, Nov. 15.—(C. P.)—Absence of idealism in Canadian life was leaving the country with less national character than any other in the world, and mechanized education had so submerged the appreciation of individualism that it even had entered the world of art and was endeavoring to standardize the creation of artists, declared John Russell, artist, in an address in Toronto.

Mr. Russell criticized Toronto and declared that the city, which had the opportunity of becoming one of the most beautiful in the world, was becoming the ugliest. He denounced it for a lack of idealism as expressed in ungenerous criticism of its public men and for its submergence of all individualism in education.

Parmi les tableaux remarquables du Salon de l'Académie



Quelques-unes des toiles les plus remarquables du Salon annuel de l'Académie Royale de peinture: EN HAUT A GAUCHE, le portrait de l'hon. juge Greenshields, par ALPHONSE JONGERS; AU MILIEU, le portrait de Meg, par ALPHONSE JONGERS; EN HAUT A DROITE, "Miss Allison", par ARCHIBALD BARNES; EN BAS A GAUCHE, "Portrait d'une Ballerine, Betty", par HENRI FABIEN; EN BAS A DROITE, "W.-Perkins Bull, K.C." par E.-WYLY GRIER. (Clichés la "Presse").

Saturday, November 4, 1933

The ART NEWS

Exhibit of Sir William van Horne Collection Notable Event in Montreal

MONTREAL.—The exhibition of Sir William van Horne's collection at the Art Association of Montreal last week gave a rare opportunity to appreciate, not only outstanding masterpieces of European painting and Oriental art, but a collection intimately reflecting a taste that developed along the most independent and catholic lines. The result as we judge it today, eighteen years after the death of its creator, fully justifies the indomitable courage of this giant, who in the Nineties formed the nucleus of a group of outstanding modern French paintings, and even in the old master field bought works, not for the names they bore, but the qualities of art which he felt them to possess.

Sir William's Spanish pictures are recognized as the finest to be seen outside of Spain, while the French group, containing as it does works of the more advanced French moderns acquired in the early years of the present century, promised at the time of his death in 1915 to become a collection of the order of Barnes'. In addition, there are remarkable examples of Dutch, Flemish, German, Italian and English painting, as well as fine Chinese and Japanese works of art.

As a collector he was a rare type for this country, buying everywhere when he saw quality, ruthlessly cutting his losses when he made a mistake, seeking advice wherever he could, but so well known for his ferocity that often his best friends were too afraid to tell him the truth. One man, who never hesitated to give him his honest opinion was Stephan Bourgeois, who on his first visit to this country advised Sir William to throw out some twenty

canvases, and exchange them for others of more permanent worth. Sir William, far from being enraged by this wholesale slaughter, acted on the suggestion, handling the exchanges tactfully and with resultant benefit to his collection. Later, he was equally willing to take advice from Mr. Bourgeois on purchases of the then revolutionary French moderns.

The quality of his Spanish paintings is strikingly indicated by the Velasquez "Portrait of a Young Nobleman," which he bought from the Ehrich Galleries under the title of Murillo, and was afterwards assigned to the greater master by Dr. August Mayer, and so described in his publication. Three other works by Velasquez, including two portrayals of Philip IV, create an unusual representation of this great virtuoso of Spanish art.

The Goyas, too, are of amazing quality and range. Two of the finest portraits he ever painted are the ones of the Marques and Marquesa de Castrofuerte, while that of "The Actress Rita Molinos," which Van Horne obtained from the Bourgeois Galleries, comes extremely close to these masterpieces. Several other canvases and a very fine set of sketches depicting the horrors of war complete this outstanding group. Topping the lot we find in the "Portrait of La Casa" what is perhaps the greatest El Greco in existence, and featured in M. Cossio's publication on the master as well as *Die Kunst des Greco* by Mayer. Another canvas, also of high quality and dealt with by the same authors, is his "Head of St. Maurice," while "The Holy Family With a Dish of Fruit" will be remembered from the Burlington Magazine article of April, 1927.

Another superb portrait is that of a Spanish gentleman by Murillo, which Sir William procured from the Knoed-

ler Galleries. Such a work as this approaches very close to the class in which Rembrandt holds a special place. The masterly characterization, so strongly realized in the face, is carried throughout the body, being emphasized by the firm handling of the right arm and the amazing use of chiaroscuro to light up the hand and beautifully painted lace of the cuff. The rendering of textures is of an almost unimaginable richness, the handle of the sword being especially striking in this respect. The Zurbaran depiction of St. Elizabeth of Hungary is another extraordinary figure piece, being painted with an exquisite coolness in the rendering of personality, together with a wealth of detail in the material of the gown.

In the Dutch group, the Rembrandt head of an old man, acquired from the Bourgeois Galleries, and the "Portrait of a Young Rabbi," formerly in the Maurice Kann collection and obtained by Sir William through Knoedler and Company, are, of course, outstanding, and dealt with in the leading publications on the master. Another portrait and an interesting landscape study executed in 1654 are also noteworthy. The two Hals portraits, depicting a Dutch lady and gentleman, are also extremely well known and discussed by Bode, de Groot and Valentiner. Among the other paintings of this school "Young Girl Reading" by Vermeer, "Old Woman With Bible" of Maes, "Mistress and Maid" by Jacob Ochtervelt and two fine Cuypss should also be mentioned.

A portrait of Philip Melanchthon by Hans Holbein the Younger, formerly in the collection of Horace Walpole, is a work of importance that would add luster to any collection. The Italians number a Titian, several Tiepolos, a Cima and a Lorenzo Lotto fragment, as

well as a Guardi "Storm at Sea," of which one realizes the unique character even from the illustration in the Burlington Magazine, October, 1912.

The collection of modern French is really extraordinary when you remember that it was made prior to 1915. The Cezanne portrait of the artist's wife, acquired from the Bourgeois Galleries, "La Toilette" and "Neapolitan Girl" by Renoir, which Sir William bought from Durand-Ruel in the Nineties, all testify to the collector's foraging spirit that would have ranked him, had he lived, among the foremost collectors in this field. In the earlier work, six Monticellis are of such a quality that anyone desiring to study the artist's work would have to go to this collection, or to Scotland, also noted for its fine examples of this artist. Again, the Corots are outstanding—an artist where it was at one time so easy to go wrong—among them being two acquired from Durand-Ruel in the very early days of collecting. Five Daumiers constitute a superb group, headed by the "Nymphs pursued by Satyrs," exhibited in the Paris Salon of 1850. Four fine Delacroix, a Courbet still-life, a Boudin, two Toulouse-Lautrecs, and examples of Sisley, Monet and Pissarro indicate the range of representation achieved at that early date.

The British works number examples of the XVIIIth century portraitists, among which the Hogarth portrait of a little girl, obtained from the Knoedler Galleries, is especially fine, as well as a Gainsborough landscape, a Turner, and an "Old Crome" and Morland of some note. In relation to the rest, the American group does not seem remarkable, except that one notes that Sir William early got on to Ryder, his "Constance" being mentioned by Roger Fry in the Burlington Magazine of April, 1908.

In the Oriental field, Sir William had an outstanding collection of Chinese potteries, as well as one of Japanese wares unique outside of Japan. It is especially interesting to observe that this astute collector owned a Chinese painting of a Tartar Huntsman, purchased from the Bourgeois Galleries and reproduced in Binyon's classic *Painting in the Far East*.

MANY FINE WORKS MARK R.C.A. EXHIBIT

Gazette Nov. 17/33
Collection at Art Association
Galleries Shows Variety
and High Standard

GOOD PORTRAIT SECTION

Landscapes, Marines and
Subject Pictures Varied in
Treatment—Entrants for
Architectural Medal

Graced by the presence of Their Excellencies the Governor-General and Countess Bessborough, the fifty-fourth exhibition of the Royal Canadian Academy of Arts opened with a private view in the galleries of the Art Association of Montreal, Sherbrooke street west, last night.

The exhibition from all angles is a successful one—the representation of painters who have "arrived" is large, there is a fair proportion of work by artists of promise, and, further, there is evidence that the jury of selection has, as ever, shown an open mind in giving place on the walls to paintings that, while in treatment opposed to what is commonly understood as "academic," are generally accepted as signifying a phase of Canadian art. The works in this group are at least coherent examples and are calculated to exemplify the better points in the aspirations of this school.

The black and white section is not large nor has the sculpture in size destroyed the balance. In architecture there are 90 items—photographs of buildings submitted in competition for the medal of the Royal Architectural Institute of Canada. Landscapes at varying seasons of the year predominate and portraiture occupies an important place.

E. Wyly Grier, P.R.C.A., is well represented by portraits done in his accomplished manner, his examples being, G. H. Duggan seated at ease with a pipe in his hand; W. Perkins Bull, K.C., in robes, a strongly handled work, and "La Poudreuse"—a lady, with fur-edged cloak fallen from her shoulders, seated at a small table and taking a final glance at the mirror before departing for a dance. In arrangement this painting is distinctly happy and the textures of the various materials well suggested. Ernest Fosbery, R.C.A., sends three portraits among them, Admiral Sir Charles Kingsmill in uniform with decorations, and the Hon. P. E. Blondin, Speaker of the Senate, who is robed and seated in a richly-colored chair, seems alert to what is going on in the Red Chamber. Kenneth K. Forbes, A.R.C.A., has a striking portrait of his attractive wife dressed in green, and one of Captain Melville Millar in a trench coat. Alphonse Jongers shows his skill in the head of a long-haired girl, called "Meg," and a portrait of the Hon. Chief Justice Greenshield, in a brown suit with carnation in his button-hole, seated in the quiet of his study. Arthur Gresham has a strongly painted portrait of Wm. Gray Mitchell in evening dress and a work of sound values and good arrangement is "One of Them"—a killed man seated in the open under a spacious sky by Stella Grier, A.R.C.A. Firm in touch is Barbara Barber, by Harry Keating, and there is an old English portraitist setting of Miss Allison, by Barnes. Nice in pose the handling of greens is portrait of Miss Constance by Marion Long, A.R.C.A., and Kennedy, the poet, proves genial subject to Thos. Macdonald. Mrs. Lillas Torrance, A.R.C.A., shows a portrait of Robert Mackay, and of a girl, "Tanya," which is effective in arrangement and good in tone. R. S. Hewton, A.R.C.A., is represented by "Portrait of T.A."—a seated man with a cigarette. Allan Barr, A.R.C.A., in "The Toast," shows a standing man with wineglass before a table with flowers and fruit.

LANDSCAPES ARE NUMEROUS.

Landscapes, marines and subject pictures make a large group. J. W. Beatty, A.R.C.A., shows his fresh, vivid color in "Brook's Falls, Magallowan River" with its sunlit and shadowed water rushing over rocks, and in "Autumn, Beaver Lake" where a sense of solidity is imparted to the rocks. He also has two winter scenes.

Harry Britton, A.R.C.A., has an effective composition in "The Goat Farm"—a woman with her charges breasting a knoll, and a summer atmosphere in "Italian Women Washing" which shows a group about a fountain with a bit of vivid blue sky framed by an archway. Clouds occupy Wilfred M. Barnes, A.R.C.A., in "Evening" and "Summer Clouds." Harold Beament has been happy in his arrangement of light and shade in "Sponge Trimmers, Nassau"—colored workers loading baskets backed by a heap of yellow sponges under a blue sky. A man carving a picture frame in a workshop, entitled "Chisels and Wood" is from the brush of Mrs. Henrietta Britton, and Archibald Browne, R.C.A., is effective in his low-toned landscape "The Day's Ending."

Robert W. Pilot, A.R.C.A., is represented by "Winter Twilight, Levis," which is a big step forward in the handling of subtle values and the placing of figures and vehicles at the south shore ferry. Dusk is falling fast and in the mirk a steamer is pointed through the floating ice to Quebec which is silhouetted against the darkening sky. In the foreground snow stretches to the landing where a ferryboat is releasing its load of passengers and sleighs. By this painter, too, is a decorative canvas, "The Flying Canoe." Based on the old legend, Mr. Pilot has ignored the usual season—the winter, and takes perfectly justifiable licence in setting it above a misty Laurentian landscape, with church and buildings beyond the screen of birches in autumn leaf in the foreground, and carpeting the grass with trilliums and violets. This mural decoration, the property of John H. Molson, in composition and color is a thing of beauty.

Four marine and shore scenes by the late G. Horne Russell, R.C.A., remind the picture-lover of the loss suffered in the passing of this sterling painter. His love of the sea was sincere, and as his art ripened he was ever revealing new beauties in the rocky coasts under varying atmospheric conditions. Here shown are subjects closely identified with his brush—a clam digger, a quiet haven and the silveriness of foam breaking on rocks at evening.

ARTISTS REPRESENTED.

Others exhibiting are L. O. Adams, Mrs. Melita Aitken, Franklin Arbuckle, Mrs. D. M. Bagley, Fredericka Bechman, Aleksander Bercevitich, A. Bieler, Yulia Birlukova, St. George Burgoyne, Alf. W. Campbell, Ch. Chabauty, Nan Lawson Cheney, A. Cloutier, John F. Clymer, Lela G. Crist, Frederick G. Cross, E. A. Dalton, Rita Daly, Barbara M. C. D'Arcy, Charles De Belle, A.R.C.A., Oscar DeLall, Simone Denchaud, George T. Foord, Marc A. Fortin, Bessie Adelaide Fry, Faith Fyles, H. M. Gilmour, Mrs. Hortense M. Gordon, A.R.C.A., Beatrice Grant, Ida Gertrude Hamilton, Mrs. B. Cogill Haworth, Peter Haworth, Ethel Hecht, Mrs. Dorothy Hoover, Nicholas Hornvansky, Mrs. Percival Huffman, Gordon H. Hughes, F. W. Hutchison, A. A. Innes, Frances Anne Johnson, Minnie Kallmeyer, C. W. Kelsey, Leonard E. Kelsey, J. de N. Kennedy, Ronald Kerr, Patrick L. Larking, Marianne Lee-Smith, A. C. Leighton, Marguerite Lemieux, Dimitry Licushine, John M. Loggie, J. W. G. Macdonald, D. H. Macfarlane, Jas. G. MacGregor, Mary Mack, T. Mower Martin, R.C.A., W. S. Maxwell, Betty Maw, David McGill, D. I. McLeod, Alfred E. Mickle, A.R.C.A., Thomas W. Mitchell, A.R.C.A., Andre Morency, Alex. J. Musgrove, Jos. Myers, Graham N. Norwell, Frank S. Panabaker, Lawrence A. C. Panton, R. B. Partridge, Hugh A. Peck, Leslie A. Perry, Gordon E. Pfeiffer, John M. Plaskett, Mrs. Aileen A. Plaskett, Narcisse Poirier, Harry E. C. Ricketts, Mrs. Beatrice Robertson, Hugh D. Robertson, Jean Royle, Gwendolyn Salt, Charles A. Scott, Frank Shadlock, Freda Pemberton Smith, Marjorie Smith, Dorothy Stevens, A.R.C.A., Tom Stone, J. R. Tate, Mrs. Margaret C. Thompson, Stanley Turner, A.R.C.A., Frederick H. Varley, A.R.C.A., Wm. P. Weston, R. L. Wright and Mary E. Wrinch, A.R.C.A.

Architecture: Raphael Boillard, John M. Lyle, R.C.A., Maxwell & Pitts, Nobbs and Hyde, Perry and Luke, H. Ross Wiggs.

Sculpture: Sonia Apter, Allan A. Cameron, Sylvia Daoust, Henri Fabien, Armand Fillon, Mrs. E. L. DeMontigny, Giguere, Emmanuel Hahn, R.C.A., Eric Hannibal, Henri Hebert, R.C.A., G. W. Hill, R.C.A., Mrs. DeMontigny Lafontaine, Dinah Lauterman, Frances Loring, A.R.C.A., H. M. Rae Miller, F. S. Sciortino, A.R.C.A., A. J. Segal, John Sloan, Elzear Soucy, Orson Wheeler, Marjorie S. Winslow, Elizabeth Wyn Wood, A.R.C.A., Florence Wyle, A.R.C.A., A. Zoltvany-Smith.

Etchings, Drawings, Designs and Illustrations: G. S. Bagley, John J. Barry, Harold Beament, Winnifred K. Bentley, J. A. Roland Chalmers, J. Charlebois, Sylvia Daoust, Oscar DeLall, Charles Goldhamer, J. S. Gordon, A.R.C.A., Katherine Gray, Adrien Hebert, A.R.C.A., Joseph Hillenbrand, Leonard Hutchinson,

Dorothy Ivens, C. W. Kelsey, Gamble Sheridan Lemasnie, Arthur Lismer, A.R.C.A., J. W. G. Macdonald, Betty Maw, Louise Muhlstokk, Ernst Neumann, W. J. Phillips, A.R.C.A., Herbert Raine, R.C.A., Pauline D. Redsell, Freda Pemberton Smith, Noel Sorbonne, Owen Staples, Frederick B. Taylor, Stanley Turner, J. LeRoy Zwicker.

Entrants for medal of Royal Architectural Institute of Canada: Hugh L. Allward, Barott and Blackader, Murray Brown, Henry J. Burden and G. Roper Gouinlock, S. B. Coon and Son, Ernest Cormier, Craig and Madill, A. T. Galt Durnford, H. L. Fetherstonhaugh, Robert and F. R. Findlay, A. L. Hazelgrove, Henri S. Labelle, John M. Lyle, Marani, Lawson and Morris, Mathers and Haldenby, Maxwell and Pitts, J. Cecil McDougall, Molesworth, West and Second, Forcay Page and Steele, G. A. Poitras, Dyce C. Saunders, W. L. Somerville J. Francis Brown and Son, Twizell and Twizell, Mackenzie Waters.

Frederick S. Challener, R.C.A., has a sunny atmospheric work in "The Road to Mattawa," and A. J. Casson, A.R.C.A., shows his usual facility in two watercolors, the suggestion of cold being well conveyed in "Mill in Winter." In the same medium is Paul Caron's typically handled buildings, habitation and sleigh in "18th Century Houses, St. Vincent Street, Montreal." F. S. Coburn, R.C.A., remains faithful to the winter season with open roads or sheltered bush and men handling or hauling logs. Alice DesClayes, A.R.C.A., is sympathetic to horses and has a well arranged subject in "La Plage." Berthe DesClayes shows flaming maples edging a field being ploughed in "October," and Gertrude Des Claves, A.R.C.A., shows one of her most recent and best works in "The Pearly King"—a coster and his young son in traditional garb. Paul B. Earle, A.R.C.A., has a work of nice values in "At Sunrise"—stretch of landscape and distant hills, and sounds a dramatic note in "The Squall," in which, under a darkening sky, bare trees bend to the blast. It is a vivid and convincing impression produced by the simplest of means. Henri Fabien has a portrait of a dancer and "Dancer Exercising Nude"—a subject more ambitious than attractive. A vivid watercolor impression of a sunlit white buildings

with carriages is "Palais Ugocioni," Florence by Willford A. Gagnon. A well-controlled "wash" watercolor is the unassuming landscape "Near Dundas," by John S. Gordon, A.R.C.A. Clare Hagarty, A.R.C.A., shows good drawing and color in her flower pieces, and Fred S. Haines, A.R.C.A., reveals a downright style of painting in his landscapes, especially effective in arrangement being "Winter, Mary Lake." John Hammond, R.C.A., has "Bay of Fundy, N.B." and there is much that is attractive in the firmly painted "Chateau de Ramezay," by Adrien Hebert, A.R.C.A.

DECORATIVE CANVASES.

Arthur Heming reveals a decorative sense in "Canadian Jam Crackers" and "Canadian Timber Cruisers"—the first men meeting sudden death in white water as logs thunder down falls, and the latter boatmen on a timbered stream under snow. Frank Hennessey depicts winter in pastel—broadly handled works, though the piled up harvest of "The Ice Sawyer" lacks gleam and transparency. Charles W. Jefferys, R.C.A., shows his old skill as a watercolorist in attractive landscapes in Canada and Jamaica, and in the same medium Hugh G. Jones has an effective Venetian scene. In watercolor, too, is a "Peonies" by Ruby LeBoutillier, which shows an advance in composition and tone—the pink blooms in the blue bowl making an engaging color scheme. Emile Lemieux has an excellently painted winter scene at Val Morin.

Congenial material from Nova Scotia for the subject of two painting by Arthur Lismer, A.R.C.A., who shows a stricter regard for readily understood forms. Manly Macdonald, A.R.C.A., is worthily represented by "The Ravine, Winter," and F. H. McGillivray, A.R.C.A., has found sympathetic material in Quebec, Jamaica and England. Herbert S. Palmer, A.R.C.A., remains true to the rolling country and pasture lands of Ontario with evident ability in painting cattle, and Elizabeth S. Nutt, A.R.C.A., shows a solidly-built old English bridge with an angler in the stream. Chicoutimi Basin has given Mrs. Jean Munro a good subject, and Gaspe still reveals beauties to Rita Mount, Mrs. Jane C. Luke is effective in a flower study, and there is a typical bit of old Quebec by Kathleen M. Morris, A.R.C.A.

"The Old News Shop," by Hal Ross Perrigard, A.R.C.A., is a capital bit of painting of an old landmark known city-wide as "Mill-loy's." The quaint structure is handled in a sympathetic manner and the work has historical value in view of the rapidly changing aspect of St. Catherine street. W. J. Phillips has a good watercolor in "Margaret in Rumanian Dress." Besides etchings, Herbert Raine has watercolors done at Metis Beach, and there is vigor to the works of G. A. Reid, R.C.A.—"The Dark Canyon," "Lake Timagami," with its rain breaking on a distant hill, and the two figures examining a find, entitled "Gold." "Winter Evening"—church, building and river by Albert Robinson, R.C.A., is typical of his present artistic convictions, and Peter C. Sheppard, A.R.C.A., besides a solidly painted ocean freighter, find a mixture of old and new city buildings interesting material. A. Sherriff Scott has an ambitious landscape with figures called "Summer Afternoon"—a woman has laid her book aside and views the scenery, while nearby is a partially clothed boy. Rocks, water and hills fill the background. It is a departure from the low-toned portrait of a lady with a portfolio shown at the Spring Show.

Charles W. Simpson, R.C.A., is represented by three works—"Christmas Day" having those picturesque elements—old houses, sleighs, snow and figures which make the festival so attractive in habitation districts. George Thomson has attractive color in his painting of trees, water and cloudy sky, called "Spirit of the Georgian Bay." An old house under snow at night is effectively presented by Thurstan Topham, and Homer Watson, R.C.A., shows a glimpse of boisterous weather in "Drovers Cabin in Clearing Weather." Henry Simpkins has invested with solity "The White Pine," and Stanley Royle has two Nova Scotia scenes that are handled with fence.

Lord Bessborough a inauguré le 54e Salon académique

Aux beaux arts de relever le
goût populaire, dit-il dans
son allocution.

VISITE DES SALLES

Selon une tradition précieusement conservée, il était réservé au gouverneur-général d'inaugurer hier soir, à la Galerie des Arts, le Salon annuel de l'Académie Royale canadienne. Devant une assistance élégante et nombreuse lord Bessborough, accompagnée de lady Bessborough, procéda à la simple cérémonie d'ouverture puis fit le tour des salles. MM. E. Wyly Grier, président de l'Académie, et W.-S. Maxwell, vice-président, leur présentèrent les hommages de l'Académie Royale et leur souhaitèrent la bienvenue.

Dans sa réponse lord Bessborough rappela que depuis la fondation de l'Académie Royale canadienne par le duc d'Argyll, il y a cinquante-trois ans, tous les gouverneurs se sont intéressés de près à l'oeuvre et ont voulu inaugurer les Salons annuels, une tradition que lui-même tient à conserver.

Son Excellence fit ensuite de fort judicieuses remarques sur la leçon qui doit se dégager de toute grande exposition d'art national: l'art doit donner le ton à l'artisan et par là influencer profondément sur la culture de la Beauté chez le peuple et dans la vie quotidienne.

L'artiste dicte la formule

Le commerce dépend directement des écoles d'art, qu'il le sache ou non, pour la présentation ou le ton de ses produits. L'artiste est comme le médecin qui prescrit la forme et la matière de la pilule; le manufacturier est le pharmacien qui remplit la prescription et c'est au public à avaler, conclut en badinant le gouverneur-général.

De célèbres exemples montrent le bien qu'un pays entier peut retirer d'une grande exposition artistique. N'est-ce pas à la suite de l'Exposition internationale de 1851 à Londres que le peuple anglais comprit, combien l'art s'était divorcé chez lui de la vie quotidienne et entreprit de progresser immensément dans ce domaine? L'Exposition de Philadelphie en 1876 eut pour effet d'ouvrir les yeux des Américains là-dessus et ils multiplièrent depuis les écoles d'arts et métiers pour répandre la culture du beau.

Il reste encore du chemin à faire au Canada à ce sujet. L'art doit amener un réveil de l'artisanat de bon aloi et du goût chez le peuple. Il reste à s'entourer davantage d'objets qui ne soient pas aussi laids que pratiques. Le Canada est jeune; la tradition ne pèse pas d'un poids aussi lourd sur nous; la voie est ouverte à de grandes réalisations.

Leurs Excellences visitèrent ensuite les salles d'exposition et le café fut servi dans le Salon des gravures.

LORD BESSBOROUGH OPENS R.C.A. SHOW AT ART GALLERY Gazette 17/11/33

Follows Tradition Half a
Century Old in Perform-
ing Ceremony

DISTINGUISHED GUESTS

E. Wyly Grier, R.C.A., Presi-
dent, Extends Official Wel-
come—Paintings
Inspected

Following a tradition over half a century old and a custom established by the Duke of Argyll when he was Governor-General of Canada, His Excellency the Earl of Bessborough, accompanied by Her Excellency, last night attended the opening ceremony of the Royal Canadian Academy's annual exhibition held in the galleries of the Art Association of Montreal. Before a distinguished gathering, His Excellency declared the exhibition open and then proceeded on a tour of the galleries.

Their Excellencies were welcomed by E. Wyly Grier, R.C.A., president of the Royal Canadian Academy, his daughter-in-law, Mrs. Crawford Grier, of Lennoxville, W. S. Maxwell, vice-president of the Academy, and his daughter, Miss Mary Maxwell, who had all previously received the members and their friends. Their Excellencies, who were accompanied by Lt.-Col. E. D. Mackenzie, Comptroller of the Household, Hon. Mrs. Gordon Ives, secretary to Her Excellency, and Lieut. Sir Michael Culme-Seymour, A.D.C., were escorted to the First Gallery, where a few words of welcome were extended by Mr. Grier, on behalf of the Academy.

In responding His Excellency said:

"Mr. President, Ladies and Gentlemen:

"It is a great pleasure to me to perform the opening ceremony of the Royal Canadian Academy's annual exhibition tonight. The Academy, as you all know, was founded by my predecessor the Duke of Argyll, 53 years ago, and since then every Governor-General has, I think, had the privilege of officiating at one of its annual exhibitions. That is a tradition, over half a century old. I should be very sorry indeed to break such a chain and, tonight, I am very glad to be able to add yet one more link to it.

"Now I do not propose to say much of this year's exhibition, because, like most of you ladies and gentlemen, I have not yet had the pleasure of seeing it. I will only say that I am confident it is up to the high standard usually set by the Academy, and that I fully expect that confidence to be justified when I have the opportunity of seeing some of the pictures in a few minutes time.

LESSONS CAN BE TAUGHT.

"But, since I am to have the pleasure of addressing you, I should like to make some reference to the influence which exhibitions in general can exert, and of the lessons they can teach—lessons which are of considerable importance, not only to the individual in his, or her, home, but also to those engaged in commerce. For—and this is a fact that is often overlooked—commerce is entirely dependent upon art for its designs. Every design which goes to make a commercial product interesting, attractive, and, therefore, saleable, owes its first origin to the Art school. If I may use a homely simile, the artist is the physician who prescribes the shape and constituency of the pill; the manufacturer is the chemist who compounds it; and the great public is, as always, the suffering patient who has to swallow what the experts consider good for him.

"Now, this process is certainly affected by the holding of exhibitions of the products of Art. The great International Exhibition, organized in London by the Prince Consort in 1851, is a classic instance. There is no doubt that this Exhibition revealed to the British people the fact that, compared to the French, they were manufacturing ugly things instead of beautiful things, and that Art had become entirely divorced from everyday life. It is to the credit of the British that, this revelation having been vouchsafed to them in the glittering halls of the Crystal Palace, they set to work with characteristic energy to remedy their shortcomings; the remarkable growth of Art galleries and Art schools in the last half of the 19th century was the immediate result, and, as a remoter result, we now see British design holding its own throughout the world today.

"In the United States of America, the Philadelphia Exhibition of 1876 achieved a very similar revolution of public taste; the remedy applied was also the same, and we know that in the past 50 years our neighbors to the South have spent literally hundreds of millions in developing Art schools and Art museums, with results that have had an immeasurable effect on the growth and progress of their coun-

MORAL FOR CANADIANS.

"There is, it seems to me, a moral in all this which we in Canada might well take to heart. Although great progress has been made in the past century, Canada has still, I think, to realize how great a part the national art-institutions of any country must play in bringing about a renaissance of national taste; and even more important, a renaissance of that good craftsmanship which can only be created when demanded by national taste.

"The nineteenth century nearly succeeded in making an unbridgeable gulf between 'fine art' and the things we use in every day life; it tended, generally speaking, to make impossible any connection between the work of the artist and the work of the craftsman and the designer. The result, as we all know, was that the shops of the retailer and the homes of the consumer were full of articles which, if durable, were irredeemably hideous.

"So, in the present century, it has been one of the major tasks of both artist and public to bridge that gulf; to make ourselves, as a people, appreciative of beautiful, rather than tolerant of ugly, things; to demand good design in our surroundings; and to be content with nothing less than beauty and suitability in every detail of them.

"In the discharging of this task, exhibitions can do much. But the Royal Canadian Academy, with its

honorable history of half a century's pioneering as a professional Art-institution, has, I think, a further duty, extending beyond the boundaries of annual Exhibitions, however excellent these may be. And it is in the very direction that I have just tried to indicate—in the practical realms of improving public taste and educating the younger generation, that that duty lies. There are immense possibilities. Canada is a young, a forward-looking country. She is not so heavily burdened by tradition as Europe; and part of her great inheritance surely is that she is singularly free to express her own individuality in every form of Art and Craft."

OFFICERS ENTERTAIN.

Their Excellencies then made a tour inspection of the exhibition, and expressed great interest in many of the pictures. Later Their Excellencies were escorted to the Print Room, where they took coffee with the president and officers of the Academy and the president and officers of the Art Association of Montreal prior to their departure.

Her Excellency wore a gown of midnight blue velvet with a long train and her ornaments were pearls and emeralds and diamonds. The Hon. Mrs. Gordon Ives was in a gown of dark green satin on princess lines with the skirt finishing in a short train. Mrs. Crawford Grier was gowned in eggshell satin with a deep band of flame color velvet outlining the décolletage and falling into a train in the back. Miss Elizabeth Maxwell was in a black velvet frock with diamante shoulder straps.

The members and guests numbering over one thousand included: Sir Montagu and Lady Allan, Lady Meredith, Sir Andrew Macphail, Mr. and Mrs. D. Forbes Angus, Sir Charles Gordon, Dr. and Mrs. W. W. Chipman, Mr. and Mrs. G. W. MacDougall, Miss Elizabeth MacDougall, Mr. and Mrs. R. E. MacDougall, the Hon. Chief Justice and Mrs. Greenshields, Mrs. Arthur Drummond, Mrs. Louis Sutherland, Mrs. W. de M. Marler, Mr. H. B. Walker, Colonel and Mrs. Hugh Owen, Captain and Mrs. T. McG. Stoker, Mr. and Mrs. W. W. Skinner, Mr. and Mrs. Gordon Lewis, Mr. and Mrs. F. Cleveland Morgan, Mr. and Mrs. Bernard Coghlin, Mrs. John C. Webster, Mr. Cedric Beresford Hands, Mrs. Nancy Dawes, Mr. Alphonse Jongers, Mr. and Mrs. A. O. Dawson, Brigadier-General and Mrs. Birkett, Miss Winifred Birkett, Senator and Mrs. A. J. Brown.

Mrs. Arthur Morrice, Miss Eleanor Morrice, Miss Rousseau, Hamilton, Ont., Mrs. William Hope, Mr. A. A. Browning, Mr. and Mrs. A. L. Robertson, Mr. L. R. Z. Wilson, Mr. Ernest Cousins, Mr. Andre Morency, Mr. Clement Coles, the Misses Williams, Mr. and Mrs. Vachell Harvey, Miss de Sanchez, New York; Mr. and Mrs. A. J. Soper, Miss Laurel Soper, Miss A. M. Parent, Miss C. J. MacKenzie, Mr. and Mrs. T. de G. Stewart, Miss Beatrice Harvey, Mr. Oscar De Lall, Miss Mabel Brittain, Miss Isabel Ferguson, Mr. and Mrs. T. H. Wardleworth, Mr. Alexander Bercovitch, Mr. Eric Montzfeldt, Dr. and Mrs. Leslie Pidgeon.

Mr. Donald L. Campbell, Miss Jessie Currie, Miss E. Milbourne-Ross, Mr. Roland Leclerc, Mr. William E. Blackader, Mr. and Mrs. David Crombie, Mrs. A. H. Robinson, Mr. and Mrs. Percy Newman, Mr. James Gardner, Miss Jennie Eveleigh, Miss Haidee Fildes, Miss Edith Harding, Miss Marguerite Hushion, Miss Katharine Robertson, Mr. and Mrs. W. O. Ryde, Miss Kate Kirkman, Miss Ada Kirkman, Mr. Arthur F. Sanderson, Mrs. W. Doig Robb, Miss Winifred A. Bryce, Miss Mary Idler, Dr. Francis McNaughton, Mrs. Claude Lecocq, Mr. Ernest Alexander, Mr. Norman Russell, Mrs. B. M. Long, Mrs. Laurence B. Fuller, Miss Bertha Blatchford.

Miss Maud B. Blatchford, Mrs. C. L. Henderson, Miss E. E. Currie, Miss M. L. Currie, Dr. Ernest R. Brown, Mrs. R. M. Mitchell, Mr. and Mrs. H. R. Pickens, Mr. H. R. Pickens, Jr., Mr. and Mrs. J. Theo. Leclerc, Miss Marguerite Leclerc, Mrs. Walter Vaughan, Mrs. Percy Domville, Miss Mary P. Domville, Mr. and Mrs. Wilbert H. Howard, Dr. Fraser G. Gurd, Mr. D. M. Johnson, Miss Eleanor Johnson, Miss Jean Johnson, Mr. and Mrs. Robert Clark, Miss Hilda Hanson, Mr. J. V. Jacoby, Mr. P. U. James, Mrs. W. L. Davis, Miss Freda Pemberton Smith, Mrs. Morgan Bennett, Mr. H. S. Jacoby, Mr. William S. Leslie, Miss H. Clarke, Mr. Stanley B. Lindsay, Miss Mattie T. Hislam.

Miss A. A. Duguid, Dr. and Mrs. David Ballon, Rev. Dr. and Mrs. George H. Donald, Mr. and Mrs. C. Stanley Hulme, Miss Marjorie Hulme, Miss Isabel Hulme, Mr. Claude Hulme, Mr. and Mrs. J. Colin Kemp, Miss Elizabeth Kemp, Mr. P. M. May, Mrs. Hugh Heasley, Mrs. Walter Sadler, Mrs. F. R. Douglas, Mr. John Fair, Miss Louisa Fair, Mr. and Mrs. J. H. Palmer, Mr. and Mrs. Arthur Bartlett, Col. and Mrs. E. M. Renouf, Miss Sheila Sanderson, Dr. and Mrs. W. D. Lighthall, Miss Alice Lighthall, Mr. Guy Tombs, Mr. Robert Gibb, Miss Margaret Worcester, Mr. and Mrs. Mostyn Lewis.

Miss Cockburn, Mrs. J. Munro, Mr. R. Coghlin, Miss Edmes Hone, Mr. and Mrs. George A. Campbell, Miss Nesta Low, Mr. Roy P. Wilson, Mr. and Mrs. Percy Nobbs, Mrs. J. S. Rutherford, Mr. Justice and Mrs. Campbell Lane, Miss Lois Lord, Brian Meredith, Mr. C. D. Rutherford, Miss Honor McIntyre, Mrs. H. Stuart Hamilton, Mr. Edward Desbarats, Mrs. A. B. McKeown, Miss Marie A. Steele, Mr. and Mrs. Leonard E. Kelsey, Mr. and Mrs. R. C. Duncan, Mr. Charles Henri Marin, Mrs. H. Duncan, Professor and Mrs. Robert R. Thompson, Miss L. E. F. Barry.

Mr. Orson Wheeler, Mr. William Bennett, Dr. Edward Chandler, Mrs. Edward B. Chandler, Mrs. Howitt and Miss Howitt, Guelph, Ont.; Miss M. F. Hadrill, Miss Julia McFee, Miss Alice James, Miss Carol Dettmers, Miss Dorothy M. Russell, Mr. Gordon Johnstone, Miss Jessie W. Johnstone, Mr. and Mrs. Leslie Tucker, Mr. and Mrs. E. R. Alexander, Mrs. E. W. Willard, Lieut.-Col. and Mrs. I. P. Rexford, Mr. Justice and Mrs. Howard, Miss Hazel Howard, Mr. Justice A. Rives Hall, Mrs. Leila Morrison, Miss Eessie Hall, Miss Florence Lewis, Count Bernard de Roussy de Sales, Dr. and Mrs. James R. Goodall, Mrs. G. L. Allan, Mr. James MacDonald, Dr. and Mrs. A. H. MacCordick.

Miss Elizabeth A. Smith, Mrs. Peter Smith, Miss Grace McLaren, Mrs. John J. Robson, Mr. and Mrs. W. I. Bishop, Col. and Mrs. W. B. Evans, Mr. Justice and Mrs. Errol MacDougall, Mr. and Mrs. Sidney Carter, Mr. L. B. McFarlane, Mr. and Mrs. P. A. McFarlane, Miss Florence Louis, Miss Mary Louis, Mr. and Mrs. Arthur Lyman, Mr. Albert Behler, Mr. and Mrs. Frank R. Findlay, Mr. Herbert Raine, Dr. and Mrs. F. W. Harvey, Miss Harvey, Professor Ramsay Traquair, Miss Marguerite Lemieux, Mr. A. Zoltany Smith, Dr. and Mrs. Cyril Flanagan, Dr. Edward S. Mills.

Mr. and Mrs. James Hutchison, Miss Hutchison, Mr. A. Cloutier, Mr. Georges Latour, The Misses LeBoutillier, Mrs. W. D. LeBoutillier, Mrs. Harry St. George, Mr. and Mrs. Thomas Keefe, Miss Keefe, Miss Kinghorn, Mr. and Mrs. John

W. Cook, Mr. and Mrs. T. Taggart Smythe, Mr. and Mrs. A. M. Pattison, Miss Meda Pattison, Mr. and Mrs. G. M. Pitts, Mrs. H. M. Giles, Mrs. A. H. Ewing, Major Ernest Fosbery, Ottawa, Mr. and Mrs. C. Grange Kingsmill, Beauharnois.

Miss Ida Beck, Miss Mona R. Elliott, Mr. Pemberton Smith, Mrs. George Tiffany, Mrs. Lionel Leveille, Miss Adela Gilker, Mr. and Mrs. D. McKay Loomis, Mrs. C. J. Pinhey, M. I. Marcus, Miss J. L. McConnell, Miss J. L. Reid, Mr. and Mrs. Copland Finley, Rev. and Mrs. Scott MacKenzie, Mr. and Mrs. Gerald Robinson, Mr. and Mrs. C. G. Heward, Mr. and Mrs. Harold Fetherstonough, Miss Elizabeth Robertson, Mr. Richard Bolton, Rev. and Mrs. David Scott, Col. and Mrs. Robert Starke, Mr. Hugh Y. Aylmer, Victoria, B.C., Miss K. D. Malcouronne, Miss Harry Bush, Miss Joyce Bush.

Miss Harriet L. Stone, Miss Elizabeth S. Nutt, Halifax, Miss S. Goodfellow, Miss E. Williams-Moore, Mrs. J. W. S. Gordon, Hamilton, Ont., Mr. and Mrs. Howard Murray, Miss Ruth Murray, Miss Frances A. Kydd, Dr. and Mrs. B. L. Hyams, Miss Hyams, Miss Muriel Gurd, Mr. W. R. Gurd, Mr. E. R. E. Chaffey, Dr. J. Wathen, Mr. A. Gerin-Lajoie, Dr. and Mrs. Richard Kerry, Mr. E. L. Judah, Mr. J. F. Lewis, Miss Lavinia Stuart, Mr. Harry Wallace, London, Eng., Mr. and Mrs. John C. Heaton, Mrs. H. A. Higginson, Miss Elizabeth Harold, Mr. and Mrs. A. L. Perry, Mr. John A. Durand, Mr. Edgar Contant, Mr. and Mrs. H. D. Clapperton, Miss Rachel Reed.

Dr. E. P. Chagnon, Professor Henry Armstrong, Miss J. Elizabeth Nunns, Dr. and Mrs. George A. Brown, Mr. and Mrs. H. Ward Davis, Miss Pauline Lariviere, Mr. and Mrs. Hugh C. Jones, Miss Phoebe Campbell, Mr. and Mrs. Walter E. Cushing, Miss M. Dulcie Ray, Mr. Edward FitzGerald, Dr. and Mrs. D. de Jersey White, Dr. and Mrs. Lionel M. Lindsay, Dr. White, New York, Miss Cecile Chabot, Mr. and Mrs. W. C. Woonham, the Misses Woonham, Mrs. E. B. Luke, Mrs. E. L. Chadwick, Mr. and Mrs. Ritchie, Lake Edward, Mr. and Mrs. John Brooke.

Mrs. J. C. Herriot, Dr. Grant Campbell, Mrs. R. A. Dunton, Mrs. A. H. Barker, Mr. and Mrs. D. J. Munn, Miss Christine Stewart, Mrs. Murray Gardner, Miss M. L. Brown, Miss Annie C. Reynolds, Miss Jean Bovey, Mrs. C. D. Hislop, Mrs. R. M. Whitmore, Miss May A. Ancient, Mr. and Mrs. N. M. Yulle, Miss Edna Slater, Mr. C. M. Cotton, Mr. Douglas Garton, Miss Myrtle Taylor, Miss Florence MacKenzie, Miss J. J. Hay-Browne, the Misses Hay-Browne, Miss Alice Snowdon, Mrs. A. F. Dunlop, Miss D. Dunlop, the Misses Hagar, Mrs. A. E. Garrow, Miss Alice Trudeau, Mrs. Norman MacVicar and Dr. and Mrs. J. T. Donald.

Miss Jessie Beattie, Miss Elsie G. Dewey, Miss Mona Cragg, Miss Barbara M. Payne, Mr. Andrew R. McMaster, Mrs. E. L. Weston, Miss Audrey Weston, Miss Jean M. Bonar, Mr. Robert Wilson, Miss d'Arcy, Miss Barbara d'Arcy, Mr. and Mrs. John d'Arcy, Dr. C. R. Bourne, Mr. C. Kelsey, Jr., Miss M. M. Hutchings, Mr. J. D. Molson, Mrs. H. M. Stanway, Miss Muriel Marshall, Miss Alice Buzzel, Miss Marguerite Routh, Miss Sophy L. Elliott, Lieut.-Col. and Mrs. Walter E. Lyman, Mrs. H. Wyatt Johnston, Mr. and Mrs. John Ogilvy, Miss M. E. Bennett.

Miss Eleanor Perry, Miss Jean F. Baillie, Mr. and Mrs. Paul Caron, Mr. A. Abercromby Bowman, Mr. R. B. Partridge, Miss Helen D. Locke, Mr. C. H. McFarlane, Miss Annie S. Kinder, Miss Margaret E. Orr, Rev. and Mrs. L. A. Maclean, Mr. and Mrs. R. E. G. Wark, Mrs. E. Owen E. Owens, Miss E. M. Stuart, Miss C. L. Wells, Miss Margaret Phair, Mrs. Wm. Kydd, Mrs. George E. Burns, Miss Helena Francis-Wood, Dr. and Mrs. Alfred Whitehead, Mr. and Mrs. Robert Findlay, Miss Findlay, Mr. Roland J. A. Chalmers, Miss Christine E. Cameron, Miss Ida M. Huddell, Mr. James B. Pringle, Miss Edith M. Luke, Miss G. Goulden, Miss Louise Shaw, Mr. James MacDonald, Mr. and Mrs. Frank R. Findlay, Mr. and Mrs. Alex J. Wood, Mr. and Mrs. Fred A. Lallemant, Mrs. J. C. Lallemant, Mr. Rene Beaudet.

AT ART ASSOCIATION



LORD BESSBOROUGH, who last night opened the Royal Canadian Academy's annual exhibition here.

PLAN ART GALLERY FOR SMITHS FALLS

SMITH'S FALLS, Ont., Dec. 1.—(C.P.)—Establishment of an art gallery for Smith's Falls was assured following the formation of an Art Association here last night. Pictures will be supplied by the National Art Gallery at Ottawa and the Toronto Art Gallery. The art gallery here is expected to be in operation early in January.

Governor-General Opens Annual Art Exhibition

Star Nov. 17, 1933.

*His Excellency Recalls Traditions of Predecessors—
Stresses Art's Part in Renaissance of National Taste*

CANADA has still to realize how great a part the national art institutions of any country play in bringing about a renaissance of national taste. His Excellency the Governor-General declared last night at the opening of the Royal Canadian Academy's annual exhibition in the galleries of the Art Association of Montreal, 1379 Sherbrooke street west. Lord Bessborough followed a custom established by an illustrious predecessor, the Duke of Argyll, in opening the exhibition, which has been successively opened by all Governors-General of the Dominion since that time. Those who welcomed Lord and Lady Bessborough were E. Wyly Grier, R.C.A., president of the Royal Canadian Academy, his daughter-in-law, Mrs. Crawford Grier, of Lennoxville, W. S. Maxwell, vice-president of the Academy, and his daughter, Miss Mary Maxwell, who had all previously received the members and their friends.

FOUNDED 53 YEARS AGO

Responding to Mr. Grier's address, His Excellency said:

"It is a great pleasure to me to perform the opening ceremony of the Royal Canadian Academy's annual exhibition tonight. The Academy, as you all know, was founded by my predecessor, the Duke of Argyll, 53 years ago, and since then every Governor-General has, I think, had the privilege of officiating at one of its annual exhibitions. That is a tradition, over half a century old. I should be very sorry indeed to break such a chain and, tonight, I am very glad to be able to add yet one more link to it.

"Now I do not propose to say much of this year's exhibition, because, like most of you ladies and gentlemen, I have not yet had the pleasure of seeing it. I will only say that I am confident it is up to the high standard usually set by the Academy, and that I fully expect that confidence to be justified when I have the opportunity of seeing some of the pictures in a few minutes."

INFLUENCE OF EXHIBITION

But, since I am to have the pleasure of addressing you, I should like to make some reference to the influence which exhibitions in general can exert, and of the lessons they can teach—lessons which are of considerable importance, not only to the individual in his, or her, home, but also to those engaged in commerce. For—and this is a fact that is often overlooked—commerce is entirely dependent upon art for its designs. Every design which goes to make a commercial product interesting, attractive, and, therefore, saleable, owes its first origin to the Art school. If I may use a homely simile, the artist is the physician who prescribes the shape and constituency of the pill; the manufacturer is the chemist who compounds it; and the great public is, as always, the suffering patient who has to swallow what the experts consider good for him.

"Now, this process is certainly affected by the holding of exhibitions of the products of Art. The great International Exhibition, organized in London by the Prince Consort, in 1851, is a classic instance. There is no doubt that this Exhibition revealed to the British people the fact that, compared to the French, they were manufacturing ugly things instead of beautiful things, and that Art had become entirely divorced from everyday

CREDIT TO BRITISH

"It is to the credit of the British that, this revelation having been vouchsafed to them in the glittering halls of the Crystal Palace, they set to work with characteristic energy to remedy their shortcomings; the remarkable growth of Art galleries and Art schools in the last half of the 19th century was the immediate result, and, as a remoter result, we now see British design holding its own throughout the world today.

"In the United States of America, the Philadelphia Exhibition of 1876 achieved a very similar revolution of public taste; the remedy applied was also the same, and we know that in the past 50 years our neighbors to the South have spent literally hundreds of millions in developing Art schools and Art museums, with results that have had an immeasurable effect on the growth and progress of their country.

MORAL FOR CANADA

"There is, it seems to me, a moral in all this which we in Canada might well take to heart. Although great progress has been made in the past century, Canada has still, I think, to realize how great a part the national art institutions of any country must play in bringing about a renaissance of national taste; and even more important, a renaissance of that good craftsmanship which can only be created when demanded by national taste.

"The nineteenth century nearly succeeded in making an unbridgeable gulf between 'fine art' and the things we use in every day life; it tended, generally speaking, to make impossible any connection between the work of the artist and the designer. The result, as we all know, was that the shops of the retailer were full of articles which, if durable, were irredeemably hideous.

MAJOR TASK

"So, in the present century, it has been one of the major tasks of both artist and public to bridge that gulf; to make ourselves, as a people, appreciative of beautiful, rather than tolerant of ugly, things; to demand good design in our surroundings; and to be content with nothing less than beauty and suitability in every detail of them.

"In the discharging of this task, exhibitions can do much. But the Royal Canadian Academy, with its honorable history of half a century's pioneering as a professional Art-institution, has, I think, a further duty, extending beyond the boundaries of annual Exhibitions, however excellent these may be. And it is in the very direction that I have just tried to indicate—in the practical realms of improving public taste and educating the younger generation, that that duty lies. There are immense possibilities. Canada is a young, a forward-looking country. She is not so heavily burdened by tradition as Europe; and part of her great inheritance surely is that she is singularly free to express her own individuality in every form of Art and Craft."

Their Excellencies were accompanied by Lieut.-Col. E. D. Mackenzie, Comptroller of the Household, Hon. Mrs. Gordon Ives, secretary to Her Excellency, and Lieut. Sir Michael Culme-Seymour, A.D.C.

EXHIBITORS

The oil pictures exhibited are by the president, E. Wyly Grier, the late G. Horne Russell, R.C.A.; J. W. Beatty, R.C.A.; Archibald Browne, R.C.A.; F. S. Challenger, R.C.A.; F. S. Coburn, R.C.A.; Ernest Fosbery, R.C.A.; J. Hammond, R.C.A.; T. Mower Martin, R.C.A.; G. A. Reid, R.C.A.; A. H. Robinson, R.C.A.; C. W. Simpson, R.C.A.; Homer Watson, R.C.A.; Wilfred Barnes, A.R.C.A.; Allan Barr, A.R.C.A.; Harry Britton, A.

R.C.A.; Alice Des Clayes, A.R.C.A.; Gertrude Des Clayes, A.R.C.A.; Paul Earle, A.R.C.A.; Kenneth Forbes, A.R.C.A.; Hortense Gordon, A.R.C.A.; Stella Grier, A.R.C.A.; Clara Hagarty, A.R.C.A.; Fred S. Haines, A.R.C.A.; Adrien Hebert, A.R.C.A.; R. S. Hewton, A.R.C.A.; Arthur Lismar, A.R.C.A.; Marion Long, A.R.C.A.; Manly MacDonald, A.R.C.A.; F. H. McGillivray, A.R.C.A.; Alfred Mickle, A.R.C.A.; T. W. Mitchell, A.R.C.A.; Kathleen Morris, A.R.C.A.; Lillas T. Newton, A.R.C.A.; Elizabeth Nutt, A.R.C.A.; Herbert Palmer, A.R.C.A.; H. Ross Perriard, A.R.C.A.; R. W. Pilot, A.R.C.A.; Peter C. Sheppard, A.R.C.A.; Dorothy Stevens, A.R.C.A.; F. H. Varley, A.R.C.A.; Mary E. Winch, A.R.C.A.

Franklin Arbuckle; Mrs. D. M. Bagley; G. S. Bagley; Archibald Barnes; Harold Beament; Aleksander Bereovitch; A. Bieler; Henrietta Britton; St. George Burgoyne; Alf. W. Campbell; C. Chabauty; Nan Lawson Cheney; A. Cloutier; John F. Clymer; E. A. Dalton; Rita Daly; Barbara D'Arcy; Oscar DeLall; Simone Denéchaud; Berthe Des Clayes; Henri Fabien; Marc A. Fortin; Faith Fyles; H. M. Gilmour; Beatrice Grant; Arthur Gresham; Ida G. Hamilton; Arthur Heming; Nicholas Hornyansky; F. W. Hutchison; A. A. Innes; Frances A. Johnson; Alphonse Jongers; Minnie Kallmeyer; Harriette Keating; C. W. Kelsey; Patrick L. Larking; Marianne Lee-Smith; Emile Lemieux; Dimitry Lichushine; John M. Loggie; Jane C. Luke; J. W. G. Macdonald; Thos. Macdonald; Betty Maw; David McGill; D. I. McLeod; Andre Morency; Rita Mount; Jean Munro; Alex J. Musgrove; Graham Norwell; Frank Panabaker; Lawrence Pantou; R. B. Partridge; Hugh Peck; A. Leslie Perry; Gordor Pfeiffer; John M. Plaskett; Aileen A. Plaskett; Narcisse Poirier; Beatrice Robertson; Jean Royle; Stanley Royle; Gwendolyn Salt; A. Sheriff Scott; Charles A. Scott; Frank Shadlock; Henry J. Simpkins; Freda Pemberton Smith; Marjorie Smith; Tom Stone; J. R. Tate; Geo. Thomson; Thurston Topham; W. P. Weston and R. L. Wright.

WATER COLOR.

Some of the artists already mentioned exhibit works in water color, pastel and black and white, as well as oil pictures. Other exhibitors of works in water color and pastel are: C. W. Jefferys, R.C.A.; Hugh G. Jones, R.C.A.; W. S. Maxwell, R.C.A.; Herbert Raine, R.C.A.; A. J. Casson, A.R.C.A.; Chas. de Belle, A.R.C.A.; J. S. Gordon, A.R.C.A.; Stanley Turner, A.R.C.A.; W. J. Phillips, A.R.C.A.; L. O. Adams; Melita Altkin; Fredericka Bechman; Yulia Biriukova; Paul Caron; Frederick G. Cross; George T. Foord; Bessie A. Fry; Willford Gagnon; Mrs. Cogill Haworth; Peter Haworth; Ethel Hecht; Frank Hennessey; Dor-

othy Hoover; H. Gordon Hughes; Leonard E. Kelsey; J. de N. Kennedy; Ronald Kerr; Ruby Le Bouthillier; A. C. Leighton; Marguerite Lemieux; D. H. MacFarlane; J. G. MacGregor; Mary Mack; Jos. Myers; Harry E. Ricketts; Hugh D. and Margaret C. Thompson.

Other exhibitors of works in black and white—drawings and prints—are: John J. Barry; Winnifred Bentley; Roland Chalmers; Sylvia Daoust; Charles Goldhamer; Katherine Gray; Joseph Hillenbrand; Leonard Hutchinson; Dorothy Ivans; G. Sheridan Lemasnie; Louis Muhlstokk; Ernst Neumann; Pauline Kedsell; Noel Sorbonne; Owen Staples; Frederick B. Taylor and LeRoy J. Zwicker.

SCULPTORS

The sculptors whose work is shown are:—Emanuel Hahn, R.C.A.; Henri Hebert, R.C.A.; G. W. Hill, R.C.A.; Frances Loring, A.R.C.A.; F. S. Scortino, A.R.C.A.; Elizabeth Wyn Wood, A.R.C.A.; Florence Wyle, A.R.C.A.; Sonia Apter, Allan A. Cameron; Sylvia Daoust; Henri Fabien; Armand Filion; Mrs. de Montigny Giguere; Eric Hannibal; Mrs. de Montigny Lafontaine; Dinah Lauterman; H. McRae Miller; A. J. Segal; John Sloan; Elzear Soucy; Orson Wheeler; Marjorie Winslow; and A. Zoltvany-Smith.

Miniatures are shown by Lela G. Crist and Mrs. Percival Huffman, and an illumination by J. Charlebois.

The Academy's display of architectural drawings is very small, only Raphael Bollard, John Lyle, Maxwell and Pitts, Nobbs and Hyde, Perry and Ross, and H. Ross Wiggs being represented, but there is more work to be seen in the west gallery in the collection of photographs of buildings sent in for the competition for the medals of the Royal Architectural Institute of Canada. The exhibitors are:—Hugh L. Allward; Barott and Blackader; Murray Brown; Henry J. Burden and G. Roper Guinlock; S. B. Coon and Son; Ernest Cormier; Craig and Madill; A. Galt Durnford; H. L. Fetherstonhaugh; Robert and F. R. Findlay; John J. Hazelgrove; Henri S. Labelle; John M. Lyle; Marani; Lawson and Morris; Mathers and Haldenby; Maxwell and Pitts; J. Cecil McDougall; Molesworth, West and Secord; Forsey Page and Steele; G. A. Poitras; Dyce C. Saunders; W. L. Somerville; Francis Brown and Son; Twizell and Twizell, and Mackenzie Waters.

Their Excellencies Open

Exhibition at Art Gallery.

Well over a thousand guests attended the private view of the 54th annual exhibition of the Royal Canadian Academy at the Art Association of Montreal last night, when the Governor-General of Canada, following a tradition over half a century old and a custom established by the Duke of Argyll when he was Governor-General of Canada, accompanied by Her Excellency, attended the opening ceremony of the exhibition. Their Excellencies were welcomed at the foot of the grand staircase by Mr. E. Wyly Grier, R.C.A., president of the Royal Canadian Academy, his daughter-in-law, Mrs. Crawford Grier, of Lennoxville, Mr. W. S. Maxwell, vice-president of the Academy, and his daughter, Miss Mary Maxwell, who had all previously received the members and their friends. Their Excellencies, who were accompanied by Lieut.-Col. E. D. Mackenzie, Comptroller of the Household, Hon. Mrs. Gordon Ives, secretary to Her Excellency, and Lieut. Sir Michael Culme-Seymour, A.D.C., were escorted to the First Gallery, where a few words of welcome were extended by Mr. Grier, on behalf of the Academy, and His Excellency then addressed the assembled guests. Their Excellencies later made a tour inspection of the exhibition, and afterwards were escorted to the Print Room, where they had refreshments with the president and officers of the Academy and the president and officers of the Art Association of Montreal prior to their departure.

Her Excellency wore a gown of midnight blue velvet with a long train, slippers to match, and her ornaments were pearls and emeralds and diamonds. The Hon. Mrs. Gordon Ives was in a gown of dark green satin on princess lines with the skirt finishing in a short train. Mrs. Crawford Grier was in eggshell satin with a deep band of flame color velvet outlining the décolletage and falling into a train in the back. Miss Elizabeth Maxwell was in a black velvet frock with diamante shoulder straps.

Guests attending were: Sir Montagu and Lady Allan, Sir Charles Gordon, Lady Meredith, Mr. H. B. Walker, Hon. Chief Justice and Mrs. Greenshields, Mrs. A. F. Dunlop, Miss Dunlop, Mrs. D. Norman MacVicar, Dr. J. T. Donald, Mrs. A. E. Garrow, Mrs. Alice Snowdon, Mrs. J. J. Hay-Browne, Misses Hay-Browne, Mrs. C. D. Hislop, Mrs. R. M. Whitmore, of Toronto, Judge and Mrs. Campbell Lane, Miss Florence J. Mackenzie, Miss Myrtle E. A. Taylor, Mr. P. Douglas Garton, Mr. C. M. Cotton, Mrs. C. P. Slater, Mr. N. M. Yulle, Miss May A. Ancient, Mrs. H. T. Bovey, Mr. and Mrs. Ernest Latter, Miss Annie C. Reynolds, Miss M. L. Brown, Mrs. J. B. McConnell, Mrs. Murray Gardner, Miss Christine Stewart, Mr. and Mrs. D. J. Munn, Mrs. A. H. Barker, Miss Jean Munro, Mrs. R. A. Dunton, Dr. D. Grant Campbell, Mrs. and Miss Ritchie, of Lake Edward; Mr. and Mrs. John Brooke, Rev. Dr. and Mrs. Leslie Pidgeon, Miss Adela R. Gilker, Mr. A. Bereovitch, Mrs. Nancy Dawes,

J. V. Jacoby, Dr. Fraser B. Gurd, Mr. H. S. Jacoby, Mrs. L. E. Neville, Mrs. George Tiffany, Misses Sophy and Mona Elliott, Miss Marguerite Routh, Mr. and Mrs. A. M. Pattison, Major Ernest Fosberry, R.C.A., of Ottawa.

Mr. and Mrs. C. Grange Kingsmill, of Beauharnois, Mrs. A. H. Ewing, Mr. and Mrs. G. M. Pitts, Miss Edith Harding, Miss Marguerite Hishon, Miss Katharine Robertson, Miss H. M. Giles, Mrs. Alynne Charlebois, Mr. and Mrs. J. B. Fellowes, Miss Rae Fellowes, Miss Margaret Goldie, of Guelph, Miss E. Williams-Moore, Miss Helen S. Wickenden, Miss Elizabeth Nutt, of Halifax, Miss S. Goodfellow, Mr. and Mrs. Gerald Robinson, Mr. and Mrs. Chillon Heward, Mr. and Mrs. H. L. Fetherstonhaugh, Miss Elizabeth Robertson, Mr. Richard Bolton, Mr. Guy C. P. Couture, Mr. and Mrs. A. Wickenden, Miss Edythe Bignell, Miss A. Proulx, Miss Estelle Bernier, Miss Gaby Couture, Mrs. Victor E. Mitchell, Mr. and Mrs. Alex J. Wood, Mr. John C. Heaton, Mr. Harry Wallis, Mrs. F. A. Lallemand, Mr. J. C. Lallemand, Mr. Rene Beaudet, Mr. Fred A. Lallemand, Dr. W. S. Rugh, Miss Helen Rugh, Dr. J. R. Forrest, Miss Louise Shaw, Miss G. Goulden, Miss Edith M. Luke, Mrs. J. B. Pringle, Miss Ida M. Huddell, Mrs. Owen Owens, Miss L. E. Leveille, Miss Christine E. Cameron, Mr. R. J. Chalmers, Mr. and Mrs. Robert Findlay, Miss Findlay, Dr. and Mrs. Alfred Whitehead, Miss Helen Francis Wood.

Mrs. William Hope, Mr. and Mrs. Charles Hope, Mr. and Mrs. W. O. Ryde, Mrs. William Kydd, Miss C. L. Wells, Miss Margaret Phair, Miss E. W. Stuart, Rev. and Mrs. L. A. Maclean, Mr. and Mrs. R. E. G. Wark, Miss Margaret E. Orr, Miss Annie S. Kinder, Mr. C. H. McFarlane, Miss Helen D. Locke, Miss Carol Dettmers, Mr. R. B. Partridge, Mr. and Mrs. A. A. Bowman, Mr. and Mrs. Paul Caron, Miss Jean F. Baillie, Miss Eleanor Perry, Miss M. E. Bennett, Mrs. John Ogilvy, Mr. John Ogilvy, Lieut.-Col. Walter E. Lyman, Mrs. H. Wyatt Johnston.

Miss Alice Buzzell, Miss Muriel Marshall, Mrs. H. M. Stanway, Mr. J. D. Molson, Mr. C. Kelsey, Miss M. Hutchings, Mr. and Mrs. Percy Newman, Mr. and Mrs. B. W. Coghill, Dr. C. R. Bourne, Mr. and Mrs. d'Arcy, Miss d'Arcy, Miss Barbara d'Arcy, Mr. Robert Wilson, Miss Jean Bonar, Mrs. E. L. Weston, Miss Audrey Weston, Mr. A. R. McMaster, Mrs. William Sutherland, Miss Barbara Payne, Mrs. W. de M. Marler, Miss Mona Cragg, Miss Elsie G. Dewey, Miss Jessie Beattie, Mr. Alec Gordon, Miss Jean Gordon, Dr. and Mrs. A. H. Gordon, Mr. Ernest Newman, Mr. S. C. Cameron, Misses E. and V. Cameron, Mr. James H. Davidson, Miss J. M. Robertson, Miss C. Davidson, Mr. George O. A. Brown, Miss Mary H. Lees, Prof. and Mrs. E. Godfrey Burr, Miss Beryl

Butler, Mr. E. E. Fairman, Mr. and Mrs. D. M. McGoun, Miss M. A. Cleland, Mr. and Mrs. Cleveland Morgan, Misses McLachlan, Mr. C. S. Scofield, Mr. P. S. Stevenson, Mr. and Mrs. J. R. Fairbairn, Mrs. A. R. M. Boulton, Miss Ray Boulton, of Quebec; Captain T. T. McG. Stoker, Mr. and Mrs. Frank D. Clark, Mr. and Mrs. J. D. Morphet, Mrs. John C. Webster, and Mr. Cedric H. Beresford Hands.

Mr. T. H. Wandsworth, Miss Isabel Ferguson, Miss M. A. Brittain, Miss Laura Walker, Mr. Oscar DeLall, Mr. and Mrs. T. de G. Stewart, Mr. R. de Grey Stewart, Miss Beatrice Harvey, Miss C. T. MacKenzie, Miss A. M. Parent, Miss F. L. Hager, Mr. A. D. Dawson, Miss Alice Trudeau, Mr. Vachell Harvey, Miss de Sanchez, of New York; Misses Williams, Mr. Clement Coles, Mr. Andre Morency, Mr. Ernest A. Cousins, Mr. and Mrs. A. L. Robertson, Mr. Arthur Browning, Mr. L. R. E. Wilson, Miss Jessie Currie, Mr. Donald L. Campbell, Col. and Mrs. E. M. Renouf, Miss Sheila Sanderson, Mrs. J. Henry Palmer, Mr. John Fair, Mrs. Frank R. Douglas, Mrs. Hugh Heasley, Mrs. Walter Sadler, Mr. and Mrs. A. J. Soper, Miss Laurel Soper, Miss Cockburn, Mrs. J. Munro, Mr. and Mrs. Mostyn Lewis, Miss Gwyneth Lewis, Miss Margaret Worcester, Mr. Robertson Gibb, Mr. Guy Tombs, Dr. and Mrs. W. D. Lighthall, Miss Alice Lighthall, Dr. and Mrs. David H. Ballon, Miss L. A. Duguid, Miss Mattie T. Heslam, Mr. Stanley B. Lindsay, Miss H. Clarke, Mr. W. S. Leslie, Mr. and Mrs. C. Stanley Hulme, Misses M. and J. Hulme, Mr. Claude Hulme, Rev. Dr. G. H. Donald, Miss Edmee Hone, Mr. R. Coghill, Mr. P. M. May, Major and Mrs. J. Colin Kemp, Mrs. J. S. Rutherford, Mr. C. D. Rutherford, Mr. P. Roy Wilson, Miss Nesta Low, Mr. Campbell, Mrs. H. Stuart Hamilton, Mr. Brian Meredith, Mr. and Mrs. Percy Nobbs, Miss Lois Lord, Miss Honor McEntyre, Lieut.-Col. and Mrs. W. Hugh Owen, Miss Marie A. Steele, Mrs. Harry Bush, Miss Joyce Bush, Miss Florence Henry, Mrs. A. B. McEwen, Mr. Edward Desbarats, Dr. Maude Abbott, Mr. and Mrs. R. C. Duncan, Mr. and Mrs. Leonard E. Kelsey, Mrs. Arthur A. Morrice, Prof. Robert R. Thompson, Mrs. H. Duncan, Mr. C. H. Marin, Mr. Gordon Johnstone, Miss Jessie Johnstone, Mr. and Mrs. Leslie Tucker, Mr. and Mrs. E. R. Alexander, Mr. and Mrs. E. W. Willard, Mr. Justice Howard, Lieut.-Col. and Mrs. Irving P. Rexford.

Brig.-Gen. H. S. Birkett, Miss W. Birkett, Mrs. Lella Morrison, Mr. and Mrs. Wheeler, Miss L. E. F. Barry, Mr. Justice A. Rives Hall, Miss Hall, Dr. Edward Chandler, Mrs. Howitt and Miss Howitt of Guelph, Mr. William Bennett, Miss Dorothy M. Russell, Miss Alice James, Miss J. McFee, Miss M. F.

Mr. J. F. Lewis, Mr. and Mrs. E. L. Judah, Mr. Edgar Con-
kelsey, Miss Kelsey, Miss Elizabeth
Harold, Mrs. H. A. Higginson, Mr.
A. Gerin Lajoie, Dr. J. Wathen, Mr.
A. Jongers, Mr. E. R. E. Chaffey,
Mr. W. R. Gurd, Miss Muriel M.
Gurd, Dr. and Mrs. Benard L.
Hymans, Miss Hymans, Dr. Lionel
M. Lindsay, Dr. and Mrs. D. de
Jersey White, Mr. Edward Fitzger-
ald, Miss M. Dulcie Ray, Mr. and
Mrs. Walter E. Cushing, Dr. and
Mrs. Richard Kerry, Miss J. Eliza-
beth Nunns, Prof. Henry Armstrong,
Mr. E. P. Chagnon, Mrs. Arthur
Drummond, Mr. and Mrs. R. E.
MacDougall, Miss MacDougall, Miss
Rachel G. Reed, Mr. and Mrs. H.
D. Clapperton, Mrs. E. B. Luke,
Mrs. E. L. Chadwick, Mr. and Mrs.
W. C. Woonham, Misses Woonham,
Miss Cecile Chabot, Mrs. White of
New York; Mr. and Mrs. W. S. Max-
well, Mr. George Latour, Mr. A.
Cloutier, Mr. Hutchison, Miss Hutch-
ison, Mr. and Mrs. Sidney Carter,
Mr. William I. Bishop, Mr. Hugh G.
Jones, Miss Pauline Lariviere, Mr.
and Mrs. Huntly Ward Davis, Dr.
and Mrs. G. A. Brown, Prof. Ram-
say Traquair, Mrs. John Robson,
Miss Grace McLaren, Mrs. Peter
Smith, Miss Elizabeth Smith.
Miss Phoebe Campbell, Dr. and
Mrs. W. W. Chipman, Dr. and Mrs.
A. H. MacCordick, Mr. James Mac-
Donald, Miss Florence Lewis, Count
B. de Roussy de Sales, Mrs. G. L.
Allan, Dr. James R. Goodall, Miss
Florence Louis, Miss Mary Louis, Mr.
and Mrs. Cleveland Morgan, Mr. P.
A. McFarlane, Mr. L. B. McFarlane,
Mr. J. Tho. Leclerc, Miss Margaret
Leclerc, Mrs. J. C. Heriot, Dr.
F. W. Harvey, Miss Harvey, Mr. and
Mrs. Gordon W. MacDougall, Lieut-
Col. W. Barnard Evans, Mr. Herbert
Rains, Mr. and Mrs. Frank R. Find-
ley, Mr. Arthur Lyman, Mr. Albert
Behler, Miss Besie G. Hall, Mrs.
Harry St. George, Mr. and Mrs.
Thos. Keefer, Miss Keefer, Miss
Kinghorn, Mrs. W. D. LeBoutillier,
the Misses LeBoutillier, Mr. and Mrs.
H. R. Pickens, Mr. H. R. Pickens,
jr., Mrs. R. M. Mitchell, Mr. and
Mrs. J. W. Cook, Dr. Ernest R.
Brown, Misses F. E. and M. R.
Currie, Mrs. C. L. Henderson, Miss
Maud B. Blackford, Miss Bertha
Blackford, Mr. and Mrs. Waldo W.
Skinner, Dr. and Mrs. J. Cyril
Flanagan, Dr. E. S. Mills, Mr. A.
Zoltvany-Smith, Miss Marguerite
Lemieux, Mr. Francis McNaughton,
Miss May Idler, Miss Winnifred A.
Bryce, Mrs. W. Doig Robb, Mr. Ar-
thur F. Sanderson, Misses Ada and
Kate Kirkham, Mr. and Mrs. Wil-
bert H. Howard, Mr. Percy Dom-
ville, Miss Mary P. Domville, Mrs.
Walter Vaughan, Mrs. Claude Le-
cog, Mr. Trevor Ross, Miss Hilda
Hanson.
Mr. and Mrs. D. Forbes Angus, Mr.
D. M. Johnson, Miss Eleanor John-
son, Miss Jean Johnson, Mr. and
Mrs. Robert Clark, Mrs. Laurance
B. Fuller, Mrs. B. M. Long, Mrs.
Norman Russell, Mr. Ernest Alex-
ander, Senator and Mrs. Brown, Mr.
and Mrs. D. McKay Loomis, Mr. R.
M. James, Mrs. W. L. Davis, Mr. Pem-
berton Smith, Miss Freda Pembert-
on Smith, Mrs. Morgan Bennett, Mr.

FINE WATERCOLORS
BY W. J. PHILLIPS
Prairies, Pacific Coast and
Lake of the Woods In-
spire Subjects
Gazette Nov. 21/33
MASTER OF THE MEDIUM
Collection at Watson Art
Galleries Shows Winnipeg
Painter Sympathetic to
Best English Traditions.

Watercolors of widely differing
types of country by Walter J.
Phillips, R.C.A., of Winnipeg, grace
the walls of the Watson Art Gal-
leries, 1434 Sherbrooke street west.
The collection shows how expert is
this painter in handling the exacting
medium and how thoroughly he has
based his art on the best traditions
of the English school—sound draw-
ing, good design and fluid wash.
To attain this desirable trinity of
essentials the artist must mentally
see his work complete before his
brush touches the paper for the
medium permits of only minor cor-
rection or revision—lessening or
intensifying passages of color—
without showing it. The prime
charm of a good watercolor is its
spontaneity, and the impression of
this quality Mr. Phillips has im-
parted to the works on view. While
possessing a marked individual
style, this painter never pushes it
to the extreme of mannerism. That
he is open-minded as to subject is
evident by his selection of subjects
—scenes on the Pacific coast, in the
region of the Lake of the Woods
and prairie vistas. To these he has
given their distinctive character
under varying atmospheric condi-
tions.
In the first-named series there
are a number of fine items, well
designed and cleanly treated. "Jim
King's Wharf, Alert Bay" is a con-
vincing presentation of old wooden
buildings on log piles, with a man
on the staging talking to a man in
a dugout canoe. Across the water,
mountains lose their peaks in mist,
and capitolly handled are the re-
flections of the wharf. "The Road,
Alert Bay"—buildings on fence-en-

closed land, the highway and the
stranded, bleached roots of a huge
tree that forms a haven for a
moored boat at the edge of water
that stretches to a timbered shore,
backed by mountains, is a work of
good design and color. Impressive
is "Memorial Totems, Alert Bay"—
the carved images against a dark-
ening sky, with, backed by a stretch
of water, two tourists viewing the
totem poles. "Cormorant Island"
features a stranded, bleached tree
near rocks on a pebbled strand and,
beyond the expanse of water,
mountains swathed in mist. "King-
come," shows snow-capped moun-
tains above a band of mist, out of
which in the foreground rises a
huge carved wooden figure with
arms upraised. Clear of the mist,
a man works with a scoop-net from
a dugout canoe. "Kingcome River"
—restful in spirit and mellow in
tone, reveals a man in a canoe in
the stream, with, between the trees
and hills that rise from the high
bank, a glimpse of distant snow-
capped mountains. "Indian Village,
Alert Bay" features totems before
the wooden houses that line a street
leading to a cannery, and "The
Waterfront, Alert Bay," with its
buildings, water and misty moun-
tains, shows a totem pole flat at
the edge of the shore.

MIST AND STEADY RAIN.
There are other interesting items
in this series, but as an expression
of that dolefulness that comes with
seemingly incessant rain "Simoon"
touches a high mark. The group of
buildings near the shore, the booms
of big logs and watercraft look
wet, roofs gleam with moisture and
mist almost obliterates the smoke
from stacks and the distant wood-
ed shore. The drum of rain on
roofs can be imagined. In "John-
stone Straits" gulls make a de-
corative pattern against the cloudy
sky.
Free in handling and admirable
in the massed arrangement of sun-
light and shadow is "Vista Lake
and Mount Wymper." Part of the
huge mountain and wooded hill
beneath are shadowed, while timber
to the right is in full light. The tone
of the greenish water is effectively
caught. This work is big in feel-
ing and broad in treatment.
"The Assiniboine River" is seen
in quiet mood, with shacks on the
opposite bank, and in the fore-
ground a girl in a check dress near
a yellowed poplar.
Views from the prairies include a
roadway lined by trees in autumn
leaf; a group of barns with cattle
and a horseman; "Country Eleva-
tor, Brunkild, Man., with a grain
cart entering a shed at the base
of the elevator; and "St. Agathe,
Man.," which well suggests limit-
less, flat country. In this a church
spire rises about a group of build-
ings and telegraph poles line the
road.
From the land of rocks and
water come a number of engaging
works—"Rushing River" with
spruces and birches edging a
stream that tumbles in white water
near big lichen-covered rocks. The
crisp treatment of the water and
the dexterous employment of the
pure white paper in the falls are
telling notes. "Hanging Rock Is-
land" suggests weight and bulk in
the rocks which edge water near
pines. "Mud Lake" with its wooded
setting is a midsummer scene, and
"Laclu" shows an expanse of water
with wooded rocky islands in
autumn. Bits about this section
have inspired "The Bather" and
"Against the Sun," the latter being
a daring experiment which will be
understood by the observant lover
of nature—a stretch of water,
partly masked by a birch, which
catches the gleam of the sun in a
broad band, while near the rocky
shore the ripples are dancing spots
of light.

FIVE PAINTERS ARE
HONORED BY R.C.A.
Gazette Nov. 18/33
Unusual Distinction Con-
ferred on Marion Long by
Election as R.C.A.
ONE ASSOCIATE NAMED
Archibald Barnes New Mem-
ber—E. Wylly Grier, of Tor-
onto, Returns as President
—Council Elected

Marion Long, A.R.C.A., Toronto,
was yesterday elected to full mem-
bership in the Royal Canadian
Academy at the annual meeting of
that body held in the Print Room
of the Art Association of Montreal.
This is the first time in over fifty
years that a Canadian woman
painter has been made an R.C.A.,
the last occasion being in 1880 when
Charlotte Schriber, of Toronto, a
painter of historical subjects, was
admitted to full membership.
Other associates elected R.C.A.
were F. S. Haines and Kenneth K.
Forbes, both of Toronto, and Wal-
ter J. Phillips, of Winnipeg, Acade-
mician engraver.
The election of a new A.R.C.A.
is also a Toronto honor, the painter
being Archibald Barnes.
There were no changes in the of-
ficers of the Royal Canadian Acad-
emy, the following being re-elected:
President, E. Wylly Grier, Toronto;
vice-president, W. S. Maxwell,
R.C.A.; treasurer, Chas. W. Simpson,
R.C.A.; secretary, E. Dyonnet,
R.C.A., all of Montreal.
New members of the Council were
elected as follows: J. W. Beatty,
R.C.A., E. Dyonnet, R.C.A., Albert
H. Robinson, R.C.A., P. E. Nobbs,
R.C.A., F. S. Coburn, R.C.A., and
F. S. Chaffener, R.C.A.

tion of the three Academician
painters is to fill the following
vacancies—A. Y. Jackson, resigned,
and J. E. H. MacDonald and F.
McGillivray Knowles, deceased.

MARION LONG, R.C.A.
Marion Long, R.C.A., was born in
Toronto and studied under G. A.
Reid, R.C.A., at the Ontario Col-
lege of Art, Toronto; under Laura
Muntz, A.R.C.A., Toronto, and the
following United States painters—
Robert Henri, William M. Chase,
Kenneth Hayes Miller and Charles
Hawthorne. She was elected a
member of the Ontario Society of
Artists, Toronto, in 1916, and an
A.R.C.A. in 1922.

KENNETH K. FORBES, R.C.A.
Kenneth K. Forbes, R.C.A., Tor-
onto, the son of the late John Colin
Forbes, R.C.A., was born in Toronto.
He studied under Stanhope Forbes,
R.A., one of the leaders of the so-
called Newlyn School of English
painters, and also at the Hospital-
field Art School, Arbroath, Scotland.
He further worked at the Slade
School of Art under Professor
Tonks and Brown, and at the New
Art School, London, under Orchard-
son. He was elected A.R.C.A. in
1928.

FREDERICK S. HAINES, R.C.A.
Frederick Stanley Haines, Tor-
onto, was born at Meaford, Ont.,
and studied at the Central Ontario
School of Art under G. A. Reid,
R.C.A., and W. Cruikshank, R.C.A.
He followed this study with a per-
iod at Academic des Beaux Arts
d'Anvers, under Siefert and Jules
de Vrindt. He was elected a mem-
ber of the Ontario Society of
Artists, Toronto, in 1906, and an
A.R.C.A. in 1919. He was a charter
member of the Canadian Society of
Canadian Painter-Etchers formed
in 1918. He is the present principal
of the Ontario College of Art,
Toronto, after some years as cura-
tor of the Art Gallery of Toronto.

WALTER J. PHILLIPS, R.C.A.
Walter J. Phillips, R.C.A., was
born at Barton-on-Humber, Lin-
colnshire, England, and came to
Canada in 1913, settling in Winni-
peg. He studied under Edward R.
Taylor at Birmingham, England. He
is chiefly known as an accomplished
watercolorist, an expert in
color wood block prints and as a
wood engraver. He is a member of
the Society of Canadian Painter-
Etchers and of the Society of Print-
Makers of Los Angeles. He was
elected a member of the Society of
Graver-Printers in Color, London,
and an A.R.C.A. in 1921.

ARCHIBALD BARNES, A.R.C.A.
Archibald Barnes, A.R.C.A., of
Toronto, was born at Sandon, Eng-
land, in 1887, and came to Canada
seven years ago, at first settling in
Montreal. He is now a resident of
Toronto where his work in por-
traiture is highly regarded. He has
exhibited at the Royal Academy,
London, and has been elected to
various English art bodies. Ex-
amples of his work have been pur-
chased by galleries at Manchester,
Hull, Huddersfield and Oldham.

DUTCH LANDSCAPE
PAINTINGS SHOWN
Gazette 24/11/33
Work of J. H. Van Masten-
broek on Exhibition at
Scott Galleries
The familiar characteristics of the
Dutch scene may be viewed in a
collection of landscape paintings by
J. H. van Mastenbroek which is
being shown at the galleries of W.
Scott and Sons, 1490 Drummond
street. The pictures form a part of
the collection brought to Canada by
Harry Wallis from the French Gal-
lery, London, England, and depict
chiefly the canals, streets and
scenes in and about Rotterdam
where van Mastenbroek was born.
The painter is recognized as one
of the best living Dutch artists and
is ranked by experts with masters
like Bosboom and the Maris Broth-
ers. His pictures have all the
atmosphere of the Low Countries,
its cloudy skies, its deep brown
tones, and, above all, its peculiar
and romantic melancholy.
There are nineteen landscapes in
the exhibition. They might be
styled a set of variations on a
Dutch theme, that theme being the
still canals and ancient houses,
churches and bridges of Holland.
Each is the work of a master of his
medium, a conservative who could
not possibly enter into any fight
with modern art because he labors
in a world completely removed from
it and because he could express
himself in no other way than he
does.
Van Mastenbroek is particularly
skillful in depicting light effects in
the water of his canals. He is bold
in his use of cloud effects. A typi-
cally fine effect is obtained in
"Evening Clouds," an unusual treat-
ment of sunset.
Other pictures calling for special
mention are "Evening, Rotterdam,"
an expansive water scene; "At
Delfshaven" in which great play is
made with bold sky effects, and
"Dordrecht" which fills a large
canvas with a typical Netherlands
scene in which the tall cathedral is
admirably portrayed. There is
also charming work on a smaller
scale like "Near Overschie." Occa-
sionally van Mastenbroek be-
comes something near a realist as
in "The Drawbridge" in which he
drops his mistiness for the more
sharply drawn line.

London, October 27.—Canadian
artists and all those who wish to
increase their appreciation and
knowledge of art, will welcome the
arrival in Canada of Prof. W. G.
Constable, Director of the Courtauld
Institute and Professor of the His-
tory of Art in the University of
London, who by now will be deliver-
ing a course of lectures in Montreal,
Toronto, Ottawa and Winnipeg on
the invitation of the Carnegie
Trustees.

Few people are better fitted for
this task than Professor Constable.
The study of the history of art and
of its application is not in his case
a hobby but a life-long work.
A friend who has watched his
career from the earliest days has
told me that as a young man with
no money to spare for travelling
or hotel expenses, Mr. Constable
found his way to Italy and, disre-
garding the real privations made
necessary by such conditions, spent
all his time in galleries and church-
es there, laying the foundation for
his profound knowledge of the his-
tory of the arts of painting and
sculpture.

After a distinguished career at
Cambridge University, where he be-
came a Fellow of St. John's Col-
lege and Whewell Scholar, he served
throughout the Great War, rising to
the rank of Major and second in
command of his regiment.
The "British Primitives Exhibi-
tion" at the Royal Academy in 1923,
of which he was the secretary and
author of the catalogue, brought
him to the notice of that well-
known connoisseur, Viscount Lee
of Fareham, who, recognizing Mr.
Constable's outstanding abilities,
secured for him the appointment of
assistant director of the National
Gallery, and later on the post of
director of the Courtauld Institute,
in whose foundation Lord Lee has
played so prominent a part.

Professor Constable's visit to
Canada, brief though it must neces-
sarily be, will do much to stimulate
interest in the development in the
Dominion of a body of well-informed
opinion on art matters.
The manufacture of art experts,
like that of a nation of sailors, is
not a matter to be achieved in a
day, nor even a year. It must be the
result of a long period of intensive
study coupled with facilities for re-
search.

The Courtauld Institute exists to
provide the means for such study,
a fact on which I wrote in more de-
tail on the occasion of its opening
ceremony. It is the first institution
of its kind in the Empire, a curious
fact when one recalls the opportuni-
ties for study found in Dresden
thirty years ago. But a belated be-
ginning in this country usually
means that early mistakes are
avoided and the greatest success ob-
tained in the end and it is possible
that in the future, owing to its geo-
graphical position and exceptional
facilities, it may become the most
important world centre for the
study of, and research in the His-
tory of Art.

What makes the Courtauld Insti-
tute so alluring to me is the gener-
ous provision for the enlightenment
of those who are only able to attend
an occasional lecture.

The programme of lectures for
the coming season that includes
talks on every conceivable phase of
art, ranging from Islamic Architec-
ture Saracenic, Coptic Russian and
Chinese art down to lectures on
British art, are many of them open
to the public, either with or without
a small fee.

Professor Constable himself will
open the course of public lectures
on British art with a lecture on
English painting and English his-
tory illustrated by lantern slides on
January 15.

One of the lecturers in this series
is the Scotch artist Stanley Cursh-
er, director of the Scottish National
Gallery. In 1916, in the intervals of
fighting on the Somme, he made a
series of pencil sketches of life at
the front and behind the line, before
he found himself in the same ward
as a certain Capt. Rogerson in the
South African Stationary Hospital
at Abbeville.

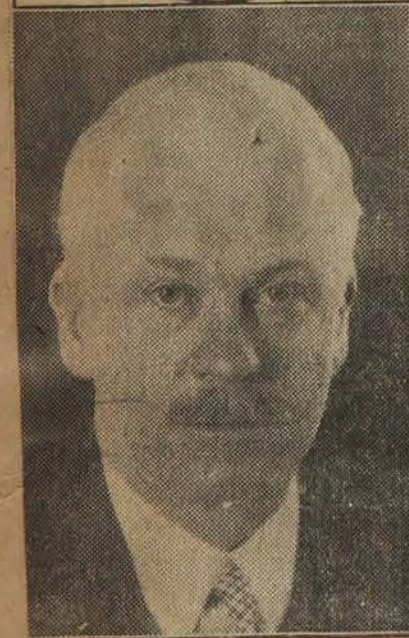
TWO CONTROVERSIES.
Setting aside things of more ser-
ious moment, as the people of these
islands are apt to do, two contro-
versies are enlarging the columns of
the London press at the present.
One is over the Castle Howard por-
trait of Henry the Eighth. Is it or is
it not a Holbein? Dr. Gans the great
German expert on Holbein thinks
it is. Sir William Rothenstein bold-
ly says he thinks it is not; and the
air is thick with opinions.
I confess that I am not among
the 20,000 people who have taken
the trouble to go in to Messrs
Spink's shop in King street, St.
James, and see this now famous pic-
ture, though I hope to see it soon,
but one cannot help agreeing with
Sir William that it is a mistake to
ask the public to help in the acqui-
sition of this doubtful painting for
the nation, when, as he says, "We
have among us a few highly gifted
men whose talents for mural paint-
ing are, without employment,
wasted. Here is actual loss of a na-
tional asset for which no museum
acquisition can compensate."
The work of one of those "Highly
gifted men" is at last to find a rest-
ing place in Swansea. The 16 glori-
ous panels painted by Brangwyn
and refused by the House of Lords
as unsuitable, have been given by
the Iveagh Trustees to decorate the
assembly room of the new Town
Hall in Swansea, even though Am-
erica offered to pay double the £20,-
000 they originally cost Lord Iveagh.

Open Academy Exhibition Herald Nov. 17/33



(Exclusive—by Herald Staff Photographer). The Excellencies the Earl and Countess of Bessborough last night graced with the presence the formal opening of the Fifty-Fourth Exhibition of the Royal Canadian Academy, which took place in the Art Association, on Sherbrooke street.

Cut shows Their Excellencies seated. Behind them are, (l. to r.), W. S. Maxwell, prominent architect, contributor to the exhibition, and vice-president of the Academy; his daughter, Miss Mary Maxwell; E. Wyly Grier, President of the Academy, whose portrait of Rear Admiral Sir Charles Kingsmill hangs immediately behind him; and Mrs. Crawford Grier.



Fine Work Shown At Royal Academy

Rich Variety Seen in Exhibition That Opened Last Night at Montreal Art Association — Well-known Painters And Some Newcomers.

Why painting should have developed so much more brilliantly in Canada than any other art is a problem it would be difficult to solve, but a convincing demonstration that it has is afforded by the Fifty-Fourth Exhibition of the Royal Canadian Academy of Arts, which opened last night at the Art Association on Sherbrooke street.

Splendid Selection

Never before in Montreal has there been an exhibition of Canadian paintings sustaining such a high level of workmanship, displaying such a wide variety of competent effort; and the show is punctuated by the presence of numerous canvasses worthy of very particular consideration. It is a fresh and stimulating collection of paintings which betray a sincere, intelligent attitude toward the problems of attaining modern expression in line and form and color. The committee chose 239 canvasses from about 700 submitted. They seem to have been guided by fairly liberal standards and have accepted a number of pieces that must have been submitted with misgivings by their creators.

There are also, of course, many of the usual, conventional, comparatively unimaginative paintings as well. And there are some that are definitely bad. In fact, it is reasonable to suspect that most everyone who goes will find something exactly to his liking.

Two survivors of the original "Group of Seven", whose work had so much to do with drawing the attention of the outside world

to the remarkable development of the visual arts in Canada, have paintings there. Three canvasses by Arthur Lismer, A.R.C.A., of Toronto, attract attention. Three drawings by the same artist hang in the print room. His restless designs beset the eye with detail and frequently refuse to "read" clearly, but their vigor and forthrightness is beyond challenge.

The other original Group of Seven member is Frederick H. Varley, A.R.C.A., of Vancouver who contributes a small portrait of a woman astonishingly framed, ordinary moulding with white line. It is a beautifully painted but vaguely reminiscent of the work of Augustus John.

The place of honor is accorded as seems proper, to the President of the Academy, E. Wyly Grier, Toronto. In the centre of

south wall in the Long Room he has a large, skillfully executed portrait. To the left of it there hangs "La Poudreuse", also by the President, another satisfying portrait in realistic idiom.

Jongers' Portrait

A portrait of Hon. Chief Justice Greenshields by Alphonse Jongers, of Montreal, which also hangs on the south wall demands attention. Its design is pleasing, and a vivid characterization of the distinguished jurist emerges.

Marion Long, A.R.C.A., of Toronto, also has a canvass on the south wall. It is a portrait of Miss Constance Burns, whose well painted costume strikes two pleasant notes of green.

Other portraits of importance include two distinguished canvasses by Mrs. Lillian Torrance Newton, A.R.C.A., of Montreal, one of "Fanya" and another of Robert Mackay. Although both are interesting, it is the former which seems the more successful. Thomas Macdonald, of Montreal, contributes an interesting impression of Leo Kennedy. Yulia Birlukova, of Toronto, offers a splendid pastel of a young woman. Randolph Hewton, A.R.C.A., of Montreal, exhibits a painting of a well-known local art critic.

Landscapes and Groups

But it is not the portraits which distinguish the collection, interesting as they are. The outstanding contributions are the landscapes and group studies — much more characteristically Canadian work.

Lawrence Panton, of Toronto, who has exhibited before in Montreal on many occasions, offers two landscapes essentially different from the work he has shown before. At the vernissage yesterday afternoon painters paused before them to discuss their originality with admiration. Both are remarkably beautiful, urbane and restrained, with mobile shapes locked together into an intricate solid design. And the color is as integral as the composition.

Near it there is a painting of two little girls and a rabbit, by Aleksander Bercovitch, also of Montreal. It is done with simple and effective directness that commands acknowledgement.

Andre Bieler, of this city, whose talent for presenting the picturesqueness of French Canadian life without sacrificing any of the more austere canons of art to his literary pre-occupations, has a fine group of Canadian peasants occupied with the baking of bread in an open air oven. Both color and line, in his work, are distinguished.

Etchings, Photographs, Etc.

A large canvas representing a bare-footed woman and a child on a sunlit hillside, by A. Sherriff Scott is striking not only for its judicious use of the landscape background but also for the strength of the drawing in the figures. This Montreal painter, who is well known for his work as a portraitist, has happily succeeded in combining two phases of his Canadian background — preoccupation with the Canadian scene, and his ability to produce convincing images of human beings.

This is to mention but a few of the most important paintings. There is also an interesting exhibition of water colors, of etchings, drawings and illustrations, of architectural photographs, and of sculptural achievements, a number of which are noteworthy.

Quebec Scene

Robert W. Plot, A.R.C.A., of Montreal, contributes "Winter Twilight, Levis", which does not quite live up to the standard his work has set elsewhere. The painting is pleasing enough, but closer examination leads one to wonder why the figures in the foreground are

not more carefully articulated. It is not a question of painting lightly, but rather of failing to live upon a well conceived and generally well executed canvas some of the more obvious limitations demanded by the intellect.

Albert Robinson, of Montreal, has a painting called "Winter Evening" which is a delight. Conventionalized hills overlook a Quebec village, taking up and elaborating in restful, quiet design the felicitous shapes in the foreground.

One discovers with pleasure, too, a painting by Graham Norwell, now of Montreal, who has been abroad for some years and has not contributed to the exhibitions here since 1925. "Winter, Ottawa Valley" is its title. The painting betrays a well developed feeling for the subtler shades of design, a lyrical sense of the decorative.

Sponge Trimmers

Among the groups that seem particularly deserving there is "Sponge Trimmers, Nassau", by Harold Beament, of Montreal. Against a mountain of sunlit sponges a dozen or so of black figures are seen at work. It is one of the few subjects in the exhibition which has a definitely foreign, "locale." This tends to make it the more arresting. But the composition is in itself sufficient to hold attention.

Governor-General And Consort Open Academy Exhibit

Fulfilling a long established custom the Governor-General of Canada and his consort, the Earl and Countess of Bessborough, attended the opening last night of the Royal Canadian Academy's Annual Exhibition at the Montreal Art Gallery. A large and distinguished gathering heard His Excellency open the exhibition.

"It is a great pleasure to me to perform the opening ceremony of the Royal Canadian Academy's Exhibition tonight," declared Lord Bessborough. "The Academy as you all know well, was founded by my predecessor the Duke of Argyll, 53 years ago and since then every Governor-General has, I think, had the privilege of officiating at one of its annuals of over half a century. I should be very sorry indeed to break such a chain and tonight I am very glad to be able to add yet another link to it.

"There is, it seems to me, a moral in all this which we in Canada might well take to heart. Although great progress has been made in the past century, Canada has still, I think, to realize how great a part the national art-institutions of any country must play in bringing about a renaissance of national taste; and even more important, a renaissance of that good craftsmanship which can only be created when demanded by national taste.

Their Excellencies were welcomed by E. Wyly Grier, R.C.A., president of the Royal Canadian Academy, his daughter-in-law, Mrs. Crawford Grier, of Lennoxville, W. S. Maxwell, vice-president of the Academy, and his daughter, Miss Mary Maxwell, who had all previously received the members and their friends.

Royal Canadian Academy's 54th Exhibition

The first general impression of this year's exhibition,—the fifty-fourth,—of the Royal Canadian Academy, at the Art Association of Montreal, is that there is more sunlight and fresh air and a greater diversity of subject in the pictures than has been the case in other recent exhibitions. The jury of selection has taken a broad view of its functions and has hung many pictures designed or painted in ways that are certainly not what is usually called academic. At the same time painters of an older school are well represented, among them some of the Academy's senior members. Homer Watson, a past president has sent a large and important landscape, Charles De Belle has two of his characteristic pastels of young children, T. Mower Martin sends one landscape and Archibald Browne three evening and moonlight scenes. There are also four of the last works of G. Horne Russell, scenes on the shores of New Brunswick.

Landscapes do not seem to predominate as much as in former years, though there are many good ones. There are atmosphere and weather in the pictures of Paul Earle, gaiety of color and light in those of Fred Haines, F. S. Chalener and Mrs. Hortense Gordon, as also in those of Arthur Lismer, who has gone much nearer to nature than usual. J. W. Beatty, and, in one by George Reid, Stanley Royle has two vivid pictures of the coast of Nova Scotia, and others to be noticed are by George Thomson, R. L. Wright, Jean Royle, Henry J. Simpkins, A. A. Innes and C. W. Kelsey. It is to be observed that this year the landscape painters have for the most part preferred summer and autumn effects to winter snows.

The portraits in this exhibition are more than usually interesting as pictures. The president, E. Wylie Grier, sends three good portraits, of which one of a lady seated at a dressing table is the best picture, and on the same wall hang Kenneth Forbes' very lifelike portrait of Captain Melville Millar,—the best that he has ever shown in Montreal,—Alphonse Jongers' comfortable picture of Chief Justice Greenfield, and two excellent pictures, one a study in greens the other in reds, by Marion Long. Near by are Ernest Fosbery's dignified portrait of Sir Charles Kingsmill, a small and good head of a girl in red by Patrick Larking and two interesting heads by Harriette Keating. Other more conspicuous portraits are by Archibald Barnes, Frank Shadlock, Henri J. Barnes, Arthur Gresham and Allan R. A boy's head by Charles Scott part of an amusing composition, and there is a certain liveliness with some crudity in Aleksander Berdovitch's picture of two children.

Figure subjects and pictures in which figures have an important place seem more prominent than usual. Gertrude Des Claires "Pearly King," should rather be classed as a portrait,—and it is a very good one,—and the same may be true of George Reid's large figure group, "Gold." Charles Simpson's picture of a habitant Christmas, Harold Beament's West Indian sponge trim-

MONTREAL ART GALLERY



MADONNA AND CHILD

By Sandro Botticelli. (1444-1510).

Presented by Mr. R. B. Angus to the Art Association of Montreal in 1917.

mers, Dorothy Stevens nude Negroes, Henrietta Britton's wood worker and Henri Fabien's nude dancer, with the pictures of F. S. Coburn, A. Sher-riff Scott, Harry Britton and Franklin Arbuckle, all contribute to the variety and cheerfulness of the exhibition.

Flower pictures are not very numerous and among the best of them are the naturalistic pictures of Clara Hagarty and the more formal decoration, in water color, of Ruby Le Boutillier. Other more notable pictures are the large decoration, "The Flying Canoe," with a good landscape foreground, by Robert Pilot, the interiors of Freda Pemberton Smith and R. B. Partridge, a still life picture by Dmitry Licushine and the ships and street scenes of Peter Sheppard.

The water colors are few, as always, but good. The landscapes of Charles Jeffreys, D. H. MacFarlane, Hugh Jones, A. J. Casson and W. S. Maxwell and the works of Frederick Cross, Stanley Turner, Peter Hawthorth, Paul Caron, F. H. McGil-livray, A. C. Leighton, and Hugh D. Robertson are among the best. In pastel, two winter scenes by Frank Hennessey and Yulia Biriukova's

large portrait are outstanding. There are a fine illumination of the charter of Montreal by J. Charlebois, and two miniatures, a girl's head by Lela Crist and a family group by Mrs. Percival Huffman.

Some of the things that are most worth seeing in the black and white room are the drawings of Louis Muhlstock, J. W. G. Macdonald and Oscar De Lall, the etchings of Herbert Raine, an etching and an aquatint by Frederick B. Taylor, lithographs by Ernest Neumann and Charles Goldhamer, wood engravings by Katherine Gray and W. J. Phillips, and colored woodcuts by Leonard Hutchinson.

The collection of sculpture is largely made up of busts, some of the best of which are by G. W. Hill, Dinah Lauterman, Eric Hannibal and Emanuel Hahn's formalized portrait. There is clever and effective modelling in Elizabeth Wyn Wood's large figure and in two works by H. McRae Miller and interesting or amusing design in Frances Loring's Turkey and Girl with a fish, Henri Hebert's St. Christopher, John Sloan's baby Pan, Henri Fabien's Bacchante and Florence Wyle's "Chicago."

Pictures by Van Mastenbroek

To the collection of pictures brought to Canada by Mr. Harry Wallis from the French Gallery in London and exhibited at Scott's gallery on Drummond street, there has just been added a series of works by the Dutch painter J. H. van Mastenbroek. Mastenbroek, who is considered the most typically Dutch of living painters, takes for his subjects the towns and canals of his own country. As a leading painter of Dutch scenery he has lately completed a big commission to paint views of the most important work in Holland, the great dyke which cuts off the Zuiderzee from the North Sea. The pictures now at Scott's are all canal scenes in or near Dutch towns, with red roofs, church towers, windmills and the big beams of drawbridges, seen under cloudy skies with the heavy atmosphere and the warmth of color characteristic of Holland. There is water in all of them, and the barges and boats and the busy life of the Dutch canals. They have delightful effects of sky and water, freely and apparently hastily but always truly painted.

Water Colors By W. J. Phillips

The work in water color of W. J. Phillips has never been better shown in Montreal than in the exhibition which is now open at the Watson Gallery on Sherbrooke street. This is a collection of western scenes,—of the Pacific coast, the prairies and the Lake of the Woods district,—pleasant places admirably painted in pure, clean water color, with some striking effects of atmosphere and distance got by the simplest and most direct means. Some of the coast scenes, with wharves and totem poles conspicuous in the foreground are among the best of these pictures and two quite remarkable ones are a view of Johnston Straits, with a flock of gulls making a pattern in the sky, and the view of Simoon, seen through falling rain. Others which are remarkable are a view of a mountain with the whole shaded side painted in a single wash and a picture of York boats on a lake, seen by moonlight. Everything that he has painted comes equally well to Mr. Phillips and even prairie farm buildings and grain elevators have been turned to good account for pictorial effect.

Notes of Art In Montreal

At the Art Association of Montreal next Friday evening, Nov. 24th, at 8.15, a lecture on Modern Landscape Painting will be given by Prof. William George Constable of London. This lecture has been arranged through the courtesy of the National Gallery of Canada.

A meeting of the Fine Arts Club will be held next Sunday, Nov. 26th, at 9 p.m., at Jacoby's Studios, 1541 Crescent street. Prof. F. P. Chambers will give an illustrated lecture on "Some thoughts on contemporary art." In connection with this lecture an exhibition of works by contemporary artists, including Sherriff Scott, W. M. Barnes, C. W. Simpson, Chas. Kelsey, Dinah Lauterman, Ruth Murchison and Naoum Raginsky, will be on view and this will be open to the public from 10 a.m. to 5 p.m. daily from Monday, Nov. 27th, to Saturday, Dec. 2nd.

Famous Woman A.R.A. Gazette 24/11/33

Mrs. Annie L. Swynnerton, whose death at Hayling Island, England, occurred on October 24, was one of the most distinguished woman artists of her day. Her pictures hang in public galleries in all parts of the world, and, when she was 77 years of age, recognition came to her from the Royal Academy.

It was in 1922 that she was elected an Associate. She was the first woman to be so honored—though the foundation academicians included two women—Angelica Kauffman and Mary Moser.

The daughter of Francis Robinson, a solicitor, Mrs. Swynnerton was born in Vinegrove, Hulme, Manchester, in 1845. Her first training was at the Manchester School of Art, and after study in Rome, Paris and London, she began to contribute to the Royal Academy in 1879. She had come under the influence of G. F. Watts, as a great deal of her work shows, and among the famous artists who admired her work and gave her encouragement were Burne-Jones and Sargent. In 1883 she married Joseph William Swynnerton, a sculptor, who did much of his work in Rome, and until recently she often visited Rome to paint.

During the forty-odd years between the first appearance of one of her pictures on the walls of the Academy and her election to the associateship, Mrs. Swynnerton was a persistent candidate for exhibition. But though her portraits were hung with a fair regularity, her idealistic work did not find the same favor. Indeed, from 1914-1920 she did not appear in the catalogues at all.

Mrs. Swynnerton was a worker to the last, and with hardly impaired skill. In 1930, when she was 84 years old, she had four pictures in the Academy, one of which—a portrait of the late Dame Millicent Fawcett—was bought for the nation by the Chantrey Bequest. Even this year, when her 85th birthday was past, she was engaged in painting "An Image of Desire" and another picture, both intended for the Academy.

Three of her pictures are in the Tate Gallery. Two of them—Chantrey purchases—are "The Convalescent" (hung in the Academy in 1929) and "Risen Hope." The other, which was bought and presented by Sargent is "The Oreads" (1907).

It was one of Mrs. Swynnerton's practices to do most of her painting, even the portraits, out of doors. Another was to paint each picture in the light that suited the subject. Hence one took six successive sittings to complete, and another, "St. Martin's Summer," a like number of November.

Mr. R. R. Tatlock writes in the Daily Telegraph:

Though Mrs. Swynnerton deliberately avoided anything in the nature of sensationalism, her work always arrested the attention of serious art lovers. During the years when the Royal Academy authorities dabbled unsuccessfully in modernist art her pictures were undoubtedly a steady influence.

Technically she was one of the soundest of English painters, and occupied a place of more importance than has generally been allowed in the sequence of great portraitists. Her portraits were always the result of prolonged, intel-

LONG LOST PAINTING IS BELIEVED FOUND

Gazette 24/11/33

U.S. Professor Claims "Birth of Christ" Incorrectly Titled "Adoration of Kings"

Raleigh, N.C., November 22.—An art-minded professor today announced he has "discovered" through photographic aid one of the world's long lost and most famous paintings—Leonardo da Vinci's "Birth of Christ."

J. D. Paulson, assistant professor of architecture at North Carolina State College, in announcing his findings today, contended the painting for 400 years has been erroneously titled "Adoration of the Kings" and incorrectly ascribed to Sandro Botticelli, celebrated Florentine.

He said inscriptions found on "a perfect photographic reproduction" of the original painting, "which must be on the original if they are on the reproduction," definitely established, in his opinion, the authenticity of the work as Leonardo's.

Paulson, using the reproduction, pointed out where he found on the shoulder of the third man on the right—a young man partly bowed—the letters "LDV, AO. D. 1483," which he contended identified that portrait as the artist himself.

Une vue paisible et limpide de la grève



"Chevaux de halage", par Grès, gravure originale dont on aime le dessin ferme, les tons limpides et le réalisme poétique. Elle est en montre à la Gravure Française Engr., rue Union, édifiée Old Birk's. (Cliché la Presse).

50 CHOICE PAINTINGS FROM AMSTERDAM

Gazette 24/11/33
Collection by Dutch and
French Artists at Johnson
Art Galleries

MODERNISTS INCLUDED

Works by Impressionists,
Cezanne, Van Gogh and
More Academic Men on
Exhibition

Dutch and French pictures of the nineteenth and twentieth centuries, brought to Canada by P. C. Eilers, of E. J. van Wisselingh & Co. of Amsterdam, make an interesting exhibition at the Johnson Art Galleries Limited, 1340 St. Catherine street west. In this choice collection will be found examples by outstanding painters of varying styles, included among them being works that recall that gallant insurrection in the art world which won for the Impressionists a secure place in the history of painting. Here, too, are works by artists who extended the aims of this group and, ignoring public appeal, painted in a distinctive and original manner. In viewing the paintings by Cezanne and Van Gogh it can be readily understood how their independence madened those following the accepted academic lines. These names crop up glibly in any discussion of the "modernists," but examination of the examples on view makes it plain that these artists in bringing a more personal interpretation and life to painting were far from sneering at the sound fundamentals on which a long line of forerunners based their art.

In this group Paul Cezanne is represented by "La Maison de Zola a Medan"—a strongly painted group of sunlit buildings fronted by trees that are mirrored in the stream. It is directly painted and vivid and clean in color, qualities which it can easily be understood appealed to Gauguin, who once possessed this work. In its setting this house suggests an atmosphere strangely placid when contrasted with the turbulence in many of the books by the great French novelist and fiery defender of Dreyfus—the French officer, degraded and "drummed out," and rehabilitated only after Zola's famous letter opening "l'accuse" stirred public opinion and brought the health-broken man back from Devil's Island to France, where he was finally acquitted of selling military secrets to Germany.

TWO BY VAN GOGH.

Vincent Van Gogh in "Moulin de la Galette" shows a square, wooden windmill with red flag fluttering at its roof against a fresh, cloudy sky. Trees bare and in sparse leaf suggest spring, the impression being intensified by a man, beneath the tall stone wall, tilling the ground. His other work is a self-portrait which is an arresting work in mixed techniques—stippled broken tones in the background and spots and stripes in the coat which is an admirable foil to the fresh, boldly modelled head of a strong-featured man with red moustache and beard. In its firm, crisp touch and clean color this painting of the artist around 1880 is a noteworthy performance.

Of the Impressionist group are works by Pissarro with "Le Repos"—a woman in red sunbonnet, striped blouse and blue skirt lying on grass in sunlight; Renoir with a typical girl in a bonnet against a colorful background done in pastel, and a large oil of a bather. The latter is an important example of this painter's treatment of the nude—a woman, with back to the spectator, against a background of foliage and water. It is powerfully painted, the modelling is convincing and in the flesh tones there is an absence of that hectic red flush which mars some of his works in this genre. By Jongkind, the Dutch exponent of Impressionism, are a marine—marked chiefly by the daring arrangement of a cloud above turbulent water and ships, and "Moonlight," which is lovely in tone and restful in spirit. In this work the moon glows in a cloudy sky above a barge in a quiet waterway edged by trees and windmills. Marius A. J. Bauer, who, without being of the group, betrays his sympathy with its aims—suggestion rather than definite statement—is worthily represented by works which, by their excellence, emphasize the loss to painting by his death last year. "Procession with Elephants" is a fine oil—the ponderous beasts with drivers emerging from the lofty archway of a palace, preceded by guards with shields and lances. Red trappings bedeck the elephants and the blue sky is seen through a distant arch. It is a work full of glitter and movement. In contrast with the glare and heat of this work is an oil in a lower key—Segovia under a stormy, cloudy sky against which are silhouetted the spires of the cathedral and a Calvary on a knoll below which, in the rocky foreground, two ox-carts rumble downwards towards the plain beneath the city walls. The buildings of the city in subdued light are admirably indicated. Silver, mother-of-pearl, and grey are the tones in "Indian Palace"—the building in shimmering light is mirrored in a pool, the darkest note in this work being a peacock in the foreground. Among the water-colors is a free, "washy" impression of figures in a street edged by

a white building, called "Natives of Diokjakarta," and a more solidly painted watercolor of lower tones entitled "Street in Foo"—a veiled woman in white on a donkey, with male attendant, in a dark, arched thoroughfare. Monticelli's love of vivid, harmonious color is evident in a landscape and in a painting of bathers in a brook amidst trees. Bright sunlight dapples the foliage and the garments of the women wading in the water. By Daumier is a strongly painted group of varying types—passengers leaving a railway station.

SCENES OF HOLLAND.

In the Dutch group are some landscapes by P. J. C. Gabriel, whose quiet, unaffected art is more engaging on close acquaintance. He attempted no grand flights, but was content to set down the scenery about him—low country with streams and nets drying, waterways with buildings and windmills sheaves in a field, and the quaint farm buildings of the section he knew so well. "Meditation" by Josef Israels shows a young woman seated at a window looking at flat country under a crescent moon. William Maris is represented by

"Cattle in Meadows"—the animals with a calf are deep in grass near a pool, the pasture with a few thin trees stretching to low rolling dunes. By James Maris, painter of canals and waterside town, are five works—vibrant in touch and rich in color. "An Old Flour Mill," with cart being loaded at its base, is an imposing work with its spacious, grey cloudy sky in which pigeons wheel; "Towing Horse"—the white animal against trees near a stream with a barge in shadow, a work of rich tone which was the painter's wedding gift to his artist brother, William; "Bridge, Evening" is broad and summary in treatment—woman with pails attached to a shoulder yoke approaching the structure, while in the stream beneath a man rests in a boat. The other works are typical and good. Mauve is represented by a small watercolor of free, vigorous quality called "Sheep in the Downs"—a flat landscape under a stormy sky, a flock of birds settling in the sparse grass behind the sheep which are being urged forward by a shepherd. In watercolor, too, are "Interior of a Church," and "Coblentz" by Bosboom.

The art of Boudin is represented by a coast scene and by the sea off Trouville with fishing craft under sail. A flooded river with trees and cattle is by Daubigny, and by Weissenbruch is "Shell Gatherers"—a curving sandy shore and man with net near a cart and horse in the water which breaks in gentle waves. The sky is spacious and luminous in tone. Complete sympathy with her subject is shown in "Roses" and "Cactus and Snow-berries" by M. Van Regteren Altena, who imparts a sense of fragility to her blooms and shows competence in the painting of still-life objects.

J. W. Morrice, the Canadian painter who enjoyed wide appreciation in Europe and Canada, is represented by a low-toned winter scene—children descending a rutted road edged by fences and fields under snow. The sky, a leaden grey, suggests that the flurry of snow will develop into a storm.

Paintings by Decamps, Bastart, Jacque, De Bock, Neuhuys, Poggenbeck and Raffaelli, and etchings by Bauer, Witzel, Dupont, and De Zwart are also items in the collection.

Place à quelques Impressionnistes

Oeuvres françaises et hollandaises de
l'époque contemporaine chez Johnson.
—Aquarelles de W.-J. Phillips chez
Watson. —Tableaux de Van
Mastebroek chez Scott.

Un beau J.-W. Morrice

M. P.-C. EILERS se soucie peu de la publicité. Voilà trente ans qu'à tous les douze mois il vient à Montréal avec une collection choisie d'oeuvres hollandaises et françaises des Contemporains et s'abouche avec sa clientèle régulière. Il a rencontré plusieurs des peintres dont il montre les toiles; il fut l'ami du grand orientaliste que fut l'artiste Bauer. Il vit pour les tableaux qu'il promène avec lui.

Cette fois il a emporté aux galeries Johnson, rue Ste-Catherine ouest, de la part de la firme E.-J. Van Wisselingh, d'Amsterdam, qu'il représente, un choix vraiment trop remarquable de tableaux pour que j'aie le droit de laisser ignorer au public le passage à Montréal de quelques grands modernes. J'en sais plusieurs qui durent attendre jusqu'à l'exposition Van Horne pour satisfaire leur vive curiosité de voir de près des toiles impressionnistes. Eh bien! Van Gogh, Cézanne, Pissarro, Renoir, ils y sont tous chez Johnson de ce temps-ci.

La lumière vibre

De l'étrange Vincent Van Gogh, aussi curieusement Français que Hollandais, M. Eilers montre rien de moins que le portrait de l'artiste peint par lui-même avant que dans sa folie il n'allât se couper une oreille. C'est l'un des meilleurs des six qu'on lui connaît. La barbe rousse, les yeux très bleus, le visage inquiet et tourmenté, Van Gogh a ici 35 ans. La couleur a été appliquée en menues hachures, qui sont comme autant de vibrations de la lumière, et ajoutent à l'inquiétude de la physionomie. De lui aussi, le "Moulin de la Galette", où la couleur pure chante en une fine lumière; l'oeuvre date de la manière parisienne de Van Gogh, sa deuxième, avant qu'il ne se fatigue du ciel clair de Paris pour lui préférer la lumière d'Arles.

De Pissarro "Le Repos", en teintes

effacées, mates, comme assoupies, où l'on sent l'influence de Millet; au milieu de l'herbe, en plein centre du tableau, la seule forme de la fermière endormie. C'est d'un calme extraordinaire.

De Paul Cézanne, que l'on voit très rarement à Montréal, "La maison de Zola à Medan", où, fidèle à ses principes, l'artiste a dégaïgé toutes les formes par le seul jeu des couleurs. De grands arbres verticaux et quelques plans de terrain en horizontale; c'est l'harmonie des verts qui jette une poésie habile sur cette composition en lignes droites.

Il y a de Renoir une "Jeune fille au bonnet" d'un charme subtil fait de demi-tons et, surtout, un nu superbe vu de dos, une "Baigneuse" à la chair fraîche, ronde, où la lumière argentée, chère au coeur de l'artiste avant qu'il ne donnât dans les teintes roses, fait passer comme un frisson à la vue de l'eau froide.

La lampe d'Aladin

M. Eilers montre avec enthousiasme les oeuvres de son ami A.-J. Bauer, le grand peintre orientaliste de Hollande, mort l'an dernier. Ses gravures esquissées en traits rapides, avec sûreté d'exécution et un rare souci de la composition lui ont déjà valu d'être comparé à Rembrandt comme dessinateur. Dans ses aquarelles et tableaux à l'huile il ne fixe que des vibrations, de la lumière et du coloris en action, et cela vit intensément. Nul ne fut plus Oriental d'esprit et d'imagination. Il aimait confesser lui-même qu'il vivait constamment dans les Mille et une Nuits. Spontané, jamais il ne s'est répété; pas une de ses toiles ne se ressemble. Voyez de lui "Procession d'éléphants", l'une de ses meilleures oeuvres, en petits tachotements de coloris; "Palais hindou", en pleine blancheur; "La traversée à gué à Java", où les pâles suggestions prêtent beaucoup d'animation à la scène; "Caravane", aquarelle

aux tons délicats à la fois et sonores, etc.

Expressions diverses

Pas une non-valeur dans la collection. Il faut mentionner encore Jongkind, Père de l'impressionnisme: une marine au ciel lumineux et blafard; — J.-H. Maris: des paysages dont le coloris a un chaud éclat et l'expression est majestueuse; — Willem Maris, son frère: une scène de vaches broutant, comme sa palette claire aimait en créer; — Anton Mauve: la charmante poésie des troupeaux; — Bosboom et Th. de Bock: de petits intérieurs d'église dans une lumière froide.

Les contemporains français sont représentés aussi par Boudin: "Barques de pêcheurs à Trouville", eau pleine, mouvementée, et ciel travaillé; "La côte de Benerville", dont il faut admirer le détail des rochers; — Daubigny: "L'inondation", eau grise, très liquide, sous un ciel frais; — Daumier: une petite "Sortie de la gare" où respirent dans une caricature pleine d'humanité des visages de faubourg; — Decamps: "Le Christ à Emmaüs", en tons profonds et poétiques qui se ressentent de l'influence du romantisme et de Delacroix; — P.-J.-C. Gabriel: des paysages calmes; — Ch. Jacque: "Au bercail", toile dont le clair-obscur et le chaud coloris sont bien de l'école de Barbizon; — Monticelli: deux toiles qui sont de son meilleur genre, en petites taches sonores; — Raffaelli: "La Seine à Paris", fini au trait noir, délicat et précis.

Un J.-W. Morrice moins connu

M. Eilers s'est procuré d'un con-

naisseur local une toile de J.-W. Morrice que d'aucuns estiment l'une de ses plus remarquables. "En route pour l'école" fait excellente figure à côté des tableaux hollandais ou français. Le grand artiste canadien se révèle ici sous un jour qu'on lui connaissait moins; on se croirait en face d'un beau tableau flamand peint par un contemporain. Un groupe de fillettes s'en vont à l'école par la grande route; l'atmosphère est blafarde; le ciel est gris-mauve, la neige est sombre. La scène respire une poésie intense de mélancolie. Le paysage est véritablement breton à certains égards et fait rêver.

Van Mastebroek

EN marge de l'exposition des galeries French de Londres on a consacré tout un mur du salon d'art de W. Scott & Sons, rue Drummond, à dix-neuf toiles de J.-H. Van Mastebroek, le maître hollandais que tous les pays et surtout le sien ont comblé d'honneurs depuis 1900.



"Jeune Fille au Bonnet", petit portrait esquissé par Renoir en demi-teintes qui lui donnent un charme discret.

Nul mieux que lui ne sait décrire toute l'animation qui règne autour des ports enfumés et le long des petits quais. Les chalutiers vont et viennent, l'eau s'agite de toute cette activité, l'atmosphère se voile de mille vapeurs, épaisses, tentues, transparentes. Les tons bruns moelleux fondent la scène dans un ensemble harmonieux.

Puis le grand artiste, en manière de repos, aime faire surgir sous le pinceau de limpides visions de canaux endormis, la brume lumineuse des aubes sur les baies bordées d'herbes et parfois des scènes de rues où fond la neige.

"Dordrecht", une vaste toile aux bruns moelleux, est l'une de celles que l'on remarque davantage chez Scott; elle montre sur le bord de l'eau peuplée de reflets une ville d'où surgit la tour carrée d'un temple. A côté, dans un style chantant qui fait contraste et marque la manière plus neuve de l'auteur, un paysage vert très ensoleillé.

PAUL CARON SHOWS GOOD WATERCOLORS

Gazette Dec 11/33

Montreal Artist Effective in
Quebec Province Scenes
at Scott's

Depicting the Canadian scene with truth and charm is an exhibition of watercolors by Paul Caron, now on display in the galleries of W. Scott & Sons, Drummond street. An evident admirer of rural Quebec and of old streets and old houses, this Montreal artist invests his work with interest, and the product of his brush makes an exhibition that is worth seeing.

The watercolors are bright and they catch and hold the eye, both because of the subjects and because of Caron's talent in capturing the spirit of the rural countryside and city streets. In his lighting effects he is uniformly good, and his rendition of sunlight falling across the roofs of old farmhouses, over the snow of the countryside, or casting beams down city streets is striking.

Caron, in most cases, has not gone far afield for his subjects. Montreal, Quebec and the rural districts of the province have adequately met his needs.

There is character in Caron's scenes. One, a view of the old Picken's store on Beaver Hall Hill, painted from a sketch made in 1912, is especially good. The single window, the old door, the step up from the street are done convincingly, retaining the original character of the old book shop.

"The Road to Les Eboulements," a rural scene, is another of the works which makes strong appeal. Here is the old French-Canadian farm, backed by distant mountains; the winding road through the snow, and the sleigh with its horse and driver.

There are several other scenes of rural Quebec, mostly of the winter season, that are attractive. One is struck by Caron's evident admiration for the horse. He has one or two in almost every picture; real, shaggy, farm-horses they are. In Montreal he has found several subjects. Bonsecours Market has apparently appealed to him as a setting, as has the Chateau de Ramezay, painted from an angle that makes the historic building an attractive subject. There is, too, a market scene at the base of Nelson's Monument that has attractive qualities.

Caron had depicted the Quebec scene with true understanding and a practised brush. This exhibition, which comprises 35 items, should be seen as an adequate presentation of this Montreal artist's work in water-colors.

PHILLIPS, qui vient d'être honoré par l'Académie Royale Canadienne, expose chez Watson, rue Sherbrooke ouest, de jolies aquarelles dans la meilleure tradition anglaise: dessin net, coloris délicat et limpide. Quelques sujets présentent dans l'agencement du coloris de fort agréables idéalisations, mais en général l'artiste s'en tient à un réalisme charmant. Il arrive même à une ou deux occasions qu'il atteigne sans le vouloir à l'effet de la photographie colorée, sans plus, — exemple: la petite fille au bain.

Ce qu'on aime constater surtout chez Phillips c'est l'extrême facilité de son pinceau. Rien dans ses aquarelles ne sent la retouche. La scène naît tout naturellement; on trouve certaine montagne bleue, par exemple, qui paraît avoir été dépeinte d'un seul coup de pinceau, tant la couleur y est étendue avec assurance. Avec une belle économie de moyens, Phillips atteint à un effet décoratif qui reste en dedans des bornes du réalisme poétique et ne manque jamais d'être joli. Mais où ses aquarelles deviennent le plus intéressant c'est lorsqu'il étudie, comme dans "Simoon", la brume qui tombe sur le quai et dans l'eau, ou des paysages vus directement contre le soleil.

La gravure française

NOUS avons maintes fois parlé de la grâce de boudoir, — disons le mot: de la joliesse spirituelle des gravures de Louis Icart, et mentionné quelques fois déjà les charmants intérieurs de Charlet et les bonnes scènes fermières de Salvator Hugar. Luigini a été cité souvent pour ses vues flamandes sous la neige ou la pluie, décrites avec une agréable limpidité. Mais ce n'est pas là toute la gravure française et il vaut la peine de retourner aux bureaux de M. H.-Y. Guillou, au 4e étage, édifice Old Birks, 1240 rue Union (carré Phillips) pour s'en mieux rendre compte.

Sa collection a pris de l'ampleur depuis la belle exposition tenue chez Morgan l'an dernier. On s'arrête plus particulièrement aujourd'hui



M. Ellers vient d'emporter d'Amsterdam une collection intéressante de Contemporains français et hollandais qu'il a logée à la galerie Johnson, rue Sainte-Catherine ouest. Les impressionnistes y sont à l'honneur. Voici, pour exemple, un portrait de l'étrange Van Gogh peint par lui-même. La couleur appliquée par menus hachures donne à la toile une vibration de clarté dont on peut à peine se faire une idée par la photo.

MODERN LANDSCAPE PAINTERS PRAISED

Gazetée Nov. 25.
Canada Has Notable Group
Worth Encouraging, Says
Prof. W. G. Constable

Canada has a notable group of modern landscape painters who should be encouraged, assisted and supported, as they form a school that is distinctly Canadian and worthy of respect and admiration in the opinion of Prof. William G. Constable, F.S.A., noted English art critic and authority, who lectured last night in the Montreal Art Gallery, under the auspices of the National Gallery of Canada and the Art Association of Montreal.

Prof. Constable mentioned such Canadian painters as Cullen Thomson, Gagnon and Jackson as being among those who comprised the new school of art. "Notable," he said, "because it holds to tradition — and no school can be great without that — and at the same time employs atmosphere and form that are distinctly Canadian and a real part of the country in which the paintings are produced."

The older painters in Canada, he explained, were more attached to the English and the French schools, and their work was definitely associated with the overseas painters.

Prof. Constable dealt in his lecture with modern landscape painting in France, England and Canada. He showed how the basis for the modern idea had been laid by the Dutch and the French, and took his audience up through the 19th century to the present day. He stated that Turner and Constable were among the first to show a definite tendency toward the use of light and atmosphere, and of broken colors in their work. They were followed by the Impressionists, and this school, stated Prof. Constable, was not really revolutionary, but a logical outcome of the work done by Constable and Turner.

Prof. Constable showed numerous reproductions of famous paintings of this period to illustrate the change that had taken place in landscape painting, showing how light and atmosphere had become the dominant factors in the work of the Impressionist school, followed by the Post-Impressionists with their revolt against form and design.

The Impressionists pictured the scene as it might strike the eye at a given moment, Prof. Constable explained. The Post-Impressionists in their work showed more the emotions and feelings of the painter.

Dr. J. W. A. Hickson was in the chair.

A PROPHET IS NOT STAY WITHOUT HONOR

A strong plea for the encouragement of local artistic effort was made last night by Sir Andrew Macphail, M.D., LL.D., O.B.E., in a radio talk sponsored by the Graduates' Society of McGill, in which he spoke plainly of the proneness of Montrealers to belittle the efforts of their fellow-citizens.

The machine age had brought the word "pictures" to mean the products of the screen and practically reduced music to radio offerings. Montrealers would do well to remember their own art gallery and orchestra, for which he suggested special protection by the Canadian Radio Broadcasting Commission, in order that it might not be eliminated from the air by American programs. He added, however, that "not all local singers sing well. If it were not for the foreign element, our week-end radio programs would be even more intolerable than they are."

GOOD LOCAL PAINTERS.

An appeal for encouragement and support for Canadian modern landscape painters was voiced by Prof. W. G. Constable, F.S.A., English art authority, who lectured last night in the Montreal Art Gallery. Among the modern landscape painters worthy of support were Cullen Thomson, Gagnon and Jackson.

QUEEN'S UNIVERSITY NAMES W. G. ROBERTS

Star Nov. 28/33
Art Head Comes of Noted Literary Family

FREDERICTON, Nov. 28—(C. P.)—William Goodridge Roberts, who has been appointed as the first occupant of a newly established chair of drawing and painting at Queen's University, Kingston, comes from a noted literary family in New Brunswick. Aged 29, he is a son of Dr. and Mrs. Theodore Goodridge Roberts of Fredericton. Dr. Charles G. D. Roberts, noted Canadian writer, and William Carman Roberts, managing editor of a widely known literary periodical in the United States, are uncles. His appointment was made on recommendation of the National Art Gallery.

Born at Barbados, in the West Indies, Mr. Roberts spent the first eight years of his life in England. He came to Fredericton and graduated from high school here. For two years he studied at Beaux Arts, a French-Canadian art school affiliated with one in Paris. During the next few years he continued his studies at the Art Students League in New York, one of the largest of its kind in North America. He was a pupil of John Sloan, famous New York artist.

For the past four years Mr. Roberts has been carrying on his work and instructing private pupils in Toronto and Ottawa districts. He has had exhibits at Hart House, Toronto, and Ottawa, and is now exhibiting at Hart House, Toronto.

ART FACES DANGER OF DISAPPEARANCE

Gazette Nov. 25/33
But Cause Against Machine Not Yet Lost, Says Sir Andrew Macphail

LOCAL TALENT WORTHY

Support of Home 'Industry' Urged Rather Than Disparaging Attacks, Scornful Neglect and Fault-finding

The habit of defaming every artistic endeavor in Montreal for the sole reason that it arises in this city, should be abandoned, in the opinion of Sir Andrew Macphail, M.D., LL.D., O.B.E., who pleaded for the support of native art and warned of the danger of the disappearance of the sense of beauty under the brutality of the machine in a radiologue sponsored by the Graduates' Society of McGill University which was broadcast over station CKAC last night.

"One may go through life, like the sleep-walker in the tragedy of Macbeth, the senses open, but the mind shut," Sir Andrew said. "All the mechanism for the transmission of sound and the display of pictures is designed as an appeal to the senses and a relief to the mind from the pain of thinking."

"In the present state of 'progress' it is the ear that is most fully satisfied. The five senses must be exercised lest they fall into abeyance. It is in vain that one clamors for the kingdom of the intellect unless one is able and willing to pay the price. The price the mechanism demands is too cheap; one gets what one pays for."

Sir Andrew spoke, in part, as follows: "The sense of beauty is the last to come; the first to go. It is a shy creature. After the downfall of Greek civilization, under the brutality of the Roman Empire it disappeared from the world for a period of a thousand years, save for a small remnant which found refuge in the Church. It is in danger once more under the brutality of the machine. When music and musicians, artists and actors are destroyed, the machine will then have nothing to feed upon."

CAMERA DOUBLY FALSE.

"Not all local singers sing well. If it were not for the foreign element, our week-day radio programmes would be more intolerable than they are. Even in radio music there is room to discriminate. In Canada the most popular American music is symphonies. Those who provide our programmes would do well to ask themselves why it is that every purchaser strives for an apparatus powerful enough to cut out the local stuff when he so desires. Bad music is worse than none."

"Pictures to the present generation mean merely the product of the camera. The essence of art is selection—selecting from nature what is beautiful. The artist alone can select. The camera records equally the good and the bad. In most of the 'pictures' one sees the camera is not aimed at nature. A young person under pretense of being educated by the film may think he is looking at a photograph of a celebrated building. In reality he is shown some contraption conceived in the mind of a stage carpenter. The camera is doubly false."

"Possibly this cult of the camera is only a passing phase. The silent picture gave way to the picture that appears to talk; but the public unconsciously tired of the raucous hare-lipped voices that come out of the void. This present month, the Van Horne collection of pictures was placed on view, and was seen by 34,000 spectators whose eyes were opened to their old beauty."

"The machine has not triumphed. The cause is not yet lost. At the moment every city in Canada is turning to the living theatre, and proved their sincerity at the Dominion Festival in April. The Repertory Theatre and the Theatre League have found a new audience. The Montreal Orchestra has given 72 concerts, and is fast approaching the first rank. The exhibition of the Royal Canadian Academy now open to the public is the best in the 54 years of its existence. The buildings erected in Montreal the past ten years rival in design and execution the work of the world's architects."

QUESTION OF DUMPING.

"The groups who are interested in these various forms of art ask nothing; they merely offer; they invite informed criticism. I ask on their behalf that we ascribe to the proper cause our failure to give to them a more enthusiastic support, that is, to our own non-chalance and indolence, and not to the pretense that they are unworthy of our notice."

"They ask no public money, although public money could not be better employed. They ask no protection even in a country that lives by 'protection' and by laws against 'dumping'; although the Montreal Orchestra might very

properly demand of the Broadcasting Commission protection for at least one hour a week during which the American orchestras, excellent as they are at home, would not be permitted to dump their performances into Montreal, and smother our own."

"One thing more may be asked: that we abandon the habit of defaming every artistic endeavor in Montreal for the sole reason that it arises in Montreal. Let us have courage. If a thing is good, admit that it is good. If we do not know the difference between good and bad, let us admit that, too. We may be as wrong in fault-finding as in praise; but it is better to be generous than to be mean. Let us at least be neutral. To carp is to make the senseless boast that we have heard and seen better things elsewhere."

"The way of art in Montreal is long and hard. We are not yet sufficiently sure of ourselves and are therefore uncertainly fastidious. We demand the best or, at least, the already certified. Impatient of the slow growth in any native art, we join in the clamor for imported books, imported pictures, imported theatres, and imported music. That is all. You will now listen to the Symphonic Strings from New York," concluded Sir Andrew, making reference to the radio programme which followed his address.

SUZOR-COTE WED AT DAYTONA BEACH

Star Nov. 29/33
Famous Artist and Bride Will Honeymoon in Bahamas

DAYTONA BEACH, Florida, Nov. 29.—(A.P.)—Marc Aurele de Foy Suzor-Cote, R.C.A., of Quebec, widely known French Canadian artist, and Miss Mathilde Savard, of Sherbrooke, Que., were married here last night.

Among the guests were Hon. Albert Malouin, retired judge of the Supreme Court of Canada, and Mrs. Malouin, cousins of the bridegroom, and their daughter, Miss Clair Malouin.

Mr. Suzor-Cote is an officer of the Académie des Beaux Arts of France, a member of the Académie Royale des Beaux Arts of Canada, and a governor of the Art Association of Montreal. His bride is a daughter of Mr. and Mrs. Alfred Savard, of Sherbrooke. The couple plan to leave soon on a honeymoon cruise to the Bahamas and to Jamaica.

COLLECTION ARRIVES

Gazette Dec. 2/33
French-Canadian Statuettes In Wood Reach Museum

Quebec, December 3.—A collection of 215 statuettes in wood, carved by the French-Canadian sculptor Alfred Laliberté, of Montreal, and purchased by the Provincial Secretary's Department, have arrived at the Provincial Museum.

Divided into three sections, the statuettes represent the work, customs and legends of old French-Canada, showing such familiar scenes as ploughing the fields, the blacksmith's forge, a family gathering, etc.

At present they are being stored at the museum temporarily. They will now be sorted out and exhibited effectively in the art galleries of the building.

devant les oeuvres d'Eugène Vede, qui jouissent d'un regain de popularité maintenant et sont devenues dernier cri. Vues de Paris et de Belgique, coins connus de ceux qui ont fait leur tour d'Europe, croqués sur le vif, avec une touche de coloris délicat; hôtels de ville au gothique rayonnant ou tours carrées au centre de l'activité des marchés. Quais paisibles. Puis cette spirituelle boutique de bric-à-brac qui aurait pu être située rue Craig.

Et aussi: Paul-Émile Lecomte: des coins d'Adriatique décorés de feuillures pittoresques et si clairs;—Lochmaria Kerr: cours bretonnes, marines liquides;—Louis Haumont: extérieurs de campagne enveloppés dans une lumière chaude et une brume de poésie;—E.-R. Haumont: ciel mélancolique de Bretagne ou soleil blanc d'Arles qui cuit les pierres;—Maurice Lévis: des marines détaillées bien finies;—Lambrecht: jardins d'Espagne très fleuris, encadrés d'une architecture mauresque;—Grès: tableaux d'une rondeur poétique et subtile à la fois qui représentent les chevaux de hâlage;—Mazi: Silhouettes brunes sous un ciel très élaboré;—Brunelleschi: des pochoirs brillants, dont une japonaise qui attire l'attention;—Francis Roth: charmants moulins de campagne;—André Lafitte: marines limpides, dans toutes les teintes;—Francis Regour: des chevaux solides en action;—d'Allemagne: visions des cathédrales d'Amiens ou de Rouen, au bout des rues anciennes, d'une admirable précision dans le rêve;—Henri Jourdain: des gravures au trait qui sont d'une minutie délicate qui peut paraître un peu sèche;—Van Santen: une procession de peupliers-fantômes le long d'un canal flamand; c'est d'un doux impressionnisme;—Henri Leriche: gravures au pointillé genre esquisses;—sans compter d'anciennes lithographies colorées à la main, d'un fini précieux; des caricatures anglaises d'antan avec leurs caresses immobiles et leurs chevaux minces; et toute une section d'oeuvres des graveurs animaliers.

Quatre des vitraux de l'abbaye de Fecamp, en Normandie, datant du XIVe siècle et envoyés en 1923 à Boulogne-sur-Seine pour fins de restauration auraient été habilement imités et deux d'entre eux auraient été vendus pour 130,000 francs à un riche américain. L'affaire crée toute une sensation. A la demande du ministère des Beaux-Arts, la police fait enquête. Elle a trouvé sur les lieux les deux autres vitraux, représentant des scènes de la vie de S. Louis (tandis que les deux disparus racontent la vie de S. Bernard) et les experts seront appelés à juger de leur origine probable.

Les multiples toiles et oeuvres d'art réunies dans les vastes Salons d'art tenus en marge de l'Exposition de Chicago viennent d'être retournées sans encombre à leurs propriétaires.

Reynald

La Presse

Lecture and Exhibition of Fine Arts Club

Star Nov. 28/33

The Fine Arts Club, an older club revived under a new name has begun its activity with a small exhibition which is being held in the Jacoby Studio on Crescent street. Some eighteen artists, some of them well-known in Montreal galleries, have contributed to make an exhibition that is worth seeing. Among the more notable works that are shown are some portrait drawings by Oscar Delall and Louis Muhstock, an oil portrait and an attractive landscape sketch by A. Sherriff Scott, a water colour of two French peasant women by Miss L. Freiman, a flower picture by Clair Fauteux, studies of negroes by A. Lefort and L. Shklar, landscapes, figure subjects and a small design for stained glass by C. W. Kelsey, and landscapes by Wilfred Barnes, C. W. Simpson and N. Raginsky. Other exhibits of interest are by Charles De Belle, G. G. Kaufmann, Ruth Murchison, R. Siden, E. Williamson, V. Graham and H. Mitchell.

At the opening of this exhibition a short lecture was given by Prof. Chambers of McGill, who talked of artistic individuality. He started with the thesis that individuality in portraiture is not to be found in medieval and gothic art and showed the appearance of character, and ugliness, in the work of the renaissance and its later developments. He passed from this to the individuality of artists and mentioned several cases in which genius and eccentricity were united. The address was illustrated with lantern slides of portraits and other pictures.

Montreal Art Association

A very old art, revived and improved, is shown in the little group of miniature portraits in wax by Ethel Frances Mundy, of Syracuse, N. Y., which is being exhibited in the Print Room of the Art Association of Montreal. The use of coloured waxes for painting is very ancient and miniatures modelled in low relief with coloured waxes, like these of Miss Mundy's were popular in the 18th century, but in reviving the method, she has made an advance by giving special attention to the properties of her waxes and devising mixtures which are specially suited to her work. These little reliefs are pretty but they get something more than mere prettiness from the fineness and truth of the modelling and the skill with which the colours are used and blended. Some of the best of them are portraits of children, several of them full lengths, generally shown against backgrounds of a single colour, though two very good ones have faintly suggested landscape backgrounds; one in which the landscape is more realistic is one of the less successful. They make a rather original and attractive exhibition.

One of the best lectures that has been given at the Art Association recently was that by Prof. W. G. Constable, of the Courtauld Institute in London, last Friday evening. In dealing with his subject, "Modern Landscape Painting," Mr. Constable began at the end of the eighteenth century, with the development of Turner's painting from his early to his late work and with the art of Constable. The more modern painters with whom he dealt were mostly French, and he traced the pedigree of landscape painting from Turner and Constable through Delacroix, through Corot and the other Barbizon painters, through the impressionists, Monet, Sisley and others to the post-impressionists, Cezanne, van Gogh, Pissarro and others. At the end Mr. Constable who is visiting Canada by arrangement with the National Gallery of Canada, added much to the interest of his lecture by showing the connection between Canadian and European landscape painting, citing the work of J. W. Morrice as essentially French, of Homer Watson, as a follower of Constable, and the more strictly Canadian art of Gagnon, Tom Thomson, A. Y. Jackson and others.

A lecture on "Contemporary French Painting," by A. V. Desclos, of Paris, will be given at the Art Association on Tuesday evening, December 5th.

Dutch and French Pictures at Johnson Gallery

The collection of pictures which has been brought this year to the Johnson Galleries on St. Catherine St. by P. C. Eilers from the van Wisselingh gallery in Amsterdam is a particular good one and contains very good and unusual examples of the work of several modern French and Dutch painters. Two of these are by Monticelli, both fairly large, — a very fine one of a group of women bathing in a brook shaded by trees, and a landscape, mostly in tones of brown, with little colour but full of form and space. There are an important Cezanne landscape, of Zola's house at Medan and two good Renoirs, in the larger of which, a cool toned nude, one may admire the painting if not the figure of the model. An excellent little Daumier, "Sortie de la gare," is a row of very characteristic heads. By van Gogh there are a brilliant little sketch of the "Moulin de la Galette" and a portrait of himself, in which clever painting and rather painful truthfulness are combined. Five good examples of Jacob Maris are in this exhibition, and nine of Marius Bauer, one of the best of which is a picture of an Indian palace, very light in tone, almost in gradations of white. With these there are a picture of a rough sea with fishing boats and another by Boudin, a striking picture of a girl asleep by Pissarro, a water color by Mauve, some admirable flower pictures by Mme van Regteren Altena, a number of landscapes by P. J. Gabriel and good examples of the work of Bosboom, Jacques, Neuhuys and others.

Batiks and Pictures

At Eaton's gallery some works in batik by Kenneth Dawson and Lawrence Smith of Toronto are being shown. Work by these artists was shown at the same gallery about a year ago and the present collection, if not quite so large, is just as interesting. Some of these works are dyed on silk, with their pictures sharp and clear, others on cotton, with the softness which comes from the diffusion of the color. One of the most striking is a large one with a centre piece and two wings, of large figures against a white background. The smaller ones, with simple color schemes of reds, browns, greens and blacks, have excellent decorative designs which fill the space with detail.

Nov. 21, 1933 Eleven Honorable Mentions Accorded Photographs of Work Exhibited by Canadian Architects — Various Sections of R. C. A. Exhibition Also Contain Displays

(By R. B. ROLLAND).

MONTREAL, Nov. 20.—Prefaced by a private showing last Thursday evening under the distinguished patronage of His Excellency the Earl of Bessborough, Governor-General of Canada, the fourth annual exhibition of photographs of buildings submitted by architects in competition for the medal awarded annually by the Royal Architectural Institute of Canada is now open until December 17 next at the Sherbrooke street galleries of the Art Association of Montreal. It is being held in collaboration with the fifty-fourth annual exhibition of the Royal Canadian Academy of Arts. Some 90 photographs, representing work as far east as Halifax, N.S., of architects as far west as Vancouver, B.C., are hanging in the wing of the building in the R.A.I.C. event, and a

Canadian Academy of Arts exhibition devoted to Architecture is an interesting layout and elevations of a proposed hotel at Antigua, B.W.I., by Nobbs and Hyde; Perry and Luke have a colored perspective of the residence for Gerald W. Birks, Esq.; Maxwell and Pitts are represented by photographs of Sir Thomas Tait's residence at St. Andrews, N.B., and by a water color of a two family farm dwelling. A photograph of a petit chateau by Raphael Boillard, and a H. Ross Wiggs' small stone house and French Canadian cottage are deserving. John M. Lyle has submitted photos of two keystones over the banking room windows of the Bank of Nova Scotia in Halifax, N.S.

Several architects are represented in the oil paintings, water colors and pastels section of the R.C.A. exhibit. Hugh G. Jones has three water colors, one of Venice, one of a Long Island terrace, and the third, a landscape at Lake Macdonald. A water color sketch by Willford A. Gagnon has Florence as its locale. A Leslie Perry has painted a winter sunset, and

At the Iron Cat, Regd., 2037 Victoria St., a little exhibition of works by George Shirley Simpson, a young Montreal painter, is being held. Most of these are landscape sketches and small pictures of places in Montreal or at St. Andrews East, painted in oil, tempera, or water color. The smaller sketches are the more successful on the whole and include some good studies of light and weather in Quebec woodlands.

The annual Christmas exhibition of the Arts Club is now open in the club's gallery on Victoria St. It contains nearly a hundred works in oil and water color, with a few drawings and prints. Works are shown by Paul Earle, the late George Fox, Herbert Raine, Wilfred Barnes, R. H. Lindsay, Thurston Topham, Hugh A. Peck, Robert Pilot, Jas. McCorrindale, Lincoln Morris, Felix Shea and other Montreal artists.

Hugh A. Peck, evening light, three water colors, one a sketch of at Gaspe by D. H. MacFarlane, and the other two views of Sealteele, G. A. Poitras, Dyce C. Cove, Grand Manan, N.S., by W. Saunders, W. L. Somerville and J. S. Maxwell, complete the display by architects in this classification. In addition, the following architects are exhibiting in the R.C.A. display.

No award of the gold medal of the Royal Architectural Institute of Canada was made this year. The granting of this honor is left entirely to the discretion of the committee of judges each year, and it was deemed appropriate to withhold the award for 1933. This step is readily understandable, in view of the dearth of large or paramount construction projects during the past two or three years. The members of the committee of judges were Professor E. R. Arthur of the University of Toronto, Professor Percy E. Nobbs, of McGill University, and J. O. Marchand, eminent architect of Montreal.

Eleven awards of honorable mention in the various classes were made by the judges. The Loyola College chapel exterior, Henri S. Labelle, architect, was so ranked in the Ecclesiastical Buildings classification.

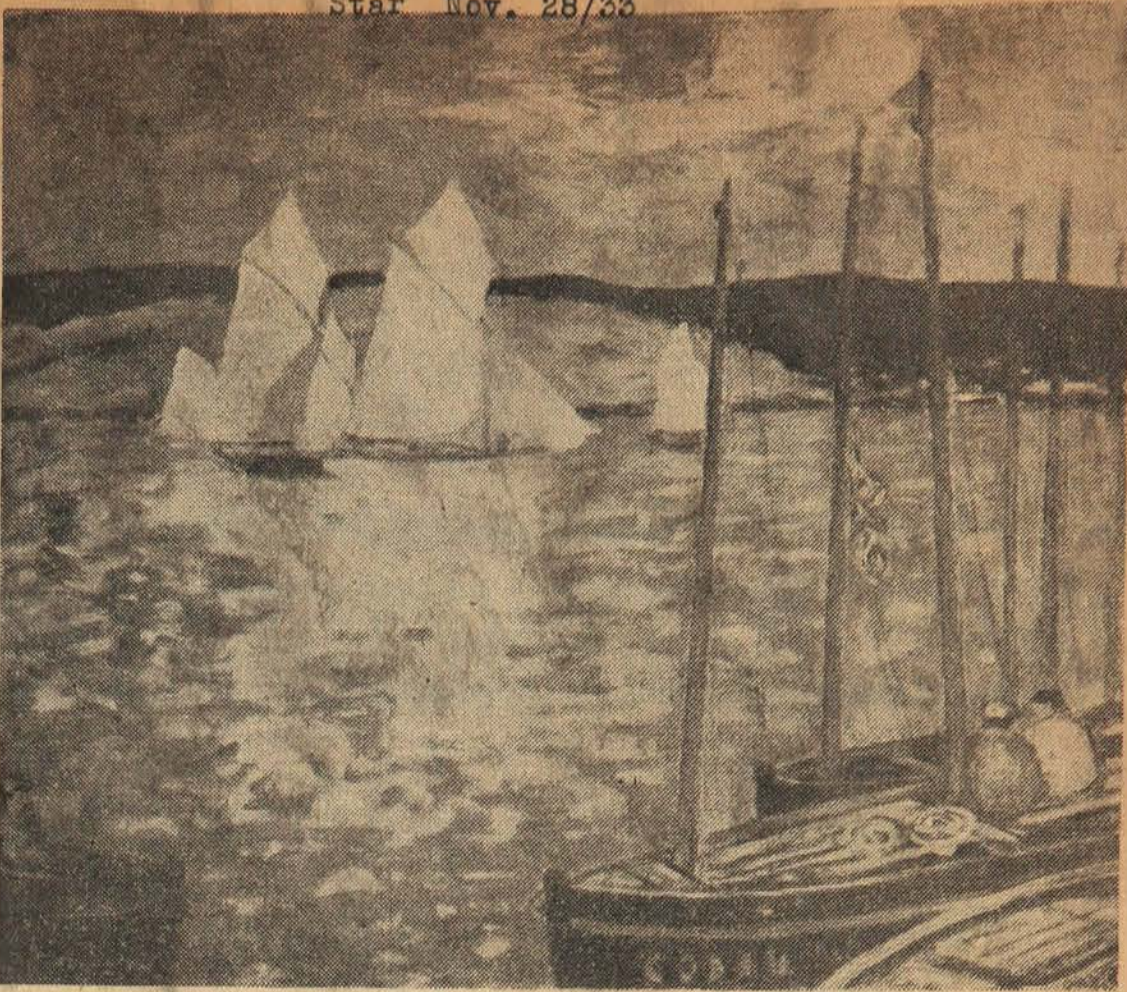
Three honorable mentions were awarded for Exteriors of Public Buildings as follows: to J. Cecil McDougall, for Administration Building for the Protestant Board of School Commissioners, Montreal; to Marani, Lawson and Morris, for North American Life Building, Toronto; and to John M. Lyle for approach to high level bridge, Hamilton, Ont.

Honorable mention was given to examples of Interiors of Public Buildings as follows: To Barott and Blackader, for reception room, Molson's Brewery, Montreal, and J. Cecil McDougall, for detail of board room, Administration Building for Protestant Board of School Commissioners, Montreal.

Robert and Frank R. Findlay, with country residence, of W. W. Ogilvie, Esq., Saraguay, P.Q., and Mathers and Haldenby, with residence of Thomas H. Wood, Esq., Toronto, were given this award for Exteriors of Residential buildings.

Three awards of honorable mention were given for Craftsmanship, viz. to H. L. Fetherston-

CONCARNEAU
Star Nov. 28/33



by J. W. MORRICE, R.C.A.

(Courtesy of W. Scott and Sons.)

haugh, for memorial screen, Chapel of Youth, Church of St. Andrew and St. Paul, Montreal; to Hugh L. Allward, for main stair, residence, A. H. C. Proctor, Esq., Toronto, for metal craft; and to Maxwell and Pitts for furnishings, a draped dressing table in a residence, Westmount, Que., with draperies by J. P. Couru, and carved canopy by the Bromsgrove Guild.

Views of the Church of St. Andrew and St. Paul, Montreal, by H. L. Fetherstonhaugh, of the Bank of Montreal, Ottawa, by Barott and Blackader, and of residence, 418 Pine avenue west, Montreal, by Ernest Cormier, were hors concours, having received awards at the 1932 exhibition of the R.A.I.C.

In addition, the following architects exhibited:—Murray Brown, Henry J. Burden and G. Roper Pouinlock, S. B. Coon and Son, Craig and Madill, A. T. Galt Durn-Three water colors, one a sketch of at Gaspe by D. H. MacFarlane, and the other two views of Sealteele, G. A. Poitras, Dyce C. Cove, Grand Manan, N.S., by W. Saunders, W. L. Somerville and J. S. Maxwell, complete the display by architects in this classification. In addition, the following architects are exhibiting in the R.C.A. display.

In R.C.A. Section.
In the section of the Royal

ROYAL ART EXHIBIT OPENS JANUARY 6 Gazette 15/33 Dec Great Masterpieces From Buckingham and Windsor Castles to Be Shown

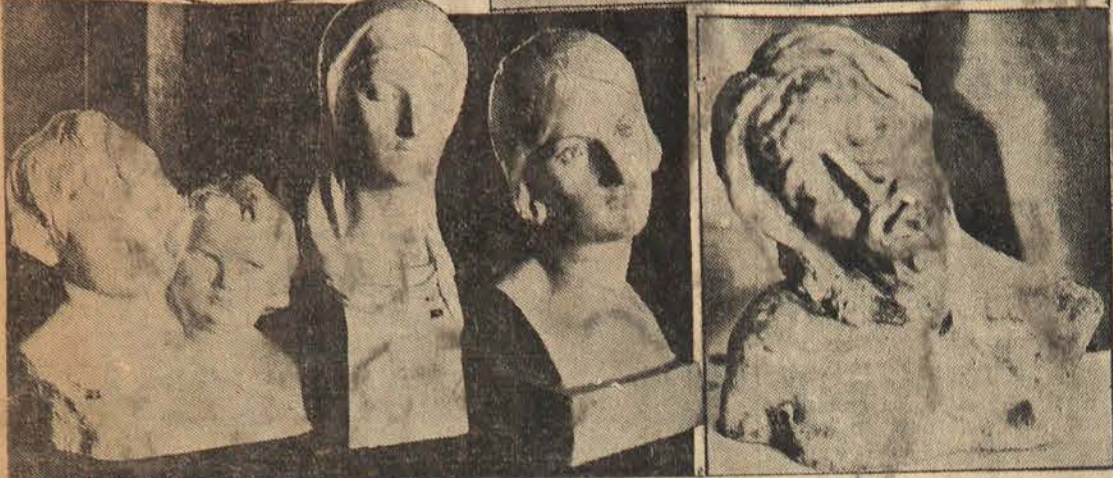
(Canadian Press Cable.)
London, December 14. — Great masterpieces from Buckingham Palace and Windsor Castle will be shown to the public for the first time at the Royal Academy Exhibition of British Art, which opens January 6, and covers the period from primitives to the year of 1860. The King's generous contributions to the exhibition include the following:—

From Buckingham Palace: Diana and Actaeon (Thomas Gainsborough); Blind Man's Buff, Penny Wedding (Sir David Wilkie).

From Windsor Castle: The Duke and Duchess of Cumberland, The Duchess of Cumberland, Mrs. Robinson (sketch) Thomas Gainsborough; Garrick and his Wife (William Hogarth); Queen Victoria Riding Out (Sir Francis Grant); Bathurst, Scott (Sir Thomas Lawrence); Two Corporals and a Private, The Prince of Wales on Horseback (George Stubbs); Lord Spencer Hamilton (Francis Wheatley); Life Class at The Royal Academy, Queen Charlotte and Two Sons (Johann Zoffany); Portrait of a Princess (Princess Mary) (John Hoppner).

From Hampton Court Palace: Princess Mary as Diana (Sir Peter Lely).

The King is also lending from Windsor Castle 15 miniatures, representing the work of Samuel Cooper, Isaac Oliver, Azias Humphreys, Richard Cosway and others.



EN HAUT A GAUCHE, l'un des portraits-miniatures en cire exposés à la Galerie des Arts par Ethel-Frances Mundy; EN HAUT A DROITE, paysage lauréat de George-Shirley Simpson (tempéra) exposé à l'Iron Cat Regd et qui a servi de carte de Noël cette année; EN BAS, une série d'œuvres sculptées de Mme E.-L. de Montigny-Giguère, de gauche à droite, "Frère et Soeur", Madone, Jeune fille, et "Le Miracle du feu". (Clichés la "Presse").

Minois d'enfants et Madones jolies

L'abondance dans la variété. — Œuvres sculptées et biscuits. — Photographies. — Portraits-miniatures en cire. — Paysages. — Paléontologie. — Vitrines.

Mme de Montigny-Giguère

MME E.-L. de Montigny-Giguère, sculpteur, compte d'ardentes admiratrices et, à son insu sans doute, quelques ennemis. Il y a beau temps que son art est arrivé à sa maturité. L'Académie Royale canadienne lui a rendu témoignage en acceptant chaque année depuis assez longtemps quelques-uns de ses envois. Elle a été formée à très bonne école, sous Brynmor, avant les Beaux-Arts d'aujourd'hui, et sous Laliberté. De cette période d'initiation féconde elle a gardé des principes solides, un goût averti, quelques bustes qui furent des premiers prix à l'école, tel cette espèce de Socrate qui vous regarde avec une bonhomie farouche, et à travers son œuvre des sujets qui font penser à la manière de son maître, tel "Retour en beriot sous la rafale".

Mais la femme a repris le dessus en elle et c'est lorsqu'elle s'est fermée les yeux pour voir défiler devant elle des Madones de pureté ou qu'elle les a ouverts tout grands pour observer les minois d'enfants qu'elle a réussis davantage.

A l'exposition qu'elle tient à son studio, 7944 rue S.-Denis jusqu'au 10 décembre, on se trouve en face d'une sorte de récapitulation à laquelle s'ajoute une série récente de biscuits, — appui-livres, cendriers et chandeliers.

Rêves concrétisés

Plusieurs des rêves qu'elle a concrétisés dans la terre-cuite conservent quelque chose de flou. C'est comme si une fois l'inspiration venue elle en moulaît dans la gâselle l'essentiel seulement. Mais ces imprécisions, parfois même ces gaucheries, empêchent par moments d'admirer sans réserve après que le premier coup d'oeil a plu. Mme de Montigny-Giguère permet volontiers qu'on le lui

dise; elle n'est pas de celles qui roucoulent: "Je préfère tel genre de critique, vous savez". Ses sujets ambitieux témoignent de la souplesse de son métier. "L'adolescent et la chimère", par exemple, présente une composition fort harmonieuse. Mais on la préférera dans ces Madones au visage idéalement fin, aux yeux baissés, ou dans toute la série de minois d'enfants, deux à deux, dont elle a saisi tout le charme câlin. Rien de plus caractéristique à cet égard que "Frère et soeur", ces petits visages français si intelligents. Il faut s'arrêter aussi devant les têtes de jeunes filles qui ont une agréable candeur. Pour très naturelles que soient quelques physiognomies de religieuses, vous les moins apprécier; l'expression et le sentiment y apparaissent ins.

Le miracle du feu

D'un Christ taillé dans une expression de douleur vraie, un accident de cuisson a fait un petit miracle; le gaz a rongé dans la terre-cuite des taches qui rendent mieux qu'on n'aurait pu les imaginer le sang coagulé sur le front du Sauveur, la trace des épinettes, les meurtrissures des épaules. L'artiste a des préférences pour cette pièce qu'elle a intitulée "Le miracle du feu" et qui attire particulièrement l'attention. "Maternité" offre sous une forme touchante un symbole courant. "L'épave" ou le cadavre de nymphe renvoyé par le flot, a beaucoup d'inspiration. "Le pas de trois" (bronze), montre un groupe en plein mouvement, et c'est précisément ce qu'il faut attendre des danseuses: qu'elles dansent. La grâce et l'élan de ce petit groupe en font un morceau des mieux réussis. Une couple de sujets anecdotiques, la "Commère" entre autres, ont leur charme assez piquant.

Peintures et biscuits

Comme les terres-cuites, les peintures sont plutôt une récapitulation. Après une intéressante copie d'après Gagliardi, "Marie-Madeleine repentante", le "Petit Chaperon Rouge", par son charme spirituel, et l'"Etude en rose", dans sa grâce italienne, retiennent les regards.

Mme de Montigny-Giguère a fait neuf dans les biscuits. Des tables pleines d'objets disent combien elle travaille. Je ne me réconcilie pas beaucoup avec les chandeliers roses, ni même avec les appui-livres lils d'eau, c'est probablement du goût des femmes, — en tout cas je ne leur trouve rien d'assez particulier. Les cendriers où repose une esquisse de jeune femme nue sont gentils, sans beaucoup plus. Mais qui ne voudrait de ces appui-livres faits d'un volume ouvert d'où se dégagent nettement, comme d'un rêve éveillé, les figures de Shakespeare, de la comtesse de Noailles, etc.? Voilà qui est bien trouvé et travaillé avec goût.

Il reste encore "moults" objets qui valent une visite dans l'extrême-nord de la ville chez Mme de Montigny-Giguère, et elle loge chez elle aussi de beaux exemples d'autres sculpteurs bien connus.

Chez Eaton

LA collection de photographies du "Times", le grand journal de Londres, est exposée de ce temps-ci chez Eaton, à la galerie d'art. Ce sont pour la plupart des paysages et des scènes pris au jour le jour, en marge du reportage quotidien. Il en a été fait un choix judicieux qui a mérité à maintes reprises de faire le tour de l'Europe avant de venir au Canada.

Photos bien représentatives du genre anglais. Là où Russes et Allemands, pionniers de la photographie moderne, eussent cherché en profondeur des effets de perspectives ou des trouvailles d'ombres et de lumières, là où les Français eussent cherché des élégances et de l'élément humain, les photographes du "Times", typiquement Anglais, ont voulu nous montrer dans des scènes paisibles, précises, parfois un peu sèches, le visage de leur pays. C'est avant tout le culte de la nature elle-même, sans

personnification, sans autre mystère que le calme poétique. Cette perfection du détail et cette quiétude caractérisent même les scènes d'action, comme la course de chevaux ou le ciel en travail avant l'orage. On reste étonné du fini de certaines photographies qui font tableau. En quelques cas l'emploi des rayons infrarouges, dans lequel le "Times" a été un devancier, atteint à un détail excellent.

Une section à part montre les premières photos jamais prises du mont Everest, lors d'une expédition en avion. Il a fallu une habileté consommée pour saisir sur le vif, avec autant de netteté, les scènes de neiges balayées par le vent.

A la Galerie des Arts

ETHEL-FRANCES MUNDY expose à la Galerie des Arts, rue Sherbrooke ouest, une douzaine de petits portraits en cire, sertis dans des médaillons. C'est un peu comme de grands camées. L'art de la "portraiture" en cire qui a fleuri cinq cents années durant en Europe avant de disparaître au cours du XVIIIe siècle, reparait ici sous son aspect plus mignon. Rien du grand genre, mais de charmantes petites compositions. Les teintes naturelles donnent de la vie et du relief à ces minois d'enfants, à la fillette hollandaise, aux jeunes femmes qui posent gentiment.

Ethel-Frances Mundy, née à Syracuse, N.Y., a fait de solides études artistiques. On assure qu'avec l'aide d'un chimiste elle a trouvé une composition nouvelle qui perfectionne en certains aspects le bel art du portrait-miniature en cire. Ses études sont toutes immanquablement charmantes, sans beaucoup de recherche d'originalité. Même les deux portraits de vieillards étudiés en finesse sont, comme les autres, d'une grâce qui n'est heureusement... que féminine. C'est très joli.

A l'Iron Cat Regd

LE GOUT ingénieux de quelques jeunes gens qui travaillent fort bien le fer forgé a transformé en pièces modernes le salon et l'entrée du local situé à 2037 rue Victoria. Vous n'imaginerez jamais que l'on puisse tirer un aussi bon parti du papier d'emballage et de la grosse toile. Après s'être cru dans un salon tout-à-fait style 1933 dans son élégante sobriété, il faut examiner de près pour constater d'où vient l'effet. Nous sommes à l'Iron Cat Regd. Ils donnent l'hospitalité jusqu'au 8 décembre à un groupe de collègues d'un de leurs amis, George-Shirley Simpson.

Ses tableaux ont leur place toute désignée dans une atmosphère aussi joyeuse, aussi claire. C'est, lui aussi, un jeune homme plein de promesses. Son art est un peu unilatéral jusqu'ici; je ne vois pas qu'il se soit encore adonné à autre chose qu'au

paysage et aux fleurs. Mais ce n'est sûrement pas de lui que l'on pourrait dire: Pourquoi tant de vert banal l'été et des neiges si blanches l'hiver? Il est déjà maître de son pinceau. Sa manière est nette, dégagée, et il use d'une pâte abondante. Harmonie et optimisme dans le coloris, une certaine plénitude dans la composition. On sent une imagination ardente qui envisage la vie avec confiance. Citons de lui, à part quelques jolis tempéra qui ont servi de sujets à des cartes de Noël, un pastel intitulé "April Waterfall", aux gris-blancs très poétiques et vivants, et surtout une série plus expressive d'huiles aux tons chauds. Exemples: "Garden in St. Andrew East", tout fleuri; "Summer Holiday", paysage frais, aéré; "Old Aunt Kate", scène claire, dominée par un joli ciel; "Golden Autumn", sous-bois joyeux et rempli; "The River Road", où l'on se sent content de vivre.

Notes et réflexions

SANS prendre au pied de la lettre toutes les prétentions scientifiques de l'exposition du Monde d'il y a un million d'années chez Morgan, il faut admettre qu'elle est d'un intérêt exceptionnel et nous fournit l'une des rares chances de la vie de faire une excursion vivante dans le monde de la préhistoire. Il y a un flot constant de personnes qui défile de ce temps-ci chez Morgan à côté des dinosaures, des King-Kong, des mammoth.

La galerie d'art Eaton expose actuellement d'intéressants batiks (peinture sur soie) de MM. Dawson et Smith.

L'une des vitrines centrales montrait l'autre jour chez Morgan un mobilier de chambre à coucher genre moderne, en noir bordé de blanc. La couverture du lit carré était en noir avec jaune. J'observai les atours de la chambre, par de ma vie de plus de moues, grimaces et témoignages de stupeur. Je relevai les expressions catallique, chambre mortuaire, ça me donne

un frisson de mort, bon pour un entrepreneur de pompes funèbres... et tutti quanti. Le mobilier avait pourtant un caractère original. Edgar-Allen Poe en eût raffolé. Et le conclusion, un peu perplexes, que sans doute le noir est-il demeuré comme une couleur de élite, — des poètes et artistes beaudelaïres, par de ma vie de plus de moues, grimaces et témoignages de stupeur. Je relevai les expressions catallique, chambre mortuaire, ça me donne

L'exposition Van Horne a-t-elle drainé toute l'attention? Il semble que le Salon de l'Académie n'attire pas autant qu'il le faudrait. Il est pourtant l'un des plus intéressants que l'on puisse souhaiter voir.

Pourquoi le barilago pictoresque qui marquait naguère l'entrée du club catholique hongrois, rue S.-Catherine, à côté de l'Institut Nazareth, a-t-il fait place aux teintes et au lettrage si fades d'aujourd'hui? Il n'y a plus rien de hongrois dans la nouvelle enseigne du "Catholic Hungarian Social Club".

Le malin aurait beau jeu qui voudrait dénoncer un jour le truc des "doublures" dans les métiers d'art. La personne-doublure fournit les esquisses, d'autres se chargent de l'exécution, et celui qui les emploie garde pour lui le crédit et les principes. Mais les doublures ne s'en soucient pas plus que ça du moment qu'on les paye bien.

Au fond de la scène de l'auditorium du Plateau s'achève une jolie toile qui représente la métropole et ses feux aperçus dans la brume du soir de l'autre côté du fleuve. Les reflets dans l'eau grise sont habilement trouvés. L'effet est un peu mélancolique, mais limpide. A gauche, un gros arbre un tantinet trop décoratif. La toile est l'œuvre de Faucher, un jeune des Beaux-Arts.

Reynald

Suzor-Côté se marie

Daytona Beach, 30. — Marc-Aurèle de Foy Suzor-Côté, R.C.A., artiste montréalais bien connu, a épousé hier soir, à Daytona Beach, Mlle Mathilde Savard, fille de M. et Mme Alfred Savard, de Sherbrooke. Le voyage de nocces se fera à la Jamaïque.

PASTELS AND OILS SHOWN IN QUEBEC

Gazette 5/12/33

Gordon E. Pfeiffer Is Holding Exhibition at Chateau Frontenac

(Special to The Gazette.)

Quebec, December 4. — Variety of subject and treatment marks the collection of oils and pastels at the exhibition which Gordon E. Pfeiffer is holding at the Chateau Frontenac. The exhibition will last two weeks.

A lover and close student of the outdoors, Mr. Pfeiffer has devoted most of his work to the reproduction of rural scenes to be found in the villages and countryside surrounding Quebec. The general effect is distinctly bracing, and shows the many sidedness of this young painter's talents. He is not a follower of any one school, yet some of his pictures have a faint reminder of Kriehoff. His pastels are a new venture and in these his colors are strong, glowing and invigorating and his choice of subjects both unusual and interesting. "Autumn Vermillion," "Harvest Gold" (a study of a field of pumpkins), "The Pink Cloud," "Wind and Clouds" are among the pastels shown. The oils include "The Crimson Tree" (a blue shadow cast by a red tree on the side of an old French-Canadian plaster farm house); a large canvas, "Cape Eternity, Saguenay," "Lumber

Camp, Laurentians" and "October Glow."

Mr. Pfeiffer has exhibited frequently in Montreal and is considered one of the most interesting of the younger Canadian painters. Four of his large canvases are in the Quebec Provincial Museum.

WOMEN ARTISTS HOLD EXHIBITION

Interesting Work by W.A.S. Members at Eaton's—Color Prints Also Shown

Works by members of the Women's Art Society of Montreal are on view in the Fine Art Galleries of the T. Eaton Co., Limited, of Montreal, and, as is usual with this group, this annual exhibition is interesting. True, the work is uneven in quality, but in all the examples there is evidence of industry and sincerity.

Among the attractive items must be mentioned the flower pieces of Lilian Hingston who shows skill in the arrangement of her blooms and harmony in her color schemes. Mrs. Hingston, long a member of the society, finds congenial material in lilies, marigolds, sweet peas and hawthorn, the last-named being set in a copper bowl. Asters captured the interest of Mary L. Dunning, while the yellow of daffodils lured Mary C. Strelt. Francis Sweeney has a study of trilliums in addition to a broadly handled old house in Caughnawaga. A small winter scene with house by M. I. Allan is a good interpretation of the season, and "A Young Girl" is a well modelled work by Ida Beck. Ethel Derrick shows a study of birches and Jean Kyle has New Brunswick scenes, the broad handling of "Fireweed, New River Beach, N.B." being effective.

Mrs. Jean Munro has well painted work of good design in "Christmism Cathedral in Evening Light" and a Brittany port scene with boats. Beatrice Long shows a dancer tying her shoe and Margaret Sanborn has several works, among them "Old Stone Wharf, Great Chebeague." Margaret C. Thompson has found her subjects abroad and has colorful souvenirs of Capri, Dijon, Geneva and the Clyde on a stormy day.

Foam and rocks at Cape Elizabeth is from the brush of Elizabeth Smith, and Violet Robertson has a restful bit in "Houses, Piedmont." Annie Pringle well suggests the falling white water in "Darwin Falls, Rawdon," and sounds a gay note in "Fall in the Laurentians." Jane C. Luke is worthily represented by "A Road to Mount Royal" and "An Italian Garden," the latter being an engaging bit of color. E. G. Richardson shows a firmly treated "Portrait of Violet," and "Carleton Mountain, From New Richmond" is the offering of Alice Lighthall.

Ida M. Huddle reveals a free, firm practised hand and good color sense in her group of works—"St. Genevieve" with road and buildings; "Street in Longueuil" and "Late Autumn Day," the last-named being true to hour and season.

Others represented are Mrs. Allan Turner, Margery Allan, A. Dillon Brown, Winifred D. Lewis, E. J. Macfarlane, A. E. Mulock, S. A. Phillips, Annie B. Powles and Norah Smyth.

SOME GOOD REPRODUCTIONS.

In the adjoining room are excellent reproductions of paintings by modern men—works that, failing the opportunity to possess originals, would bring good measure of satisfaction to their owners. For these who like a glare of color exam by W. Herman—autumn trees, a glimpse of lake and birches edging a sunlit harvest field are bold performances. Well painted ducks in a stream is a work by A. Koester, and scenes at Amalfi and Capri, where strong sunlight bathes buildings and water, have been painted by K. Garbatoff. There is a bold, patterned landscape by Derain, and pattern occupies J. Nash in "The Cornfields." A quiet stream by Sisley and a delicately colored scene on the Seine by Monet are among offerings by the Impressionists, while by Renoir is "Dejeuner"—two women and man at table. The American painter, Willard L. Metcalfe is represented by "The North Country"—a work done at the height of his powers—lofty rounded mountain, village buildings and church on a ridge above a bend in a stream edged by trees. The season is autumn and the mood is one of peace.

AN ENGLISH PORTRAIT



LADY MARY VERNON
by Francis Cotes, R.A. (1725-1770.)
(Courtesy of the T. Eaton Co.)

bed as colour-mad, and of Utrillo all mentioned and illustrated. Jewish painters, particularly Elian, were referred to as of pictures which were at same time ugly and beautiful. came Derain and the constructivists, who claim to return towards the French classical tradition, —intellectually rearranged,—and the work of Dunoyer de Segonzac, who has won honour in the United States, was cited as an example of pure intellectualism. Among works by Picasso a specimen was given which was supposed to be a joke at the expense of the public, which seems a strange use for art.

Last of all Mr. Desclos came to the Dadaists and the Surrealists and here even he admitted defeat; these people, he said, spoke a language of which he did not know even the alphabet. The reason for his failure was not perfectly clear after a sight of some of the works which he had admired.

A number of excellent lantern slides illustrated the lecture but, as Mr. Desclos was careful to point out, they could give no complete ideas of pictures in which colour is the essential element, and the audience had to rely a good deal on his descriptions or on imagination founded on memory. If the lecture did not quite convince all who heard it, it at least gave an idea of the point of view of those who endure and encourage some of the strangest efforts in the history of art.

Pictures by Miss Des Claves

At the studio of Miss Berthe Des Claves, Beaver Hall Square, there is now a little exhibition of work by herself and her sisters, Miss Alice and Miss Gertrude Des Claves. Her own work includes several English gardens and country scenes, full of cheerful color, and with these there are a few oil pictures and many pastel drawings of Canadian landscapes, among which rich autumn tints spring flowers stand out. By Miss Alice Des Claves there are, as always, some very good studies of horses,—two particularly good ones of plough teams and several of groups of ponies seen in the wide spaces and misty atmosphere of Dartmoor. A portrait of a man and a gay picture of two children are

Women's Art Association at Eaton's Gallery

This year's annual exhibition of the Women's Art Association of Montreal is now open in one of the galleries of the T. Eaton Company, and stands up well in comparison with the association's past exhibitions. Landscape sketches in oil, water color and pastel of course make up by far the larger part of the exhibition, but there are two fairly large and quite striking portraits by E. C. Richardson, a small still life study by Annie B. Powles, and a number of flower pictures. Some of the best of these last are by Mrs. D. Hingston, especially those of Pink Lilies and Sweet Peas; Mary C. Streit's Daffodils and other flowers by Frances Sweeny and Mrs. F. E. Dunning are also to be noticed. Among the many landscapes, six water colors of places in Europe by Margaret C. Thompson call for mention, as do the Canadian scenes of Ida M. Huddell, Mrs. C. A. Lewis, Elizabeth Smith, Mrs. Jean Munro and Margaret Sanborn. The pastel and the oil sketch by Jane C. Luke, the small sketch by Mrs. A. A. Long, who also shows a figure picture, and the sketches and pictures of Ida Bec, Jean Kyle and A. Dillon Brown are features of the exhibition, which also contains works by Annie Pringle, Alice Lighthall, Violet Robertson, A. E. Mulock, Mrs. John Allan, Ethel Derrick, E. J. Macfarlane, Norah Smyth, S. A. Phillips and Margery Allan.

In another gallery at Eaton's there is being shown a collection of large color prints. Many of these come from German workshops but some which are quite as good as by English printers. They are reproductions of paintings, done with an accuracy and completeness that brings out the brushwork of the painter and even the grain of the canvas. Works by Renoir, Sisley

by Miss Gertrude Des Claves, by whom there are also, among others, two delightful pictures of English country lanes,—one with a group of children, the other with a party of gypsies and their green caravan.

Mural Depicts Christ—But With Back Turned!

Star Dec. 6/33

Curious Form of Compromise Between Frank Brangwyn British Artist and Officials of Rockefeller Centre on "Spiritual Freedom" Decorative Panels

NEW YORK, Dec. 4.—(A.P.)—There's a figure of Jesus Christ in the Frank Brangwyn mural at Rockefeller Centre—but you can't see the face. It's a rear view.

Thus the dispute between the eminent English artist and Rockefeller Centre ends in a compromise.

Brangwyn—given a free hand at the outset—had planned to use his somewhat-modern conception of Christ in the panels, which portray the freedom of man spiritually.

Learning of this, Centre officials objected.

The Praise of Contemporary French Painting

Star 6/12/33

In beginning his lecture on contemporary French painting at the Art Association of Montreal on Tuesday evening, the distinguished French critic, M. A. V. Desclos, made the claim that Paris is, and has been for some considerable time, the centre of the world's artistic activities and the place in which most of what is original and significant in modern painting has had its beginnings. And this claim might easily be accepted by people who could share his enthusiasm for the pictures which he showed on the screen.

Mr. Desclos began his story of the modern painters with the effects of impressionism on Seurat, Albert Besnard, Henri Martin and their followers, the neo-impressionists. Examples of the work of Signac and Maurice Denis were shown and the lecturer went on to Gauguin and his followers, revivers of pagan traditions and users of strong color. The advice of Gauguin was quoted,—to find a color pleasing to the painter and use it for the making of the picture, regardless of nature. The influence of the important of savage sculpture was mentioned with approval, and the ensuing school of painters who arranged nature into a new world of expressive form; then came the school of "Les fauves,"—people who had not likings but hatreds in common.

Matisse and his fellow colourists came in for special attention, and the progress of Matisse from his earlier to his later work was shown. Mr. Desclos was careful to assure his hearers that all these painters could paint and had painted just like other, more ordinary people; a drawing by Matisse was shown to prove that the vagaries of drawing in his later pictures were not accidental but used intentionally to produce freedom to enjoy the enchantment of the colour. The works of Van Dongen, the society portrait painter, of Marie Laurencin, of Vlaminck, de-

\$100,000 REALIZED ON HOWE PICTURES

LONDON, Dec. 8.—(C. P. Cable)—Britain today had further indications of the improved state of the art market in the announcement that about \$100,000 was realized from sale of pictures alone in the auction of treasures from Penn House, Buckinghamshire, seat of Earl Howe. For Guy's "Milking Time" about \$10,900 was paid and a Rembrandt portrait of an "Aged Man," measuring 9½ by 8 inches, realized \$10,000. Many continental buyers attended the sale which realized a much greater amount than expected although some of the choicest pictures, being Curzon family heirlooms, were not offered.

PREFERRED SYMBOL

Christ, they maintained, particularly in a business structure, should not be represented pictorially but by some heavenly form, such as a column of light.

The mural, in four sections, was unpacked and put in place yesterday. Interest in the outcome was keen. A large crowd, many of them artists, filled the lobby of the R.C.A. Building—the central structure of the Centre.

Recalling that the muralist once depicted Christ in the clothes of today, there had been some conjecture over the raiment. But this time, he followed the conventional lines of a robe. There is a cowl on the head.

COMPROMISE REACHED

"It's a compromise," said one official. "Brangwyn still has his figure of Christ. Rockefeller Centre gained its primary point of not having Christ's face depicted."

The figures in the crowd range in dress from Roman days to top hats and cutaway coats of this age.

In finish, the mural is a sort of monochromatic, suggestive of an enlarged lithograph, carrying out the decorative scheme of the lobby. This left little leeway for Brangwyn to make use of the color work for which he is noted.

ONE OF THREE GROUPS

The mural is on the south facade, on the north is one by Jose Maria Sert, portraying man's freedom physically—his liberation from slavery.

On the east side, is the covered work of Diego Rivera, the Mexican artist. This—showing man's development scientifically and industrially—was walled up, unfinished, with panel of canvas after Rivera refused to delete a head of Lenin.

De la féminité cherchant l'art

Exposition annuelle de la Women's Art Society chez Eaton. — Les ressources du batik de mieux en mieux démontrées. — Reproductions de Modernes.

Sus à la contrefaçon!

LA WOMEN'S Art Society tient son exposition annuelle chez Eaton. L'ensemble est inégal mais intéressant. Je n'ai pas à parler ici de femmes-peintres à l'art viril, comme je l'ai fait pour le beau groupe de l'hiver dernier dans lequel Marjorie Smith s'était signalée. L'impression de doux coloris, le travail délicat, voire la présence de quelques tableautins d'une joliesse appliquée, mettent le visiteur dans une atmosphère de féminité. Aucune oeuvre qui frappe par son envergure, mais plusieurs jolies choses.

Ida Beck a peint une physionomie de "Jeune fille" d'une expression ardente. Lillian Hingston se distingue particulièrement dans le groupe par d'excellentes études de fleurs, qu'elle sait bien disposer et combiner. Annie Pringle obtient d'une pâte abondante un éclat qui charme dans ses paysages boisés. Francis Sweeny affiche une harmonieuse "Vieille maison à Caughnawaga". "La baie de Fundy" et "New-River Beach, N.-B." par Jean Kyle ont du mouvement, de l'air pur. Mme Jean Munro a baigné dans une agréable lumière blafarde sa toile "Villages bretons", et "La cathédrale de Chicoutimi vue le soir" montre le beau parti que l'on peut tirer d'une vision qui sait choisir quelques teintes essentielles. Béatrice Long s'est attaquée à un sujet plus ambitieux; sa "Danseuse" rose reste élégante,

malgré quelque raideur. Margaret C. Thompson a trouvé de charmants sujets outremer, encore qu'il manque un peu de chaleur à ses paysages des pays du soleil. Ida Huddell combine avec spontanéité des tons délicats. Deux portraits de E.-G. Robertson ont de la sincérité mais pas beaucoup d'éclat.

D'après les Modernes

L'UN des salons d'art chez Eaton abrite actuellement une série de reproductions d'après des peintres modernes. Reproductions bel et bien affichées comme telles, cela va de soi. Comme il est rare que l'on puisse se payer le luxe d'avoir certains originaux, c'est une consolation pour les amateurs d'art ou les admirateurs de tel ou tel artiste moderne d'avoir une reproduction qui rappelle du mieux possible la toile de l'auteur. Ici l'on trouve "Le déjeuner" par Renoir, en tons pâles, qui montre spirituellement deux femmes et un homme à table dans les costumes élégants de naguère; un paysage de la Seine par Monet, d'un coloris très délicat; un ruisseau paisible décrit par Sisley; deux paysages audacieux, hardiment barriolés, par W. Herman; de fort jolis canards dans un ruisseau, oeuvre due au pinceau net et décoratif d'A. Koester; des scènes

italiennes lourdes de soleil, par K. Garbatoff; un paysage déroutant par Derain; "Champs de maïs" par J. Nash, où l'effet décoratif a toute l'attention; "The North Country" par l'Américain Willard-L. Metcalfe, vu en courbes qui ont du mouvement et de l'allure.

Des batiks

EN marge de l'exposition féminine se continue chez Eaton celle des batiks de Dawson et Smith, de Toronto. On sait que le procédé peut s'assimiler un peu à celui de la gravure en couleurs: chaque couleur est appliquée séparément sur la soie ou le coton, tandis que les parties à respecter sont recouvertes d'une couche de cire.

Les artistes torontonniens nous révèlent les possibilités grandissantes du batik pour la décoration murale à grands effets. Par une heureuse sobriété de goût ils s'en sont tenus à des harmonies de teintes douces ou dominent les jaunes et verts de toutes nuances. On se demande s'il n'y aurait pas de brillants effets à tirer des couleurs d'éclat. Mais alors, sans doute, les batiks se rapprocheraient trop, dans l'esprit de leurs auteurs, du vitrail dont ils ont généralement pris leur inspiration. La plupart des sujets, en effet, sont du Moyen-Age chevaleresque. C'est très agréable de s'attarder devant chaque batik à étudier les mille détails dont il est rempli, sans pourtant qu'il y ait surcharge. Cette plénitude nettement décorative nous ramène par certains côtés à cette multiplicité du détail qui, avec l'humanité narquoise, fait tout le charme des estampes du Moyen-Age.

Le racket des similis

C'EST pas d'aujourd'hui que le racketeering poursuit son oeuvre dans le domaine artistique. Les vieux pays ayant à faire avec beaucoup plus de toiles classiques et de collections n'ont pas trop de moyens de s'en garder. Les copies abondent dans les musées privés: il y a quel-

ques nids de simili-classiques même à Montréal. Puis, il faut se réfier parfois de ces connaisseurs entreprenants qui se présentent à vous avec des liasses de lettres reçues du monde entier et préchent trop fort pour l'authenticité. Mais à la veille des fêtes, depuis quelques années, il apparaît toujours un peu partout dans la métropole une pluie de reproductions illégales fabriquées à la quantité par certaines firmes américaines, qui ont bien soin de les expédier à l'ouest ou au Canada plutôt qu'à New-York où les agences d'art ont l'oeil trop ouvert.

Remarquez d'abord que le Canada est signataire de la Convention de Berne, qu'il exige le respect des droits d'auteur dans les arts et les lettres. Les littérateurs ont sans doute raison de demander que ces mesures mettent à leur disposition des moyens plus efficaces de faire respecter leurs droits. Les artistes diront de même. Mais, en tout cas, le principe est consacré. Et c'est pure justice.

Or, pour ne nous occuper ici que de certains cas sur lesquels on nous a bienveillamment éclairés, ne voit-on pas de ce temps-ci à Montréal et à Ottawa des reproductions de sujets de Louis Icart signées Côté, Hart, etc., (dans ce cas les modèles sont d'ordinaire réduits). Pis encore, ne voit-on pas des reproductions de gravures de Luigini, Charlet, Hugard, signées parfois du nom même et de la signature bien imitée de Luigini, Hugard et Charlet eux-mêmes. Plusieurs sujets de Van Santen ont été prêtés à la reproduction. On a même constaté que certaines de ces reproductions au petit pied servent en certains cas à des calendriers que l'on trouve dans les 5, 10, 15. Consultez, par exemple, le catalogue des oeuvres d'Icart et dites-moi si vous n'avez pas vu "Carmen", "Effronteries", etc., signées d'un autre nom dans certains grands magasins.

On plaide ignorance. Avec raison parfois. Je sais telle maison de confiance qui, dès qu'on l'eût avertie du fait, a décidé de faire disparaître le plus tôt possible son stock de reproductions légales et de se mettre en garde pour l'avenir. C'est de bonne politique, puisque de pareilles reproductions à l'héliogravure ou à la lithographie n'ont aucune valeur originale, mais aussi, en somme, par le fait même, aucune valeur proprement commerciale. D'autres disent: "Oh! mais nous avertissons les clients qu'il s'agit de reproductions". Quelques fois sans doute. Trop souvent: Où ça? Ne parlez-vous pas de "gravures originales" dans vos annonces? Les vendeuses elles-mêmes savent-elles seulement de quoi il s'agit pour en prévenir le client? etc., etc.

Notes et rappels

UN confrère au retour d'une charmante exposition d'oeuvres féminines à Trois-Rivières fait remarquer sans malice que la copie abonde. Il a bien raison d'affirmer que la production la plus baroque, du moment qu'elle est le fruit d'une idée ou d'un sentiment personnel, dépassera toujours en mérite tous les simili-Duguay et les paysages d'après cartes postales que les jeunes filles et les autres se croient obligées de peindre indéfiniment. La même remarque vaut pour le modelage et les portraits d'après magazines. Avec des aptitudes moyennes, — elles ne sont pas rares! — qui n'arriveraient pas à quelque résultat, à force de décalquer, de reproduire par petits carrés ou de transposer ponce par ponce. Que l'on y prenne une salutaire distraction, fort bien! Mais le malheur veut que trop de gens y voient de l'art et se permettent des comparaisons ridicules. Puis un jour, il faudra bien aussi faire le procès de la joliesse, du train où vont les choses.

Plusieurs personnes m'écrivent encore pour demander à vendre des oeuvres par l'entremise de la chronique d'art. Je rappelle que je n'y puis rien. La "Presse" n'entend pas se constituer en agence de vente ni en galerie d'art. Il ne saurait être question, non plus, d'annoncer dans la chronique hebdomadaire les tableautins ou objets à vendre. Mieux vaut s'adresser aux galeries ou magasins qui s'en font une spécialité.

Il y a exposition paroissiale d'oeuvres d'art au Manoir des Jeunes, à Notre-Dame de Grâce, jusqu'à dimanche. Elle est ouverte de 2 h. p.m. à 10 tous les jours.

Exposition de gravures françaises au M. R. T. ce mois-ci.

Reynald



THE RETURN OF THE FLOCK
by Anton Mauve (1838-1888)

In the William John and Agnes Learmont Collection of the Art Association of Montreal.



"A l'angle des rues Ontario et Bleury, 1932", une charmante aquarelle de Paul Caron, dont les oeuvres se distinguent par leur fini limpide et déliant. Les galeries Scott, 1490 rue Drummond, tiennent de ce temps-ci une exposition complète d'aquarelles de Paul Caron. Il vaut la peine d'aller se reposer parmi ces scènes paisibles des vieux coins de Montréal et de Québec. (Cliché la "Presse").

MURILLO PAINTING COMES TO OTTAWA Star Dec. 28/33

Spanish Artist's Master-
piece Acquired For
National Gallery

OTTAWA, Dec. 28.—(C.P.)—Abandoned by the soldiers of Napoleon in their looting of the wealthy Spanish convent of San Francisco at Seville, 123 years ago, one of the most famous of Murillo's paintings has just been acquired by the National Gallery of Canada for "an extremely small sum." A large canvas, too stiff to be rolled up and conveniently carried off by the troops of Marshal Soult in their Peninsular campaign, the picture by the famous pupil of Velasquez found its way into the hands of an English collector, and within the last few days

has been secured by the Canadian Institution.

It depicts two Franciscan Monks beneath a tree, one of whom is standing and laying his hands in benediction on the head of his suffering companion. Described at length and illustrated in every work on Murillo, the painting's romantic history culminates in its having escaped the general plundering of the convent in 1810, when all the other art treasures therein were carried off to adorn the Louvre in Paris.

ESTABLISHED REPUTATION

The date of the masterpiece is about 1645, shortly after the return of Murillo to his native city following his association with Velasquez. It immediately won for the artist great fame as one of the foremost painters of his time.

The National Gallery will place it on exhibition on January 3, when His Excellency the Governor-General will open the exhibit of French paintings.

W. E. Gladwish Presents Vivid Picture of World- Famous Expedition

HUMOR VS. HEARTACHES

Amusing Incidents Inter-
spersed With Hair-Raising
Thrills Feature Lec-
turer's Talk

Chuckles and heart-throbs of the great Shackleton expedition which failed in its aim to cross the Antarctic continent, were vividly related by W. E. Gladwish, during the course of an illustrated lecture at the Presbyterian College Tuesday night. Mr. Gladwish is a personal friend of Worsley, Shackleton's lieutenant on the expedition, and has made a particular hobby of the adventures of intrepid explorers of the southern polar regions.

After their little ship had gone down, caught in the terrible grip of an ice pack, the little band of men had to eke out a precarious existence on huge ice flows. They were in constant danger of the floes cracking, sending them hurtling into the numbing icy waters of the Antarctic Ocean, or pinning them between the ledges of ice.

One day a crack opened up right across the floor, as it were, of one of the tents. Shackleton turned hastily to see that his men were all right, and peering down into the slowly widening chasm, saw a sleeping bag wedged a few feet down—with a man in it! Quickly he dropped to his knees, reached down and providentially secured a grip on the man's sleeping bag, and dragged him up to safety. Within a space of seconds, the gap gradually closed up again, leaving not so much as a trace of the crack into which the man had been tumbled.

He had been rescued from a horrible death, and with white and drawn faces, his companions stood around him, gazing at the man and his rescuer, expecting to hear torrents of thanks and heartfelt gratitude to Shackleton pour from his quivering lips. But his lips were quivering with a very different sentiment.

"What d'you know about that," he demanded indignantly, "I've lost my 'baccy!"

His friends, somewhat shocked, suggested that he ought to say something in the way of thanks to Shackleton, who had saved his life.

"Sure, I know he did," returned the man heatedly, "but what am I going to do now, without my tobacco?"

When the orders came from Shackleton: "Three pounds for each man," on the long trek from the shores of the Antarctic Continent northward, after their ship

sank, many treasures were cast away, never to be recovered. Gold watches, cigarette cases, expensive photographic and cinematographic equipment, money, and many other valuables were discarded. "But there were some Scotchmen in the party," declared Mr. Gladwish last night, "for this is what many of them did:

SCOTTISH CAUTION.

"They carefully piled their money and watches and things in little heaps, wrote their names on bits of paper or cloth, and attached them to the piles, in the hope, and on the offchance, that some day, perhaps, when the floe on which they were camped finally made its way to the ocean, and floated north, it might be discovered, and their possessions picked up by someone with sufficient scruples and conscience to return them. Or perhaps they thought they might themselves return to whatever spot that particular floe happened to be in, sometime in the future."

The photographer who accompanied Shackleton on his expedition to cross Antarctica was beset by some blood-chilling adventures. He spotted some killer whales, most deadly denizens of the deep known to polar explorers, and ventured out off the solid floe onto the looser sea ice to try to get some snapshots of them. The killers were gambolling about the smaller pans, poking their heads over the edges and displaying mouths full of wicked looking teeth. Try as he might, the photographer could not manoeuvre for a successful shot.

Then the killers spotted the photographer, and with one accord they dived under the pan on which he was perched. While he was wondering where they had all gone, he felt a violent bumping under the pan, which began to tilt and to crack in all directions. He had a narrow escape, just leaping from pan to pan onto the main floe, while the killers pursued him, smashing the pans almost the second he left them. He did not get any photographs.

After the party finally struggled as far as Elephant Island, Shackleton, accompanied by five of his men, including Worsley, set out in a small 25-foot boat for South Georgia, an island upon which there was a permanent whaling station. As they embarked, two of the men fell

off into the freezing cold water and were thoroughly drenched. Immediately two of the party left on Elephant Island changed clothes with them, saying that they could not possibly make the long trip to South Georgia in wet garments. It took the men on shore three weeks to dry out the wet clothes they had taken from Shackleton's companions on the dangerous mission.

After indescribable hardships, Shackleton and his men reached South Georgia, and only he, Worsley and a man named Creal were in fit condition to essay the difficult and dangerous climb overland to the whaling station. Finally they arrived there, and after five attempts a ship contacted the remainder of the party on Elephant Island and brought them out to civilization, when they promptly enlisted for service in the Great War, which was then in progress.

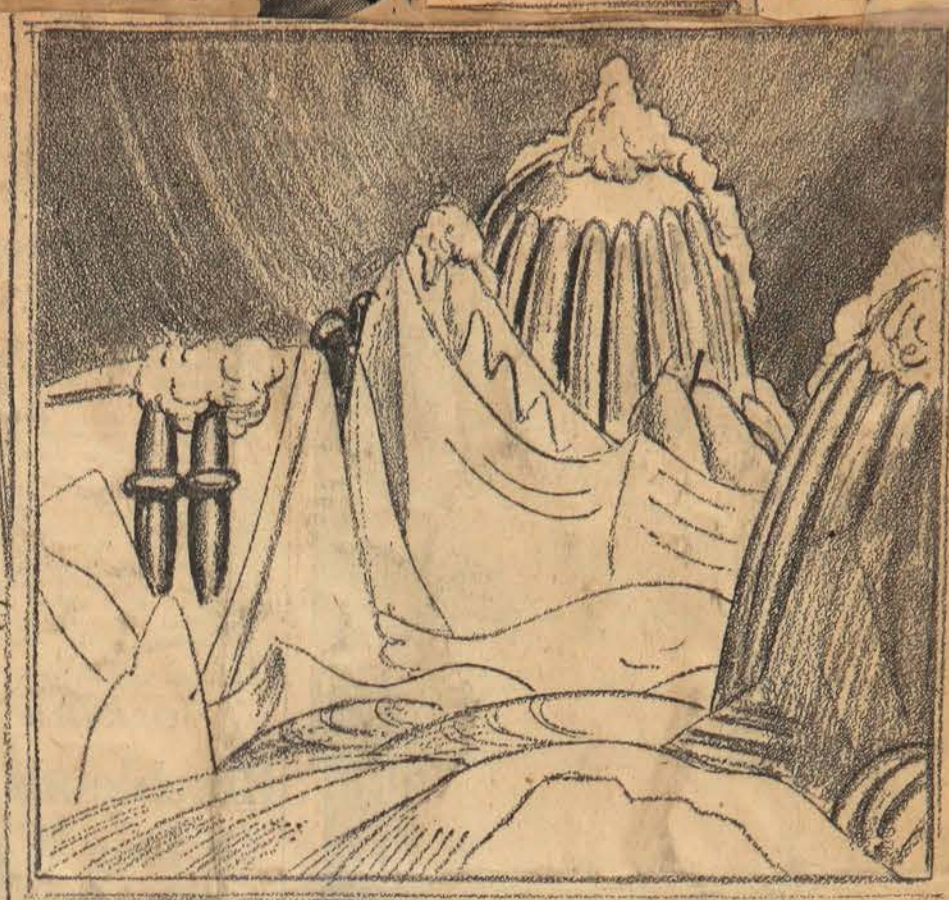
After the war, Mr. Gladwish related, Shackleton succumbed to the lure of the Antarctic, and returned, never to come out again. He died on the night before the day on which the expedition had planned to celebrate Christmas, rough weather having prevented them from enjoying their festivities on the day itself. Lady Shackleton was advised of his death, and of the

plans to bring his body back to England, but she cabled the expedition to take him back to his beloved Antarctic, where he was buried on South Georgia Island, beneath a cairn that looks ever to the South Pole, which he made such heroic efforts to attain.

Mr. Gladwish illustrated his lecture with a remarkable collection of lantern slides, including colored reproductions of actual photographs taken on the expedition and sketches and paintings made by members of the party.

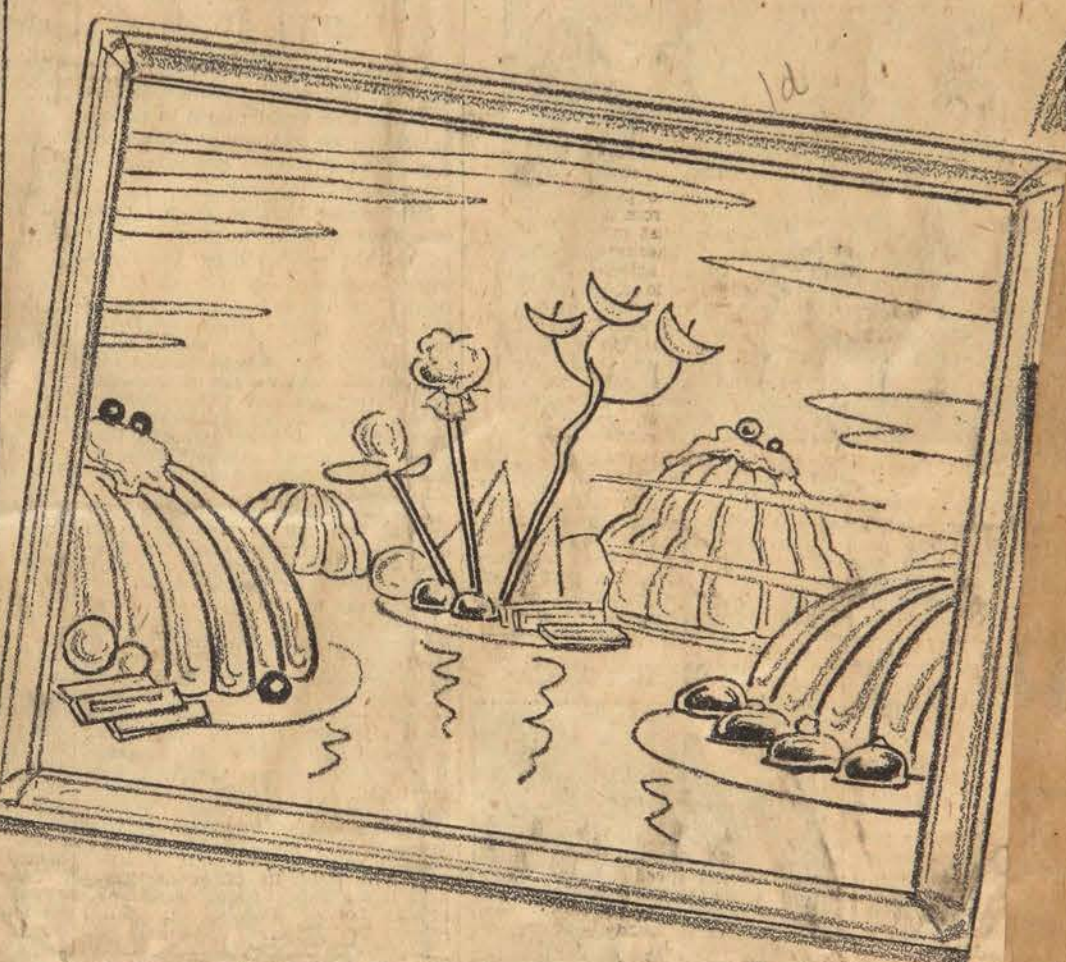
An Artist Draws His Impression of "Expressionist" Art!

ning Telegram Nov. 25/33



Up at the Art Gallery they have a label on it, "Sea and Rocks." When a Telegram artist looked at it he saw gas pipes, cheese, straws and crackers. Just an impression of expressionism!

Our gastronomic Rockies! Our artist was ready to digest the mound of jelly and whipped-cream peaks—but what to do with a couple of broken chair legs!



Even "The Bather" made the artist hungry. He thought it was a cook watching a salad sprout with forks, spoons and all!

"Who's Afraid of the Big Bad Wolf?" Wouldn't even the three little pigs have a swell time if this impression of "Georgian Bay Islands" were really real!



"Flowers" they call this, but the art critic is sure they don't call them that in smart women's magazines!



Take this one seriously! It shows labor slaving for the capitalist. But our artist thinks Santa will pinch that armored car for some kid's sock!

Car Frost. ation. the his id-ex-the

What You See You Don't See Looking at Modern "Art"

Impressionable Visitors Find Sewer Pipes, Ladies' Unmentionables, Whipped Cream and Furniture Store in Canadian Riot of Modern Painting

By KENNETH WELLS

It was a grey day in town and Charlie, one of the staff artists, was not feeling well.

"I feel like a visit to the Art Gallery," he told the art critic. "The first Canadian exhibition of the Canadian Group of Painters is still showing there."

"Shall we?" I asked, rising to the unspoken invitation like a modernist trout to a fly by Picasso.

"Yes," agreed the artist, reaching for his hat and coat, and overshoes, and gloves. "What do I care?"

We went in to the show.

Now it may just so happen that you have had delirium tremens, too, or have experienced the satisfaction of being the only survivor of a dye factory explosion. If you have had either experience, you will appreciate the vision that unfolded to our view as we entered the first gallery showing the work of the Canadian Group of Painters. A barn painter having an epileptic fit on a steep steel roof could have been no more liberal with his color than are the least of these. A bumble bee half drowned in ink could have been no more unexpected in its drawing. And composition . . .

"INTERESTING" IS SAFE

"Gosh!" said Charlie, and broke into tears.

My expression was three syllables longer. It was given me in the first place by the curator of the Gallery, and has proved useful several times where silence might suggest ignorance and other utterance confess it.

"Interesting," said I, and let my eyes wander. They fastened on a canvas and stuck.

"You know," I told Charlie, still staring, "for some strange reason I'm thinking of female unmentionables."

"It's not strange," corrected Charlie, "but why this place and time?"

"I don't know," I puzzled, "but . . . Look!" I whooped, pointing at a picture.

"Yes," said Charlie, looking in the catalogue, "Decorations," it is called. A flower study. He looked at the picture. "Yes, it's flowers."

"Unmentionables," I insisted.

"Flowers," said Charlie.

"Well—" I wasn't going to fight over it. "I tell you," I said, "you can see girls wearing them, in any smart magazine, but they don't call them flowers!"

FOREST GIANT OR ASPARAGUS?

"It's this modernism," sighed Charlie. "You've got me seeing it that way now. And it isn't natural. I'm telling you it's wrong. Those things don't grow on bushes!"

"A delicate bit of work," moaned a voice over our shoulders. "Subtle color, fine design, a sensitive understanding of nature at her loveliest."

We ignored it.

Maybe it was the day or maybe it was the fact that we had eaten no lunch, but somehow, as we wandered about, the show seemed a short course in gastronomy. A Montreal artist showed a picture called "Still

Life," and it was still enough.

"A fine study of what insects can do to asparagus," said Charlie. "It's a corker what a bug can do to a vegetable."

"Soup gone to waste," I answered. "Dolts." That voice came again over our shoulders. "That is a fine sketch of a fallen forest giant. A mighty king of the northern woods fallen but still sublime."

PATIENCE NEEDED.

"Patience," said Charlie. Patience. Give them enough rope and they'll cook their own goose."

"Patience!" I expostulated.

"Yes," said Charlie. "Look at this. The catalogue calls it 'The Bather.' Why, I don't know, but it's a fine example of patience."

I looked at the picture. All I could see was a woman of a type planned to exemplify those "larger Canadian rhythms" which Mr. Lismer talks about, a background of cardboard rocks, and a lake that might have been coffee or basalt. Of course, the woman wore a green bathing suit—which might have suggested the title, and in the sand just off the end of her toe was growing a tiny scrap of some green stuff.

"It's glorious," said Charlie. "It's an object lesson this day and age might well take to heart. It's symbolic, allegorical . . ."

"Plain bilious," I supplied.

"No," said Charlie, "a bit gastronomic if you like. But imagine the genius of a painter who could conceive of a woman sitting in a bathing suit, surrounded by nothing, and waiting for the salad to grow. That's salad," said Charlie, pointing to the green stuff as I tried to object. "Look at the salad fork painted in beside it. I wish my wife would get a cook like that."

AMAZING SNOW.

We moved along to the next.

"The color's strong," said Charlie.

"Yes," put in a total stranger, "and if my boy were to say anything that sounded anything like it looks I'd wash his mouth out with soap and water."

And the stranger had other things to say. Apparently he came from the farm, for he was much interested in a snow scene by one of the Group of Seven. With ecstatic fingers he traced the piled up, stringy paint that made snow on fields and hills.

"You see it?" he demanded. "Great stuff. Tastes good as any you can buy in the stores, better, I'd say. We used to pull it when we were kids, but I'm danged if we ever thought of making pictures out of our taffey. We were too busy eating it. And the colors he has made his snow. I can speak for that, too. My uncle saw snow that color once and we sent him away for the gold cure."

"Aw," said Charlie. "What do you know about art?"

"Who's talking about art?" demanded the stranger, and left us.

PERHAPS SANTA PAINTED IT.

"He scored there," muttered Charlie. "After all, it is a group show. There

is good stuff here, but, oh the stuff that isn't!

"Look at this picture called 'Lumber Town.' All the old laws of composition and design are deliberately, obviously, stultifyingly violated. Why? Houses are built like those toy block houses one buys in the toy department at Christmas."

"But, Charlie," I answered, "think of the children."

"Yes," he agreed. "The children will like them. Why, Santa Claus may have painted that himself. I never thought of that!"

I was beginning to get hungry. "Tea time," I told Charlie.

"Yes," he said, "I was just thinking that. How would you like a nice big mould of jelly topped with whipped cream?"

"You're looking at that 'Mountains in Snow' picture?"

"Yes, and I'm wondering how many chairs and tables are buried in the whipped cream. Look at the bits of them sticking out!"

I looked, and certainly there was a delicatessen store masterpiece, with the wreckage of a furniture shop thrown in for good measure.

"Talking of furniture and modernism," I suggested, "brings us to gas pipe furniture."

THEM'S WAVES.

"And so to gas pipe," laughed the staff artist. "I wonder what Toronto is going to do about the sewer question. I was wondering about that when I was looking at that picture. 'Sea and Rock, Nova Scotia.' I've never been there. Are sea waves really like sewer pipes? And are the rocks in Nova Scotia really like broken crackers and cheese straws?"

"It all depends on how you see them," I answered, for I had read much on modern art and knew some of the right answers.

"It depends on what eyes you have and how you're taught to use them," protested Charlie. "Look!"

A teacher, followed by half a hundred young Toronto school children, came into the gallery. They sat down on stools before the pictures and she proceeded to point out the qualities of the work on show.

"A gem," she said of one.

"Lovely color," she said of another. "And don't you think so?" she asked the children.

"Yes," they chorused, as obedient children should.

"Look at all the lovely little bits in this picture," she pointed out. "Wouldn't you like to have it in your home?"

"Yes," chorused the children.

Charlie was agast. "Good heavens," he said. "They take it seriously."

"The Group," I said solemnly, "prepares its own posterity."

French Canada Pictures by Paul Caron

No one has been more successful in painting the houses and the type of people of this province than Paul Caron whose work makes the present exhibition in Scott's gallery on Drummond street. These water colors are thoroughly characteristic of Mr. Caron's work. Nearly all of them are street scenes in Montreal and Quebec, with their own special charm as pictures added to their interest as records of buildings and ways of life which may not last very long. Mr. Caron has a pleasant way of discovering and displaying the beauties of old houses which are plainly to be seen but generally escape notice in their modern surroundings and his pictures give new views of quite familiar places. In all these pictures he has, as his way is, introduced well known types of Quebec people, of their long-haired horses and of their sleighs, with the wonderfully shaped and

many colored constructions which are built on them. These are, in point of fact, most pleasant pictures of things which we can but generally do not see every day, and there are no pictures which give a better idea of a certain side of the life of French Canada.

Montreal Art Association

The exhibition of the Royal Canadian Academy remains open till the end of this week; the last day will be next Sunday, December 17th.

The next exhibition at the Art Association of Montreal will be of works by members of the recently formed Canadian Group of Artists, who succeed or replace the Group of Seven.

The Art Association of Montreal is holding its annual auction sale of magazines to members of the Association on Friday afternoon, December 15th, at 5 p.m. The magazines for the year 1934 will be sold to the highest bidder and the purchasers will receive their magazines a week or month later, as the case may be.

MONTAGUE DAWSON DISPLAYS MARINES

Gazette Dec. 13/34

English Painter Depicts Beauty of Sailing Ships in Different Ages

WORKS BY MONTREALERS

Katherine Gray Exhibits Oils and Watercolors — Pastels of Dogs by Kenneth G. Rowell

Three exhibitions occupy the Fine Art Galleries of the T. Eaton Co., Limited, of Montreal, and the variety of work shown is drawing a good attendance of picture-lovers. Two rooms are devoted to paintings by Montague Dawson, one to oils and watercolors by Katherine Gray, and another to pastel studies of dogs by Kenneth G. Rowell.

Montague Dawson, a marine painter highly regarded in England, knows ships, skies and seas. The canvases are the work of a well-equipped and finished painter whose subjects exact skill in drawing of a high order and in this regard make greater demands than on a painter of pure landscape. Forms must be true and rigging must be correct. Rearrangement or elimination for effect cannot be resorted to in this genre, and Mr. Dawson has specialized in a far from easy subject—the sailing ship. The paintings show him to be very much at home in his element and he reveals marked skill in suggesting the weight of surging water, its depth and the shifting colors under varying lights. His ships under full canvas speed along and the impression of wind is felt. Nor has he been blind to the graceful pattern made by shadow of sail on sail or the beauty of full-rigged craft against a calm sky. In the collection are paintings of some famous clippers that are still the conversational stock-in-trade of those old salts who bemoan the introduction of steam. In scenes where ships are becalmed Mr. Dawson is as effective as when seas run high. One such work is lovely in the handling of the spacious sky and the quiet sea which in the distance loses itself in heat haze, while in the middle distance is a sailing ship followed by gulls. What the sailors yearning for wind are saying is left to the imagination.

Going back to an earlier day—the period of ships unwieldy in form and brave in decoration—Mr. Dawson's art suggests an amount of research. Of this era is a painting with a dramatic note—two ships off-shore at dusk in a placid sea that reflects the lights of their lanterns and the glare and smoke of a town sacked and burned. This work is of the age when seamen lived chiefly on fighting. Another spirited performance is a duel between two ships under sail with flags flying. Here is an honest-to-goodness scrap—no firing on craft over the rim of the world but a toe-to-toe slugging contest with the smoke of powder drifting down to the gently heaving sea. The sky suggests a lovely day; but the peace of it ends there. There is also a powerful canvas of a sailing ship in a particularly "dirty" sea.

Mr. Dawson also shows some effective yachting scenes with the big craft gracefully carrying their white clouds of canvas, and, barring these pictorial records of today, his only other concession to the present is three cruisers in battle array ploughing through a sea under a grey sky. The fighting craft as seen from a ship ahead, the churned white wake of which occupies the foreground, suggest power and might as they buck the seas and the wind that flattens the smoke from their stacks.

To those who love the sea the exhibition will appeal, and it should also draw those who delight in spacious skies and expanses of moving water.

SCENES ABOUT MONTREAL.

Katherine Gray, of Montreal, shows much meritorious work in her group of oils and watercolors. In handling the latter medium she shows freedom of touch and clean color. Montreal and district have proven a happy hunting ground and some picturesque bits on the Riviere des Prairies attest to how congenial the subjects have been. Some of the resorts on the Lower St. Lawrence have inspired interesting items and there are some glimpses of mountain scenery at different seasons that are vivid pictorial impressions of the rolling country north of Montreal. In arrangement the works are effective and in treatment the initial wash has generally been left alone and not worried by niggling afterthoughts. Of the oils, a kitchen scene is broadly handled and excellent in the lighting of the room where two figures are engaged in preparing a meal. The painting of the stove and utensils is well done and the treatment of the girl at a table in the foreground is good. Other oils include a scene outside Bonsecours Market, an uptown street scene with its traffic, and a view of Victoria Square with, above the trees and buildings, the Bell Telephone Building.

STUDIES OF DOGS.

Forcefully handled pastel studies of dogs are the offering of Kenneth G. Rowell, of Montreal, whose work reveals the careful observer and not a little patience. Mr. Rowell has undertaken anything but easy work, but he generally succeeds and, for Montreal at least, has opened a new avenue of artistic endeavor as a portraitist of dogs and one that should appeal to those who would have a pictorial souvenir of their particular pets. The heads shown are true to type and painted with sympathy. The small gallery reveals nearly all the breeds known

to Canada from the energetic outdoor types to the smaller, coddled haughty-looking animals of the lap. The group makes an interesting show and should result in tangible encouragement being shown this young artist.

Seas and Ships, Landscapes and Dog Portraits

Star Dec. 13/34

A wide choice of subjects is to be seen in the triple exhibition which is at present on view in the Eaton galleries. The largest of its three sections, filling two of the bigger galleries, is of sea pictures by Montague Dawson. Mr. Dawson, as most people know, is a man who knows the sea thoroughly in all weathers and at all times of day and night; he also knows the ships that sail on it, their rigging and their sails and the effects that difference of wind and light can produce with them. And to all this exact knowledge he adds an amazing skill in painting seas and ships in all their many forms and colors. In the present collection there are calm seas and rough seas, in some pictures almost white in the misty calm of the Solent, in others nearly black in the deep greens of ocean waves; and in all of them the color and movement are entirely convincing. The ships too are of many kinds, from the rather formal lines of small yachts, racing or lying becalmed, to the more dignified shapes of full-rigged ships. And not all of them are modern types; there are ships of the 17th and 18th centuries in several of the pictures, two of the best of which are one of a running fight in the open sea and one, "Raiders," in which ships are lying off a burning town. One thing that strikes one about the collection is that, while the subjects are so much alike, the pictures are so entirely different in every way. They are pictures which will delight all many lovers of the sea.

To many people, however, the has little interest, but many of the are lovers of dogs, and for them there is a small room full of dog pictures by a young Canadian artist, G. Rowell. These are mostly in pastel and are evidently intimate portraits of dogs that the artist has known. A few only of them show whole dogs, and one of these is of a very good couple of wire-haired terriers; but most of the pictures are of dogs' heads, of almost every breed full of the expressions which dog-lovers know and understand, or profess to understand.

The gallery between the ships and the dogs is hung with a collection of pictures by Miss Katherine Gray, most of them water colors with a few oil pictures. Miss Gray's excellent work in woodcuts and engravings is well known; her water colors are no equal to these but they have many good qualities of their own. The pictures are nearly all of Canadian scenes—street scenes in Montreal and places in the Laurentians and on the lower St. Lawrence. For the most part they are evidently painted sketches, slight, true, though in some cases suggest the atmosphere of England rather than Canada. There are several suggestions of Canadian coloring. In a few of these deep and ink work has been the water color, and some are among the most successful of the exhibition.

HISTORICAL PORTRAIT

Jan. 3/34



WILLIAM WILBERFORCE
by John Hoppner, R.A.
(Courtesy of T. Eaton Co.)

THE WEEK'S REVIEW OF ART

British Art
In a Great
Exhibition

The organizers of the big exhibition of British art, which is to open in London in January, have determined that it shall be as important and as representative as the great shows of the arts of France, Italy and other countries which have been held there in other recent years. As was the case with those other exhibitions, every form of art will be represented and goldsmith's work, embroidery and furniture will naturally take a conspicuous place in it. At the same time, the collection of pictures will be a very fine one, though the best of English painting begins at a later date than that of some of the other countries. There are to be forty Gainsboroughs, thirty by Reynolds, fifteen by Turner, ten each by Hogarth, Raeburn and Romney and good representations of later painters, and all the principal owner of works of art, from the King downwards, are lending exhibits.

One fact to be remarked in connection with this exhibition is that most of the objects in it will be lent by British owners. While foreign works which were formerly owned in Great Britain have been passing to other countries for many years, the proportion of British works which has gone abroad is very much smaller, and, though some loans to the exhibition are being made from abroad, British art is still better represented in the galleries and private collections of its own country than anywhere else.

Notes of Art
In Montreal

The exhibition of the work of the Canadian Group of Painters will be opened at the Art Association of Montreal on Monday, January 1.

An exhibition of pictures by Alexander Bercovitch will begin in the Eaton galleries on Tuesday, December 26. The present triple exhibition of works by Montague Dawson, Katherine Gray and Kenneth G. Rowell will close next Saturday.

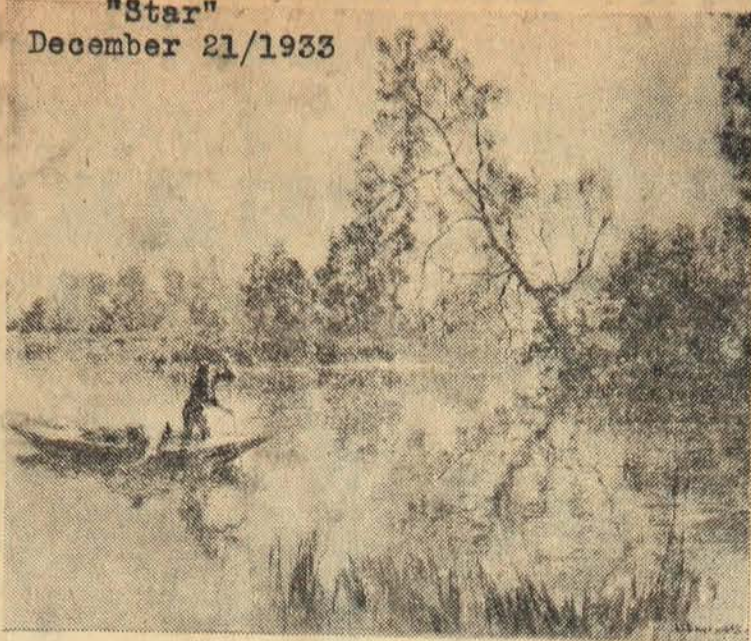
A collection of 215 statuettes by the Montreal sculptor, Alfred Laliberté, and purchased by the Provincial Secretary's department, have arrived at the Provincial Museum at Quebec, and will be put on exhibition there soon. These statuettes represent the work, customs and legends of Old French Canada, showing familiar scenes such as ploughing, a blacksmith at work, and a family gathering.

The Art Association of Verdun is growing rapidly in size and activity, and it is proposed to hold a large exhibition in the near future. At the recent election of officers, Charles Tulley was re-elected president; Mr. Gordon, secretary; Miss de Wit, treasurer, and L. Thompson, publicity secretary.

FRENCH LANDSCAPE

"Star"

December 21/1933



SUMMERTIME

(Pastel)

by LEON LHERMITTE

(Courtesy Watson Art Galleries.)

American
City Receives
A Noble Gift

The opening of the new art museum at Kansas City has been considered an important event not only in the west but in all the United States, and a special number of the Art News of New York is given to it. The museum has been built and filled with art collections to carry out a bequest of one man, the late William Rockhill Nelson, whose name is given to the museum. He left \$12,000,000 for this purpose. Though he had acquired a keen interest in art he had made no great collection, except one of copies of important pictures in European galleries; this collection has been put into the new museum for study purposes. While the museum was being built, a number of the best experts in the United States were occupied in bringing together the objects which were to fill it and it has now been opened complete, with one of the finest art collections in any American museum, outside of a few of the bigger centres.

Some 200 pictures and drawings represent nearly as many of the world's principal painters, including Rembrandt, Frans Hals, Cranach, Titian, Tintoretto, Veronese, Canaletto, El Greco, Claude Lorrain, Goya, Reynolds, Gainsborough, Raeburn, Gilbert Stuart, Corot, Delacroix, Pissarro, Whistler and many others old and new. Other branches of art are equally well represented. The collection of oriental, and specially of Chinese art is said to be quite remarkable, and Egyptian, Greek and Roman art are also represented. There is a large collection of European furniture and other works of decorative art and, in this department of the museum, there is a series of period rooms, showing older American and also English and French decorations and furniture.

Scheme to Put Art
In All New Buildings

PARIS, Dec. 20. — (C.P. Cable.)

Georges Lebecq, noted French artist, has submitted to the Paris Municipal Council a scheme under which a minimum provision would be made in all funds for new municipal buildings for paintings, mural decorations and sculpture. Adoption of the scheme would not only help artists, but stimulate the artistic sense, he argued.

He also thinks the products would prove to future generations that France of the post war years has not lost her prestige in art. In this connection an evening paper records how a sandwichman passed by an underground station to rest a moment from his weary tramping of the streets. He took from his pocket a well-thumbed book and began to read.

It was the Latin text of Tacitus.

ART EXHIBITION OPENS

Group of 19th Century French
Paintings at Ottawa

Ottawa, January 3.—In the presence of hundreds of Ottawa's prominent citizens the Governor-General tonight formally opened the exhibition at the National Gallery here of 19th century French paintings. A total of 110 pictures are on display, most of them loaned to the Gallery for the purpose of the exhibition.

Works of Cezanne, Corot, Claude Monet, Delacroix, Gauguin, Renoir and many others have been assembled in the collection. Following their display in the capital the pictures will be sent to Toronto in February and later to Montreal.

Galions d'antan
sur mers bleues

La Presse Dec. 14, 1933.

Montague Dawson, peintre de marines, aux galeries Eaton. — Aquarelles et tableaux de Katherine Gray. — Kenneth-G. Rowell décrit les chiens. — Marguerite Lemieux.

L'oeuvre de Paul Caron

DES trois expositions qui occupent les galeries d'art Eaton jusqu'à Noël les vastes marines de Montague Dawson, un peintre haut-côté en Angleterre, valent une longue visite. La mer est son élément. Il a scruté ses horizons lointains, ses firmaments si vastes, ses volumes d'eau dans toutes les humeurs. Il l'a peuplée de galions antiques, toutes voiles dehors, de brigantins et de frégates lancés de l'avant ou laissés au repos dans le calme des crépuscules et des aubes. Les toiles disent la mâle poésie des voiliers de tous genres et l'appel au voyage des grandes époques d'avant le bateau à vapeur.

Sa manière est ferme, achevée, et cependant remplie d'erre d'aller. On conçoit ce qu'il a fallu d'observation pour décrire avec justesse le détail des agrès dans toutes les manœuvres et d'habileté consommée pour traire sur la toile le mouvement divers des eaux et celui des bâtiments qui les cinglent d'altière façon. C'est de la grande peinture. Dawson connaît les secrets de la lumière et de la profondeur des ondes. Ses mers sont vivantes, essentiellement vraies; ses navires à voiles sont vécus, y compris les galions fleuris.

Il s'attache très peu aux sujets modernes. Vous ne voyez à peu près à l'exposition qu'une scène de cuirassés

"The James Baines", navire aux voiles remplies de vent, épanouies comme une grosse fleur; — puis, des frégates ballottées, suivies de mouettes, bien frêtées, en partance ou au mouillage; des mers soulevées, calmes, moutonneuses ou striées de petites écumes; des firmaments sombres, clairs, proches ou distants.

Quelques-uns des sujets sont des reproductions à tirage limité surveillées par l'artiste lui-même. On sort de là rêveur, tonifié, comme d'avoir respiré le grand air de l'océan. Hélas! les galions ne sont plus; mais il y aura toujours les "corsaires"...

Variations sur un thème

LES GALERIES SCOTT, rue Drummond, exposent jusqu'à Noël, une belle série d'aquarelles de Paul Caron qui le montre sous un jour à peu près complet. Quelques-unes ont été vues ailleurs, d'autres sont neuves, toutes sont charmantes et semblables. Nul n'ignore plus le genre de Paul Caron, d'autant plus qu'il n'a pas varié, encore que sa technique se soit assoupie. Si les circonstances l'ont quelque peu éloigné des Canadiens-Français, il n'en reste pas moins des nôtres par sa manière et son inspiration.

La plus grande partie de son oeuvre consiste en variations autour du thème du cheval de campagne et du berlot. Ce leit-motiv popularisé par les reproductions de cartes de Noël a fait une excellente réputation à l'artiste. Mais il n'a pas cherché à faire neuf, à synthétiser, à imposer en quelques compositions harmonieuses tel ou tel sentiment; pour mieux comprendre comparez, si vous le voulez, avec quelques-unes des illustrations de Clarence Gagnon pour "Maria Chapdelaine". Caron s'applique à traduire la réalité en teintes douces, très délicates. Il vit dans le passé, le passé des petits coins enneigés autour des maisons du rang et dans les fonds de cours anciennes, un aspect extérieur du passé, joli, un tantinet stéréotypé et terroir.

Ses paysages sont toujours paisibles, clairs, soigneusement finis. Le cheval rustique y est à peu près toujours au repos, et la scène aussi. Tout s'inspire du vieux Québec et du vieux Montréal. Cela ne manque pas de caractère, assurément; cela ne peut être que fort joli, mais c'est trop invariablement du Paul Caron.

Ce qui intéresse le plus, cette fois, dans l'exposition Caron, ce sont certains sujets qui font diversion à son thème habituel. Plus que tout autre, celui qui représente la vieille Hilarie Picken, sur la côte du Beaver Hall en 1912; les reflets, la neige humide dans la rue, la montre du magasin, tout y est dépeint avec un charme rare. Quelques scènes du port de Montréal sont rendues avec une vérité poétique qui attire l'attention. Une pittoresque scène de mar-

ché, au pied du monument Nelson, ne peut manquer de plaire. Notons aussi que les sujets plus récents, ce semble, attestent d'un soul de composition beaucoup plus poussée.

SCENES FAMILIERES

KATHERINE Gray, une artiste montrealaise, expose chez Eaton une série de toiles et surtout d'aquarelles dont les sujets s'inspirent d'endroits familiers de Montréal et des environs. Avec une touche souple et de la spontanéité, elle fixe de petites visions sans beaucoup d'éclat, sans beaucoup de hardiesse, mais justes, fines, somnolentes, voire pittoresques parfois. Il lui arrive de susciter une charmante impression de paysage en quelques coups de pinceaux seulement, comme par exemple dans "Octobre à Dorval".

Elle a observé avec une discrète intelligence le va-et-vient de la rue Ste-Catherine, près Guy, l'activité du marché Bonsecours, le square Victoria au temps où il avait ses arbres, l'île Ste-Hélène sous un coin de feuillée, quelques fermes ensoleillées. Parmi ses pièces plus caractéristiques il faut surtout mentionner une excellente étude de bouleaux et la "Cuisine de campagne", où dans une lumière admirablement rendue travaillent auprès du poêle la mère et sa fillette; le naturel y plaît beaucoup. Sa couleur est appliquée avec netteté.

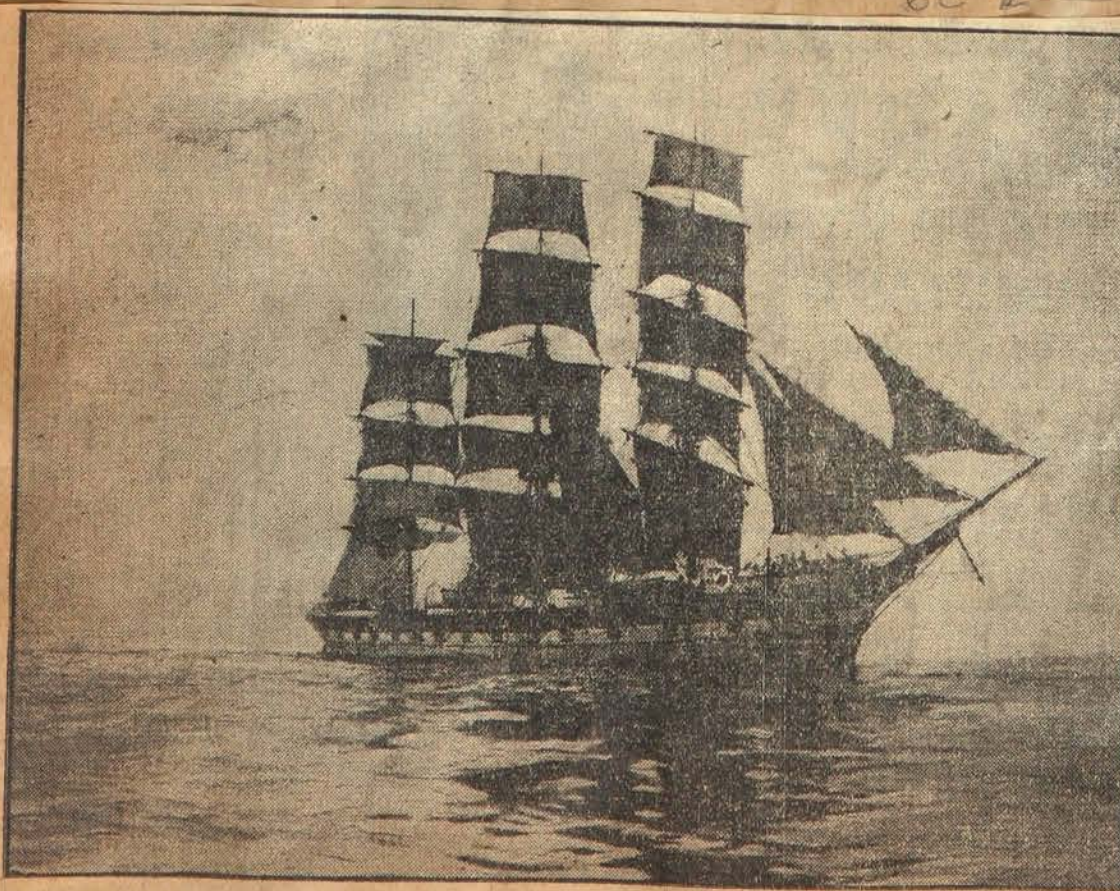
Au Manoir des Jeunes

MARGUERITE Lemieux, notre excellente artiste canadienne-française, a été bien inspirée de s'installer à l'ombre du couvent dominicain de Notre-Dame de Grâce. Les Dominicains sont presque nés protecteurs des arts. Tout comme le groupe des Confrères-Artistes fleurit sous leur aile à Ottawa, je ne

doute pas qu'ils deviennent l'âme dirigeante d'un noyau d'élite à Montréal. Je le souhaite même. Tout est prêt; il ne manque plus qu'un Père Raymond Voyer, O.P.

Maintes expositions ont révélé le talent abondant et divers de Marguerite Lemieux. Celle qui vient de s'achever au Manoir des Jeunes, où la distinguée artiste a pris quartiers depuis avril, n'aura pas été la moins intéressante dans sa discrétion même. Un choix de pièces montrait au visiteur comment Marguerite Lemieux peut réellement faire école dans les arts décoratifs. Aquarelles,

pastels, reliures, toutes espèces de bibelots témoignent d'idées intelligentes chez ses élèves, de goût averti. Ce sont ces articles qui en se multipliant dans nos foyers contribueront pour beaucoup à créer l'atmosphère artistique, à ranimer le bon goût français. Mlle Lemieux connaît mieux que quiconque les secrets de la technique délicate qui préside aux sujets décoratifs; elle a reçu une formation fort avertie en France; elle a su prendre à la peinture des thèmes décoratifs qui lui seront retournés en développant le sens esthétique dans les foyers et en apprenant aux esprits cultivés à l'apprécier. Que Mlle Lemieux cherche seulement à varier son inspiration (son meilleur élève, son frère Yves le fait déjà d'intéressante façon), qu'elle ne craigne pas de styliser davantage dans la mesure où art et métier se peuvent conjuguer dans ce domaine, et elle est toute préparée à faire école et à influencer sur notre climat artistique. Ce n'est pas peu de chose qu'une école du goût...



"Still Waters", l'une des toiles que Montague Dawson, l'excellent peintre de marines, expose jusqu'à Noël chez Eaton, nous montre un élégant trois-mâts carré, voiles dégonflées, qui se laisse glisser sur l'eau calme en attendant le vent. — (Cliché la "Presse".)

L'activité artistique

Le bilan chargé de l'année 1933

La Presse Dec. 21/33

Un événement considérable: l'exposition de la collection Van Horne. — Le vol sensationnel du Salon du Printemps. — Calendrier rempli en avril et novembre. — Les magasins.

D'une chronique à l'autre

L'ANNEE qui s'achève aura été féconde dans le domaine de l'art. Si elle n'a pas apporté d'orientations nouvelles ni montré par moments toute la vie que l'on aurait souhaitée, elle n'en a pas moins été marquée d'événements uniques. Ce n'est pas peu de chose lorsqu'une collection aussi précieuse que la collection Van Horne est montrée au public pour la première fois, et plusieurs milliers de personnes ont envahi la Galerie des Arts à cette occasion. Le Salon de l'Académie a fait preuve de progrès indéniables dans la qualité d'ensemble. Le Salon du Printemps a laissé place à des tendances nouvelles, encore inédites il est vrai, mais susceptibles d'éclorre. La Petite Industrie se réveille un peu partout dans la province. La génération montante des artistes prend de plus en plus de place au soleil et commence à élaborer une nouvelle "couche sociale" artistique, si je puis dire. Les connaisseurs affirment que le goût de la beauté gagne rapidement du terrain chez le peuple et on nous fait l'honneur de dire que le contact établi régulièrement par la "Presse" entre les galeries d'art et le grand public lecteur y est pour beaucoup chez les notres.

L'année a été marquée, au surplus, par le passage en ville de belles collections étrangères signalées pour la première fois et par la "Presse"; — par l'affaire sensationnelle du vol des 16 toiles au Salon du Printemps, achevée en l'histoire de roman policier; — et nous avons cru faire oeuvre utile en signalant au début de l'année la collection privée de l'un des notres.

Il convient aussi de mentionner la part des grands magasins dans la diffusion du beau par les expositions, et le rapprochement qui s'opère graduellement entre le monde du théâtre et celui de l'art.

Au nom de la Beauté

Voilà quinze mois que la chronique d'art a été instaurée de façon régulière à la "Presse". Elle a servi le lecteur; elle est lue, de nombreux témoignages le disent. Elle a aussi servi l'artiste; les milieux bien informés nous l'apprennent si, à côté de quelques gentlemen-peintres, d'autres sont trop absorbés dans leurs rêves et soucis pour réagir au nom de la reconnaissance ou de la critique. Félicitations ou reproches ne sont pas d'ailleurs pour changer le cours de la chronique d'art.

J'ai conscience de n'exprimer en général qu'une opinion "moyenne" sur les gens et les choses, en dépit parfois de mes sentiments personnels, précisément parce que le journal s'adresse à la masse autant qu'à l'élite et n'est d'aucune école. Mais, au moins, cette attitude obligée je la

reprocher la sincérité à qui que ce soit, surtout si l'on tient compte que les chroniques sont forcément rédigées à la hâte au retour de visites pressées. Le pseudo de Reynald est resté libre de toute attache; il efface l'individu et sa jeunesse derrière une garantie d'honnêteté; l'inconnu peut jouer le tour d'empêcher que l'on soit "reconnu" parfois même par les siens mais rassure probablement le grand public.

Louée, parfois critiquée, citée, tra-

maintiens au coin de l'impartialité et de la recherche de la vérité, en dehors des influences et des castes, du bluff, des partis-pris, de la publicité intempestive, des admirations béates, du catichisme, — ce à quoi je me suis toujours exercé, même dans les autres domaines (musique, théâtre, cinéma, etc.) On diffère d'opinion en matières d'art plus qu'ailleurs. Personne, toutefois, ne pourra

les françaises et hollandaises contemporaines, aquarelles de Miss E.-M.-B. Warren; chez Morgan, affiches de voyage rassemblées par l'agence Cook; — chez Eaton, sujets historiques de Harold-W. McCrea, paysages d'Octave Bélanger; — à la Gravure Française, pointes sèches et gravures françaises; — au Loew's, choix de toiles canadiennes.

La "Presse" publie une page spéciale pour révéler au public la collection Fred Lallemand.

Exposition de photographies de guerre en quelques endroits. Conférences de Wilfrid Barnes à l'Art Association sur les post-impressionnistes. "Coups de crayon, coups de griffe", recueil de caricatures de Paul Ledue, a du succès. La farce de Michel-Ange déclarée obscène aux douanes américaines.

Février

Exposition: A l'Art Association, aquarelles américaines, gravures d'Edwin Holgate; — à l'Arts Club, gravures de Felix Shea; — aux galeries Scott, quelques oeuvres de Clarence Gagnon et J.-W. Morrice, choix de toiles d'artistes étrangers dont le peintre russe Choulitz, paysages de F.-W. Hutchison; — chez Ogilvy's, la collection chinoise Kiang; — chez Eaton, oeuvres de femmes-peintres.

Coup d'oeil sur le studio Henri-Léopold Dufresne. Conférence de Walter Pach, de New-York, à l'Art Association. Quatre-vingts aquarelles canadiennes figurent à l'exposition d'Edinburgh, en Ecosse.

Mars

Expositions: A l'Art Association, aquarelles et esquisses de Hugh-G. Jones, le Salon du Printemps; à l'Arts Club, paysages de Thurston Topham; — aux galeries Scott, scènes indiennes de Nicholas de Grandmaison; — aux galeries Watson, de G.-Horne Russell; — chez Eaton, toiles et fusins de Louis Muhlstok, tableaux de Richard Jack, R. A., paysages du russe Choulitz, collection photographique 1900 de Thérèse Bonney; — chez Simpson, paysages de Frank Johnston; — au Strathcona Hall, petits tableaux de Miriam-R. Holland; — au M. R. T., reproductions d'oeuvres post-impressionnistes.

Alfred Pelland, un jeune de Québec, remporte du succès à Paris.

Exposition d'affiches en gare Windsor, d'arts domestiques en gare Viger, d'arts domestiques au groupe PE X de l'immuable-Conception. Icart félicite la "Presse".

Avril

Expositions: A l'Art Association, fusains par Oscar de Lall; — aux galeries Watson, oeuvres de Morrice, Suzor-Côté, Dawson, etc.; — aux galeries Scott, paysages de F. Panabaker, oeuvres de J.-W. Morrice; — chez Sidney Carter, oeuvres d'Aleksander Bercovitch, que l'on venait pratiquement de découvrir au sein de sa pauvreté; — à l'édifice de la Sun Life, panorama de Terre-Sainte des frères Ganci; — à la bibliothèque du McGill, art oriental; — à l'Institution des Sourds-Muets, paysages d'Emile Gauthier; — les soeurs des Claves exposent à leur studio, rue Beaver Hall Hill.

Le 3 avril la demeure Van Horne, rue Sherbrooke ouest, est ravagée par un incendie; quelques tableaux anciens périssent. Le 18, lundi de Pâques, a lieu le vol sensationnel de 16 tableaux au Salon du Printemps. Henri Fabien, d'Ottawa, remporte du succès au Salon des Artistes Français à Paris. Louis Rigal, grand prix de Rome 1919 en peinture et sculpture, visite Montréal et accorde une longue entrevue à la "Presse".

Exposition de gravures françaises à Québec. Nouvelles félicitations de Louis Icart à la "Presse". Conférence du major Ernest Foeberg, R.C.A., à l'Art Association.

Mai

Expositions: M. Kovesy, de Budapest, de passage à Montréal avec une belle collection hongroise; — chez Morgan, oeuvres et études des Cinq de l'Atelier; — à l'Arts Club, esquisses et aquarelles canadiennes.

La Hongrie fait don à la Galerie des Arts d'une toile de Janos Viski. Suzor-Côté et J. de Papp, félicitant la "Presse", Salon de l'Académie royale à Londres.

suade Jos. St-Charles d'en agir de même.

Septembre

Expositions: A l'Art Association, scènes et portraits indiens du peintre français Louis Rigal; au Loyal Sociological Society, dessins et esquisses; au Y.M.C.A. de Westmount, tableaux d'étoffe d'Elisa-Meri Kallio, Finlandaise; chez Eaton, paysages de Marc-Aurèle Fortin; chez Ogilvy's, une exposition des relations étrangères; M. Etienne Szilagyi, de passage à Montréal avec une superbe collection de classiques étrangers.

Le 10 septembre le bandit Paul Thoun, arrêté pour le meurtre d'un constable du C.P.R. à Lanoraie, conduit la police à l'endroit où il avait caché les toiles volées au Salon du Printemps et le lendemain il se suicide de façon dramatique.

Exposition du Groupe des 28 à Toronto. Ivan Jobin ouvre un studio au Conservatoire national de musique. Richard et Constant s'installent dans l'ancien studio Delfosse, rue St-Hubert. Paris s'enthousiasme de J.-P. Tullac, un autre Gustave Doré, qu'on a découvert dans la solitude. Fra Bangwyn s'attire des critiques pour sa quatrième fresque à Rockefeller-Centre, à New York.

Octobre

Expositions: A l'Art Association, aquarelles de Percy-E. Nobbs, exposition fort réussie de la collection Van Horne, 27e exposition annuelle de la Canadian Handicrafts Guild; chez Eaton, pastels de Frank Hennessey, paysages de Th.-W. Mitchell; aux galeries Watson, choix de "classiques" canadiens; Salon des Indépendants; aux galeries Scott, choix de modernes hollandais et anglais; M. Kovesy, de Budapest, revient à Montréal avec une collection de toiles hongroises; Francis Chigot, maître-verrier de Limoges, donne une conférence et tient une exposition du vitrail à l'Ecole des Beaux-Arts; Album sur le vieux-Montréal par Georges Delfosse.

Exposition de Louis Icart à la Gravure Française. Exposition d'arts domestiques du Mabel Hubbard Club, au Bell Telephone.

Novembre

Expositions: A l'Art Association, 54e Salon de l'Académie, médaillons en cire d'Ethel-Frances Mundy; à la bibliothèque du McGill, la Gravure et ses procédés; aux galeries Johnson, choix de toiles hollandaises et françaises et quelques impressionnistes; aux galeries Watson, aquarelles de W.-J. Phillips, choix d'oeuvres canadiennes et étrangères; aux galeries Scott, paysages de van Mastenbroek; chez Eaton, aquarelles de Frank-D. Allison, paysages de Mihran-K. Serailian, collection photographique du "Times"; chez Morgan, collection photographique du "Times", le Monde d'il y a un million d'années; au M. R. T., études et tableaux d'André Morency; à l'Iron Cat Reg'd, tableaux de George-Shirley Simpson; Mme de Montigny-Giguère tient chez elle une exposition de ses oeuvres en sculpture, peinture et arts décoratifs.

Marc-Aurèle Fortin part pour l'Europe. Suzor-Côté se marie. Albert Benard, le doyen de la peinture française, triomphe à Paris. A la Gravure Française, choix de pointes-sèches.

Décembre

Expositions: aux galeries Scott, aquarelles de Paul Caron; chez Eaton, Women's Art Society, reproductions de tableaux modernes français, batiks, marines de Montagu Dawson, aquarelles de Katherine Gray, études de chiens par Kenneth-G. Rowell; — au Manoir des Jeunes, N.D.G., exposition d'arts décoratifs de l'école Marguerite Lemieux; — au musée McCord, exposition historique, oeuvres de peintres canadiens exposées à l'Art Association à partir du 23 décembre; — au Foyer du Stella, caricatures de R. Lapalme.

La "Presse" dénonce le racket des reproductions illégales (N.B., ces jours-ci, on peut voir encore dans les magasins 5-10-15 de petites reproductions signées de Louis Icart, que

duite, incidemment plagiée, la jeune chronique d'art de la "Presse" a poursuivi dans le calme son tour des expositions, tandis qu'à côté d'elle le coin artistique d'un autre journal subissait des éclipses sérieuses, que la récapitulation mensuelle d'un troisième verse graduellement dans le pessimisme intelligent mais cruel, que de temps à autre un article écrit ailleurs sert en fricassée tardive l'ensemble des opinions parues avant, que le reste est un silence à peine entrecoupé par de rares considérations quelquefois plus bêtes encore que le silence.

Espoirs

Les expositions se répètent; un air de critique d'art nous la démontre suffisamment. Bientôt, si Dieu prête vie à la chronique, devra-t-elle sans doute se dégrader et se permettre des essais d'orientation. Peut-être alors me permettrai-je de revendiquer plus d'interprétation et d'idéalisme dans l'art de tous les jours, et oserai-je à cette même place vous dire, par exemple, à l'occasion de la Noël, ami lecteur, combien je m'étonne, même du strict point de vue esthétique, que le Christ soit si absent de notre oeuvre artistique.

Pour l'heure, voici l'activité artistique des derniers douze mois, aperçue dans les seules mentions des sujets de nos chroniques de 1933.

Janvier

EXPOSITIONS: aux galeries Watson, paysages de Maurice Cullen; — aux galeries Johnson, toi-

Juin

Expositions: A l'Art Association, gravures britanniques; — expositions de fin d'année à l'Ecole des Beaux-Arts, aux Arts et Métiers, à l'Ecole technique, au Mont-S.-Louis, aux écoles primaires; — la Petite Industrie à la Palestre.

Mort de Horne Russell. Plusieurs artistes canadiens travaillant au Pavillon du Canada à l'Exposition de Chicago. Exposition d'oeuvres à la plume sur le Vieux-Montréal au château de Ramenay. Expositions chez les Conférences-Artistes à Ottawa. Kathleen Shackleton part pour une tournée en Gaspésie sous les auspices du gouvernement provincial. Mort à Paris de François Pompon, sculpteur animalier. Un journal de New-York reproduit l'analyse de la "Presse" sur une exposition de Mangold. Le journal hongrois "Kanadai Magyar Ujsag", de Winnipeg, reproduit l'article de la "Presse" sur la collection Kovesy. Edgar Contant et Henri Richard ouvrent studio ensemble. Nouvelles félicitations de Louis Icart à la "Presse". Notice sur les coffres en bois de Max Michalk.

Juillet-Août

Article spécial consacré à Edouard-É. Galea, sculpteur maltais établi à Montréal. Choix d'oeuvres canadiennes au salon Heintz, à Atlantic-City.

Le 22 août, la "Presse" reçoit une moitié de toile de Marc-Aurèle Fortin, l'une des 16 volées au Salon du Printemps, avec demande de rançon aux artistes. Reynald se met en communication avec un journal anglais qui avait reçu l'autre moitié, mais n'y avait pas pris garde. Le lendemain, deux artistes disent consentir à la rançon. Le 24, la "Presse" annonce sensationnellement, d'après des renseignements exclusifs, que le voleur est connu. Le 25, Forbes renonce à payer rançon; Reynald per-

l'artiste lui-même assure n'avoir jamais autorisées).

Les dessins originaux du Mickey Mouse et des Silly Symphonies de Walt Disney font le tour des États-Unis en exposition.

Et ainsi, en des modalités diverses, dans des mesures inégales, à travers des tempéraments différents, l'Art continue le resplendissement du Vrai...

Reynald

Old Master Destroyed By Flames

Herald Jan. 3/34

\$300,000 "Angel's Choir" By Van Dyck Lost — Private Collection.

Picture's History

Ottawa, Jan. 3. — Through the ravages of fire, Canada today was apprized of the destruction of one of the three celebrated canvasses each known as the "Angel's Choir" or "Concert Des Anges" which have been attributed to the brush of the famous Flemish master Van Dyck.

News that the lone painting of this subject in existence on this continent had been destroyed, came following a survey of damage caused by a blaze which struck at the heart of a private art collection yesterday in the home of John Gleeson, prominent Ottawa businessman.

In addition to the reputed Van Dyck, several other paintings and prized treasures were burned or damaged by smoke and water, with loss estimated in excess of \$300,000.

Suffering from the effect of shock, Mr. Gleeson was still in hospital today, but he had recovered sufficiently to discuss briefly with reporters what he described as his "irreparable loss" chief among which he said was the "Angel's Choir." It is reported he acquired this canvas for about \$150,000, but Mr. Gleeson would not disclose the actual amount.

Checked History Of Famed Painting

This painting he said had originally been taken out of Belgium by Napoleon's soldiers. Later it had found its way to Albany, N.Y. and then to the home of a well-known Nova Scotia family, with whom it had remained for about 90 years. Mr. Gleeson revealed he had purchased the painting "about five or six years ago," after he had satisfied himself that it was a genuine Van Dyck.

The great masters, Mr. Gleeson said, often had made several models of the same subject. In this case there had been three. One of these was now believed to be in Rome, another had been stolen in December 1929 while being shipped from Brussels, Belgium, to an art dealer in London.

"The other, and I believe the finest of the three came into my possession, but it is gone," Mr. Gleeson lamented. Several authorities, he declared, had passed upon his painting as an authentic Van Dyck, but apart from this assurance he had also despatched a representative to Europe to check on its history, which Mr. Gleeson said had proved the canvas genuine to his own satisfaction.

Disappearance of Another Famous Canvas Recalled

London, Jan. 3.—(C. P. Cable) — Destruction by fire in Ottawa of the painting "Angel's Choir," ascribed to Van Dyck, brought to mind in London's Art colony today the sensational disappearance just four years ago of the canvas "Concert Des Anges" also credited to the great Flemish master.

Details of the loss on Dec. 31, 1929 of the \$150,000 master-piece were vague and have not unravelled themselves.

M. Bechbache, Belgian owner of the painting, had personally supervised its packing in Brussels, and sent it to Godfrey Phillips, a West End art dealer in London. Opening the packing case in the British capital, however, Mr. Phillips found the canvas, which measured five feet six inches by four feet three inches, was completely cut from the frame.

The Belgian connoisseur lodged a protest with the King's Prosecutor against person or persons unknown. The British customs had failed to notice the absence of the famed painting. The Brussels Branch of Lloyd's, famous insurance house, offered a reward of \$40,000 for the return of the canvas.

MONTREAL 'ARTIST'S BRIDE

Star Dec. 27/1933



Mrs. M. A. de Foy Suzor-Cote, wife of the well-known Montreal painter and sculptor, who with Mr. Suzor-Cote held a reception at Daytona Beach, Fla., recently for their friends of the Canadian colony there. The bride was formerly Miss Mathilde Savard, daughter of Mr. and Mrs. Alfred Savard, of Sherbrooke, her marriage to Mr. Suzor-Cote, R.C.A., having taken place at Daytona Beach on November 23.

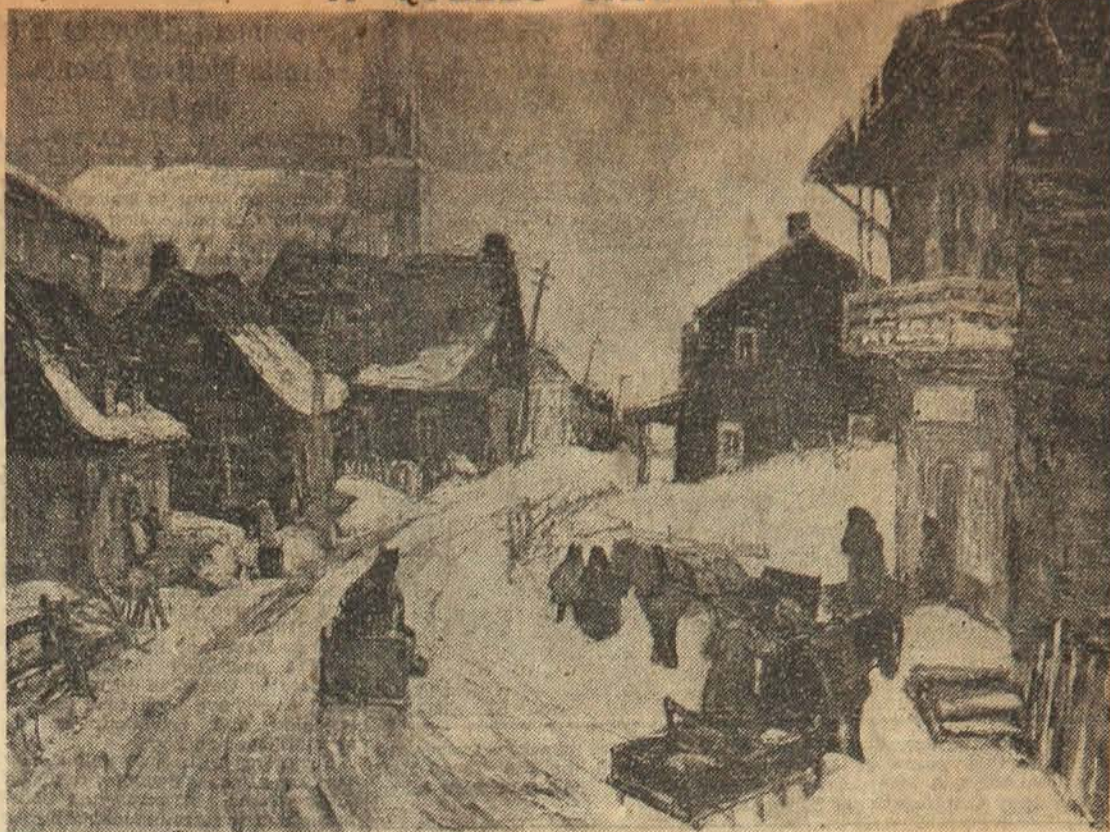
Montreal Artist and Bride Receive.

Mr. M. A. de Foy Suzor-Cote and Mrs. Suzor-Cote held a reception recently at their apartment at Daytona Beach, Florida, for members of the Canadian colony there. The rooms were decorated very attractively with yellow and white chrysanthemums in the sun parlor and yellow roses with coral and orange gladioli and greenery in the living room, where the host and hostess received their guests. Large yellow chrysanthemums decorated the buffet in the dining room and the same flowers were arranged in jardinières at the entrance to the room. Mrs. Suzor-Cote, who before her marriage was Miss Mathilde Savard, of Sherbrooke, was wearing her wedding gown of white satin, completed with beaded cape. This is the first reception held by Mr. and Mrs. Suzor-Cote since their marriage on November 23. Among the guests were Judge and Mrs. Albert Malouin, Miss Jacqueline de Courval, Mr. and Mrs. Robert Lee Riggs, and others from Quebec City; Miss Frances McGovern, of Montreal; and a number from places in Ontario, Prince Edward Island and other parts of Canada. Mr. and Mrs. Suzor-Cote will give a similar affair for their American friends before leaving for Nassau and Jamaica.

Montreal Art Association

The annual New Year's Day reception will be held at the Art Association of Montreal next Monday afternoon from 4 to 6 o'clock. This reception will also be the occasion of the opening of the exhibition of the Canadian Group of Painters. This will be the first showing in Montreal of the work of this group, which includes a number of Montreal painters, some of them well known, and was formed this year as a growth of the Toronto Group Seven.

A QUEBEC CHRISTMAS



ST. URBAIN, P.Q.

by F. W. Hutchison, A.N.A.

(Courtesy of W. Scott and Sons.)

English Town Lends Pictures To Its Citizens

The well known town of Bournemouth has long been distinguished as an enterprising place; it has for years had an orchestra which has made quite a name for itself, it has an excellent concert hall and it has a small art gallery, the director of which has lately found a new use for such galleries. People, he thinks, need to see pictures at home more than in public galleries, and are getting tired of bare walls in their houses, without pictures. He has therefore started a "circulating art gallery"; citizens of Bournemouth can now subscribe to this gallery as they can to a lending library and get the use of pictures which they change from time to time. For an annual payment of a guinea (five dollars), each subscriber gets four pictures, which are changed at the end of three months.

"This personal contact with the 'masters' and other works of art, and pride in their temporary possession, will encourage people to take a much more personal interest in art generally, it is claimed, and in the gallery in particular.

Once residents have actually had the privilege of handling some of these works, and of seeing them daily in their own homes and showing them to friends, they will feel that the gallery has a more personal touch.

In this way people will appreciate the gallery more as belonging to themselves, and the art it contains as part of their glorious inheritance, rather than thinking about it all somewhat nebulously as something to do with the Corporation.

There is another way in which the gallery authorities will benefit, and that is financially. The present funds of the gallery can only provide for extension of the art treasures at a small rate—a rate which is estimated to take a hundred years to double the collection.

The revenue gained by making the present pictures "earn their own keep," as it were, is wanted for increasing the collection at a more rapid rate by the purchase not only of the works of the great national artists, including the "masters," but the works of outstanding local artists, of whom there are many.

Four classes of residents are singled out as being likely to be particularly attracted by the scheme—newly-weds who have no pictures; those who have moved without their pictures and are "starting all over again"; those whose innate love of art has, after a game fight, been smothered by the sheer horror of pictorial heirlooms (you know the type!); and connoisseurs, for whom a change is good as much as for ordinary people.

HONOR E. LIONEL JUDAH

First Canadian to Receive British Museums Award

In recognition of his 37 years' work in connection with the museums of McGill University, E. Lionel Judah, director of the university's museums, has been awarded the diploma of the British Museums Association in Art and Science, according to an announcement made yesterday. Mr. Judah is the first Canadian to be thus honored and the second recipient of the award living outside of Great Britain, the other being a museum director in Singapore.

While the award was made several months ago, announcement was withheld until yesterday.

Pictures by A. Bercovitch Make Good Show

Star Dec. 27/343

A small collection of the work of Aleksander Bercovitch was shown at Sidney Carter's gallery last season. It contained some remarkable Oriental studies of places and men and some very interesting decorative designs, mostly formed from oriental ideas. Some works of the same kind are shown again in the larger collection which is now to be seen at Eaton's gallery, with a number of pictures and sketches made in Montreal and its neighborhood, and, all together, they give a far better impression of Mr. Bercovitch's unusual abilities.

The oriental pictures, mostly in water color or tempera, are of fine effects of the color and form of buildings in Bokhara, Ashkhabad and other places in central Asia, and of strong portrait studies of natives of that part of the world. Completely contrasted with these, but quite as good, are the Canadian pictures, mostly oil paintings. These are freely and boldly painted studies of atmosphere, light and reflections in streets and woods and on ships in Montreal harbour and they show another side of the painter's skill. One picture, called "Grey Day," has a striking effect of distance and atmosphere on a green hillside with rocks; "L'autome passe," which hangs next to it, also has delightful color and atmosphere and the simplicity of the means in both pictures is surprising. Several little studies called "Summer" are very good and specially one of reflections on a wet pavement, and there are several good tree studies. Some of the street pictures have excellent effects of splashes of light falling through trees on buildings and there is a good sketch of a street under snow. The harbour pictures show the same feeling for light and its reflections and the forms of the ships make fine effects. Of a different kind is "The Day's Ending," a very striking picture of strong green trees seen against a vivid pink sky; yet another picture which is full of light and warmth is a large view of an eastern verandah.

Art Is Taken Seriously in the United States

Whatever effect the recent Century of Progress Exhibition at Chicago may have had on American industry, it is claimed that the great display of works of art, which was a part of that exhibition, has had or will have important consequences. In some United States papers the belief is expressed that this exhibition ranks "as a milestone in the building of a more general artistic culture in the United States."

Further efforts in the same direction of establishing culture are to be made by a new organization which has been formed by the joint work of the American Artists' Professional League and the governing board of the National Commission to Advance American Art. The general purpose of this new organization is stated to be "first towards national art recovery in a lasting sense, and to aid artists and craftsmen who would otherwise be forgotten in the present enormous recovery activities." The methods to be used for this end include steps towards teaching appreciation of art in schools and also to adults, and a campaign to arouse Americans to a consciousness of the merit of American art. The new foundation does not yet seem to have received a name, and its plans and aims are to be more exactly decided at a meeting to be held for the purpose in January.

PAINTINGS GIVEN QUEBEC PROVINCE

Gazette Jan. 1/34

Fourteen Works of Falardeau Left in Will of Late Col. W. M. Macpherson

(By The Canadian Press.)

Quebec, December 31.—Fourteen paintings ranking high in the list of the French-Canadian artists' work have been given to the province through the will of the late Colonel William Molson Macpherson, of this city, who died on August 13 of this year. The pictures are the work of A. S. Falardeau, of Cap Sante, who died about half a century ago after making a lasting name for himself through his portrait work.

Most of the 14 paintings consist of copies which Falardeau made during trips to Europe of the works of Italian masters, and others. The paintings will be hung in the provincial museum on Battlefields Park.

The paintings consist of Beatrice Cenci (after Guido Reni) 1859; Ste. Catherine (after Paul Veronese)

1854; Young Woman Reading a Letter (Urfini Gallery, Florence 1857; portrait after Carlo Dolci (Urfini Gallery) 1852; La Fornaria (after Raphael) 1853; Madeleine (after Titian Petti) 1869; San Spirito (after Guercino, Urfini Gallery, 1865; The Triumph of Charity (after Barocci) 1860; Environs of Rome (after Paul Ferg) 1856; portrait of Michel Angelo; portrait of Raphael; Madonna (after Carlo Dolci) 1857.

KRIEHOFF SHOW HELD IN TORONTO

Gazette-Jan. 11/34
Affords Comprehensive View
of Art of Painter Specializing
in Pioneering Scenes

(Written for The Canadian Press by Marius Barbeau).

Toronto, January 8.—For the first time, Canadian art lovers may gain a comprehensive view of the achievements of a true pioneer whose standing in the world of art still has to be determined. The current exhibition at the Art Gallery of Toronto of 77 paintings by Cornelius Krieghoff, who died in 1873, satisfies a need long felt, often expressed.

Born, educated and travelled abroad though he was, Cornelius Krieghoff preferred Canada's Eastern woodlands and rural settlements to anything he had seen elsewhere, and spent his career as their highly creative interpreter in terms of pictures. Indeed, his pictures of early Canadian life, as shown in this exhibition, place him in the front rank of the initiators of modern art on this continent.

And he is far more than a primitive. His work at its best has weathered the assaults of time, obscurity and remoteness. It is still vital and refreshing, and holds the affection of those who for many years have treasured it as a heirloom. Varied and resourceful, it embraces French-Canadian and Indian folk life, river and forest lore, as they were in the early days, autumn and winter landscapes in an inspired vein, and even illustrated fiction, portraiture and still life. He belongs somewhere among the world pioneers whose contribution to art is nowhere else duplicated.

His craftsmanship, except for non-professional schooling in Rotterdam, where he was born in 1815, was developed on this continent. Out of humble beginnings it advanced and improved so much in the 30 years of his active career that his work falls into distinctive periods and types. His early Longueuil and Montreal period (1841-1853) is interesting chiefly as one of formation. Yet it furnished some fine canvases and valuable themes, for instance "The Ice Bridge at Longueuil," "Winter Landscape—1849," "The Lent," and several others in this showing.

But the Quebec period (1853-1866) is incomparably his best and most productive. It constitutes a record of early life of great wealth and an art utterance that is hardly excelled on the continent even at the present day. Year after year, till 1863, it went on improving till he painted his glorious "Merry-making at Jolifou's," where a crowd of revellers break out at dawn in the winter and start on their way home; his "After the Ball" or his "Playtime at the Village School." Here his foreground figures, numerous and spontaneous-like as those of Peter Breughel, the ancient Flemish painter, blend admirably with a background that can hardly be bettered for local color and authenticity. Some fine canvases bear a later date, 1865 and 1866, when he visited Lake Huron and the country of the Chippewa Indians; or even 1870 and 1871, two years before his death in Chicago where he still painted splendid scenes of the Laurentians in winter.

His life was that of a true artist and Bohemian, a citizen of the world and born linguist. An amateur naturalist, he was an excellent woodsman. He preferred the St. Lawrence to anything he had seen in his nomadic life throughout Europe and the eastern United States.

If Krieghoff created Quebec with its inhabitants, Indians and landscapes, Quebec richly returned the compliment. It made him into a painter whose message to posterity gains steadily in value and prestige, and whose art deserves international recognition. Quebec in him found its self-expression with a joy of life, a pioneering spirit and a fanciful realism which are her very own.

Quebec furnished the themes, the artist supplied the genius, and the small cultured class of the old town was only too glad to pay the piper. The Quebec bourgeois and military took the art and the artist, foreign-born though he was, to its heart, acquired many of his pictures, enjoyed them a lifetime, and passed them on to their heirs as souvenirs of the happy days long since past but not altogether forgotten.

The paintings will be shown later in Ottawa and Montreal.

VANDYKE PAINTING DESTROYED BY FIRE

Jan. 3/34 Star
Other Old Masterpieces
Also Burn in Blaze at
Ottawa

OTTAWA, Jan. 3 — (C.P.) — The celebrated canvas known as the "Angel's Choir" or "Concert des Anges" attributed to Vandyke, the famous Flemish master, was burned here, it became known yesterday after a survey of damage caused by a fire in a private art collection at the home of John Gleeson, prominent Ottawa businessman. This picture was one of three canvases bearing the same title and dealing with the same subject.

In addition to the reputed Vandyke, several other paintings and prized treasures were burned or damaged by smoke and water, the loss being estimated at over \$300,000.

Suffering from the effect of shock, Mr. Gleeson was still in hospital today, but he had recovered sufficiently to discuss briefly with reporters what he described as his "irreparable loss" chief among which he said was the "Angel's Choir." It is reported that he acquired this canvas for about \$150,000, but Mr. Gleeson would not disclose the actual amount.

HISTORY OF PICTURE

This painting, he said, had originally been taken out of Belgium by Napoleon's soldiers. Later, it had found its way to Albany, N.Y., and then to the home of a well-known Nova Scotia family, where it had remained for about 90 years. Mr. Gleeson purchased the painting "about five or six years ago," after he had satisfied himself that it was a genuine Vandyke.

The great masters, Mr. Gleeson said, often had made several models of the same subject. In this case there had been three. One of these was now believed to be in Rome, another had been stolen in December, 1929, while being shipped from Brussels, Belgium, to an art dealer in London. "The other, and I believe the finest of the three came into my possession, but it is gone," Mr. Gleeson lamented. Several authorities, he declared, had passed on his painting as an authentic Vandyke, but apart from this assurance he had also dispatched a representative to Europe to check on its history, which, Mr. Gleeson said, had proved the canvas genuine to his own satisfaction.

Other masterpieces destroyed in the same fire were the "Late Arrival" by Frank Brangwyn, the British master; "Marguerite and Mephisto" by the Frenchman Delacroix; "The Mystic Marriage of St. Catherine," by Pietro Paolini, acquired from the collection of the Earl of Northbrook, a Dutch masterpiece by Bauer, "Etrete" by Courbeils, two canvases by Joseph Israels and single works by such noted artists as Corot, Fantin Latour, Daubigny, Charles Jacques and Monticelli.

Slight damage was also done to the furnishings, but the fire was brought under control before it had gained great headway. The cause of the outbreak has not yet been discovered.

Mr. Gleeson suggested that the Vandyke as it stood in his house at the time of the fire might be worth \$40,000. "But it was not for sale, and no one was ever asked to place a price on it; I had not thought of disposing of it."

The "Angel's Choir" was a representation of the Madonna with the Holy Child in her arms, and with four angels about her feet, playing musical instruments.

Disappearance in 1929 Recalled

LONDON, Jan. 3.—(C. P. Cable)—The destruction by fire in Ottawa of the painting "Angel's Choir," ascribed to Vandyke, brought to mind in London's art colony today the sensational disappearance just four years ago of the canvas "Concert des Anges," which was also credited to Van Dyck.

Details of the loss on December 31, 1929, of the \$150,000 masterpiece were vague and have not been fully disclosed.

M. Bechbach, Belgian owner of the painting, had personally supervised its packing in Brussels and sent it to Godfrey Phillips, a West End art dealer in London. Opening the packing case at its destination, Mr. Phillips found that the canvas, which measured five feet six inches by four feet three inches, had been completely cut from the frame.

The British custom officials had failed to notice the absence of the painting. The Brussels branch of Lloyd's, famous insurance house, offered a reward of \$40,000 for the return of the canvas.

Drawings for 'Punch' at the Art Association

Star-Jan. 11/34

The collection of original "Punch" drawings which, brought to this country by the National Gallery of Canada, is now being shown in the print room of the Art Association of Montreal, is made up almost entirely of the work of four men, but they are the four men whose work did most to make the fame of Punch in the world. John Leech, whose first work for the paper was in its fourth number, in 1841,—is the earliest of them; the others all began to draw for it before his work came to an end, Charles Keene beginning in 1851, Sir John Tenniel in 1851 and going on till 1901, and George Du Maurier in 1860. And all their drawings are well worth seeing and studying on their merits as drawings, even if their humor is sometimes a little worn out or needs explanation. There are about 150 drawings in the collection, of which nearly half are by Leech; many of them are quite beautiful drawings and together they make a record of the history, dress and habits of British people, which almost exactly covers the reign of Queen Victoria. A quantity of printed pages and proofs adds to the value of the collection.

In the earlier days Punch's pictures were all woodcuts, and it appears that woodcutting was not entirely given up by Punch till 1901,—about the time of the latest of these drawings,—though process engraving was used on the paper before that. The Leech drawings are quite rough sketches for the finished drawings, which were made directly on the wood block. The works of the other three men are finished drawings; Tenniel's are in pencil,—beautifully fine and delicate pencil work such as would be very hard to get nowadays; Du Maurier's work is mostly in black ink, Keene's in brown ink, and in both cases the drawings are finished as they appeared in print and could have been used for photo-engraving. The Du Maurier drawings are not very late ones; in his latest work failing sight obliged him to work on a larger scale, and the drawings were reduced for printing.

The exhibition makes it clear how and why the pictures in Punch, even if they have not always been the funniest in the world's comic papers, have consistently been among the best drawn.



Portrait of ERIC BROWN,
Director of the National Gallery of Canada.
by Lillias Torrance Newton, A.R.C.A.
In the Exhibition of the Canadian Group of Painters at the Art Association of Montreal.

Pictures Of Flowers

At Eaton's gallery there is now being shown a collection of pictures,—between thirty and forty of them,—by Mrs. Beatrice Robertson of Toronto. Her work is already well known here and a similar exhibition was held in the same gallery last winter. There are flowers of all kinds,—garden flowers and wild flowers,—Mrs. Robertson knows them all and paints them in a simple and direct way which gives her pictures much of the charm of the flowers themselves. They are painted alone or in all sorts of groupings and in all sorts of lights, and the pictures are all true and faithful portraits and very decorative.

* * *

Some pictures by Arthur Heming of Toronto will be shown at this gallery, in addition to Mrs. Robertson's pictures, opening at the end of this week.

Chinese Art At McGill Library

The current exhibition in the gallery of the McGill University Library is one of Chinese prints in color. Most of them are evidently quite modern but a few are either old or drawn in imitation of older work; some may be modern prints from old blocks. A few more explanatory labels would add greatly to the value of the exhibition. All, with very few exceptions, are pictures of figures,—single figures of gods or demons, some of groups of gods and some evidently of groups of actors and stage scenes. The single figures of gods,—some of them intended for use as charms,—are mostly old-fashioned and formal in their drawing; some of them are printed on elaborate, rather over-decorated backgrounds, and some on red paper which is cut into lace patterns. In the more modern prints, especially the stage scenes, the drawing is often quite realistic, particularly in the drapery, though there is generally some resemblance to old Chinese ways of painting. They are all quite unlike Japanese color prints. The colors used in many of the newer prints are distinctly crude; there is a red, which is often used, which seems to give a good example of the bad effects of the exportation to the East of European

Dinnerware, Produced in Canada, On Display

Toronto, February 19. — Fine China from Hamilton potteries, said to be the first dinnerware produced in Canada, went on display today at the Royal Ontario Museum, under the direction of Dr. C. T. Curdell, museum director.

The various pieces of a dinner set were set up, flanked by the "saggers"—containers—in which they were fired, and the ingredients which went into their fabrication: bitstone from Lac Seul, Que., plaster of Paris from Hillsboro, N.B., feldspar from Verona, Ont., ball clay from Saskatchewan, kaolin from Georgia, flint from Ohio, and various clays from Kentucky.

From the individual clays to the rich ivory and white of the finished and decorated dish, each step in the making of fine pottery was illustrated. The ware was shown in its "green" form, after coming from the molds; as "bisque," after the first firing; "glaze," after dipping and second firing; and decorated, after the transfer of the various designs, which are set by a final trip to the kilns.

"Montrealer" Jan. 6/34

The Canadian Group of Painters, whose exhibition held in the galleries of the Art Association opens January fifteenth, is an enlargement of the Group of Seven, whose work has had to withstand much adverse criticism from those who, hidebound by tradition, clung tenaciously to the 'pretty pretty' school of art, and refused to recognize this modern spirit which trampled upon all they held so dear. In many minds, too there arose the idea that these artists held themselves aloof, and were unsympathetic to outsiders. This was at no time true, probably no group of painters has done more in Canada to stimulate and encourage young artists in whom they saw ability, new energy and vision as the Group of Seven. It was this desire which led them to invite outsiders to exhibit with them, thus increasing their numbers until it was decided to remain no longer the Group of Seven, but to establish the Canadian Group of Painters, of which there are now twenty-eight members. Toronto's recognition of this modern school came before that of Montreal, possibly due to the fact that the artists were in the main of Ontario, and that the scenes they painted were mostly all of Muskoka, Georgian Bay and Algonquin districts. That which is familiar always has an added appeal, and their work was done with such strength and clarity of understanding that even the most prejudiced were forced to fall into line and champion them, while Montreal, less familiar with these scenes, rebelled against the wind-swept trees, bleak pools and barren rocks. But it was not long before they invaded the Saint Lawrence and the Laurentian districts, and possibly this has done much to sway Montreal opinion towards a more favourable issue. Too, it will be noticed that some of the artists of the original group, who displayed what was to many an exaggerated sophistication in their work, have climbed down from their exalted heights, while many of the new members have ascended still higher. Although many of the members have held private exhibitions from time to time in Montreal, we have never before had the opportunity of viewing such a large and representative collection of this group's work as that to be held this month, when more than a hundred pictures will be on view. Mr. Lawrence Harris, president of the Canadian Group of Painters, and Mr. Will Ogilvie, are in Montreal now, to supervise the hanging of these pictures. While here, they will be the guests of Miss Prudence Heward.

CANADIAN GROUP SHOWS PAINTINGS

Gazette Jan. 3/34
Works at Galleries of Art
Association Attracting
Large Attendance

BOLDNESS IS KEYNOTE

Comment Excited by Pic-
tures of Artists in Numeri-
cal Extension of Well-
known Toronto Coterie

Works by members of the "Canadian Group of Painters" now being exhibited in the galleries of the Art Association of Montreal, Sherbrooke street west, are exciting plenty of comment and drawing a good attendance. This band of painters—a numerical extension of the old Group of Seven—are a hard-working lot with individual views, fired with determination to express themselves in a personal way, even if their interpretations suggest that all that past ages have contributed to the development of Art is now distinctly demode. As exponents of a phase of Canadian painting, they have won place in a country certainly big enough to harbor comfortably many more groups with differing aspirations. To pretend, as do their sympathetic followers, that their work is THE Canadian painting is to bestow an honor scarcely warranted by performance thus far.

The creed of these painters is aptly outlined in a foreword to the catalogue, as follows:

"The Canadian Group of Painters is a direct out-growth of the Group of Seven—all members of which are in the new group which numbers twenty-eight—drawn from the whole of Canada. Its policy is to encourage and foster the growth of Art in Canada which has a national character, not necessarily of time and place, but also expressive of its philosophy, and a wide appreciation of the right of Canadian artists to find beauty and character in their surroundings. To extend the frontiers of art and to bring it to a more common language of expression is also a part of its aim. Hitherto it has been a narrow, typical of all new movements, but here and there figures and portraits have been slow to add to the subject matter, strengthening and occupying the background of landscape. Here also more modern ideas of technique and subject have been brought into the scope of Canadian painting, keeping the art in the van of our forward stride as a nation."

EFFECTIVE PAINTINGS.

Of course the lover of the moderate and normal is going to suffer some shocks, but the ultra-extreme note is not sounded by all. Bertram Brooker is effective in "Still Life With Bag," and Frank Carmichael verges on the poetic in "Evening" and "Hilltops"—simple forms engagingly arranged. Emily Carr in "The Mountain" suggests height and bulk. A. J. Casson in "Thunderstorm" shows wooden buildings, a rutted road with puddles, and over all the odd, livid light that precedes such atmospheric disturbance. Charles F. Comfort has strong brushwork in "Unpainted Barn" and Lawren Harris is concerned with design in "Mountains in Snow" and "Island, Georgian Bay." Prudence Heward among her offerings has "The Bather"—a seated woman in bathing dress, with rocks and water—which is uncomfortable in pose, disagreeable in color and lacking in grace. If these elements are pitfalls to be avoided, the work is an outstanding success.

In portraiture, R. S. Hewton sounds a gay color note with the yellow dress in "Miss Audry Cook" with violin. "Miss Margot Macdougall" is his other offering. Lilias Torrance Newton, besides a portrait of Frances McCall, has as other subjects A. H. S. Gilson and Eric Brown.

Among the works by Edwin H. Holgate are "Laurentian Valley," a snowscape put in with decision, and "The Break Up," a northern stream with riven ice beneath rounded hills. A. Y. Jackson has two typical winter scenes—"Road to Baie St. Paul" and "Winter, Charlevoix County" in which the glow of sunlight is effectively suggested. Arthur Lismer shows boldness in the painting of rock and timber in "Pine Wrack," and H. Mabel May shows good design and mass in a canvas called "In the Bay"—rolling water and rocks touched with patches of snow under a darkening sky.

George Pepper, besides "Totem Poles, Skeena River," shows two marines which are an acquired taste. Albert H. Robinson is effective in his two winter scenes—"Sun Clad Hills" and "Village in the Valley."

Others exhibiting are Lemoine Fitzgerald, Bess Housner, Thoreau Macdonald, Yvonne McKague, Isabel McLaughlin, Will Ogilvie, Sarah M. Robertson, Annie Savage, Frederick H. Varley and W. P. Weston.

The exhibition also includes works by invited contributors—John Alfson sends a seated nude; Andre Bieler, with a habitant outdoor oven; Hazel M. Caverhill, with a painting of cyclamen which is nicely arranged and well painted; Paraskeva Clark, with a self-portrait; Nora F. E. Collyer, with "December Thaw, Eastern Townships"; Kathleen Daly, with a bold, sincerely painted view of a street under snow at St. Urbain, which shows a marked advance; Kathleen M. Morris, with two street scenes; Adrien Hebert with a directly handled port scene, and Marc A. Fortin with a typical bit of the city—"Landscape at Hochelaga." Others showing in this section are Charles G. Eliot, Mary R. Eliot, Mabel Lockerby, Marjorie Meredith, Carl Schaefer, Ethel Seath and Gordon Webber.

Notable Displays Feature Start Of New Year

Star Jan. 3/34

By MARIUS BARBEAU,
Curator of the National Museum,
Ottawa.

OTTAWA, Jan. 3. — (C. P.) — If business recovery follows the lead of art, it will soon be out of the woods. For the year begins with three outstanding exhibitions of paintings: The first Canadian group shown in Montreal, on New Year's Day, a century of French painting, in Ottawa, and the Krieghoff exhibition, opening on the 5th, at the Art Gallery of Toronto.

The French exhibition bids fair to be a memorable event in our three cities, Ottawa, Toronto and Montreal, where it will be held this winter. For it can hardly be surpassed for the glory of its 110 pictures and the story it tells of a century of progress in a field of art in which France led the world. It follows close on the heels of the splendid display of contemporary French art at the Chicago World's Fair, where a whole room was devoted to Cezanne alone, the modern genius who recently fought the modernists' battle.

LIVELY INTEREST

It was timely that Canadians should acquaint themselves further with the growth of art abroad, since they show a lively interest in their own advance in landscape painting. So the National Gallery arranged for this exhibition covering no less than four important art movements; these have left indelible marks upon contemporary painting as we know it today. The exhibition opens on the evening of January 3, with the reception by the Governor-General of over 2,000 invited guests and the visit of the collection occupying all the second floor of the National Gallery.

The feature the least familiar first attracts attention: A small but impressive set of post-impressionist paintings by Cezanne, Gauguin, Van Gogh and a few others. Here we marvel at the freshness and beauty of a new vision of the world and respond to the throb of creative inspiration.

Who will fail to rise to Gauguin's gorgeous picture "Bretagne?" That strange genius, ignored in Paris, turned his back upon civilization and adopted the ways of Tahiti, where he lived among Polynesians and died after writing his "Noa-Noa." There he painted canvases that breathe primeval power.

SOUTH SEAS PICTURES.

Two of his famous South Seas pictures are exhibited here: "Tahiti" and "L'Offrande," also his "Paysage de Martinique." They are perhaps the most remarkable contribution in the whole exhibition.

Cezanne is represented by no less than 10 numbers, a large order in itself. Pictures by this towering master no longer are easily available, though he, like Gauguin, had to die in poverty before winning universal recognition. His "Maison de Zola" ranks second to none here. The two portraits, of "Madame Cezanne" and of his son, are equally vital. A few still life pictures, and his large "L'Enlèvement," show further his amazing versatility.

Van Gogh comes next with four pictures, the most striking of which are "Les Oliviers" and "Ciel Mouvementé." Both of these were lent by H. S. Southam, of Ottawa. If the bulk of this collection was first exhibited in London and belongs to art collectors abroad, not a few of its valuable items are the property of Canadian connoisseurs, by whom they were lent.

EIGHT RENAISSANCE

Of the impressionists whose methods once revolutionized painting, the best represented here is Renoir, with eight pictures, some of which are outstanding for their beauty and iridescence; in particular, "Baigneuse," "Jeune Fille," and "La Songeuse." Monet, Pissarro and Sisley also hold their own with fine examples of their work; among others, Monet with his "Waterloo Bridge," "Mer Agitée" and other landscapes.

The Barbizon school, long familiar here, is granted a good share of space, with Corot, Millet, Degas, Daubigny.

Several good examples of Courbet bring us back to the time when France responded to the influence of the British landscape painters, Turner and Constable. French painters with him began to paint outdoors either landscapes or the activities of the people. It was the self assertion of the lower classes in art, after the downfall of aristocracy.

Delacroix is well represented here. Like Courbet, but before him, he painted in "Plein Air," but only grand or romantic subjects from the Levant, after the campaigns of Napoleon in Egypt.

Ingres is as far back as this exhibition will take us, with only a small portrait, a good one, in the

neo-classic vein of the Court of Napoleon, the Emperor.

Another noteworthy feature of this magnificent show is a number of fine pictures by Puvis de Chavanne, the greatest of modern mural painters, in particular, his "Vendanges"; by Daumier, the powerful humorist, with two of his famous characterizations, "Le Wagon des Troisleins Classe," and "Les Connoisseurs"; and by Carrière, the most Parisian, yet spiritual, of all the modern French painters, with his mystic "Jean Dolent et sa Fille."

Art News From England and America

Star Jan. 3/34

The United States Government has a proposal to do something for the relief of American artists by employing some 2,500 painters, sculptors and craftsmen to work on the decoration of public buildings. This is hailed as being the first official recognition of art by the United States Government. With so large a number of workers as 2,500 it is obvious that the quality of the work done will be very unequal, and some doubts are expressed as to whether this plan will do much to help art, however much it may help the artists.

Trouble often arises when works of art get in to the law-courts or the custom house. A London firm of art dealers is having trouble with the customs over some pictures made by patching together pieces of woven stuff and metal foil, etc., with only a little painting. The firm in question claims that they are pictures to be assessed like paintings, the customs' view is that they ought to be classed as "commercial tapestries." The doubt is still unsettled and probably lawyers will have to settle it.

Notes of Art In Montreal

Pictures entered in the competition for the Brynmor Memorial Prize must be delivered to the Art Association of Montreal, with entry forms, duly filled out, not later than Monday, January 15th.

A collection of photography reproductions of pictures by European masters is being shown in the print room of the Art Association. These are part of a recent gift to the Association by Mr. W. A. Scott. There are about seventy of them and they reproduce some of the principal works of some of the greatest painters who worked before the year 1800. There are no primitive works among them and the Dutch and English schools are those which are the best represented.

The interest in the Royal Academy Exhibition of British Art that opens in Burlington House next month grows each day as knowledge of the treat in store increases. Twenty-three Gainsboroughs have been definitely promised and eleven Turners, including Lord Strathcona's "Mercury and Argus." The list includes many by Constable, Reynolds, Romney, Zoffany and ten by Crome. Scotland is well represented with no less than ten works by Raeburn and five by Allan Ramsay. It will be interesting to see Hogarth's "March to Finchley" again; not because of its intrinsic value but because it so shocked George II. that he refused to buy a picture not flattering to his army. Hogarth then raffled it and the Foundling Hospital won the prize with the tickets he turned over to them.

As usual, the exhibition has evoked a crop of books about British art. "The Listener," that well-informed periodical published by the B.B.C., not only reproduces about twenty of the pictures to be shown, but has an informative article appraising the merits of the different books on the subject which have appeared, by Sir Charles Holmes, the former director of the National Gallery.

Progressive Painters Give Exhibition

Star Jan. 3/34

With most commendable fairness, the Art Association of Montreal has lent two of its largest galleries for three weeks to the Canadian Group of Painters, in succession to the Royal Canadian Academy, for an exhibition which opened this week and is to remain till January 21st. It is evidently only just that, if a body of 28 painters, with some outside supporters, claims to have something that is worth seeing, it should at least be given a chance of showing it, and the people who like these pictures least will have to admit that they can express their dislike far more clearly and forcibly after than before seeing the pictures.

FEWER PICTURES

This exhibition has one advantage over that of the Academy in the fact that there are far fewer pictures in it. This allows of fairly wide spacing between the pictures, which,—always a good thing,—is specially desirable in the case of these, some of which make uncomfortable neighbors for anything else. The policy of the group is stated in general terms in the foreword to the catalogue, and there is nothing at all startling in it. A few of the exhibitors seem to have further aims, one of which may be to show that truth and beauty are not necessarily connected and that neither is essential to a picture; but freedom is evidently another aim and the painters have agreed to differ pretty widely on the questions of what is a good picture and how it should be painted. It should be noted by visitors to the exhibition that many of these pictures are best seen and are meant to be seen from a little distance, and that the other side of the gallery is not too far for some of them.

The pictures, as has been said, differ greatly, the group seems to have a conservative and a radical wing, and some of the more experienced painters are to be found among the conservatives. Two landscapes of snow-covered hills in brilliant sunlight are among the best things that A. Y. Jackson has shown here in recent years; two snow landscapes by Albert Robinson and two by Edwin Holgate are just as good in their own different ways; Thoreau Macdonald has a clever study of evening light, Frank Carmichael some very interesting landscapes of open country, painted in low, sad tones; even Arthur Lismer, who continues to become more of a realist, is fairly conservative in his "Mountain Lake" and his "Milk Weed" and in the painting of his "Boat Deck" with its sloping horizon. F. H. Varley's "Open Window" shows some very distant snow peaks bounding a clever illusion of empty space,—a strange subject for so large a picture; Lemoine Fitzgerald gets much effect with simple means in "Silver Heights," the best of his three pictures. These are all members of the group and fairly conservative, as are, among the invited guests,—Adrien Hebert, with one of the best of his harbor scenes, Kathleen Daly and Marjorie Meredith with cheerful pictures of villages in Quebec and Ontario.

EXCELLENT STUDIES

Among the more conventional portraits and figure pictures are Mr. Holgate's "Interior," a good study of a nude figure, and Andre Bieler's group of habitants in "Les patates." Mrs. Torrance Newton has a pleasant color effect in the greens of a girl's dress against a landscape background, and two fierce and determined men's portraits,—good portraits of Eric Brown and A. H. S. Gilson. Randolph Hewton's two portraits stand out from the other pictures in more ways than one; they are vivid pictures with his usual good line and much better color schemes,—of yellows and greys,—than in some of his recent pictures. A portrait of a man is the more human of two portraits by Gordon Webber.

More radical leanings are to be seen in the pictures,—in their usual manners,—of M. A. Fortin, Sarah Robertson and Kathleen Morris, and in Prudence Heward's portrait of a child. W. P. Weston's rather realistic and decorative mountain pictures may be compared with the symbolic snow peaks of Lawren Harris, and these have a certain affinity with the quite orthodox still life of a white table cloth by Bertram Brooker. Mr. Brooker has also a large picture, almost in monochrome, of strange vegetable growths, and a curious piece of geometry which, at a distance, falls fairly well into a landscape. Mr. Harris has a conventionalized view of a Georgian Bay island, with much gayer color than he has generally used in recent work. A. J. Casson has done better work in water color than in the two oil pictures which he shows here; George Pepper's "Blue Rocks" is rather overfilled with detail, his "Totem Poles" is rather dismal in color.

Conspicuous among the really radical pictures is Charles Comfort's "Unpainted Barn," a conjunction far more than a composition of a barn, a life-sized man's head and a group of small pigs. Will Ogilvie's picture of Negro boatmen is ugly with a sort of strength which suggests that there may be more there for people who can see it; his "Girl and Plant" is a simple kind of diagram. In two large figure pictures, John Alfson's "Nude" and Prudence Heward's "Bather," there is so much ugliness that it hides all other qualities.

Of the remaining pictures of the more than ninety in the exhibition, there are several which are worth seeing, if not very important, some are of the diagrammatic school, and in some simplicity of treatment has been carried to a point where it almost becomes childish. H.P.B.



Les formules neuves du Groupe des Vingt-Huit ont à la fois des avantages et des inconvénients, comme on peut le voir à l'exposition qui se tient de ce temps-ci à la Galerie des Arts. Voici quatre exemples différents: EN HAUT A GAUCHE, portrait de Miss Margot Macdonald, par R.-S. Hewton, où les tons de la chair sont très frais et l'étoffe mauve de la blouse bien rendue, malgré que le fond de la toile soit d'un jaune très citrin; EN HAUT A DROITE, un pied de céleri dans un bloc de jello devient une île de la Baie Georgienne, d'après Lawren Harris;—EN BAS A GAUCHE, Charles Comfort nous donne un spécimen de peinture dite-sociale pour s'apitoyer sur le sort du fermier; c'est très vaste, massif, raide et impossible et cela s'intitule "Unpainted Barn";—EN BAS A DROITE, le portrait de Frances McCall, par Lillias-Torrence Newton, qui sur un fond de verdure juxtaposées montre un visage naturel et expressif. (Clichés de "La Presse").

Aleksander Bercovitch

On parle du secret de la peinture ancienne. Eh! qu'est-ce donc à côté du secret d'une certaine peinture moderne? Le secret des Anciens tient à leurs moyens extraordinaires de faire beau et durable. Celui de certains petits-maitres tient à toutes les peines qu'ils se donnent pour faire laid. Pourquoi laid? Mystère impénétrable, secret des seuls initiés, communion des cerveaux dans des fumées de théories, machiavélisme d'une certaine géométrie appliquée, nihilisme de l'art. Il paraît qu'il y a une certaine philosophie derrière cette caricature de l'art: il s'agit d'exprimer le mouvement plutôt que l'état. Oh! oh! comme si le mouvement ne repose pas sur l'immobile et la relativité sur les pôles de l'absolu! En tout cas, jugez aux fruits: "Much ado about nothing". Et, avec cela, des riens souvent affreux, outrageants.

Tout ceci pour dire qu'il y a exposition d'oeuvres du Groupe des Vingt-Huit (dit: des Peintres Canadiens) à la Galerie des Arts, rue Sherbrooke ouest, jusqu'au 21 janvier.

Le Groupe des Sept a été un signe de contradiction, mais il fallait lui reconnaître au moins d'avoir aéré notre peinture, de lui avoir inculqué un certain sens de l'interprétation qui parle souvent mieux que la pure et simple copie de la nature. Pourquoi fallait-il qu'avant même d'asseoir ses principes d'assez décisive façon il s'alliât un luxe d'éléments hétérogènes et indésirables, qui lui donnent maintenant dans l'ensemble et malgré certaines belles œuvres une allure de Groupe des Refusés. Les Indépendants, les voilà bien! Surréalisme, surréalisme, cubisme et nihilisme s'y cotoient d'une manière bien étrange. On reste abasourdi à visiter l'exposition actuelle.

Un pied de céleri dans un bloc de jello; ça c'est une île. Un amas de je ne sais quoi qui va je ne sais où: cela s'intitule "Croissance" et il y en a pour plusieurs mois avant que cela ne prenne forme. Des villages peuplés de cubes de ciment ou de boîtes de cartons en couleurs criardes. Des arbres avec les branches plus visibles que les feuilles. Des fleurs blanches géantes qu'un malin a prises pour une annonce de lingerie féminine à 34 cents. Une forêt en béton armé. Des pics énormes recouverts de colle ou de glace à gâteaux. Des neiges en farine. Une vision apocalyptique où l'on croit reconnaître des tuyaux d'égoût, mais le programme dit: "Mer et rochers". "Plus entortillés" c'est-à-dire peinture entortillée. "Pine Wrack", c'est-à-dire "Pine Wreck". Des cahots de calorifères. Une fenêtre qui ouvre sur un rien immensément vide. Des lisières de terrain en boules coïlées par juxtapositions. Des choux-fleurs au lieu de chênes. Des vilaines têtes. On pourrait se croire au Pays des Merveilles cocasses, si de très vulgaires compositions ne venaient ajouter à son amusement un profond dégoût; impardonnable outrage au bon sens et à l'esthétique, par exemple, que ce chef-d'œuvre de plate vulgarité, la "Baigneuse" en décomposition, de Prudence Heward, un paquet de graisse difforme qui ne connaît pas le savon ni l'eau

(une baigneuse, avec cela!) Et parlez-moi de cet autre nu de John Alfsen, sans consistance, aux chairs tombées, ignorant tout des bienfaits du corset au besoin. Il revenait à une femme, Ruth-M. Elliot, de déformer le plus affreusement possible, comme par un accès de tétanos, un visage de petite fille.

Des couleurs vives, frappantes, pompier,—toute la gamme. Pas le temps de s'ennuyer. Et dire qu'à côté, parmi toutes ces toiles généralement encadrées d'argent, il se trouve quelques choses fort agréables.

Qu'est-ce donc qui fait l'unité dans cette diversité?

Je remarque aussi un abus de certains bleus et jaunes qui ont tendance à se décomposer très tôt. La postérité ne connaîtra-t-elle donc pas nos émotions variées devant ces toiles?

Citons en toute justice de bons tableaux qui reposent des autres: deux portraits très frais, très chauds, de R.-S. Hewton, encore qu'il aime les tons vifs; un nu ferme et rond d'Edwin-H. Holgate; des paysages torturés, tournoyants, d'A.-Y. Jackson, qui sont de fines et originales études de lumières (voyez surtout "Hiver dans le comté de Charlevoix"), bien que l'artiste paraisse un peu figé dans sa formule; — trois portraits très naturels par Lillias-Torrence Newton, en particulier celui de l'intelligente et réveuse Frances McCall. Puis, à un moindre degré, mais encore intéressants, une nature-morte, très juste de Bertram Brooker, pourtant l'impardonnable auteur de "Croissance"; — une vue de lointain village gaspésien et un beau pin sensible par Frank Carmichael; — une église décorative et une agréable étude d'orage par A.-J. Casson; — une scène d'un charme piquant intitulé "Jour gris en ville", par Lawren Harris, qui cuisina aussi, hélas, l'île de jello; — un crépuscule très original de Thoreau Macdonald en bleu et brun foncé; — une image naïve et angélique de Will Ogilvie que l'on aime pour son allure byzantine; — une scène du port par Adriën Hébert, qui dit vrai; — et quelques toiles agréables d'Yvonne McKague et Kathleen Daly.

* * *

ERIC BROWN HONORED
EDINBURGH, Jan. 11. — (C. P. Cable)—Eric Brown, director of the National Gallery at Ottawa, has been elected honorary member of the Royal Scottish Society of Watercolor Painters.

STEALING BURGLAR ALARMS NEW FORTE

Gazette Jan. 10/34
Modern Raffles Develops Regular Trade in Disposing of Articles

TRIES ONCE TOO OFTEN

One Victim Identifies Alarm in Possession of Another — Three Months Is Sentence

The most ingenious burglar of modern days appeared yesterday in court, a veritable Raffles, daring, resolute and full of initiative as ever. He has changed his name by the way to A. Levine, and sometimes uses the name of Livingstone, but there is no mistaking his care-free methods.

Burglary hasn't been so good these last few months. Perhaps the police may have been more on their toes than usual, or maybe there hasn't been so much worthwhile stuff left lying around. In any case Crackman Levine came to the conclusion that unless he removed some of the obstacles to his worthy trade he might as well settle down to a decent life.

Nothing was more distasteful to him. So to pave the way toward bigger and better times for the burgling business, this brainy burglar began burgling the burglar alarms from unoccupied buildings. Whole alarm systems disappeared, bells, wiring, switches, the whole electric gear that so often had disturbed him at his nightly task.

Crackman Levine was very pleased with himself. Soon the world would be made free for burglary. Then another brilliant idea struck him. Why not dispose of the alarm systems to a selected list of suitable clients? Clients, to be sure, whose premises would hardly be worth the attentions of his fraternity in a big way.

This, too, was an excellent idea. As soon as he removed the alarms from buildings that required them he sold them to people who thought they needed them. But he knew, better.

His career came to an all too swift end yesterday. J. Alex. Prevost complained that his burglar alarms had been disappearing from 473 St. Catherine street west, from 6642 St. Hubert street, and from 6848 St. Hubert street. Not only that, but he had found one of them installed in the premises of Miss Mary Bercovitch at 108 St. Catherine street west, a dress establishment. Miss Bercovitch was a witness for the prosecution. Chief Judge Gustave Perrault sentenced the ingenious thief to three months' imprisonment, thereby handing over the second storey men once more to the tyranny of burglary alarms.

FRANCE WILL MAKE GIFT OF PAINTING

Gazette-13/1/34

Memorial Picture for Gaspé Church Commemorates Cartier's Landing

Quebec.—Details of a memorial picture to be offered by the French Republic to the Government of Quebec in commemoration of the discovery of Canada by Jacques Cartier are given in a description of the painting which has reached here. The artist is D. Ch. Fourquerey, who is well-known in France and in the colonies as a painter of historical and naval scenes, of war pictures and of illustrations.

Mr. Fourquerey, a descendant of seafarers and sailors, was much attracted by the idea of featuring, in vast proportions, the landing of Jacques Cartier at Gaspé, having already illustrated in a work of Paul Schack's "Les Grands Croisières de la France" a handsome scene where he evokes the planting of Cartier's cross.

This will also be the central inspiration of the picture he is now working on, in which is seen the Bay of Gaspé. The anchors are thrown and the Indians of the neighboring forests have rushed to the seashore. The two and three-decked vessels, displaying the fleur-de-lys on their flags, sway gracefully on the shining waves. In the distance are the blue silhouettes of Gaspé mountains, enhancing by their darker shade this admirable scene of nature.

Jacques Cartier is surrounded by his crew, and to the sounds of the hymn "Vexilla Regis" they have planted the cross bearing the inscription which proclaims the taking possession of the Canadian soil in the name of the King of France and Navarre. The savages have knelt down and appear to understand that this is a symbol of salvation. The figure of Cartier dominates the scene. It seems to possess the artist such is its inspired attitude.

The picture is destined to adorn the walls of the Basilica of Gaspé facing the sea on the very spot where Jacques Cartier planted the cross, but in the meantime, following its completion, the Quebec Government will place this precious gift in safekeeping.

Aleksander Bercovitch

ALEKSANDER BERCOVITCH est le peintre que l'on "découvrit" l'an dernier avec quelque sensation à Montréal. Né à Cherson, près d'Odessa, il poursuivit ses études artistiques à Moscou et à Leningrad et se mit ensuite à voyager au hasard à travers l'Asie. Il fut "lancé" l'an passé par la maison Sydney Carter, qui exposa une série de ses œuvres. — Visages jaunes et verts, décorations hautes en couleurs, motifs curieux. Tout cela était assurément slavo-oriental à souhait, et plus oriental que slave peut-être. Récemment les têtes de petites filles exposées au Salon de l'Académie nous ont paru rudes, très paysannes. Que pouvait donc bien nous réserver une exposition Bercovitch chez Eaton?

Eh bien! disparus la rudesse et les chocs trop violents de couleurs, disparus peut-être aussi quelques traits forts de personnalité que j'aime toujours trouver aux artistes. Je soupçonne un choix qui a laissé plus de place au joli qu'à l'original. Ici, cette semaine, vous voyez le Bercovitch canadien surtout. Des sujets pris sur place, une touche sûre dégagée de l'accessoire, un coloris chantant mais adouci cette fois, un don de choisir ses sujets. Les aquarelles sont d'un joli fini. Les toiles sont peintes en touches sommaires mais harmonieusement composées pour donner l'impression de quelque chose d'achevé.

Il y a des scènes de quais baignés de lumières douces. Des paysages joyeux, avec les sentiers sous la feuillée, les nuages roses. Mais Bercovitch est surtout le peintre des rues de la ville; rues d'hiver avec poteaux, automobiles et passants dans le cadre de la neige ou mêlés dans des ombres bleues; rues du soir avec les vitrines allumées dans la noirceur; rues du jour, l'avenue Laurier par exemple, peuplées de couleurs, de reflets, d'enseignes et de passants. De pareilles scènes vivent sous vos yeux sans le moindre luxe

de détails mais avec une rare vérité d'ensemble. Le sens averti du coloris y est pour beaucoup.

La partie de l'exposition consacrée aux œuvres asiatiques de l'artiste n'est pas la moins intéressante. Un piquant et féroce visage de Turcoman, de beaux chameaux, une mosquée plongée dans une douce lumière, une scène de marché, un coucher de soleil aux cent harmonies de couleurs. Dans ces sujets Bercovitch retrouve plus facilement, ce me semble, sa virilité farouche de slave et les joies des coloris orientaux. Si intéressantes que soient ses vues canadiennes, — et elles le sont beaucoup, — je préférerais toujours d'un slavo-oriental comme Bercovitch ses œuvres slavo-orientales, parce que plus personnelles et vraies chez lui, même si ma mentalité d'Occident ne doit pas toujours s'y comprendre et si, surtout, j'aie à me méfier des supposées influences étrangères dont se réclament certains des nôtres pour faire des laid.

Bercovitch montre de rares facultés d'adaptation. C'est par là qu'il doit être sémit.

* * *

Le précieux Murillo dont le Canada a hérité



La Galerie Nationale a hérité d'une magnifique collection anglaise une toile du grand peintre Murillo, citée comme l'une de ses meilleures et sauvée de l'invasion française en Espagne au début du XIXe siècle pour prendre place dans une famille anglaise. C'est une composition vigoureuse et vaste, qui mesure 4 pds par 6, et montre un franciscain bénissant, sous un arbre, son jeune compagnon souffrant.

Notes of Art In Montreal

Star Jan. 17/34

At the Arts Club, University St., a number of figure studies in Crayon by Frank Downey are being shown and will remain on view till January 27th. These drawings, nearly all in black crayon with only a few in water color, are mostly studies from female models, with two or three portrait studies. All are very interesting drawings, which show a good understanding of forms. The exhibition is open to the public from 10 to 12 a.m. and from 3 to 5 p.m. on every day except Saturdays and Sundays.

A retrospective exhibition of by Maurice Cullen, R.C.A., open at the Watson Galleries, Sherbrooke St. West, next Saturday, January 20th. It is to contain a number of the best of Mr. Cullen's pictures, both earlier and more recent.

Pictures by Miss Berthe, Miss Gertrude and Miss Alice Des Clayes will form an exhibition which is to be opened at Eaton's galleries next Monday, January 22nd.

A lecture will be given to members at the Art Association of Montreal next Wednesday evening, January 24th, at 8:15, by Henry F. Rossiter, of the Boston Museum of Fine Arts, on the subject of "Some French Prints of the last Fifty Years."

At the weekly meeting of the Art

Association of Verdun at the Y.M.C.A., Verdun, tomorrow, Thursday evening at 8 o'clock, a paper will be read by the ex-president, Charles Tulley, on "Chardin, the great French painter." The meeting will be followed by an Art Club meeting for the study of freehand drawing.

European Art Doings

A very important bequest of modern French pictures has been made to the foreign section of the Tate Gallery in London by the will of the late C. Frank Stoop; it is spoken of as ranking in importance with the Lane bequest, to which this section of the gallery owes many of its best or most conspicuous pictures. This Stoop bequest includes examples of the work of Degas, Cézanne, Van Gogh, Picasso, Matisse, Braque, Modigliani, Marie Laurencin and Rousseau "le douanier."

In Paris a new group has been organized of painters of imaginative works which are inspired by music—pictures which are supposed, to some extent, to represent the meaning or sentiment of musical works. The group, which is called Les Artistes Musiciens, is to hold its second exhibition in March. It has a committee of honor, which is headed by M. Herriot, the former premier.

The newest, or one of the newest ways of taking art to the people and

making it popular has been devised in Sweden. The National Museum of Art at Stockholm and the Swedish State Railway have gone into partnership for the purpose and have jointly arranged a rolling exhibition. Instead of pictures being lent to local galleries, as in the past and as in this and other countries, they are to be sent round for exhibition in a railway car built for the purpose. This car has no windows but specially designed electric lighting

and can serve not only as a travelling gallery but as a lecture room, with equipment for showing lantern slides. It will be parked at various points in turn and left for such time as seems to be justified by the population.

OLD FAVORITES 18/1/34 IN PICTURES SHOWN

Everyone has a right to his own taste—to like whatever pictures appeal to him, and one does not require to understand the art of a painting in order to like the picture itself. This opinion was expressed by Wilfred M. Barnes, A.R.C.A., who addressed the Women's Guild of the Church of St. Matthias, in the parish hall yesterday, when he gave a lecture entitled "Pictures and Memories," illustrated by lantern slides made by himself from many "old favorites."

Pictures commonly seen from 1900 onwards were shown when many homes had on their walls Luke Fildes' "The Doctor," Whistler's portrait of his mother, "Washington Crossing the Delaware," Watts' "Hope," or Da Vinci's "Mona Lisa." Some of Anton Mauve's sheep paintings, Ruysdael's "Mill," Millet's "The Angelus," Hoffmann's pictures of Christ, the Madonnas of many artists, and Maxfield Parrish's garden scenes, were among the pictorial memories brought back to the audience.

Mrs. M. Baldwin presided. Tea was served after the lecture.

Is Art Sane Or Insane Is Question Debated In Philly

Herald Jan. 22, 1934

Philadelphia, Jan. 17. (AP)—The Contemporary Club, despite the calibre of its talent, has failed to find the answer to the question: "Art, sane or insane?"

"What garlic is to the salad, insanity is to art," explained Homer Saint-Gaudens, director of Fine Arts of the Carnegie Institute, Pittsburgh, Pa., and a son of the famous sculptor, Augustus Saint-Gaudens.

"My father once said," remarked Saint-Gaudens, "that artists have the same brains as other people, but that they are over at one side of the head, sticking out like a bump."

Le jardin créé par un pinceau délicat

La Presse Jan. 11, 1934.

Beatrice Robertson peint aimablement les fleurs du pays.—En marge de l'Exposition des Vingt-Huit, les vieilles caricatures de "Punch" font encore de l'humour.

Krieghoff et Cullen bientôt

BEATRICE Robertson, de Toronto, a donné toutes ses prédilections à la flore du pays. Les galeries Eaton tiennent actuellement de ses toiles une exposition plus complète, ce me semble, que celle de l'année dernière, où, en plus de retrouver la touche poétique et délicate de l'artiste et sa belle exactitude de traitement, on doit remarquer de sensibles progrès dans la manière d'harmoniser l'arrière-plan et de composer les bouquets.

Depuis la plus modeste fleur jusqu'aux reines des grands jardins, elle a tout décrit avec une âme sensible à la poésie des couleurs, à la fraîcheur des corolles qui vibrent, à la mélancolie souriante des bouquets qui prolongent leur vie dans les pots de terre. Beatrice Robertson n'a pas cherché à styliser, à combiner trop savamment le coloris, à personnifier les fleurs, si je puis dire. Elle les a peintes comme elle les a vues, au naturel, avec des pétales vrais, des tiges vraies, un abandon vrai. Ses fleurs ne sont ni de velours, ni d'étoffe; on sent qu'elles respirent tranquillement pour la joie des yeux, comme un chant de la nature qui rappelle aux humains trop pressés, oublieux du bel art de la flânerie esthétique l'immortelle jeunesse des choses et de leurs reflets.

L'école de l'humour

EN marge de l'abracadabrante exposition du Groupe des Vingt-Huit, la Galerie des Arts, rue Sherbrooke, montre dans son petit salon des gravures un choix intéressant d'esquisses et caricatures de "Punch". C'est bien trouvé pour donner le fini aux sentiments narquois dont le visiteur est rempli après avoir parcouru au second étage les pittoresques modernités du groupe d'Ontario. Qui ne connaît "Punch", la revue humoristique centenaire qui a fait ou refait l'Angleterre à sa façon et l'a secouée de "gaye" satire. Il y a un plaisir extrême à repasser les côtés de l'histoire à la lumière des caricatures minutieuses d'autrefois.

Nous qui sommes habitués à la caricature française, plus dégagée, moins pointilleuse et sèche, peut-être ne goûtons-nous pas autant que les anglo-saxons l'humour de tous les "Punch" au monde. Nous aimons la verve. Mais du point de vue dessin il faut admirer le travail délicat des esquisses à la plume, colorées ou non, et surtout la belle série d'esquisses au crayon, ébauches rapides et fort bien trouvées qui en disent long sur la technique solide des illustrateurs de l'autre époque.

Le diluant précieux

L'ACADEMIE des sciences à Paris s'intéresse beaucoup aux recherches de M. Jacques Maroger, membre de la commission de restauration des musées nationaux, sur la technique des peintres du XVe au XVIIe

siècle. M. Maroger croit être à la veille de découvrir le secret de la peinture ancienne, le diluant des maîtres d'autrefois lorsqu'ils eurent cessé d'employer la détrempe. Il est admis que ce n'est pas l'huile, — car il est techniquement impossible de reproduire à l'huile les Van Eyck, Rubens ou même les flamands de la grande époque, — ni le vernis, qui provoque des effets tout différents. Il appert que c'est l'émulsion d'un vernis d'huile cuite et de résine par une eau saturée de gomme arabique chez les Flamands et de colle de peau chez les Italiens.

A l'horizon

La Galerie d'art de Toronto expose de ce temps-ci 77 tableaux de Cornelius Krieghoff, mort en 1873, un pionnier de la peinture canadienne. Nul étranger n'est devenu plus Canadien par son amour des paysages et des moeurs de l'est du Canada, qu'il a interprétés sur la toile avec fraîcheur et variété. Ses sujets comprennent aussi le folklore canadien-français et les coutumes indiennes. Le Québec l'a payé de retour; plusieurs de ses toiles sont passées de génération en génération dans la province. L'exposition Krieghoff viendra sous peu à Montréal et nous prendrons plaisir alors à la commenter plus au long.

Les galeries Watson tiendront, à partir du 20 janvier, une exposition Maurice Cullen. Vu l'état avancé de la maladie du peintre distingué, il est fort probable que ce sera la dernière exposition tenue de son vivant, et l'on veut en faire en quelque sorte un hommage spécial à son oeuvre.

Dom Bellot, le distingué bénédictin architecte, s'embarquera pour le Canada à la fin du mois. Il donnera des conférences sur l'architecture religieuse, à l'Ecole des Beaux-Arts, sous les auspices de l'Institut scientifique franco-canadien.

LA librairie du McGill exposera durant le mois de janvier des gravures populaires chinoises, durant le mois de février des illustrations faites pour le chef-d'oeuvre de Dante, durant le mois de mars des reproductions de vieux maîtres.

Aleksander Bercovitch, observateur original et neuf de nos rues et des verandahs au soleil, fils averti de l'orientalisme, a suscité beaucoup d'intérêt aux galeries Eaton depuis quelques semaines.

Reynald

OPEN ART GALLERY AT SMITHS FALLS

SMITHS FALLS, Ont., Jan. 17.—(C.P.)—Mayor J. J. Marsh last night opened the Smiths Falls Public Art Gallery in the presence of a large number of members of the newly formed Art Association. Thirteen paintings by Canadian artists were on exhibition.

To say that Quebec is fortunate in having a native of the province to adequately interpret for readers in other lands life on the soil in what was once New France is merely to express the truth. This Clarence Gagnon, R.C.A., has done as illustrator of the volume of "Maria Chapdelaine" from the press of Mornay, of Paris. In picturing the salient points of the late Louis Hemon's story of habitation life Mr. Gagnon rises to new heights, and this view makes no reflection on the excellence of the pictures he did for Louis-Frédéric Rouquette's "Le Grand Silence Blanc" — a vivid story of the American North. In the present volume the text deals with a subject in which the artist is thoroughly at home. While now a resident of Paris, Mr. Gagnon for many years worked in regions akin to those which Hemon describes, and apart from straight landscapes, his most congenial subjects have been scenes of country life—the pioneer at work and the farmer at his tasks under conditions of a primitive kind.

Apart altogether from being vivid Pictures of Rural Homes illustrations to a story on a theme to which Finis will be written only when the wild places of the province glow golden with the harvest, the scenes will be invaluable to the historian of the future. Here are shown the simple, severe interiors of log buildings, the home-made furniture, the rag rugs and the good old stove that makes a heavy drain on the wood-pile in zero weather.

Turning the pages of this book excites justifiable pride in what has and is being done by the French Canadian pioneer in pushing back the forest and leaving patches of comfort where hardship ruled before.

To the lover of the wilds the book brings satisfaction. Mr. Gagnon invests his paintings with the spirit of place, time and season—qualities that can be expressed solely by those who have first-hand knowledge of their subject and innate love for the country.

To these illustrations in color Mr. Gagnon devoted three years of industry. Then followed a severe, critical appraisal by the artist of his work, the result being slightly over fifty paintings to embellish a volume to which the much overworked word "sumptuous" can be truthfully applied. These pictures constitute a record that the honest lovers of this province will treasure on both historical and sentimental grounds. Here is no hint of the mechanical age—no gasoline tractor replaces teamed horse and ox in turning the clod of stubborn soil, no "gas"-driven saw saves wearied arms at the wood-pile. Trees come down by the might of man's muscle and cold steel and by like means timber is prepared for meet uses. True to the place and time of the story—1912-13—the roads are as they were at that time and the spicy tang of the spruce is not polluted by the exhausts of motor trucks.

Whatever else Mr. A Labor Gagnon may do as an of Love illustrator he has every ground for satisfaction with this labor of love. While pictorially interpreting Hemon's work, he gives us a glimpse of pioneering conditions which we must now go further "in" to see. Besides the views of Peribonka, the locale of the story, he shows us the rolling country at varying seasons, the quaint houses and barns, interiors with the occupants engaged in domestic tasks like making bread and weaving, the slaughter of a pig, the clearing of drifted snow, woodsmen felling trees, scenes on the land, the gathering of the harvest and groups picking blueberries. Of life beyond the settlement are the trapper preparing his frugal meal while his dog team rests, a man poling a canoe in a shallow stream, lumberjacks returning to the shanty at night-fall, to mention a few of many good things.

Especially effective has the artist been in depicting the lamp-lighted interiors where neighbors gather to smoke and chat, and he touches a high point in the picture of the death of Mme. Chapdelaine, with the standing surplised priest and the kneeling figures in the humble home. This scene seems to personify the simple piety and enviable faith of these people who wrest their needs from Nature, live hard and die content.

While, personally, deep down there has always been regret that a Frenchman from the Old Land should have scented a story in the lives and doings of the Chapdelaine family and their associates and forestalled a native writer, Mr. Gagnon by his outstanding work has lessened the sting and evened the honors.

As an example of fine book-making the publisher has reason for pride. The paper, water-marked "Maria Chapdelaine," is a delight to the touch, and how greater excellence can be brought to color-printing is something for the expert to determine.

Looking at the pictorial material of this volume makes one regret that Clarence Gagnon, born in Montreal and a student under William Brymner, C.M.G., R.C.A., at the schools of the Art Association of Montreal, did not, in those early years when etching occupied him, sign a series of plates dealing with life on the land and in the bush of Quebec, instead of scenes in France where he went to further his art education. As an etcher he first won acclaim and his prints are in the leading galleries of Europe, Great Britain and Canada. As a painter, during residence in Canada, his tastes led him to scenes illustrative of aspects of Quebec's rural life, and his capabilities were quickly recognized by both the federal and provincial governments, not to mention private collectors.

Now that Mr. Gagnon has ended his task is it too much to hope that the Hon. L. Athanase David, who, in addition to his exacting duties as Provincial Secretary, has worked continuously for cultural development in Quebec and given tangible encouragement to Art, Music and Letters, will now be enabled to bring together that long-expected collection of work by Mr. Gagnon for exhibition at the Ecole des Beaux Arts? The Minister earned the gratitude of picture-lovers by assembling successively paintings by Horatio Walker, R.C.A., A. Suzor-Côté, R.C.A., and Maurice Cullen, R.C.A., and if in such a Gagnon exhibition a few of the original illustrations for Hemon's book could be included, their educative value would be great in giving impetus and guidance to this sphere of artistic activity in Canada.

St. G. B.

War Under-Secretary

Star
19/1/34



LORD STRATHCONA

The British Government last night confirmed appointment of Lord Strathcona, grandson of the Baron Strathcona and Mount Royal, who was once governor of the Hudson's Bay Company, as Under-Secretary for War. Lord Strathcona will succeed Earl Stanhope, appointed to succeed Captain Anthony Eden as Under-Secretary for Foreign Affairs.

Lord Strathcona was Conservative member of the House of Commons for North Cumberland for four years before inheriting the barony from his mother in 1926. From 1925 to 1926 he was Parliamentary private secretary to the First Lord of the Admiralty. From 1928 to 1930 he was a member of the Indian statutory commission.

JAN. 21/34 "Star"

TWENTY YEARS AGO

London. — Lord Strathcona and Mount Royal, High Commissioner for Canada, died yesterday (January 21). It is announced that the remains will be interred beside those of his wife in the beautiful cemetery at Highgate, despite the widespread feeling that the nation should honor his memory by a funeral in Westminster Abbey or St. Paul's Cathedral. Lord Strathcona had expressed a desire that when the end came he should lie beside his wife. Canada's representatives at the funeral will be the Duke of Argyll, who was a former Governor-General of Canada, as Marquis of Lorne, and Sir Charles Tupper.

Star Jan. 24/34

PRESENTS PICTURE AS IN MEMORIAM

Friends of the late Mrs. A. D. Finnie presented to the University Women's Club yesterday afternoon a picture in token of remembrance. The presentation was made by Miss M. Cream, and the picture was accepted on behalf of the club by the president, Miss Elizabeth C. Monk. Reference was made to the fact that Mrs. Finnie had been a charter member of the club and to the affectionate regard in which she was held. A. D. Finnie expressed appreciation of the tribute paid to the memory of his wife.

The picture, a landscape by Berthe Des Claves, bears an inscription which reads: "Presented to the University Women's Club in loving mem-

ory of Pearl Leslie Finnie, B.A., McGill '14, by her friends, January, 1934."

'PUNCH' DRAWINGS RECALL OLD DAYS

Gazette 16/1/34

Work of Outstanding Contributors to English Periodical at Art Gallery

HISTORY IN CARTOONS

Tenniel's Reflections of British Political Opinion Cover Wide Period—Humor of Past Era

Original drawings from "Punch" held the walls of the Print Room of the Art Association of Montreal—an interesting exhibition arranged through the courtesy of the National Gallery of Canada, Ottawa—and are attracting a good deal of attention. Of course, in these progressive, bustling times, when with the majority the standard of humor is set by the "comic strip," the black and whites on view recall past days when the tempo was more leisurely and there was time to "see" a joke, their educational value lying in showing how seriously those older artists approached the task of drawing for the press. These works, done week by week, have regard to composition and accuracy of form which could not be bettered were the artists engaged on a contribution to the Royal Academy. Further, too, it must be borne in mind that the photographic and etching processes which today make line drawing reproduction a purely mechanical routine were not generally enjoyed by them. Drawings had to be translated by means of the graver and wood block—a large work, because of pressure of time, having to be reproduced in sections by many hands and the result assembled for printing. With these restrictions before them, the draughtsman devoted himself to the cleanest and most telling lines, since the reproduction of his work rested with the engraver.

The artists represented are John Leech, Charles Keene, Sir John Tenniel and George Du Maurier.

and the drawings form part of a collection bequeathed to "Punch" by the late Henry Silver, a member of the staff from 1857 to 1870.

From the point of view of history, the drawings by Sir John Tenniel, who first contributed to this periodical in 1850, became cartoonist a year later and signed his last drawing in 1901 when he retired after fifty years' work, are of great interest to those who follow the politics of the Mother Land. Times have moved so fast since then that it is perhaps pardonable if something of the old thrill they excited is now missing, but as cartoons which have definite meaning, expressed with decency and point, they have still to be surpassed. It is a safe assumption that of the thousands who gave scant heed to these transcriptions of Britannia's political thought, the artist is known to many more than that number by his illustrations to Lewis Carroll's immortal books—"Alice's Adventures in Wonderland" and "Through the Looking Glass." Of his ability as a cartoonist, one might say the whole world knows his famous drawing "Dropping the Pilot," which shows the now ex-Kaiser leaning on the bulwark looking at Bismarck descending the ladder to retirement.

John Leech, who made his first appearance in "Punch" in the fourth number, August 7, 1841, and retained his connection with the paper until his death in 1864, is worthily represented by work that makes pithy pictorial comment on topics current in his times, political cartoons and illustrations for jokes that in their day excited the well-bred chuckle.

Charles Keene—a contributor from 1851 until 1890—in his work as a pen-and-ink draughtsman touches a high point. A keen observer of "characters," and an indefatigable sketcher at all times, he shows the happiest facility in the placing of his figures in outdoor settings in particular. His fluent and expressive lines amply repay close study. As a realist of types he was placed high, so that at his death in 1891, Sir Frederick Leighton, who was then president of the Royal Academy, declared that, "among the documents for study in future days of middle-class and of humble English life, none will be more weighty than the vivid sketches of this great humorist."

The work of George Du Maurier, who sent his first drawing to "Punch" in 1860, and signed his last contribution in 1896, a few weeks before his death, reveals his skill in satirizing English society as it was in the Mid-Victorian age. Contrasted with the free and easy democratic spirit of today, modern youth cannot honestly appraise that period as otherwise than ghastly. Restrictions abounded, and to be short of being absolutely "correct" in every detail was unthinkable. Du Maurier evolved a statuesque type of womanhood which, while magnificent, was a trifle overpowering, and his glorious males—well, they are a perpetual temptation to murder. His fertility of ideas and felicitous expression he showed again and again, both with pencil and pen, when the authorship of "Trilby," "Peter Ibbetson" and "The Martian" is recalled. His drawings are distinctly dated, and in viewing them it is, at this time, a little difficult to understand what gave his subjects such a vogue.

GAZETTE'S BUDGET OF LONDON TOPICS

Gazette Jan. 20/34

(By Elizabeth Montizambert)

London, December 29.—Christmas in the country was rather chill and damp for those courageous people who left their fireside, but they were rewarded by the mysterious transformation of the landscape when it is shrouded in the veil of a white mist. In London there was a subtle air of cheerfulness due to the belief that better times are soon coming.

One of the reasons that leads the superficial observer to think that this may really be so is the insidious infiltration of new ideas, or rather the signs that they are being adopted; there are always plenty of ideas lying about, but a people who revere tradition find it difficult to adopt them.

Bournemouth, of all places in the world, provides a good example. It is in this haven of semi-invalids that the up-to-date local art gallery has established a lending library for pictures. This improves on the Chinese idea of only exposing one treasure at a time because one then has to provide a storeroom for the others and insure against bandits. Bournemouth residents have no such cares attached to the enjoyment of Art. For a modest guinea a year they can borrow the picture of their choice and enjoy it for three months with the satisfaction of knowing that their subscription fee will swell the fund for buying more treasures for the Art Library. The scheme opens up all sorts of possible developments.

Londoners, behind the times in this matter, must betake themselves to the picture exhibitions and galleries if they want to see possessions not their own, and the wealth of attraction offered in these ways excuses their lack of enterprise.

The Lefevre Galleries were crowded the other day when that brilliant young man Oliver Messel was showing his sketches and clever masks. He is now one of the best known designers of stage settings and his masks have created a new feature in the theatre, notably in the production of *Ballerina*. The drawing for Cochran's productions of "Helen" and "The Miracle" were shown as well as those for "Ballerina," but the "clou" of the show was the life-size mask of Queen Elizabeth, complete with huge ruff and tightly curled auburn hair.

Mr. Messel's interests are eclectic. At the time when negro theatrical companies were all the rage in London he amused himself by making sketches of most of the actors and actresses. Now he is planning work for a possible production by Rhinehart of Schiller's "Marie Stuart" to be given a continental tour, but not in Germany.

In another room were the delightful caricatures of "Cola," a clever Italian artist who has long made Hampstead his home. His witty sketches of John Gielgud, Greta Garbo, Mark Hambourg, Cedric Hardwicke, Constant Lambert, the composer, and his brother Maurice, the sculptor, Bernard Shaw, Mussolini, Walter de la Mare and about two dozen other celebrities, pointed the remarks of the editor of the "Week-End Review," who maintained that the art of caricature should no longer be esteemed a Cinderella of the Arts but should take its rightful place as an equal.

INTERESTING PORTRAITS.

Invitations to make a special visit to the National Portrait Gallery are more unusual than those to other great collections, so the cards announcing an exhibition of recent acquisitions drew many people to the inconspicuous building in St. Martin's Place, tucked in behind the National Gallery, where

during the 77 years since it founded, over 2,000 portraits celebrities have been collected. Among the most interesting of 41 newcomers were a very beautiful painting by an unknown artist, Sir Thomas Overbury, the victim of court intrigues, who, poisoned in the Tower in 1613, amateurish but charming sketch of Fanny Burney, a lively one making one think she must have penned "Evelina" with her in her pretty cheek; portrait of Mrs. Siddons' brother, John Kemble, of Sir Walter Scott, Lord John Russell, drawn by one of the first Lord Law, Mutiny fame, and a silhouette of "George Elliot," making a more attractive than most of portraits. There is a delicate sketch of Lewis Carroll by J. Furniss and the catholicity of collection is shown by the drawing by John Mansbridge of the saintly Bishop Gore side-by-side with that of the famous John Frederick Archer, while Sir William Orpen's portrait of Massey, Premier of New Zealand is neighbor to the lovely sketch of the late Charles Ritchie as a young man, done by his life-long companion, G. Shannon.

The Empire Day movement presented a portrait by Orpen of the Earl of Meath, who is on a card to be the founder of the Empire Day movement, to the attention of the author they would amend this statement by an inclusion of the name of Fessenden, to whom the idea originally due.

The National Arts Club Fund members, who enjoy many privileges for their \$5 subscription, are having several interesting things arranged for the new year. They include a series of lectures on British Art at Queen's Hall, Langham Place, Mr. Roger Fry, soirees at Burton House early in February, the British Art Exhibition, visits to the Library and Museum in Westminster Abbey, treasures not usually on view be shown.

CROWD AT MUSEUM

One is reminded of the London, and the fact that this city harbors people of every taste and opinion, by the of the crowds that forsook daily tasks and occupations today to go and have a look at the new exhibition. They simply poured into the Museum, which I am sure of them had never seen before, the crowd stretched from the room to the entrance of the museum. Few brides at the door have ever attracted so much attention as these small sheets of yellowing vellum that we were told are the second of the Greek Bible, the book that, in spite of all ichabods, still remains the world's best seller.

MISS K. SHACKLETON VICTIM IN QUEBEC FIRE

Paintings, Sketches, Books Lost as Hotel Burns

QUEBEC, Feb. 1.—(C. P.)—Miss Kathleen Shackleton, well-known English landscape and portrait painter, lost several hundred dollars worth of paintings, it was learned yesterday, in a fire which destroyed the Manoir Montmorency here Tuesday.

In addition, Miss Shackleton, who is a sister of Sir Ernest Shackleton, the famous explorer, lost a number of unfinished sketches and several books containing material which she had gathered for a series of illustrated articles she is writing for a United States publication.

Miss Shackleton has made Quebec her headquarters since coming to Canada several years ago and had lived at the hotel for some time. A large number of books and much sheet music in her rooms were also destroyed.

CULLEN PAINTINGS COVER WIDE PERIOD

Gazette 22/1/34

Exhibition at Watson Art
Galleries Includes Work
Done in Brittany

SCENES IN LAURENTIANS

Group of Fine Typical Inter-
pretations Supplemented by
Interesting Examples Done
About Montreal

Paintings and pastels by Maurice Cullen, R.C.A., being shown at the Watson Art Galleries, 1434 Sherbrooke street west, reveal the versatility of this Canadian artist whose health is causing concern to his friends. The works on view cover a period from 1890 onward, and at the opening on Saturday many picture-lovers showed great interest in the work he did before he "found" himself as an interpreter of Laurentian scenery—a phase of his art by which he will be best known. The display of pictures, in the nature of a retrospective exhibition, brings home with added force the great loss Canadian art suffers in the cessation of Mr. Cullen's labors at a time when the long years of struggle were behind him and he was enjoying a recognition too long delayed.

Looking at Mr. Cullen's paintings of the Northland it can be truthfully said that he has captured in an unusually sympathetic and intimate manner the spirit of that stretch of forest and stream that Montrealeers at all seasons are pressing into for rest and recreation—a country that yearly makes a more insistent call to the angler, hunter and devotee of ski and snowshoe. These oils and pastels Mr. Cullen's by their fidelity take the spectator to the actual scene, whether it be winding stream edged with trees in autumn leaf, in the flush of spring, or stark and cold in the frigid temperature of winter, or stretches of unbroken forest and noble hills. The artist has always made the appeal to the painter, and color sense, as manifested in his scenes, has done much to help the vision of the average layman who hitherto believed that snow was always white.

LOVELY WINTER SCENES.

In the present exhibition are works done at varying periods during many winters—snow-covered hills gleaming in sunlight, streams lined with spruce and birch, trees a-smother with new-fallen snow—with all the fine appreciation of subtle values as they are lighted or shadowed; rivers where sun and current have wrought havoc with the accumulated ice of months and the water boils down in a tawny flood. There are, too, visions of those moments at the passing of day when the westering sun touches distant ridges, gilds the boles of poplars and flushes the sodden ice of quiet waterways. Of a later hour is a poetic transcription of the North—a bend in a stream edged by a steep, snow-covered ridge behind which the yellow moon has risen. The scene expresses the majesty of nature in lonely places where the hum of wind, the creaking of branches and the gurgle of water are the only sounds. This "Moonrise, Cache River," is a work that kindles memories in those who love the open spaces in winter.

Of the winter season is "The Valley of the Devil River, Near St. Jovite"—the stream winding between snowy banks with a massive hill in the background. "Hoar Frost and Snow, Ste. Marguerite," is charged with lovely blues and greys—a vista of wooded country with a stream that tumbles down in a series of falls. "The Hillside, Beaufort," shows a ruddy bush flushed with sunlight and a stream beneath a steep snowy bank that gleams in the light. "The Ravine, John Larose River, Beaufort," capably solves a difficult composition and shows how snow gives beauty to a steep bare bluff above a stream. "Pointe au Pic, Murray Bay, Winter," with ice-floes and roseate water, is another bold design. There are also a number of striking scenes painted in the Canadian Rockies in which the artist's skill in painting massive forms is well exemplified.

Of unusual interest as showing the development and ripening of Mr. Cullen's art is the group of scenes done at the period when he looked for his subjects about Montreal—that phase when markets, old shops, cobble streets and ice-cutting scenes occupied his brush. "St. George's Church," a nocturne, recalls the old days when the C.P.R. station building was bounded on the south by Donegan street. The church tower is silhouetted against the dark sky, figures tramp the sidewalk, and sleighs await fares. This area proved a fruitful sketching ground and there are in this section "Winter Evening, Dominion Square"—sleighs in line and, behind, trees in the snowy expanse lit by arc lamps and the bulk of St. James Cathedral in the background, a variant of this scene in the sun shines and the Ba-

silica is a lovely blue. "The Old School-House, Near Bordeaux," a bit of quaint architecture, is another winter scene, and a horse and sleigh outside a lamp-lit shop are the pictorial elements of "The Blizzard, Craig Street." From farther afield are two other winter scenes—"The Hill, Levis," with snow-covered buildings, sloping road and the broad river, across which can be seen the outline of Laval University; and "A Frosty Morning, Lower Town, Quebec," with its jumble of quaint buildings under a glowing sky.

A bit of Newfoundland is shown in "Petty Harbor"—a glimpse of water and a house backed by rising ground—direct forceful painting of a literal kind but lacking in those subtle values which later marked a long series of lovely works where fog and haze invested crude ugliness with beauty.

Of his sketching tours in Brittany, before he returned to Montreal in 1895, are two attractive works—"Apple Blossoms," showing trees in bloom outside a thatched farmhouse, and "The Three Trees, Pouldu," a sunny work with the trees in autumn leaf casting their shadows on old buildings near a path on which figures walk.

LIBRARIES CAN AID ART APPRECIATION

Gazette 23/1/34
Careful Selection of Books

Essential, Quebec Association Is Told

Librarians have it in their power to do much towards building a real appreciation of art, means of by carefully considered guidance in the public's selection of literature dealing with the various forms of art. Charles Maillard told the Quebec Library Association, at a meeting held last night in the library of the Catholic School Commission.

Mr. Maillard said that it was difficult for the public to become properly educated in an understanding of art, in view of the many varieties of criticisms which were available, some of which, he said, were not always written by thoroughly qualified critics. Literature which was a hindrance rather than a help to people in their efforts to acquire a complete understanding of art should be removed from public circulation, he said, and librarians should do all in their power to help people choose the proper books on the subject.

Mr. Maillard also emphasized the value of developing appreciation of art among children, saying that it was essential that artistic books should be carefully chosen and placed in their hands.

Painting was both an aspect and a symbol of the social order, said John G. Lyman, speaking on "Modern Painting," and the trend towards individualism that marked the progress of every civilization was accompanied by a trend towards naturalism in art. Theophile Gautier, in describing the cycles of painting, said that, contrary to seeming logic, paintings' starting point was the ideal, its conclusion, nature. Mr. Lyman said. In the beginning the painter represented deities, then ideal figures, then real personages in their relation to the ideal; then he introduced landscape in the background and finally painted landscape for its own sake, in which the human figure was but an accident. Mr. Lyman continued.

That was the superficial aspect of the trend, Mr. Lyman said, and from it alone it was easy to recognize that such a trend had reached its conclusion towards the end of the nineteenth century. It was the fact that a cycle of painting was drawing to a close, that gave birth to the modern movement, he said, and the whole history of the modern movement he characterized as the history of a reaction against naturalism.

Miss Dora Hood, of the Dora Hood Book Shop in Toronto, was present at the meeting and addressed the gathering briefly. Miss Laura Young, president of the Quebec Library Association, and head of the circulation and reference departments of McGill University Library, was chairman for the occasion.

CANADIAN ARTISTS WORK TO BE SHOWN

McCord National Museum at McGill University will provide two pictures for a special exhibit of the works of Cornelius Krieghoff, famous Canadian painter of the last century. The exhibit will be held in the National Gallery at Ottawa during the present month and will be brought to the Montreal Art Association Gallery for the month of March.

The two pictures provided by McCord Museum are an original oil painting, entitled "An Indian Chief," and a large lithograph showing a winter scene in Place d'Armes. One of Krieghoff's better known works is "Maple Sugar Time in Quebec." This and approximately 150 other examples of his work will be on display in Ottawa and later in Montreal.

TALENTED SISTERS SHOW PAINTINGS

Gazette 24/1/34

Gertrude, Berthe and Alice
Des Clayes Manifest Skill
in Varied Subjects

Three talented sisters—the Misses Gertrude, Berthe and Alice Des Clayes, are holding an exhibition of their paintings in the Fine Art Galleries of The T. Eaton Company, Limited, of Montreal, and the examples in oils, pastel and water-colors reveal interesting variety, in that each artist has favored subjects: portraits and flowers, landscapes and scenes in which horses figure.

Gertrude Des Clayes, A.R.C.A., whose work as a portrait painter is well-known, shows some capital interpretations of child life—"Polly," a girl dressed in pink with a blue hat; "Perry," with a red and blue hat; "Pansy," a girl with long hair, and a cheerful face, and "Girl in Striped Cap," which has gay color—portraits that reveal breadth and decision in the handling of pastel. In oils, this painter plays with a wide range of joyous yellows in "Yvonne"—a young woman in an open-air setting, "The Bluebird," another work of interest, freely painted, shows brother and sister in sunlight, the girl carrying a red cage from which a bird has been released. "A Village Belle" is also an attractive item—a girl, in a red hat, holding an old-fashioned nosegay. Of an earlier period is "Portrait of a Man"—a strongly lighted and boldly handled work in which the sculpture-like modelling and values in the shadowed white stock are excellently done. This is a striking work of sound quality. Two flower pieces, with incidental still-life, are "Anemones" and "Ranunculus," which give opportunities for effective arrangement and subtle tones.

Alice Des Clayes, A.R.C.A., has a liking for horses which she sets in comely landscapes. One of the most spirited of her oils is "The Churchill Stakes"—horses in full stride, the crowds and odds board, the high color notes being supplied by the riders' silks. Another work of a quieter kind is "Judging the Farmer's Cobs," the spectators back of a rail, mounted figures with judges on foot, trees and a glimpse of the tower of a village church. In the same medium are "Old Post-bridge, Dartmoor"—a quaint old stone structure spanning a narrow stream, horses and rolling hills; and "La Plage, Ambateuse"—white and black horse in tandem drawing a cart on the sand. The sea and cloudy sky are put in with confidence.

Equally facile in pastel and watercolor, this artist employs both media in some spirited paintings done about Dartmoor in which horses, in spacious rolling country, are the centre of interest. In this group are "Ponies by a Winding Road"; "Ponies on the Hilltop," and "Ponies on the Moor." There are also some attractive rural scenes—farmers ploughing, and a hunting scene called "Cubbing on Dartmoor."

Berthe Des Clayes, accomplished with both oils and pastels, has generally devoted her efforts to landscape, with cattle and the occasional figures for interest. She has been particularly happy where her autumn subjects have given her free rein in handling lavish color.

Among her most effective works in oil is a Cornish harbor scene with rounded hills, waterside buildings and a schooner at anchor. "Dominion Square," with distant St. George's Church, a bit of the Basilica, and men loading sleighs with snow on Dorchester street, is another capital canvas. The study in pastel for this work is also on view. In oils, too, are "Gathering Storm," with menacing clouds and cattle in a meadow; "Autumn in Quebec"; "Haymaking," with men loading a wagon under a summer sky; "Melting Snow, St. Andrews"—snow-covered house in trees near a frozen stream with a channel of open water, a work of nice values and restful spirit; "Winter in the Woods," with a team hauling logs; a shore scene "On the Coast of Cornwall," with bold headlands, waves, and gulls; and "Crocuses, Hampton Court Palace."

The works in pastel are generally free, crisp and colorful transcriptions of nature which suggest joy in the doing. Besides autumn scenes in which the maples flame, there are effective winter vistas like "The Covered Bridge," "Hauling Logs, Como," and "Winter in the Woods." There are, too, engaging works called "Apple Blossoms, Como," "In the Daisy Field," "The Little White House," and a blaze of blossoms in "Rhododendrons, Hampton Court Palace."

Pictures and Sketches by Maurice Cullen

Star Jan. 24/34

A general view of the work of Maurice Cullen, R.C.A., is given, as perhaps never before, by the exhibition which is now to be seen at the Watson Galleries on Sherbrooke street. Some of the works, and particularly the sketches have never been shown anywhere before and from the pictures, covering about forty years of Mr. Cullen's activity as a painter, it can be seen that the earlier work, painted in France, has the same truth and sureness and the same poetic feeling as his more familiar and recent Canadian work. One of the most delightful pictures in the exhibition is among these earlier ones, — of the rich greens of grass and pollard willows by the banks of a river of northern France,—and there are several other pleasant pictures of houses and trees in the soft sunlight of France and England.

For the most part Mr. Cullen's subjects have been landscapes with snow and melting ice, generally in early Spring, but there are a few pictures here which are full of bright Autumn colours. For the most part too the pictures in this collection are of views in the Laurentians, but several of the most striking of them are of other places. There are two or three views of Dominion Square, seen through evening haze, with the dome of the cathedral dimly seen through the mist and the familiar

sleighs and horses giving an accent to the stillness of the picture. In "Winter Sunflow, near St. Marguerite," a view up the St. Lawrence,—there is a fine effect in the contrast between the broken shore ice in the foreground and the glow of sunset on the cloudy sky and the distant water. In a smaller picture of "Spring" snow at Chambly the contrast is between the snow on the ground and the strong reds of the trunks and the deep green of pine trees. Two pictures of skies stand out among the others; in a larger one of early Spring at Beaufort the distance melts into the clouds behind a foreground of reflections on water and snow; in a smaller one the Lower Town at Quebec, red walls of houses fill the middle of the picture in front of a wonderful sky, in which the smoke of more distant houses blends with the clouds.

Among the pictures of the Laurentians there are a few in pastel and they are perhaps even better than those in oil. One specially good one is of the Cache river, a very peaceful evening scene, even more peaceful than the oil picture of Moonrise on the Cache River, an admirable study of the blue tone of snow in twilight. The large view of the Valley of the Devil River at St. Jovite, with a big effect of space and distance, has a particular interest, since the sketch from which it was made is also in this exhibition and it is possible to see how little change was made from the sketch to the picture and how completely Mr. Cullen seized the effect which he wanted, at first sight. Another of the Laurentian pictures which is very satisfying is the little View from Northmount in Autumn, not a snow picture, in which much effect is got from a splash of sunlight on the plain in the distance.

Exhibition Of Pictures by Three Sisters

The current exhibition at Eaton's galleries is of work in oil and pastel by Miss Alice, Miss Berthe and Miss Gertrude Des Clayes. The studies of horses by Miss Alice Des Clayes are as interesting as always; there are horses of all degrees and in many different surroundings — big horses ploughing or drawing farm carts, race horses at Ascot, ponies on Dartmoor and hunters. Some of the best of these pictures are those of Dartmoor ponies—open landscapes with groups of ponies, drawn and painted with evident knowledge of their habits and movements. Some of the ploughing scenes are also particularly good and an attractive picture is of the seashore at Ambateuse with two horses and a cart in almost empty space in front of a splendid cloudy sky.

Both English and Canadian scenes, but chiefly Canadian, appear in Miss Berthe Des Clayes' pictures. There are English Spring flowers and an attractive picture of a Cornish harbor, with a big schooner against green hills, in a dull, soft, English atmosphere, which makes a good contrast with the harder sunlight in the Canadian pictures. For gaiety of color nothing could be better than the little picture of Trenholmville Woods in autumn and several others of the autumn scenes. There are quiet colors in an oil picture of hay-

making and in a view of Lake Memphremagog, full of light and space. Miss Gertrude Des Clayes shows a few portraits and several good pastel studies of children and some English landscapes with figures. A specially pleasant one is of a country lane with brown trees and a group of children, one of whom wears a bright red coat. Another is of a green gypsy caravan in a wooded lane. Two of the most striking of her pictures are large pastels of still life and bunches of flowers, which are excellent in form and color and very decorative.

VIENNESE MASTERS JAPANESE PAINTING

Gazette 27/1/34

Mrs. Otto Kresta One of Few Occidentals Successful in Work on Silk

YELLOW PERIL A MYTH

China Dangerous, But Not Japan, Visiting Artist Claims

Workmen in East Not Badly Off

The first and probably the only European woman ever to be awarded a Japanese art diploma was a visitor in Montreal yesterday. Kogio, or Ruby, who in private life is the wife of Dr. Otto Kresta, is a Viennese of great charm and personality, and in an interview with The Gazette at the Mount Royal Hotel yesterday she told many interesting facts concerning life in Tokio, where she and Dr. Kresta have lived for the past ten years.

Mrs. Kresta studied art in Vienna, and when she was married to Kresta she went with her husband to Tokio, where he is technical director of the Japanese branch of Siemens, Limited, a large Berlin firm dealing in scientific equipment. Naturally, when she arrived in Japan, Mrs. Kresta had a real job ahead of her, becoming acclimatized to the vastly different living conditions as compared with those in Austria, her native land. But her biggest problem was one which she herself created.

Mrs. Kresta set out with the object of mastering Japanese art. How she did it, despite several years of almost discouraging endeavor, is eminently proven by the fact that she has three times given exhibitions of her work in Tokio, and at an exhibition in Vienna was successful in disposing of all 42 of the pictures she displayed.

The striking differences between European art and Japanese are explained by Mrs. Kresta, who said that it had taken her four years really to master the Asiatic touch, although she had secured her diploma from the Jkeda Shoen Art School in Tokio after three years' study. Her Japanese name, Kogio, which means Ruby, was given to her at the time of receiving the diploma. Japanese paintings, she said, were executed on silk, not on canvas, and a totally different mental approach was essential to the correct Oriental interpretation of the subject.

ART HAS SIMPLICITY.

Japanese art, she said, was much in harmony with the psyche of the Japanese people as a whole, embodying a simplicity and an inclination to take existing facts for granted rather than go to into intricate details elaborating on their various features. The Japanese picture, like the Japanese personality, might at first appear flat and uninspired, but as closer study was applied, the veil which hung before them to the uninitiated eye was slowly opened, and all the appeal and beauty that were really incanted into them was revealed.

Mrs. Kresta is more than an artist. She is, it transpired during the course of yesterday's interview, a widely-travelled, well-informed critic of world affairs generally. She answered a number of questions on international relations, explicitly and concisely. Dr. and Mrs. Kresta are on the final lap of a trip around the world, which has taken them to Australia, Europe, the United States, and Canada, and Mrs. Kresta was much amused by the universal belief that Japan was "on the war-path."

"Everywhere we go," she said, people ask us: "which country is Japan going to declare war upon next, and when?" It is really very silly. The Japanese have not the slightest desire for warfare; the Japanese Government's policies do not interpret the spirit of the nation, for the people are truly peace-loving. Let me tell you this: Europeans and Americans talk about a yellow peril; very well, talk about it, then. But don't make this mistake, and consider Japan as the potential source of that peril. The real danger lies in China. The Chinese are an ignorant, and a brutal mass of people. In their present state of uneducated inertia they are not actually dangerous; but wait a little while, until they become educated, and clever. Then you will see a real yellow peril. The Japanese are intelligent, well-educated people, and they know too well the folly it would be to attempt what so many people all over the world think Japan is wanting to do, to try to invade and conquer the Western world."

WORKERS WELL PAID.

Mrs. Kresta declared that although Japanese exporters were flooding the world's markets with low-priced competitive commodities, it did not by any means follow that Japanese labor was suffering. "People think that, because Japanese products are sold for such low prices," she said, "Japanese working people are being hired for less than living wages. It is not so by any means. The average workingman's family in Japan is ever so much better off than here in Canada, or in any other

WOMAN PAINTER WINS FIRST PRIZE

Gazette Jan. 31/34

Moirra Drummond Successful in William Brymner Competition

6 HONORABLE MENTIONS

Exhibition of Entries Opens at Art Gallery Saturday —Graham Norwell Showing Work

Miss Moira Drummond, of Montreal, is winner of the first prize of \$200 with her portrait entitled "Madame Docquair," and Jean Paul Lemieux, of Montreal, winner of the second prize of \$100 for his painting called "Maison aux Eboulements," in the William Brymner Competition, according to announcement made yesterday by the Art Association of Montreal. This is the first year of the competition, founded by friends and former pupils of the late William Brymner, C.M.G., R.C.A., for many years director of the Art Association schools.

Honorable mention was given to the following artists—all, incidentally, by terms of the competition under 30 years of age: Franklin Arbuckle, Toronto, "The Model"; Fleurimond Constantineau, Montreal, "La Dispersion des Acadiens"; L. Petley Jones, Edmonton, "Cowichan Canoe Maker"; Mary Helen Gilmour, Montreal, "Breton Girl"; Jean Royle, Halifax, "Calm Evening," and T. R. MacDonald, Montreal, "Dancer Resting."

Besides these works, other paintings entered in this competition that passed the artist-composed jury of selection will be on view in the Learmont Room from Saturday until February 11.

The first prize painting is a firmly handled performance, the modelling being done with vigor and the arrangement of the sitter against a blue sky effective. In tone the work is not gay, though the values in the black dress are good. The second prize work shows in the arrangement of the buildings in the landscape that Jean Lemieux knows a paintable subject. The brushwork is solid and the general effect attractive.

"The Model," by Franklin Arbuckle, has nice texture in the material of the blouse worn by the seated girl, who with a gloved hand toys with a string of beads.

"La Dispersion des Acadiens," by Fleurimond Constantineau, is a trifle scattered in effect—soldierly amidst the unhappy Acadiens with their worldly goods on the beach, with sailing ships off-shore.

"Cowichan Canoe Maker," by L. Petley Jones, shows a seated man with a forceful face outside a shack. It is a boldly handled piece of painting.

"Breton Girl," by Mary Helen Gilmour, is a work restful in spirit and excellently painted—a seated figure in native dress.

"Calm Evening," by Jean Royle, is a maritime scene—rocks, pools, sea and distant shore put in with decision and very agreeable in color.

"Dancer Resting," by T. R. MacDonald, shows the subject stretched out in a chair against a screen. In lighting and in the rendering of the dress material the work is effective.

WORKS BY NORWELL.

An additional attraction at the Art Gallery just now is a collection of paintings by Graham Norwell which are now on view in the Print Room.

Mr. Norwell, who has exhibited in Montreal before, is at the moment occupied with winter landscapes—hills, trees and water, which he handles in a decorative way. The line done in crayon is clean, crisp and well arranged and the delicate wash of color is adequate. One pure watercolor—a bank with trees, open water and rounded snow-mounds, is a good example of his work in this medium.

In his group of oils he shows a vigorous touch, but in some is a trifle insistent on pattern. There is force to "Falls on the Gatineau" with birches, rocks and rushing water; "Winter," with snowed hills, water, birches and spruces under snow, makes a pleasing pattern; "The Covered Bridge," with buildings, road, hilly country and winding river is original in design, and works done in autumn show his ability to handle vivid tones with discretion. There are many interesting items in this show, which will remain open until February 11.

COMING ATTRACTIONS.

Coming exhibitions included silhouettes by Rene L. Kurbach, March 10-18, while an important exhibition of French art is due to be held early in the same month. This period, too, will be marked by an exhibition of paintings by Kreighoff. There is also to be an exhibition of bird pictures by Allan Brooks—a show arranged through the courtesy of the Royal Ontario Museum of Zoology.

Among the lectures during the present season will be one, on February 12, by J. Arthur MacLean, curator of Oriental Art, of Toledo Museum, on "India, the Mother Country of the Orient," and another, on March 14, by Lawrence Binyon on "English Water Colors of the 19th Century."

THE WEEK'S REVIEW OF ART

Star. Jan. 31, 1934.

News of Art In Montreal

A survey of the work of some of the more interesting French engravers was given last week in a lecture at the Art Association by Henry G. Rossiter, the head of the print department of the Boston Museum of Fine Arts. The artists whose work came under notice were for the most part men who are much better known as painters than as engravers and their prints were, in many cases, rather experimental. Manet, Degas, and Rousseau were among the earlier men cited by Mr. Rossiter, men who, being guided in their work by Bracquemond, did much of their engraving in opposition to Bracquemond's advice. A large part of the lecture consisted, of necessity, in the exhibition of examples of prints by lantern slides, and the number of these was so large that only hurried views of them could be given. The work which was shown included good examples of Daumier, Lepere, Toulouse-Lautrec and Fantin Latour, lithograph portraits by Carriere, the portrait of Victor Hugo and another strong, sculptural head by Rodin and specimens of the remarkable and less conventional work of Pissarro, Gauguin and other more recent engravers.

The exhibition of pictures by the Misses Alice, Berthe and Gertrude Des Clays at Eaton's gallery will close at the end of next week. It will be followed next Monday by a double exhibition, of pictures by Adrien Hebert, A.R.C.A., and pictures by Mrs. Statura Frame of Vancouver, B.C.

The next lecture at the Art Association of Montreal will be given on Monday evening, Feb. 12th, by J. Arthur MacLean, Curator of Oriental Art at the Toledo Museum of Art, on the subject of "India, its art and culture."

In the print room of the Art Association, in succession to the present exhibition of Graham Norwell's work, there will be an exhibition of pictures of Canadian birds by Allan Brooks. This exhibition will be given in co-operation with the Province of Quebec Association for the Protection of Birds and by the courtesy of the Royal Ontario Museum, which owns the pictures.

The exhibition of pictures by Maurice Cullen, R.C.A., has proved so interesting to its many visitors that it is remaining open another week and will not close till next Saturday.

NOTED ARTIST IS DEAD

Gazette Jan. 26/34
Thomas W. Ball Passes in U.S. at Age of 70

Old Lyme, Conn., January 25.—Thomas Watson Ball, 70, noted artist and mural decorator, died at his home here today after a stroke of apoplexy.

From 1894 to 1900, he was associate art editor for Harper Brothers and from 1901 to 1907 he acted in a similar capacity for Colgate and Company. He served likewise with the firm of Richard Hudnut from 1910 to 1913.

He was widely known as a landscape and marine painter, his paintings of ships and sea scenes being found in many important collections throughout the country.

Graham Norwell's Drawings at The Herald Art Association Feb. 1/34

BEING shown in the print room of the Art Association of Montreal, are some works by Graham Norwell, Canadian born artist who has only recently returned from abroad to this country. Mr. Norwell has drawn pictures which are refreshingly and distinctively of a Canadian atmosphere, with no definite end in view of apparently reproducing any specific place but rather of a general type of scenery common to the mountain country of Quebec, the rolling slopes, carpeted with snow, and the familiar scenes of birch and pine trees. The drawings reveal his ability to convey landscape without any marked elaboration of theme, but with a simplicity and rarity of crayon and water color that give an excellent artistic tone to the whole exhibition. One picture, slightly different in execution, showing the reflections of trees in broken ice, is a very fine work, and other oil pictures of similar subjects complete the exhibition.

Brymner Prizes Awarded to Young Painters

As trustees of the fund collected for a memorial to the late William Brymner, R.C.A., the Art Association of Montreal were in a position last year to offer two prizes, of \$200 and \$100 to be given as William Brymner prizes to artists living in Canada. The sum available was unfortunately not large enough for the funding of an annual prize.

The competitors were required to be British subjects under thirty years of age, who had lived in Canada for at least two years before the date of the competition. Each competitor was to send in two works in oil or water color.

The last day for sending entries for the competition was January 15, and the awards made by the jury, consisting of four artists and the president of the Art Association, were announced yesterday.

These awards are:

First prize of \$200, Miss Moira Drummond of Montreal, for her portrait in oils of Madame Docquire.

Second prize of \$100, Jean Paul Lemieux of Montreal, for his oil picture "Maisons, Les Eboulements."

Honorable mention: Franklin Arbuckle of Toronto, Fleurimond Constantineau of Montreal, Mary Helen Gilmour of Montreal, L. Petley Jones of Edmonton, T. R. MacDonald of Montreal and Jean Royle of Halifax.

The pictures sent in for the competition and chosen by the jury are now on view at the Art Gallery and will remain on view till the end of next week.

ADDITIONAL WEEK FOR CULLEN SHOW

Gazette Jan. 30.
Laurentian and Other Scenes Attract Big Attendance to Watson Art Galleries

So widespread has been the interest in the paintings and pastels by Maurice Cullen, R.C.A., at the Watson Art Galleries, 1434 Sherbrooke street west, that the term of the exhibition has been extended for an additional week—the present closing date being Saturday.

The show by this Montreal painter has for a long period of years been one of the art events of January in Montreal, and despite the fact that failing health has forced Mr. Cullen to lay aside brush and palette there is no evidence of waning interest in the work of this masterful interpreter of Northern solitudes. From the point of view of variety the present exhibition can be numbered among the most successful. There can be no denying that as a painter of Laurentian scenery he has won a staunch following of discerning admirers, but the other items on view have during the week excited comment in that they reveal the painter as infinitely more than a one-subject and one-season man. Those familiar with Mr. Cullen's work can readily recall when the city was a fruitful sketching ground—public markets and quaint shops by night; downtown streets with traffic blurred by the whirling snow of blizzards, cab ranks with patient blanketed horses, not to mention the more spacious works like ice-cutters loading sleighs while the moon swings above the spire of Longueuil Church. Some of the scenes done about Dominion Square prove how sure was his handling of those subtle values that come with nightfall. The paintings done in the Rockies, too, show his ability to paint to noble scale, the few examples on view being the last available since he made only one visit to these noble peaks.

Drawings by Graham Norwell

There is the attraction of the unusual to add to other merits in the drawings by Graham Norwell, which are being shown at present in the print room of the Art Association of Montreal. These drawings, of which there are about twenty, are landscape compositions rather than pictures of actual places; they are all distinctively Canadian, with their stretches of snow-covered hills, birches and pine trees, and look exactly like views of places in the Laurentians. Mr. Norwell has used in them a method which seems to be his own, working with a combination of black crayon and slight washes of water color, and has made them excellent compositions of lines with indications and suggestions of color. The drawings have a sort of clean simplicity which makes them very attractive and original. A few only have warmer tones, got, apparently, by working on a tinted paper, and these are, in their way, as pleasing as the others. A single picture in pure water color is a very good one, of reflections of trees in water and floating ice, and there are some oil pictures, of subjects similar to the drawings; these appear to be earlier work and, with some good points, are less distinguished than the drawings.

WOODCARVERS HAD SCULPTURAL SKILL

Star Jan. 31/34
Early Quebec Artists Are Praised by McGill Architectural Expert

Research by the McGill school of architecture has revealed that, contrary to popular opinion, French Canadian woodcarvers of the 18th century reached a high degree of skill as sculptors, it was stated by Prof. Ramsay Traquair, director of the school, in an illustrated lecture last night before the French-Canadian Association for the Advancement of Science. Emile Vaillancourt presided.

Professor Traquair ranked the French-Canadian woodcarvers of the 18th century and early 19th century as the most beautiful school of woodcarving in America, comparable with local schools of woodcarving anywhere in the world.

He referred to the founding in 1668 of a school of "Arts et Metiers" by Msgr. Laval, first bishop of Quebec. This school, founded at Quebec with a branch at St. Joachim a few miles down the river from Quebec, gave instruction in woodcarving and other arts. A whole line of skilled craftsmen resulted. Apprentices carried on the tradition and a school of woodcarving thus created persisted until about the middle of the last century.

FAMOUS NAMES.

Some of the better known names in woodcarving included the two generations in Quebec and vicinity of the Levasseur family, of which the best known work was done in the Chapel of the Ursulines from 1734 to 1736. Others mentioned were Gilles Bordin of Three Rivers, who executed, among other things, a beautiful tabernacle in the church at Lachenaie; Pierre Emond, examples of whose work can be found in the Hopital General at Quebec, and Francois Baillairges and his son Thomas, the most prominent architect of the early 19th century, who did a good deal of work in the old Basilica at Quebec.

As Montreal was not as important a centre as Quebec until the middle of the 19th century, woodcarving somewhat slower in gaining a footing in this district. The traditional school however, was maintained by such skilled craftsmen as Maitre Liebert, followed by Louis Quillon and his associates, Joseph Pepin, Rene St. James, Paul Rolland, whose work was to be found in some 25 churches. Other sculptors following included Philippe Turcot, Fleury David, Urbain Brien, David Finistier and Etienne Berclier.

STORY OF MACKIE SLAYING RELATED

Star Jan. 31/34
Slain C.P.R. Investigator's
Companion Bouchard
Trial Witness

JOLIETTE, Que., Jan. 31.—(C. P.)
Plans for a mysterious automobile trip laid by Paul Thoun, alias Lepine, and Gaston Bouchard in Montreal were revealed here today in the Court of King's Bench at the trial of Bouchard, charged with the murder of Acting Investigator James Mackie of the C. P. R. in the Lanoraie Yards during the night of September 7, 1933.

Thoun, whose companion Bouchard allegedly was on the night of the murder, committed suicide in dramatic manner in Provincial Police cells in Montreal after leading police to the cache of valuable paintings stolen from the Montreal Art Association Galleries.

Bouchard was held criminally responsible for the killing of Mackie who died in hospital the day after the shooting in the Lanoraie Yards.

Having been with Thoun and Bouchard earlier during the night of September 7 in Montreal, Miss Ella

Seguin, 21, testified that she had been at Thoun's home in Rosemount when Bouchard called for him in his automobile. The pair drove her home to Maisonneuve, she said, and then travelled in an easterly direction. She did not know where they planned to go, but stated that Thoun had changed into old clothes before leaving.

NAMED AS GUNMAN.

Thoun was described as being the one of the two bandits prowling in the Lanoraie yards who fired the shots that killed Mackie, in evidence by the latter's companion, Investigator George W. Miller.

Many robberies in freight cars at the Lanoraie yards had led the Canadian Pacific Railway to send investigators to the place, Miller testified. For 21 nights, he said, he and Mackie had kept vigil under freight cars and finally at about 2:15 o'clock on the morning of September 8 they heard two men approaching.

The prowlers stopped in front of the car under which he and Mackie were hiding, he said, and opened the door of the car. One of them saw the investigators under the car and called to his companion. Then, he said, they ran away.

"Giving chase immediately," he continued, "we soon caught up to the men. At about 15 feet from them, however, one of them—I found out later it was Thoun—turned about and fired five shots from his revolver. Mackie, however, did not seem to be hurt and kept after his man. Thoun slipped and fell and Mackie jumped on him. Meantime, the other fellow had gone off in another direction and both Mackie and myself gave our attention to Thoun. He was still armed when I came up to him.

MACKIE COLLAPSED

"We put the handcuffs on him and began walking back to the Lanoraie station when Mackie said: 'I think he got me.' He fell to the ground and there I was with Mackie shot and this fellow Thoun."

Relating then how he had been obliged to stand in the middle of the tracks to attract the attention of the engineer of a train, Miller observed that Mackie seemed to be getting weaker and weaker from loss of blood. "I stood in the middle of the tracks," he continued, "and waved my hands about, holding on to my prisoner all the time, and when not far from where we were the train stopped. The engineer went to the station and got one of the employees there to drive all of us to a doctor at St. Thomas. The doctor advised going to Joliette Hospital right away and we drove there."

Thoun was lodged in the cells at Joliette, Miller testified. On being searched 10 live cartridges were found in his pockets. On the drive back to Lanoraie later in the night Miller stated that he and Chief Simard, of Joliette saw a car coming in the direction of Joliette at a fast clip.

A hunch of some sort, he said, caused him to ask Simard to follow the car. Having succeeded in stopping the machine and questioned its driver, they decided to hold him also. The man gave the name of Gaston Bouchard, 22, Montreal.

A pair of wet running shoes were found underneath the front seat of the car, Miller added, and Bouchard had several scratches about the face. It appeared to witness as though Bouchard had spent some time in a swamp near the Lanoraie yards.

Bouchard, husky 22-year-old former wrestler, seems unconcerned at what is going on about him. He stares fixedly at a point on the wall before him and betrayed no emotion when the gun which Thoun is supposed to have wielded on the night of the crime was produced.

The trial is expected to end tomorrow night.

ART ASSOCIATION'S SPACE INADEQUATE

Gazette 5/2/34
Dr. C. W. Colby Stresses
Need for More Room in Addressing McGill Graduates

HISTORY IS REVIEWED

Development of Public Spirit
and Artistic Appreciation
Traced Since Inception
of Movement

Though the dimensions of the present Sherbrooke street building of the Art Association of Montreal are considerably larger than those of its predecessor on Phillips Square, there is again a need for more space, Dr. C. W. Colby, D.C.L., F.R.S.C., LL.D., stated last night during an address on the history of local art which was broadcast from radio station CKAC under the auspices of the Graduates' Society of McGill University.

Less than a hundred years ago, the speaker said, Montreal had just reached the point where public spirit and artistic appreciation, working in conjunction, were able to assert themselves. This was the foundation for what has since been achieved. The Montreal Society of Artists came into existence in 1847 and loan exhibitions were organized in Bonaventure Hall. At the same time the Mercantile Library Association enlarged its functions by holding an exhibition at which over 300 pictures were shown to the public.

The second half of the last century opened with a notable quickening of interest in education and art among the English citizens of Montreal. Sir William Dawson became principal of McGill in 1855, and five years later the Art Association of Montreal was formally incorporated with Bishop Fulford as one of its most outstanding charter members. The establishment of an annual exhibition of paintings was its first sign of activity and during the last 74 years there has been no break in the continuity of these exhibitions.

DONATION OF LAND.

Benaiah Gibb, vice-president when the association was incorporated, gave the land on Phillips Square, where the Art Gallery was erected from the design of J. W. Hopkins, and a bequest from him formed the nucleus of the building fund. The gallery was opened in May, 1879, by the Marquis of Lorne. The Phillips Square Gallery was not fireproof, however, and after 30 years it ceased to be large enough. In 1912 the present building on Sherbrooke street was completed and opened by the Duke of Connaught.

Passing from incidents in the development of the Art Association, Dr. Colby touched upon the character of the collections as they are at the present time, and upon the service which the institution seeks to render to the public at large as well as to its own members. Although everything possible is done at the exhibitions to encourage architects and sculptors, the work of the association has been, and still is, chiefly concerned with painting, he said.

At the annual spring exhibition the pictures shown number from 300 to 400 and represent about 40 per cent. of those which come before the hanging committee. In alternate years the exhibition of the Royal Canadian Academy of Arts is held in the galleries. There are loan exhibitions at frequent, though irregular, intervals.

Les moins de 30 ans en peinture

Gazette Feb. 1/2/34

Les belles promesses
que nous révèle le
concours Brymner.

A bonne école

Le concours William Brymner, que l'Art Association a tenu cette année à même les fonds du mémorial de l'artiste qui fut de son vivant directeur des écoles de l'association, a permis de grouper un ensemble d'œuvres des peintres de moins de trente ans qui révèle de solides talents et de belles promesses. Les toiles et aquarelles sont exposées à la Galerie des Arts.

On comprend que le jury du concours ait voulu tenir compte non pas tant de l'effet que tel ou tel tableau peut produire sur le public mais bien plutôt de la maturité de talent, de l'originalité, de la technique qu'ils dénotent. Toutefois, pour le visiteur (et c'est le point de vue de Reynald lorsqu'il donne quelques opinions, n'en déplaît à ceux qui voudraient lire dans un journal populaire des appréciations techniques qui conviendraient davantage à une revue spécialisée), pour le visiteur donc, il semble étrange que les préférences des juges se soient arrêtées sur une œuvre d'un réalisme aussi peu poétique que cette laideur qui s'appelle "Mme Docquir", quelque fermement de traitement qu'y ait montré Moira Drummond, de Montréal, déclarée premier prix. La faveur des physionomies brutales auprès d'un certain groupe depuis quelques années, cette socialisation du portrait ne laisse pas de nous étonner un peu.

"Maisons aux Ebolements" de Jean-Paul Lemieux, le second prix du concours, témoigne d'un choix heureux dans la composition du paysage et des maisons pittoresques vues en pitié. La perspective est agréable et le coloris est chaud.

Mentions honorables

On trouve du plus intéressant à certains égards chez les mentions honorables. "Breton Girl" de Mary-Helen Gilmour est un tableau d'une belle et paisible rondeur où le rouge des lèvres et le doux bleu des yeux éveillent dans un ensemble foncé des allusions chantantes; la manière de l'artiste y est ferme. "The Model" par Franklyn Arbuckle a du chic et de la grâce dans la pose un tantinet précieuse et le traitement de la blouse de soie; le visage de la jeune femme y est agréable encore que pas assez chaud. "Cowichan Canoe Maker" de L. Pettley Jones est brossé avec vigueur et bien souligné. "Dancer resting" de T.-R. MacDonald présente dans un cadre fort sobre, dans une lumière adoucie, une jolie apparition de dentelle blanche au repos où se jouent des reflets mauves. En "La dispersion des Acadiens" de Fleurimond Constantineau nous saluons un retour au genre historique; la très vaste toile est encombrée; l'uniforme rouge y met des tons chantants et les vaisseaux sont placés à l'arrière comme dans une région de brume superposée à l'avant-plan; mais le détail manque de consistance et l'on pourrait à peine relever les deux figures de vieux, à gauche du tableau, qui aient une expression plus marquée; la toile frappe, elle plaît même, et pourtant nous osons croire que le sujet était encore trop ambigu pour un jeune artiste; on ne s'improvise pas peintre d'histoire. "Calm Evening" de Jean Royle, c'est une marine harmonieuse et reposante où domine un tendre bleu.

Un choix intéressant

L'ensemble des œuvres admises au concours témoigne d'un choix intéressant où, malgré les canons traditionnels, une variété de formules ont trouvé place. Deux toiles de Marjorie Smith y attirent à bon droit beaucoup d'attention; elles marquent de constants progrès dans sa manière solide, soucieuse de réalisme paysan, curieuse des "moments" de la physionomie: "L'enfant aux pommes", décrite avec un ferme naturel à l'instant même où elle s'élance d'un sommeil et que la pomme va lui échapper des doigts engourdis, est d'un bel effet; le portrait de Jean Palardy avec son chat noir, si l'on excepte quelque raideur dans l'épaule, est à la fois ressemblant et agréable de vérité bourgeoise. Jean Palardy lui-même montre deux paysages intéressants: l'un, village en blocs sombres, sent la formule mais reste décoratif; l'autre, "Les Ebolements" présente un beau mouvement de lignes rondes et une étude originale de bleus et de verts. André Morency nous ramène son "Caughnawaga" au vert banal, trois fois exposé, mais son "Chez Jos Lachance", baigné de soleil et de joie et peint avec aplomb, constitue un paysage rustique qui plaît beaucoup.

Evan MacDonald s'est essayé avec assez de bonheur à un sujet mythologique intitulé "Daphné et Apollon". Jean Johnston, moins heureux dans d'autres portraits, a rendu avec vérité la physionomie piquante de la brunette habillée de vert. Clark-Middleton Hope a découvert une "Thelma" au visage frais, rond, éclairé par des yeux clairs. Une nature morte de Gwendolyn-L. Sait, vieux plat et vase de grès sur velours vert, est d'un superbe rendu. Allan Harrison en quelques coups de pinceau représente un "Reggie", ouvrier qui se repose au travail en lisant ;

l'abandon et la facilité de ce genre caricatural valent d'être remarqués. Mentionnons au passage: "Old House on Virtue Road" de Gwendolyn-L. Sait, où l'artiste s'essaie à des reflets mauves; Barns, Mallorytown" de Chs-G. Eliot, composition purement décorative; "Plateau des Ebolements" de Madeleine Desrosiers, dont l'ensoleillement est rendu plus vif par une façon d'appliquer la pâte par mouvements superposés; "Deer Lake, Montfort" de Henry Simpkins, tapisserie aux teintes neutres; "Housekeeper" de T.-R. MacDonald, une ménagère très naturelle, très simple, les mains rouges, le visage fatigué (et je parie qu'elle se rase!); "Evening", une petite étude de nuages par Mona Craig; des fleurs veloutées peintes par Chs-G. Eliot; "Seignorial Mill, Québec", de Cynthia-F. Chisnall, une charmante aquarelle en brun et blanc à la façon des gravures anglaises d'autan; des paysages délicats et finis sans trop d'éclat par M. E. Matheson; "Sunset at Prospect, N.-S.", où Jean Royle nous fait passer d'un avant-plan rocailleux et aride à la chaude vision du village lointain; "New-River Beach" de Jean-Douglas Kyle, étude vibrante de lumière et d'eau mais traitement un peu empâté; "Passing Clouds", une belle étude par Clark-Middleton Hope. Les aquarelles de Goodridge Roberts montrent des paysages flous, insaisissables. Cynthia-F. Chisnall

montre un "Bonsecours Market" qui pourrait être un bon travail d'écolier. Emile Gauthier n'a pas été trop heureux dans sa "Croix de Ste-Marie, Bordeaux", où, en dépit de tons rouges, l'ensemble est figé et maigre. Lois-A.-R. Lord a une nature morte dont aucun des éléments n'a de vraisemblance; c'est très faible. "September Sun" de Ruth-M. Dingle, montre un paysage bien feuillu, agréable, mais de soleil point. Mary-H. Gilmour présente un portrait de vieux monsieur édenté, au nez trop reluisant. Les chômeurs de W.-S. Wheatly sont un peu trop secs. Ruth-M. Elliot est allée chercher aux Bermudes une juxtaposition incongrue de couleurs, presque drôle, qui s'intitule "Mangrove Bay". Louis Muhlstock peint des paysages vivants mais trop tourmentés sinon négligés. Il faut renoncer à comprendre le modernisme de "Children in a school-yard" de Pegi Nicol, très drôle salmigondis de taches colorées qui, vues d'un sens ou de l'autre, représentent peut-être une scène; il s'agit natu-

rellement d'impressions fugaces. Pour finir, un coup d'œil sur "Song of September" de Franklyn Arbuckle, gentil sous-bois bien garni au fond duquel on aperçoit une paysanne rêveuse.

Issus des Beaux-Arts

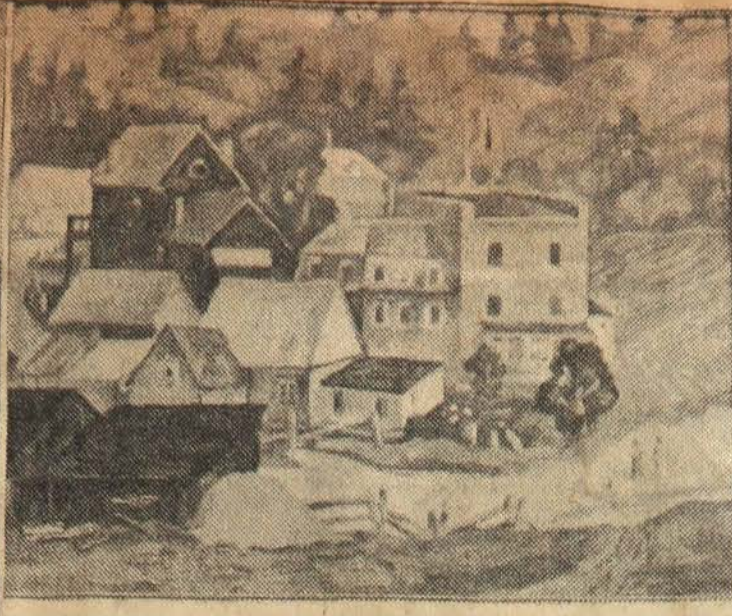
Il ne sera pas sans intérêt de signaler, puisqu'il s'agit de la génération nouvelle en peinture, que l'Ecole des Beaux-Arts a été le berceau de plusieurs des jeunes talents que le concours Brymner met en relief. Le premier prix, Mlle Moira Drummond, l'a fréquentée très longtemps et n'en est sortie que depuis une année environ. M. Jean-Paul Lemieux y est resté attaché par son enseignement du dessin dans nos institutions. Les Beaux-Arts ont été pour beaucoup également dans la formation artistique de Fleurimond Constantineau, Mary-Helen Gilmour, Marjorie Smith, Jean Palardy, Madeleine Desrosiers, etc. Par où l'on voit que de l'Ecole il faut beaucoup attendre.

Reynald

WE were among the seven thousand who visited the Art Gallery the Sunday that was supposed to be the last day for the showing of the Van Horne collection. It wasn't a very 'arty' crowd. There was a complete dearth of art students with their little notebooks, standing in studious attitude before the pictures. But people in the main were too respectful. We fully appreciate that the collection is a very splendid one, but we are the perverse type that gets a childish desire to thumb the nose at people who gush, or who strike poses of reverence, the moment they get in front of a canvas. We were only saved from disgracing the family by falling in with a lad whose ribald remarks were as balm to our soul. We stayed as close to him as we dared, to hear such caustic gems as his comment on a couple of voluptuous (too kind a word, they really were just FAT) Daumier nymphs, being chased by satyrs. "Huh," said he, "stealing Mae West's stuff!" In the downstairs hall he gazed long and admiringly at that handsome mahogany dining table. At last, we thought, here's something he does appreciate. "What a table!" he breathed, "what a table for ping-pong!"

November 1933

"Montrealer".



EN HAUT, A GAUCHE: "Madame Docquir", par Moira Drummond, premier prix du concours William Brymner à l'Art Association; EN HAUT A DROITE, "Maisons aux Eboulements" de Jean-Paul Lemieux, second prix. EN BAS, A GAUCHE, "Breton Girl", de Mary Jean Gilmour, mention honorable, et A DROITE, "L'enfant aux pommes" de Marjorie Smith. (Clichés la "Presse").

WORKS OF OUTSIDE ARTISTS INCLUDED

Gazette 7/3/34

Manchester Academy's New Policy at Spring Exhibition Proves Popular

(Canadian Press Cable.)
London, February 6. — Several prominent critics of the Manchester Academy's spring exhibition commented appreciatively today on the policy, now well established, of including a large number of works of outside artists which is described as bound to produce a better understanding between the zealous amateur and the efficient professional.

The exhibition reflects many types of contemporary art. One of the finest pictures is Henry Lamb's portrait study of "A Girl in Black," possessing character and vitality, and done in glowing color. Just as noteworthy is T. C. Dugdale's vivid portrait of "Captain Adrian Jones," impressive in its fluent expressiveness.

William L. Clause, earlier considered to lean heavily towards the Victorian school, shows three works which might have been painted by different artists, the best undoubtedly being "A Lady and Her Dog," although having a certain primness of expression.

Among the landscapes Herbert Royle's two small canvases are outstanding. "Breezy Day in Wharfedale" and "Evening Light" answer their titles perfectly, the light truthful in effect. Four small landscapes reveal Miss M. L. Trench's sober style, always good in reticent color but perhaps not so effective in pattern.

A charming landscape is "Midsummer Twilight in Kirkcudbright" by Charles Oppenheimer, in which quiet illumination is carefully studied and the effect gains by the simplicity with which the forms are seen.

One critic remarks on a tendency towards formalizing landscapes of which the outstanding example is a work by Bertram Nichols, president of the academy, called "Gateway to the Hills." Executed on a large scale it is a worthy example of Nichols' calculated art. Several of his watercolors are equally deserving of mention.

THE WEEK'S REVIEW

Star Feb. 7, 1934.

Pictures and Drawings by Two Artists

The present exhibition at Eaton's galleries is shared by two Canadian artists—Adrien Hebert, A.R.C.A., with oil pictures and charcoal drawings and Mrs. Statira Frame, of Vancouver, with oil paintings.

Mr. Hebert's drawings are more successful than his oil pictures. They are large and finished drawings, which are, in some cases, studies for pictures which are also shown, and they cover a variety of subjects. Some of them are very good landscapes, with much light and shade and with trees which, though broadly drawn, have quite individual form and character. There are also some views in Montreal and a number of scenes in the docks and on board ship. Some of the most striking of these are scenes of work on ships at night, with very effective handling of lights and shadows and one very good one is a daylight scene in which a sail or hatch-cover makes a large area of shadow. The oil pictures are mostly of scenes in Montreal and its docks; they are very true but generally rather literal and somewhat hard and cold in color, though in one or two of them smoke and steam supply more atmosphere. There are also two good and amusing pictures of winter sports on the mountain, with plenty of color and movement in the many figures against the snow.

Mrs. Frame's oil pictures, in another room, make a complete contrast to Mr. Hebert's. They are very broadly and sketchily painted and detail is suggested much more than stated. They are bright, gay little sketches, full of light with very little shadow, simply constructed, with forms indicated by color. They are of places and people on or near the British Columbia coast. Some of the best of them are very good studies of boats and their reflections in water; a few are landscapes, but more are of houses and villages—Indian villages with totem poles and Japanese villages with their inhabitants; all of them subjects which lend themselves well to Mrs. Frame's happy sense of color.

News of Art Here and Abroad

A very comprehensive international exhibition of Theatre Art has just been opened at the Museum of Modern Art in New York. More than 700 designs and models for stage settings, from 13 different countries, are being shown, representing the best work that is being done in those countries. The exhibits from Soviet Russia, of which much was expected, arrived too late for the opening of the exhibition and, now that they are on view are considered to be rather disappointing.

As a part of the effort to spread the knowledge of art in the United States a series of radio broadcasts on "Art in America" is just being started, with the help of a grant from the Carnegie Corporation of New York. A program of lectures on American art and artists has been arranged, the first of which was given last Saturday, February 3rd.

A lecture on "India, Its Art and Culture" will be given at the Art Association of Montreal next Monday evening, February 12, by J. Arthur McLean, Curator of Oriental Art in the Toledo Museum of Art.

At a meeting of the Art Association of Verdun held in the Y.M.C.A., Verdun, last Thursday, a paper was read by Charles Tulley on "The Works of John Constable." A sketching meeting of the association will be held tomorrow, Feb. 8, at 8 p.m., at which any artists who wish to attend will be welcome.

OILS AND DRAWINGS SHOWN AT EATON'S

Gazette 7/2/34

Adrien Hebert, A.R.C.A., Has Harbor Scenes and Old Buildings

PAINTINGS FROM COAST

British Columbia Subjects Favored by Mrs. Statira Frame in Fine Art Galleries

Paintings and charcoal drawings by Adrien Hebert, A.R.C.A., of Montreal, and oils by Mrs. Statira Frame, a British Columbia artist, hold the walls of the Fine Art Galleries of the T. Eaton Company, Limited, of Montreal, and the exhibition contains much that will make appeal to the picture-lover and student. A good attendance has marked the show, which is due to close on Saturday, February 17.

In his paintings and in the bulk of his charcoal drawings Mr. Hebert has found his subjects in Montreal, his most favored sketching grounds being the harbor-front and the old section about Bonsecours Market. As a painter he is distinctly an uncompromising realist—he loves the works of men's hands, whether it be the ocean liner or tramp, the gaunt framework of crane or the massive forms of grain elevators and of cold-storage plant. The wharveside has been fruitful of many interesting subjects which have been faithfully interpreted with fine regard to drawing and truth to color. In design the works are admirable and it would be interesting to see this painter essay some of the scenes at an hour when the starkness of these harbor structures is softened by more delicate atmospheric conditions. That the nocturne presents no great difficulties to this painter is manifest in a few of the charcoal drawings which display skill in the art of suggestion. Such port scenes under more mellow lights would permit of a less restricted range of tones and enable the artist to display his ability in rendering subtle values. Under the light of day, iron, steel, coal, concrete, smoke and steam permit of small magic in the handling of color and since Mr. Hebert has kept close to the text he has had to shut out anything that might even hint at the poetic. As records of the activities of a busy port these paintings tell their story in simple and direct language.

PORT SCENES AND BUILDINGS.

Among the paintings must be mentioned "Market Basin"—wharves, vehicles, figures and drays in strong sunlight. At the nearby quay is a small warship, while moored in her place is a C.S.L. steamer. Beyond the Memorial Clock Tower is the Harbor Bridge. "Dominion Coal" shows black heaps, unloading apparatus, a locomotive of the Harbor Commission, flat cars, carts, smoke and steam under a stormy sky. There is a good impression of sunlight on the steamers in "Jacques Cartier Basin," with men apparently at lunch in the foreground. "From an Elevator" is effective in composition and well suggests looking down onto the decks of freighters. In suggesting the size of the structure, "Elevator No. 3" with a wharf-engine pushing a red freight car is convincing. In this medium, too, are a group including "Place Jacques Cartier," as seen from the lawn of the old Court House, with the Nelson Monument, the dome of Bonsecours Market and the distant Chateau de Ramezay—one of the east end of the structure as seen from Gosford street, with the irregular buildings on St. Claude street and the dome of the market; and the historic building, as seen from the west, with its lawn and poplars partly in shadow. The dome of the market, the spire of Notre Dame de Bonsecours and the grain elevator, dominate the adjacent buildings. Two winter scenes are included—skaters and spectators called "Winter, Westmount," and "Winter Sports, Fletcher's Field," with skiers enjoying themselves and a popcorn wagon in the foreground.

The charcoal drawings throughout are competent and satisfying in their sense of values. The landscapes reveal Mr. Hebert as a diligent observer and he shows especial skill in suggesting foliage, shadowed branches and the solid trunks of ancient elms. These studies of sunlight and shadow with incidental buildings are capital performances, and the same can be said of some kindred subjects done in brown wash. No less effective are the charcoal studies of harbor and street scenes. Besides drawings that are studies for some of the works in oil, there are some good night scenes—"Nelson Column, Night" with a lighted shop and the barely discernible grain elevator in the background; "When Day is Done"—Bonsecours Market as seen from the east, lighted stalls, refuse barrels and boxes on the near pavement and two men a trifle hilarious beneath an illuminated sign; and a drawing of the east end of Bonsecours Market as seen from Commissioners street. Other drawings are of port scenes—impressive examples being "Duchess of Atholl" with gang planks out and men engaged in loading; and "Duchess of Richmond" showing the liner under a stormy sky, with a wind kicking up the water and scattering the smoke of tugboats—the latter work being a very faithful interpretation of a dirty day.

MRS. STATIRA FRAME.

The oils by Mrs. Frame reveal the painter as a sensitive colorist with an engaging aptitude for effective subjects. In this group there are many examples of her skill in harmonious arrangements of tone. The brushwork is fluent and the modelling usually free. The works are interesting as being of scenes far removed from here. Her most favored subjects are wooden houses of irregular line and often far from new. Of this series must be mentioned "Post Office, Yarrow, B.C.," and "Indian Community House, Alert Bay, B.C.," the latter work including a totem pole. Totem poles also figure in "Indian Graveyard" and in "Indian Village." The last-named indicates a far from affluent settlement with noble mountains in the background. An effective impression of brilliant sunlight in a tree-shadowed doorway with an inverted red bucket, called "Sunny Corner," and the blaze of blooms is well rendered in "The Flower Market." "Japanese Village" is another sound work in which figures play their decorative part. A bright sunny day is depicted in "Observatory Hill, Victoria, B.C.," and a frankly decorative work is two figures in a lantern-hung arbor, entitled "Lanterns and Parasols." Decaying buildings have attracted the painter in "Old Cannery" and "Derelicts," and subjects set for the enjoyment of pure color include "Flowers and Fruit" and "Red Cabbage"—the latter work having an orange-hued pumpkin as foil to the purple-crimson of the cabbage. An impression of warmth is happily conveyed in "The Tent" in the shade of which a woman in a red blouse is seated. Near the shelter is a tree and beyond the blue sea.

Those who appreciate color will find much to enjoy in these spontaneously-painted works which are simple in theme, unmannered in execution and distinctly agreeable to the eye. They are essentially bits of color that would bring sparkle to the dullest wall.

Brymner Prize Pictures Are Exhibited

MH Star 07 02 34

The pictures, in oil and water colour, sent in for competition for the William Brymner Memorial Prizes are now being exhibited, that is, those which were not rejected by the jury, in one of the upstairs galleries of the Art Association of Montreal. There are nearly a hundred of them and they seem to be fairly representative of the work of younger Canadian painters, including some who have not yet figured very much in exhibitions here. Nothing among them is very outstanding, and the jurors may have had some difficulty in making a choice; there are good paintings but few very interesting pictures and due account seems to have been taken in the judging of the ambitions of the painters and the way in which they dealt with any problems that they had set themselves.

Portrait studies are rather conspicuous among the more successful pictures. Moira Drummond, a descendant of the poet of the Habitant, who won the first prize with a portrait of a woman, has another, of a man, which is almost as good. Franklin Arbuckle gets Honorable Mention for a well painted portrait of a girl and he also shows a good picture of a wood scene with a figure among the trees; L. Petley Jones' "Cowichan Canoe Maker" has in its painting a sort of rugged strength which suits its subject; Mary R. Gilmour has two portraits of which a head of a Breton girl is much the better; and these both get Honorable Mention. T. R. MacDonald's portrait, "The Housekeeper," is ugly with some good qualities; his "Dancer Resting" gets Honorable Mention, evidently for its drawing and painting rather than for its merits as a picture. There are good qualities of painting and drawing in Evan Macdonald's portrait study and in Marjorie Smith's picture of a boy with a plate of very green apples.

The second prize is won by Jean Paul Lemieux' not very interesting picture of houses at Les Eboulements; Jean Royle has two pictures of the Nova Scotia coast, full of

light and colour, one of which gets Honorable Mention; Andre Morency has two attractive scenes of Quebec country life, Jean Douglas Kyle's picture of the Nova Scotia coast, Clare Middleton Hope's two landscapes, and Ruth M. Dingle's sketches of wooded lake country are also among the better pictures. There is one fairly large historical picture which gets Honorable Mention, Fleurimond Constantineau's "Dispersion of the Acadians," in which a brave attempt has been made at a difficult subject.

The water colours are few and not conspicuously good, excepting those by Henry Simpkins and Wilfrid J. Flood, and Pegi Nicol's very amusing sketch of a crowd of children.

ART GUILD REPORTS GOOD YEAR

Gazette Feb. 13/34

Attendance at Exhibitions
Evokes Special Comment
From Col. W. Bovey

NEW BRANCHES FORMED

One in P.E.I., Another in Ottawa Valley—Work Extended Through University Summer Schools

The most notable success of the past year for the Canadian Handicraft Guild has been the remarkable attendance at the exhibitions held by the Guild, its branches and affiliated societies, in the opinion of Lt.-Col. Wilfrid Bovey, expressed in the report he gave as president of that organization at their annual meeting held yesterday in their headquarters, 2019 Peel street. He was re-appointed to direct their affairs again for 1934.

He gave figures to show the significance of the comments on the attendance at the exhibitions. Edmonton came highest with the extraordinary number of 125,000. In Montreal the crowds who came day after day to the exhibition totalled 32,000 and in Winnipeg no less than 50,000 showed sufficient interest in the various specimens of handicraft on view to attend and examine it for themselves. Centres where this year's exhibition was the initial effort were as follows: Handicrafts Association of Canada at Toronto with 8,000 in attendance; the Mabel Hubbard Club, Montreal, 950; C. H. Guild, Charlottetown, 6,000; C. H. Guild, Banff, 2,000.

In his passing reference to the financial situation during 1933 the president said that the Guild owed appreciation to the finance committee under Mr. Fraser for the fact that the liquid position of the Guild has been unimpaired in spite of the loss owing to diminished sales which had been high and, in addition, there had been a great deal of new equipment installed and far better headquarters obtained.

It was noted in the report that two new branches were formed last year, one the Prince Edward Island branch and the other that of the Ottawa Valley, the former with the full support of the provincial Government and the latter with Dr. H. Tait McKenzie as president, and Monsignor F. L. French, of Renfrew, vice-president.

SOCIETIES AFFILIATE.

Associated societies were also added to the list in existence and these are the Cape Breton Home Industries, first established by Mrs. Alexander Graham Bell; also the Mabel Hubbard Club of Montreal. Other extensions of the Guild work were seen in the arrangements made with the Western University summer school at Trois Pistoles, and the University of Alberta; contact established with the Toronto group called "The Village"; and Dr. McKenzie's important museum of pioneer products at Almonte.

Among the suggestions by the President for the future were: The establishment of a small committee on design to obtain good saleable designs for woodwork, ironwork and textiles to pass on to the workers. The value of this may be seen from the fact that where handicraft fails to sell it is due rather to design than workmanship, he stated. The establishment of a small technical committee to classify new technical information and pass on for publication to the proper committee; extension of publicity work; establishment of a special committee on Indian work.

OFFICERS ELECTED.

The following officers were appointed for the year. The patrons are: Their Excellencies, The Governor General and the Countess of Bessborough.

Honorary president, Mrs. James Peck; honorary vice-presidents, Miss M. H. Phillips, Mrs. W. D. Lighthall; president, Lt.-Col. Wilfrid Bovey; 1st vice-president, Mrs. W. Oliver Smith; 2nd vice-president, Mme. N. K. Laflamme; hon. treasurer, T. P. Jones, C.A.; hon. legal advisors, Brooke Claxton, Dr. W. D. Lighthall, K.C.; hon. notary, H. R. Herschorn.

General Committee: Lieut.-Col. Wilfrid Bovey, Robert M. Campbell, Mrs. George Currie, A. T. Galt Durnford, James M. Fraser, J. Murray Gibbon, Mrs. J. C. Heriot, Miss M. Winnifred Kydd, (new member), Dr. H. Wyatt Johnston, (new member), T. P. Jones, E. Lionel Judah, Mme. N. K. Laflamme, Miss Alice Lighthall, Gordon A. Neilson, Mrs. W. O. Ryde, Mrs. E. B. Savage, Mrs. W. Oliver Smith, Prof. J. M. Gauvreau, (new member); representing

Alberta, Mrs. J. B. Collip, Mrs. C. L. Huskins, Mr. Fred Stone; British Columbia, Mrs. Hugh Davidson; Mount Allison, Miss I. Mair; Prince Edward Island, Dr. Nicholson; Manitoba, Col. N. B. MacLean; Handicrafts Association of Canada, Inc., W. S. Macdonald.

HANDICRAFT WORK INCREASE SHOWN

Star Feb. 13/34

Guild Reports New Branches Opened and Societies Formed

Establishment of two new branches, addition of two associated societies and greatly increased attendance at handicraft exhibitions featured reports presented at the annual meeting of the Canadian Handicrafts Guild held yesterday afternoon at the new headquarters, 2019 Peel street.

The new branches were the Prince Edward Island and the Ottawa Valley branches. The new associated societies are the Cape Breton Home Industries, founded by Mrs. Alexander Graham Bell, wife of the famous Canadian inventor, and the Mabel Hubbard Club of Montreal. Activities of the guild expanded, especially in the teaching of weaving and the formation of two new committees on Indian arts and design.

REVIVAL OF INTEREST

Reports showed that there has been a notable revival of interest in handicrafts. More than 230,000 visitors attended exhibits of handicraft work in various centres throughout the year. Credit was given Robert M. Campbell, chairman of the committee on publicity and publications and editor of the Handicrafts News for fostering this growth of interest in the home industries of Canada.

Col. Wilfrid Bovey, president of the guild, pointed out that the loss owing to diminished sales was offset by drastic economies, effected by guild officers and workers, so that "our liquid position has been very little impaired."

Reports were presented by the following committees: Montreal educational, exhibition, design, Indian, technical, finance and shop, permanent collection, publicity and publications, by the secretary treasurer and other executives and by representatives of the Prince Edward Island, Ottawa Valley, Manitoba and British Columbia branches.

OFFICERS NAMED

Election of patrons, officers and members of committees was as follows:

Patrons: Their Excellencies The Governor-General and the Countess of Bessborough.

Officers: Honorary president, Mrs. James Peck; honorary vice-presidents, Miss M. H. Phillips, Mrs. W. D. Lighthall; president, Lt.-Col. Wilfrid Bovey; first vice-president, Mrs. W. Oliver Smith; second vice-president, Mme. N. K. Laflamme; hon. treasurer, T. P. Jones, C.A.; hon. legal advisors, Brooke Claxton, Dr. W. D. Lighthall, K.C.; hon. notary, H. F. Herschorn.

General committee: Lieut.-Col. Wilfrid Bovey, Robert M. Campbell, Mrs. George Currie, A. T. Galt Durnford, James M. Fraser, J. Murray Gibbon, Mrs. J. C. Heriot, Miss M. Winnifred Kydd, Dr. H. Wyatt Johnston, T. P. Jones, E. Lionel Judah, Mme. N. K. Laflamme, Miss Alice Lighthall, Gordon A. Neilson, Mrs. W. O. Ryde, Mrs. E. B. Savage, Mrs. W. Oliver Smith, Prof. J. M. Gauvreau, Alberta, Mrs. J. B. Collip, Mrs. C. L. Huskins, Mrs. Fred Stone, British Columbia, Mrs. Hugh Davidson, Mount Allison, Miss I. Mair, Prince Edward Island, Dr. J. A. Nicholson, Manitoba, Col. N. B. MacLean, Handicrafts Association of Canada, Inc., W. S. Maxwell. Elected to Council 1934: Mrs. Gilbert Grosvenor, Baddeck, C.B.; Mrs. David Fairchild, Baddeck, C.B.; Col. E. M. Renouf, Montreal; Sir Andrew MacPhail, Montreal; H. n. Athanase David, Montreal; Bishop Courchesne, Rimouski; Bishop O'Sullivan, Charlottetown; Prof. A. B. MacDonald, Antigonish; F. MacLure Sclanders, F.R.G.S., Saint John, N.B.; Eric Brown, Ottawa; Mrs. M. Bowman, Edmonton; Dr. W. J. E. MacMillan, Charlottetown; Raymond Denis, Vonda, Rev. Albert Tessier, Three

PALACE GARDENS SEEN

Feb. 19/34

Paintings Made by Miss E. M. B. Warren at Sandringham

An interesting lecture on gardens of historical and romantic interest, from earliest times, through the mediaeval period to the present day, was given by Miss E. M. B. Warren, R.B.A., at a meeting held in Douglas Dominion Church under the auspices of the Douglas Dominion Ladies' Literary Circle last night.

Miss Warren's lecture was illustrated by lantern slides made from watercolors painted by herself at the various spots about which she spoke. Of particular interest were scenes of Sandringham gardens, which she had painted by permission of Queen Mary, especially in order to have slides made from them.

Mrs. R. C. Vaughan presided over the meeting. A number of songs were sung by Lila Valiant Reid.

THE ANNUAL meeting of the Art Association of Montreal will be held at the galleries Thursday afternoon, March 8. Reports for the year ending December 31, 1933, will be received and the election of officers held.

Rivers; Rev. J. J. Tompkins, Canao, N.S.; Mr. Napier Moore, Toronto; Dr. R. Tate McKenzie, Almonte.

Montreal educational: Mrs. J. C. Heriot, chairman; Mrs. C. R. Bourne, Mrs. Harry Clark, Mrs. J. A. Hutchison, Mrs. W. S. Johnson, Mrs. George MacLeod, Mrs. Dakers Patterson, Miss M. M. Phillips, Mrs. J. S. Rayside.

Exhibition: Miss Alice Lighthall, chairman; W. M. Barnes, Mme. Pierre Beullac, Mrs. Gerald Birks, Mrs. Harry Clark, Noel Chipman, Mrs. George Currie, Mrs. Hugh Davidson, A. T. Galt Durnford, Mrs. J. C. Heriot, Mrs. Stuart Forbes, Mrs. Beresford Hands, Mrs. F. M. G. Johnson, Dr. H. Wyatt Johnston, Mr. E. L. Judah, Mme. N. K. Laflamme, Mrs. W. O. Ryde, Mrs. E. B. Savage, Mrs. W. Oliver Smith, Miss M. Terroux, Mrs. Charles Tilling, Gordon, Reed.

Design: A. T. Galt Durnford, J. M. Gauvreau, Edwin Holgate, Mrs. F. M. G. Johnson, Gordon, Reed.

Indian: Miss Alice Lighthall, chairman; Lieut.-Col. Wilfrid Bovey, Mrs. Hugh Davidson, E. L. Judah, Gordon, Reed, Mrs. W. Oliver Smith, Raymond Denis.

Technical: Dr. H. Wyatt Johnston, chairman; Mrs. Gerald Birks, Mrs. F. Jack Allen, Miss Alice Lighthall, Capt. A. V. Whipple, A. T. Galt Durnford.

Finance and Shop: James M. Fraser, chairman; Mrs. W. Oliver Smith, vice-chairman in charge of shop; T. P. Jones, C.A., Lieut.-Col. Wilfrid Bovey.

Permanent Collection: Lionel Judah, chairman; Miss Alice Lighthall, Gordon A. Neilson, Mrs. W. Oliver Smith, Miss M. M. Phillips, Prof. Ramsay Traquair.

Publicity and Publications: Robert M. Campbell, chairman; Lieut.-Col. Wilfrid Bovey, Mrs. F. M. G. Johnson, Miss M. Winnifred Kydd.

Secretary-treasurer: Mrs. L. C. Malcolm.

Manager, Canadian Handicrafts Shop, Montreal: Mrs. A. Hughes, Charles.

Auditors: Walker H. H. Savage & Co., C.A.

UNFINISHED MURAL TAKEN FROM WALL

Gazette, Feb. 14/34

Removal From Rockefeller Centre Involves Destruction of Painting

(By The Associated Press.)

New York, February 12.—Workmen with pickaxes dug from the walls of Rockefeller Centre last Saturday night the mural which Diego Rivera, noted Mexican artist, was prevented from finishing. It was learned today.

Officials of the Centre said that the mural, which contained a head of Nicolai Lenin, had been destroyed.

"The Rivera mural has been removed from the wall of the R. C. A. building and the space replastered," said a brief statement. "The removal involved the destruction of the painting."

A storm of controversy centred around the work when Rivera was ordered to drop his tools last May because his painting no longer was acceptable to the Rockefeller family. Attached at the Centre said John D. Rockefeller personally appeared and told Rivera to stop the work. The artist was given a cheque for \$14,000, completing the \$21,000 called for his contract.

Pickets later stormed the Centre, Left wing groups and individuals denounced the Rockefellers, and Rivera made bitter remarks. Since then, the partly completed fresco has been covered with burlap. It was reported recently that Rockefeller Centre officials were looking around for another artist to fill the space.

"Act of Barbarism"

Mexico City, February 12.—Diego Rivera described tonight as "an act

of barbarism" the destruction of his murals in Rockefeller Centre.

"The destruction of my murals neither surprised nor disgusted me," the Mexican said, "because from the nature and symbolism of the work it was inevitable that capitalism, for the protection of its own class interests, had to destroy them."

"Nevertheless, I consider it an act of barbarism."

NOTED FEMINIST WILL LECTURE HERE

Signorina Amy Bernardy, a visitor in Canada under the auspices of the National Council of Education, will arrive in Montreal tomorrow morning. She is one of the outstanding women scholars of Italy, well known both as an author and journalist.

For a number of years she was professor of Italian at Smith College, Massachusetts, during which time she travelled widely both in the United States and Canada. She gained distinction in literature at the University of Florence on the staff of which she holds an important position at the present time. She has complete command of English, and is well known as an able and entertaining lecturer.

INDIAN ART HAVING TRUE RENAISSANCE

Gazette Feb. 13/34

Authentic Native School of Painting Described by J. Arthur MacLean

OLD TRADITION REVIVED

Past Decade Has Seen Distinct Break From European Influence, Art Association Is Told

There is a true renaissance taking place in the art of India today. Indian artists are breaking away from the European influence and developing an authentic native school of painting, based on traditional Indian art that flourished in the early days of civilization, stated J. Arthur MacLean, curator of Oriental art at the Toledo Museum of Art, in addressing members of the Art Association of Montreal last night. He spoke at a meeting of the association held in the Art Gallery, Sherbrooke street.

Mr. MacLean dealt with the history of Indian art from the time of 3500 B.C. to the present day. He stated that excavations made during the past decade had proven beyond doubt that Indian art was a reality in those early days, and that there might be further discoveries to prove that the art of that country was really the mother of all Oriental art.

He showed slides of frescos in the cliff dwellings of India, the earliest of which, he stated, were probably painted around the first year of the Christian era, and the latest in the seventh century. He spoke highly of their beauty, of the technique with which they were executed, and declared that here was evident proof of the masterful talent of early Indian painters.

Mr. MacLean went on to speak on the Buddhist period of Indian art, when the artistic life of India was at its peak; of the impetus given painting by the invading Khans at a later date, and of the various stages of alternate progress and decadence up to the present day.

TURNED TO OLD FORMS.

Twenty-five years ago, Mr. MacLean stated, Indian painters felt to a great extent the influence of European art upon their work, and indeed, urged that they be taught the technique and methods of the European school. Consequently their art, as an original thing, was second-rate. The English, however, the speaker added, did all they could to dissuade the Indians from adopting the ideas of foreigners.

That was 25 years ago, Mr. MacLean stated. Today Indian artists have dropped the influence of the European school and are holding more to the traditional form of their forefathers, bringing the art of India into a true renaissance.

As for India's life, Mr. MacLean declared: "We hear on all sides that India is not intellectual. If that be so, then Americans and Europeans are barbarians."

Canadian Art May Be Shown in Rome

THANKS to negotiations opened by Don Mario Colonna, Duc di Rignano and his wife Donna Adelina, while in Toronto and Ottawa, it is likely that some of the best examples of modern Canadian art may be exhibited in Rome soon, Donna Adelina confided to reporters in the Ritz Carlton hotel this morning, while they waited to meet her husband.

She was impressed by the high and very distinctive quality of the work of some Canadian artists, and rather surprised to find these hidden in the basement of the Ottawa and Toronto galleries.

As pretty nearly every country in the world has some specimens of its national art on exhibit in Rome, except Canada, and as Donna Adelina was struck both by the high quality of some of the exhibits shown her, and the distinctive Canadian viewpoint they revealed, different from anything any other country shows, negotiations have been started which will probably result in exhibits appearing in some of the Italian galleries.

The Council of the Art Association of Montreal announce the opening of the Exhibition of Paintings by Cornelius Kreighoff, 1815-1872, on Monday afternoon at three o'clock, through the courtesy of the National Gallery of Canada.

BOUCHARD GIVEN 14-YEAR SENTENCE Star Feb. 13/34 Convicted in Connecticut With Death of C.P.R. Officer

JOLIETTE, Feb. 13 — (C.P.) — Gaston Bouchard, convicted of manslaughter in connection with the killing of Acting Investigator Jan. Mackie, of the Canadian Pacific Railway, was sentenced here today to 14 years in the penitentiary. Mr. Justice Philemon Cousineau said Mackie was shot in the Lanore freight yards by one of two bandits who had gone there presumably to rob freight cars early on the morning of September 8, 1933.

MEN INVESTIGATING THEFTS.

Mackie and Investigator George V. Miller had been sent to Lanore to investigate several thefts that had taken place in the railway company's freight cars at that place. The two men hid under a freight car and caught Thounin and Bouchard trying to break the seals of one of the cars. They gave chase and Thounin, turning about, fired three shots at Mackie, who was the close behind him. Mackie died in a Montreal hospital the same day.

Following Thounin's suicide Bouchard was charged with the murder and brought here for trial. The jury hearing the case found him guilty of manslaughter following Mr. Justice Cousineau's advice they were at liberty to do so if they felt Bouchard did not know Thounin had been armed when the pair left Montreal bound for Lanore and the freight cars.

Bouchard will be brought back to St. Vincent de Paul Penitentiary.

Bouchard was not the man who fired the shots that killed the investigator it was established at his trial. His companion on the night of the murder, Paul Thounin, alias Lepine, killed Mackie. Two days later Thounin committed suicide in a Provincial police cell in Montreal by taking poison that he had concealed in the heel of one of his shoes. Thounin had previously led police to the cache of valuable paintings stolen from the galleries of the Montreal Art Association.

Pictures by A. Heming and Stanley Royle

The work of two painters, one from Ontario and one from Nova Scotia, are being shown this week and next at Eaton's galleries. Arthur Heming is one of the senior Canadian painters and his illustrations of certain aspects of Canadian life are well known; Stanley Royle, R.B.A., has only fairly recently come to this country and his views of Canada have a freshness of their own.

The pictures by Mr. Heming are of life of men and animals in the wilder parts of Canada. Some of the best of them are of the life of lumber men in conditions which have ceased to exist—in the days of the big log-rafts—painted by an eye-witness, full of movement and action; one very striking one is of Indian trappers. There are, too, a number of pictures of the animals—the deer and the foxes—of the north country, true and well observed, but made into rather formalized decorations. Snow and tumbling waters fill most of these pictures, but there are a few of autumn scenes, with much rich color. In the same gallery is Richard Jack's very good portrait of Mr. Heming, dressed for the backwoods in winter.

From Mr. Heming's snows one can pass into the next room and warm up in front of Mr. Royle's summer sunshine. These pictures are nearly all of the Nova Scotian coast, bright with the color of red and grey rocks and blue water on hot summer days. There are pleasant little ports and coves with their houses and their boats and a few good studies of waves breaking on the rocks. Mr. Royle's point of view is so much his own and is so well conveyed in paint that it makes him a welcome addition to Canadian landscape painters. There are two or three English pictures—one very good one of a bridge in Derbyshire, and one of a Scottish moor—which emphasize the difference in Mr. Royle's way of seeing and even of painting English and Canadian scenery. Besides the landscapes there are three good portrait studies—one of the painter himself, one with much character of an old Nova Scotian fisherman and a good study of a Negro girl.

Canadian Bird Life In Pictures

Birds occupy the print room of the Art Association of Montreal this week and next, in a collection of pictures in water color by Major Allan Brooks. The pictures, which have been lent by the Royal Ontario Museum, come mostly from the collection of the Canadian poet, Wallace Havelock Robb, with additions by many other donors. Major Brooks, working with much love and knowledge of birds and their habits, has made it his aim to show them as they live, in their natural surroundings, and the beauty of the pictures is the beauty of the birds themselves. They are drawn and painted truly and exactly,—to be faithful records more than works of art,—and make an admirable study in natural history.

The exhibition, which is given with the co-operation of the Province of Quebec Association for the Protection of Birds, has evident educational value, and arrangements have been made for allowing children to see it. Classes of school children are ad-

mitted to the galleries, without payment, accompanied by their teachers, if notice is given to the Art Association by telephone.

News of Art Here and Abroad

The exhibition of works of the late G. Horne Russell at the Watson Galleries, Sherbrooke street, will open next Saturday, February 24th.

At the Johnson Galleries, St. Catherine street, W., there will be next week an exhibition of pictures from the Cooling Galleries of London. The collection will include old and modern French, Dutch and English pictures, among them being works by Abraham de Pape, William Shayer, Leonard Richmond and many other painters.

The increased interest in mural painting has led to the opening of a Studio of Workshop Practice for mural painters in London, at South Kensington. This studio will be a school for teaching known methods

of mural painting and will also provide facilities for experimenting with new methods or improvements in old ones. Investigations are to be made with new or unusual surfaces to which decorations may have to be applied, and it is hoped to find an overcome the faults of method which have led to the fading or decay of so many modern mural decorations.

LANTERN SLIDES AID LECTURE ABOUT ART Star March 6/34 Signor Eugenio Croizat Addresses Group

Nearly 300 members of the Montreal Art Association last night attended in the Art Gallery the slide illustrated lecture of Signor Eugenio Croizat which had been announced as dealing only with "Gems of Italian Painting," but which was extended by the good nature of the speaker to a survey of all that was most beautiful in the products of Dutch, French and English painters.

Signor Croizat's lecture was accompanied by lantern slides consisting of photographs taken with the three color process, which, he assured his hearers, reproduced the shades and tones of the paintings far more exactly than the old fashioned hand colored slides which are commonly to be seen.

He spoke of the great explorers of the art of painting who have during the past seven centuries led the way to complete mastery of perspective, of light and shade, of the anatomy of the human figure and that of animals, and traced the gradual development of perfection from the days of Giotto.

His lecture was a vivid mixture of instruction, comment and personal anecdote about the great masters whose works he discussed. His praises were highest for Leonardo da Vinci, that painter, sculptor, engineer, poet and musician whom he described as the greatest man of the Renaissance.

art, and particularly of painting in India. Mr. MacLean referred to the attempts of Indian painters to imitate European methods and styles, an attempt which was wisely discouraged by English authorities. At present Indian painting is in an uncertain condition, with a movement, still in progress, towards a return to the older native manner of painting.

The exhibition of pictures of native Canadian birds, lent by the Royal Ontario Museum and shown in co-operation with the Province of Quebec Association for the Protection of Birds, will be opened at the Art Association next Saturday, Feb. 17th and will remain open till March 5th.

The fifty-first annual spring exhibition of the Art Association will be held this year from Thursday, April 12 till Sunday, May 6.

All entries for this exhibition must be sent in on or before Saturday, March 31.

A collection of prints by Canadian artists, mostly from Montreal, is being shown in the Produced in Canada Exhibition, which is now open in the Sun Life Building. There are some interesting works, some of which have not been shown before, by Messrs. Norlin, Galea and others.

An exhibition of pictures by the late G. Horne Russell will be opened at the Watson Gallery, Sherbrooke street, on Saturday, February 24—the last of the annual exhibitions of Mr. Russell's work which have been held in this gallery.

Pictures by Arthur Heming and by Stanley Royle, R.B.A., will make up the next exhibition at Eaton's gallery; this will begin next Monday, February 19. The pictures and drawings by Adrien Hebert, A.R.C.A., and the pictures by Mrs. Statira Frame remain on view till the end of the present week.

ARCHITECTS WANT PUBLIC WORK JOBS Gazette Feb. 27/34

Ask That Men in Private Practice Be Given Share in Relief Programme

W. S. MAXWELL IS HEAD

Montrealer Named President of Royal Architectural Institute of Canada at Meeting Here

Engagement of architects in private practice was urged in connection with the public works programme recently announced by Premier Bennett, in a resolution adopted at the 27th annual convention of the Royal Architectural Institute of Canada, which met in the headquarters of the Province of Quebec Association of Architects on Friday and Saturday. The resolution, copies of which are to be forwarded to the Dominion Prime Minister and to all provincial premiers, set forth that in view of the fact that one important purpose of the programme was to provide employment, it would be in keeping with the spirit of the project if the services of private architects, not at present working for the Government, were engaged to draw up the plans for building programmes in their own localities.

Inclusion of a slum clearance appropriation in the funds to be set aside for the public works programme, was requested in another resolution passed by the convention. It was stated that due to the serious shortage of low-rental housing, and to slum conditions resulting from this state of affairs, leading to a crying need for the abolition of slum areas in many centres, upon the public authorities of which the slums were a charge, the Royal Architectural Institute of Canada requested the Dominion Government to include in its appropriation for public works an amount to finance slum clearance and low-cost housing development. In this programme, the resolution suggested, municipalities could be asked to co-operate, and it was contended that the project would do much to stimulate private initiative.

The resolution of the Institute further recommended the appointment of an advisory committee, to act under the National Research Council in the administration of town planning, housing and slum clearance problems and in the manipulation of the funds appropriated for the purpose.

PLAN RESEARCH BUREAU.

A salient point in the report of the council of the Institute, presented by Gordon M. West, retiring president, was the advocacy of the establishment of a bureau to carry out research work on building materials, and the special appropriation by the Dominion Government of funds to cover this work. This recommendation is to be sent to Hon. H. H. Stevens, Minister of Trade and Commerce at Ottawa.

Mr. West also announced in his report that the Royal Architectural Institute of Canada had been invited to affiliate itself with the Royal Society of Canada, and that the invitation had been accepted.

The new council for 1934 announced the election of the following officers for the coming year: president, W. S. Maxwell, Montreal; first vice-president, Major H. E. Gates, Halifax; second vice-president, David Webster, Saskatoon; honorary treasurer, W. L. Somerville, Toronto; honorary secretary, Alcide Chausse, Montreal; secretary, I. Markus, Toronto. Executive committee: W. S. Maxwell, W. L. Somerville, Alcide Chausse, E. I. Barott, Ludger Venne, Percy E. Nobbs, H. L. Fetherstonhaugh, Irene Vautrin, M.L.A., and Ernest Cormier.

The council for 1934 includes the following: J. Martland and R. McD. Symonds, Alberta Association of Architects; William Bow and S. M. Eveleigh, Architectural Institute of British Columbia; W. W. Alward and H. Claire Mott, Architectural Institute of New Brunswick; L. J. Green, George W. Northwood and F. N. Rutan, Manitoba Association of Architects; W. M. Brown and Major H. E. Gates, Nova Scotia Association of Architects; Murray Brown, Burwell R. Coon, John M. Lyle, W. B. Riddle, W. L. Somerville and Gordon M. West, Ontario Association of Architects; E. I. Barott, Alcide Chausse, Ernest Cormier, H. L. Fetherstonhaugh, W. S. Maxwell, Percy E. Nobbs, Irene Vautrin and Ludger Venne, Province of Quebec Association of Architects; W. G. Van Egmond and David Webster, Saskatchewan Association of Architects.

STUDENT AWARDS MADE.

The Royal Architectural Institute of Canada Student Competition entries were judged during the course of the convention, and the following winners were announced: Senior problem, Phyllis Willson Cook, University of Toronto, gold medal; J. B. Langley, University of Toronto, honorable mention; Junior problem, Wilson Salter, University of Toronto, gold medal; W. D. Lount, University of Manitoba; J. T. Ridley, University of Toronto; H. W. Levin, University of Manitoba; Robert D. Powrie and W. E. Fleury, University of Toronto, honorable mention. There were no entries from McGill University.

The presentation of fellowships to three distinguished members of the Institute was one of the highlights of the convention. The presentation was made at the annual banquet held in the Club Canadien on Saturday evening, and the newly elected fellows were: Murray Brown, Toronto; S. P. Dumaresq, Hal-

and Wilfrid Lacroix, Quebec. Appropriate remarks were made during the course of the dinner by Alex P. Shearwood, recently elected president of the Engineering Institute; Fred G. Rutley, vice-president of the Canadian Construction Association; Noulan Cauchon, of the town planning commission at Ottawa, and Professor Ramsay Traquair, of McGill University.

The retiring president, Mr. West, opened the function, and inducted the newly-elected president, W. S. Maxwell, to whom he ceded the office of chairman for the balance of the evening. Others at the head table included: Alcide Chausse, honorary secretary; W. L. Somerville, honorary treasurer; Percy E. Nobbs, past president; J. P. Hynes, past president; Major H. E. Gates, 1st vice-president; W. W. Alward, president of the Architectural Association of New Brunswick; Gordon McL. Pitts, vice-president of the Province of Quebec Association of Architects.

Considerable interest was shown in the display of decorative art in the gallery of the Province of Quebec Association of Architects, executed by pupils of the Ecole des Beaux Arts de Montreal, and exhibited by courtesy of Charles Mailard, director. Sculpture, designs for metal work, stained glass, textile weaving, wrought iron, posters and panels of painted decorations, were included in the exhibition. The designs all depicted familiar scenes in the national life of the Dominion.

DEAN OF CANADIAN ARTISTS IS DEAD Gazette March 17/34

Thomas Mower Martin One of Founders of Royal Canadian Academy

(By The Canadian Press.)

Toronto, March 16.—The "father of Canadian art" lay dead here today, behind him a life of 95 years in which he had painted landscapes which made Canada's scenery famous in many parts of the world. He was the dean of Canadian painters and one of the founders of the Royal Canadian Academy.

Thomas Mower Martin, a native of London, came to this country in 1862, when he was 24, and settled in the Muskoka district, only to find the climate too severe for his young English bride. He moved to Toronto and struggled to gain the recognition which finally came his way.

Ten times he crossed the Dominion in search of color for his pictures. Gradually his work won notice. Some of his paintings are hung in the halls of Windsor Castle, others in the National Gallery of Canada, and many in galleries of England, Scotland and the United States.

In the '70's, when the Marquess of Lorne was Governor-General of Canada, Mr. Martin found a friend in the Marchioness, who was a painter herself. She took great interest in his efforts, which resulted in formation of the Royal Canadian Academy and later the Ontario Society of Artists.

Mr. Martin was born in London, England, son of Edward H. Martin, acting treasurer of the Inner Temple. He was launched on a military career, but after attending exhibitions of the Royal Academy he decided to embark on an art career.

His wife died ten years ago. Surviving are four daughters, Miss E. May Martin, of Toronto; Mrs. George Lydiatt, of Vancouver; Mrs. John Herbert and Mrs. Henry Munderloh, both of Montreal. A son, W. A. Martin, of Toronto, also survives.

BRACING MARINES SEEN AT WATSON'S Gazette Feb. 26/34

Characteristic Shore and
Cove Scenes by late G. Horne
Russell, R.C.A. on View

INVIGORATING WORKS

Collection Reveals Capable
Painter's Sympathy for New
Brunswick and Nova Scotia
as Sketching Grounds

Marines by G. Horne Russell, R.C.A., who died last year at St. Andrews, N.B., where he had his summer home, make an invigorating exhibition at the Watson Art Galleries, 1434 Sherbrooke street west. At the opening on Saturday there was a large attendance of picture-lovers who have followed with interest the career of this painter who for many years held his one-man shows in these galleries. The works, which are effectively hung, form what is announced as the last annual exhibition by this painter who found the coasts and coves of New Brunswick and Nova Scotia sympathetic material for his brush. A direct and forceful painter whose sane observation was coupled with a marked technical ability to set down what he saw, Mr. Horne Russell has left true and vivid interpretations of scenes in these localities.

That the sea was not his only interest is revealed by the presence of a vigorous landscape—noble trees and cattle in a stream "put in" with a palette knife. There is, too, a painting of ducks in a brook which shows a thorough understanding of these fowl. Then, as is well known, portraits occupied an important place in his artistic activities, but these, being held by the sitters, have no place in the present show.

Two interesting works of a different sort are "Riverside Drive, N.Y." with figures grouped beneath the sunlit trees while down in the Hudson is a grey warship and beyond the distant shore; and a Montreal port scene, from near the mouth of the canal, with steamer and old hay barges, grain elevators and harbor structures. Smoke and steam add to the impression of activity. Of Quebec there is a snow-scene, marked by lovely values in the buildings which rise above the basin where dusted with snow lie moored many schooners. A break in the ice catches the gleam of the yellow sky, while above the buildings can be seen the tower of the Chateau Frontenac. It is a work of restful mood and highly effective in its scheme of color.

FAMILIAR WITH COUNTRY.

Paintings done amidst scenes he visited year after year form the bulk of the exhibition and attest to his skill in the handling of atmospheric problems—the threat of storm, sun-shot mists and the delicate silver of calm overcast days. Quiet in spirit are the scenes showing chummers raking the mud. The blue of their coats furnishes a fine foil to the rich mud in which they delve for the bivalves. In one of these scenes a white horse adds interest to the composition. There is also a plowing scene—the farmer with his team of oxen on high ground overlooking the sea.

One impressive nocturnal is shown, "Moonlight, St. Andrews," with the silver trail of the moon broken by a schooner and dory. The distant shore is dark and undulating and the silhouette of a wharf adds emphasis to the foreground. In the depiction of night Mr. Horne Russell was uniformly successful in both oils and water-colors—the latter medium being one in which he was equally facile. Summer calm is well suggested in a scene where the placid water, edged by mud and rocks, mirrors a schooner. Less settled weather threatens in "Line Fishers" where, under a grey sky, men in their dories hope for luck.

Security and quiet are suggested in the sheltered waterways of coves, with their rounded rocky hills boasting scrubby patches of spruce, old pile wharves and weather-stained buildings. Here rest the odd schooner and many dories. Sometimes from a wooden bridge fishermen look down to the water, "yarning" as they await the tide. Such scenes have been painted at varying hours, the most poetic interpretations being those that show the light of the setting sun lingering on a building and the peak of the sail of a shadowed schooner. One important harbor scene shows many schooners and boats, with houses in the background, under a golden sky. In this group are harbor scenes with ships which reveal how thoroughly the painter knew his watercraft, wharves and old buildings.

Outstanding is a group of paintings where the artist faced the sea in its fury. Here are rocks that stand up to the pounding of tons of water driven by tide and wind. Rocks gleam where spray and foam have dashed against them, and the spacious heavens are packed with heavy racing clouds. Scenes there are, too, where the wind clips off the spray as breakers crash on rocks. Such works convincingly suggest the roar of wind, hiss of spray and the turbulence of surging water. In one painting, where the wind bends trees on a dreary shore, the foreground is filled with waves that pile in on wild water broken in its assault upon the rocks. These canvases are virile performances painted by a man who knew and loved the sea and who was happy in painting it in

ART IN REVIEW

Decorative
Pictures by
Claire Fauteux

Mlle. Claire Fauteux, whose pictures and designs are now being exhibited at Morency Freres, St. Catherine street, East, was formerly a student in Montreal under the late William Brymner and Maurice Cullen; she later continued her studies in Paris and has done a good deal of work there in mural painting, which she made a special subject of study; she is at present engaged on a mural decoration at the Cercle Universitaire in Montreal.

The pictures and studies which are being exhibited are many of them small designs for large mural decorations, using for the most part landscape subjects, in which there are well designed masses of trees and single trees, with figures and animals used only incidentally; among the best of them are those called "Orient," "Ete," "Matin," and "Cimetiere Persan," and some others with no names, which, in their designs and color schemes are effective little pictures which should be still better on the larger scale for which they are intended.

A sense for formal decoration appears also in the treatment of some of the landscapes which Mlle Fauteux is exhibiting. One of the best of them, "Pic des trois soeurs, Perce" has an interesting composition of waves and cliffs, and the oil picture of Lac Guindon in the Laurentians also has decorative arrangement. There are fine notes of colour in an oil painting and a pastel of Riviere du Nord. Among the landscapes are also some attractive sketches of very nice gardens in Paris and other places in France.

In all Mlle Fauteux's work general decorative design is helped by simplicity and breadth of treatment. In two larger portraits the treatment is rather over-simplified and they are less successful than some of the other works, but two quite small studies of Gypsies, and particularly the head of the man, are far more interesting.

News of Art In Montreal

At the newly opened Continental Art Gallery, 1310 St. Catherine st., West, some pictures are being shown by a number of European painters whose work is little known here. One of these is Meindl, of Vienna, a painter of mountain and sea coast scenes, some of them, particularly the coast scenes, closely and smoothly painted, others, perhaps painted more for his own pleasure, very broadly handled and all interesting. Another Viennese painter of mountains, by whom there are some pictures here, is Tucek, and there is bright and gay color and sunlight in Josef Stoitner's Tyrolean landscapes. Among other good pictures there are some true and cheerful flower pictures by Alois Haenich, of Vienna, a little picture of a girl by Max Michael and some excellent figure drawings by Tchistovsky and Rozmainsky. English painting is also represented by a nice group of figures on the sea shore by William Shayer and by several characteristic, freely painted pictures by Lee Hankey, one of the best of them a street scene in Abbeville. There are also a few Canadian pictures, a large group of children by Charles de Belle and a good little green landscape sketch by Maurice Cullen.

The annual general meeting of the Art Association of Montreal will be held at the Galleries on Sherbrooke street, on Thursday afternoon, March 8th, at 5 o'clock.

SWEDISH ART SHOWN 1934 Illustrated Lecture Given by T. V. Scudamore

Swedish artists are more interested in depicting the life of their country and its scenery than in painting portraits, observed T. V. Scudamore, of Vancouver, in addressing the Women's Art Society yesterday in Stevenson Hall, when he showed over fifty slides of work done by outstanding painters and sculptors of Sweden. The climate, and consequently many typical scenes, is very like that of Canada, he said.

Mr. Scudamore, in discussing the slides which illustrated his lecture, pointed out the touches of humor introduced into their work by many of the artists. He indicated this in reference to some of the sculpture of Carl Meller. Prince Eugen, brother of the King of Sweden, was said by the lecturer to be one of the finest painters in the country. Others whose work was shown included Anders Zorn, Nils Kreuger, Carl Larsson and Ernest Josephson among the painters while Swedish sculpture was represented by Carl Meller, Carl Eldh and Per Hasselberg.

Mr. R. A. Dunton presided.

Last Works of
Horne Russell
At Watson's

The exhibition of pictures by the late G. Horne Russell, R.C.A., which opened last Saturday at Watson's gallery, Sherbrooke street, contains, with some earlier pictures, some of the last work done by him. All are oil pictures of the sea or of places near the sea, and the sea itself, with its waves and its boats, is the subject of some of the most important of them. An outstanding one, "After the Storm," of breaking waves under a heavily clouded sky, is perhaps one of the best pictures that Mr. Russell ever painted, and another large one of breakers on the "Grand Manan Coast" and another, smaller, of Louisbourg are almost as good. Similar subjects are in the "Crescent Beach," a recently painted picture, and, with a calmer sea, in "Near Louisbourg"; all of them full of Mr. Russell's love and understanding of the sea. Calmer moods of the sea are shown in "Off Shore, St. Andrew's," a group of fishing boats on still water in early morning light, and in the small "Line Fishers," an excellent sketch of boats in a seaway; "Moonlight, St. Andrew's" is a striking picture of boats in shadow against a bright sky.

Fishing boats and fishermen's houses are, of course, the subjects of many of these pictures—for the most part of smaller ones. "Fish wharf, Grand Manan," "Market wharf" and "Fishermen's wharf" are three very good ones and there is an excellent little picture of a white fishing boat and another, full of gay color on boats and sails in "Evening, St. Andrew's." In some of the pictures land rather than sea provides the chief interest; "The coast of Nova Scotia," with its fresh green foreground, is one of these and "A summer sea," in which the sea is the background to a group of trees on the cliff, is another. There is vivid coloring in "Lord's Cove, Deer Island" and in "Evening light, St. Andrew's."

In a few of these pictures Mr. Russell has deserted his usual subjects, though the "Louise Basin, Quebec" of ships among ice floes, with the buildings on the height standing out against an evening sky, and the ships and fog in "Windmill Point, Montreal" still keep some connection with the sea. More unusual are a very attractive little sketch of "Riverside Drive, New York" and a larger landscape, "Scotch

High Level of Old Masters Not Reached By Modern Painters Star March 2, 1934

This Opinion is Expressed by
Richard Jack, Well-Known
Portrait Painter

MODERN painters have never reached the high level of the old masters, in the opinion of Richard Jack, R.A., noted English portrait painter, who sailed the other day to attend the annual Royal Academy exhibition in London. Mr. Jack has been a resident in Montreal for a couple of years.

The old masters, said Mr. Jack, when interviewed Saint John, devoted themselves entirely to art while present-day painters were, perhaps handicapped by the stress and diverse interests of modern life. The men whose work has survived the centuries were concerned chiefly in their own creations and were not led away by the influence of other schools. Some of the world's finest modern painters had turned against the old masters in their youth but with years came wisdom and then they had realized their mistake.

Time, said Mr. Jack, provided the real test of art. He recalled several painters of the last century who were regarded as geniuses in their day but whose work is now gradually losing position.

A definite art movement was apparent in Canada but better times were needed to bring it along because after all could not flourish without financial support, he said. In those days people were confining their purchases to necessities mainly. He was doubtful that there would ever be developed a distinctive Canadian art. Artists were painting Canadian scenes but their work was influenced by the traditions of the old schools.

Ultra-modernistic painting does not impress Mr. Jack in the least. He considers that the radical artists sacrifice all that is accepted as beautiful to achieve their results. "Perhaps," said Mr. Jack, "these paintings are understandable to the person who creates them but I am inclined to believe that it is nothing more than sensationalism. I should hate to live in a world that resembles these pictures."

Mr. Jack said that although only a small percentage of the people appreciated art, the lovers of pictures came from all classes, rich and poor. In this respect art resembles good music.

ITALIAN ART GEMS SHOWN IN LECTURE

Gazette March 6/34
Signor Eugenio F. Croizat
Speaks at Art Association
of Montreal

Admirers of the Florentine and other schools of painting for which Italy was, and is still famous, found pleasure last night in hearing and seeing an illustrated lecture

"Gems of Italian Art," by Signor Eugenio F. Croizat, given at the Art Gallery under the auspices of the Art Association of Montreal. World famous works that can be seen in continental galleries were thrown on the screen with a wealth of coloring and exactness of reproduction that was astonishing, and as they passed, the lecturer reviewed their history, analyzed their meaning, their beauty and sometimes their shortcomings, giving at the same time an insight into the human side of those who enriched the world's treasures by brush, panel and paint.

Italy's various schools of painting in different ages were discussed and illustrated, among pictures shown being many that are familiar to visitors to the leading galleries of Europe, such as Leonardo da Vinci's "The Last Supper," "Mona Lisa," works of Raphael, Botticelli, Michelangelo, Fra Angelico, and others. Dealing with schools that centred largely upon religious subjects, Signor Croizat discussed them in that light; but also displayed a number of fine portraits and allegorical scenes on which he discoursed with equal effect.

Signor Croizat is an Italian lecturer of international reputation, who in 1930 was placed at the head of a list of five lecturers by the French Minister of Education at the Sorbonne. He has lectured at the Century of Progress Exhibition at Chicago.

H. B. Walker, president of the Art Association, presided.

BEAUPRE SKETCHES PRESENT CONTRAST

Gazette,
March 9, 1934.
Miss Lily Barry Points to
Cleanness as Compared to
Dirty Montreal

A discourse on the first field sketching classes from Montreal under such artists as Maurice Cullen, R.C.A., Ed. Dyonnet, R.C.A., and the late Wm. Brymner, R.C.A., together with some advice to young artists, formed the subject of an impromptu address by Miss Lily Barry, author and artist, before the first general meeting this year of the Independent Art Association in the Windsor Hotel last night.

The original guest speaker, Miss Claire Fauteux, artist and mural decorator, was unable to return from Ottawa for the meeting. Robert Sharps acted as chairman. Besides the address from Miss Barry, the evening was rounded out by a musicale.

Miss Barry told of her early experience in sketching classes around Beaupre, informing her audience that she had "never seen so passionately clean a country after poor, dirty Montreal. I even believe they swept and washed the backs of their cottages every day." Her advice to young artists stressed the necessity of being to oneself and not to any one else, claiming that it was a vicious influence in the life of an artist to paint merely what people liked just in the hope of selling the work. Sincerity was also stressed, Miss Barry maintaining that while technique was a great asset, yet it was not everything in the production of great work. There was a great field for young artists, she thought, in the portrayal of historic spots in this city of Montreal.

Musical numbers included: Piano solos: Fantaisie—Saint Saens and Dance—Andalusia, by Dantes Belieu; violin solos: Berceuse from Jocelyn and Hungarian Dance from Brahms by Miss K. Lachapelle, with Mr. Belleau accompanying; songs: Dream of Paradise—H. Gray, and Mighty Lak a Rose—Nevin, by a ladies' musical trio under the direction of Mrs. H. R. Tatchell, assisted by Miss Maud Price and Mrs. F. Johnson. The accompanist of the trio was Miss Olive Peacock while the violin obbligato was played by Miss Kathleen Lachapelle. Two French songs, Elegie by Massenet and Bergerettes by Weckerlin sung by Miss Geraldine Lachapelle, accompanied by her sister, Miss Kathleen Lachapelle, concluded the programme.

Artists Name Officers

Toronto, March 8.—L. A. C. Pantou, of Toronto, has been re-elected president of the Ontario Society of Artists. Thomas W. Mitchell was elected treasurer and Herbert S. Palmer, secretary, at the annual meeting.

IMPRESSIONIST ART HAS OLD TRADITION

Titian and Rubens Suffered Same Criticism as Many Modern Painters

OUTLINE VS. COLOR

Illustrated Lecture Given by Prof. F. P. Chambers for Cathedral Women's Guild

"He can't draw." Exactly what many people today say about the Impressionists was said of Titian by the Florentines in the middle of the sixteenth century and of Rubens a hundred years later by the French academicians.

Frank P. Chambers, assistant professor of architecture at McGill University, discussed the age-old controversy between what he described as the "shape" painters or draughtsmen and those who are essentially colorists, yesterday at a meeting of Christ Church Cathedral Women's Guild in the parish house. He illustrated his lecture by means of lantern slides of paintings ranging from the work of twelfth century artists down to that of some present day artists. The Impressionists themselves, he said, are largely to blame for their unpopularity, some being guilty of bad manners, in producing work calculated to offend, and being unpleasant and quarrelsome.

Sight is the only sense which conveys two kinds of information at once, Mr. Chambers remarked. These, shape and color, are not related. "Do what you will, you cannot paint shape and color at the same time," he said. "One or the other will be more important and dominant." He pointed out that some are essentially "shape" painters or draughtsmen, drawing outlines and then filling in with color, while the others, the colorists, working in oils or pastel, do not use outline.

The Florentine school, illustrated by Giotto's "Death of St. Francis" in Santa Croce, Florence, was among the early examples shown, fresco, the lecture remarking, necessitating an outline later to be filled in with color. Mantegna was purely a painter in outline and turned to engraving in his later years.

Until about the fifteenth century this was the normal way of painting, until the school of oil color grew up. The change was illustrated by a canvas by Leonardo da Vinci. The real oil painters of Italy were the Venetians, Mr. Chambers pointed out with some slides of paintings by Titian. Veronese showed the method more clearly, the outline disappearing and the effect approaching what is now called the Impressionistic. Rubens, he said, never drew outline in his life.

LENGTHY CONTROVERSY

In France the wrangle about shape versus color lasted until the time of the Revolution. Rubens spent some time in Venice, and threw his entire weight on the side of the colorist painters, and he and Poussin were fated to become rival types. Several illustrations of Rembrandt were also discussed by the speaker.

The work of Watteau, the Fleming who became a naturalized Frenchman, had been described as "photography a little out of focus." Prof. Chambers said. In Fragonard, outline as outline disappeared; pastel, even more than oil, lends itself to rather hazy outline.

The rivalry between Delacroix, with whom modern painting is generally held to begin, and Ingres, "supreme representative of the 'outline' school," was commented upon by the speaker. It did not appear to be realized, he said, that Delacroix himself had a long controversial tradition behind him. In his diary he spoke of himself as a follower of Rubens—and beyond Rubens were the Venetians.

Professor Chambers turned to England for a consideration of the work of Constable and Turner, remarking that the latter, beginning as an outline painter, later became fully developed as a colorist. The colorist school developed in France with Corot, Millet and other Barbizonists. The so-called modern school of Impressionist painters began with such artists as Courbet and Manet. A picture by Monet, of vigorous brush strokes, some of Cezanne and two of Seurat, depicting the method of the latter in applying blobs of color, a Van Gogh and some work of contemporary Canadian painters, among them Thomson, Robinson and Gagnon, were shown. Mrs. E. O. Blachford presided.

ART ASSOCIATION VIEWS PAST YEAR

Gazette March 9. Despite Economic Strain, Reports Show Fairly Good State of Affairs

GREAT ACTIVITY NOTED

Notable Exhibitions Staged and Several Gifts Received —H. B. Walker Elected President

While facing a decline in revenue and increased taxation, the Art Association of Montreal was able to stand the economic strain of the past year fairly well, according to the report of H. B. Walker, president of the association, presented last night at the annual meeting in the Art Galleries, Sherbrooke street.

Mr. Walker announced, however, that additional funds will be needed to provide fully for the ordinary requirements during 1934. The deficit on the maintenance account for the year, as announced by William B. Blackader, honorary treasurer, was \$2,625. The association's finances were helped considerably by a generous donation of \$2,000 from Lord Atholstan. On the other hand, the City of Montreal reduced its annual grant from \$1,200 to \$200, and taxes were increased from \$1,186.74 to \$1,966—the increase being the association's contribution to the paving of Sherbrooke street.

A notable year was registered by the association in the field of exhibitions. Through the courtesy of the family of the late Sir William Van Horne, the association was privileged to exhibit a wide selection from his celebrated collection of paintings. The attendance during the three weeks of this exhibition was exceptional, totaling 34,840. On the final day of the display, 8,154 visitors passed through the doors of the Sherbrooke street galleries.

Other successful exhibitions were the annual spring showing of contemporary Canadian art; several one-man shows; the 54th exhibition of the Royal Canadian Academy; an exhibition of American water colors and one of British prints; the annual display of the Canadian Handicrafts Guild, and many more. A number of lectures were also given at various times during the year.

The following paintings were added to the permanent collection: "Oxen Ploughing" by Janos Viski, the gift of Dr. Charles Winter, Hungarian Consul-General; "Golden October," by M. A. Suzor-Cote, R.C.A., the gift of the artist; "Old Benignity," by the late G. Horne Russell, R.C.A., the gift of Ernest Alexander; "The Baggage Wagon," by J. C. Ibbetson, and "Tourville Market Place," by Eugene Louis Boudin, the gifts of Mrs. John Edgar Gatehouse, in memory of her husband.

GIFTS HELP MUSEUM.

Many other gifts were received by the galleries, and by the museum department, the report of which was read by Prof. Ramsay Traquair, F.R.I.B.A. Thanks were tendered to all contributors and to those who gave financial help.

Great regret was expressed at the death of George Horne Russell, R.C.A., a member of the association and a former president of the Royal Canadian Academy of Arts; also at the death of the following members of the association: George Armstrong, C.M.G., M.D.; Arthur J. Hodgson, George T. Bell, Strachan H. Bethune, General Sir Arthur Currie, G.C.M.G., K.C.B., F. G. Daniels, William A. Desbarats, Mrs. Alexander Ewan, Mrs. Roswell Fisher, Joseph Fortier, George G. Fox, J. Edgar Gatehouse, E. H. Godin, Mrs. W. Grant, Charles M. Hart, James Hutchison, Mrs. J. H. Liddell, H. W. Maynard, Mrs. J. S. McLachlan, Gavin Milroy, Charles E. Reid, John J. Robson, Mrs. James R. Smith, George H. Smithers, Lt.-Col. Herbert Snell, Dr. E. Hamilton White.

The following officers were re-elected for another term: Honorary president, Rt. Hon. Baron Atholstan; president, H. B. Walker; vice-presidents, Dr. C. F. Martin and Dr. C. W. Colby; honorary treasurer, W. B. Blackader. Two new councillors were elected in the persons of G. W. S. Henderson and Philip S. Fisher.

Independent ART Assoc.

ART ASSOCIATION HOLDS MEETING

The important thing for young artists to remember is that they must be true to themselves and not paint just what people liked in the hope of selling their work, Miss Lily Barry, author and artist, told the members of the Independent Art Association at their first general meeting this year in the Windsor Hotel last night. She spoke of the first sketching classes from Montreal around Beaupre and thought there was a great field for young artists in the portrayal of historic spots in Montreal. Robert Sharpe presided. A musical program was contributed to by Dantes Belleau, Miss K. Lachapelle, Miss Gerald Lachapelle, Mrs. H. R. Tatchell, Miss Maud Price and Mrs. F. Johnson, and was much enjoyed.

Annual Meeting of the Art Association Star March 9/34

A year of much activity, in spite of prevailing difficulties, was reported to the members of the Art Association of Montreal at the annual meeting, held at the galleries on Sherbrooke St., on Thursday afternoon. The President, Mr. H. B. Walker, reported on the exhibitions which had been held, including that of the Royal Canadian Academy, and that of the Van Horne Collection, at which the number of visitors was greater than at any previous exhibition held by the Association; he also reported a number of valuable additions to the collection of pictures. Mention was made in this report of the loss suffered by the Association through the death of Mr. Horne Russell, R.C.A.

The report of the Hon. Treasurer, W. B. Blackader, showed that revenue for the year had not met expenditure, but that the deficit, thanks to generous donations, was less than might have been expected. Arthur Browning reported on ways and means and the progress of the Sustentation Fund. The reports of F. Cleveland Morgan, chairman of the Museum Committee, and of Prof. Ramsay Traquair, chairman of the library committee, were read and showed the continued progress of both collections.

Officers were then elected 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 and W. B. Blackader, Hon. Treasurer. For the council, Messrs. Ernest Alexander, D. Forbes Angus, G. Alfred Morris, Howard Murray, and Prof. Ramsay Traquair were re-elected for a period of three years and two Messrs. G. W. S. Henderson and Philip S. Fisher were elected, also for three years.

The attendance at the meeting included Mrs. W. M. Marler, Mrs. S. W. Ewing, Mrs. Charles A. Lewis, Mrs. L. Levalle, Mrs. G. Edson Burns, Rev. L. A. MacLean, Dr. J. W. A. Hickson, Messrs Gordon MacDougall, K.C., Howard Murray, H. Marin, R. Chaffey, A. A. Bowman, P. Douglas Garton, E. W. Kelsey, R. P. Jellitt and Dr. A. G. Nicholls.

Star March 9/34

MONTREAL ART ASSOCIATION

DESPITE an increase in taxation of its property and a reduction in the civic grant from \$1,200 to \$200, the Art Association of Montreal came through the troubled waters of 1933 with no little measure of success. All essential services were maintained, and the deficit is the comparatively small sum of \$2,625. This, in the circumstances, may be regarded as satisfactory, although additional funds will be required to carry on throughout the current year.

The growing popularity of the Art Association as a cultural centre for Montreal is being manifested in many ways. There has been a very good attendance at the permanent exhibition, while the numerous special exhibitions held during the past year were exceptionally well attended by the general public, which is showing an increased interest in art. Also the lectures given during the year on various aspects of the fine arts have drawn bigger audiences than in the past.

While it is not of course practicable to embark upon any elaborate expenditure during the present period of financial stringency, it is very reassuring to be able to record that the Art Association has not relaxed its activities in any direction and that it is continuing to serve the public in the cultural field with appreciably progressive results. The cultivation of a love of beauty and of the ability to appreciate its manifestation in a variety of art forms is one that cannot but prove beneficial to any community.

INTEREST GROWING Gazette March 15. Toronto Art Gallery Reports Attendance Increasing

Toronto, March 14.—The Toronto Art Gallery in its annual report says the attendance during 1933 had reached 152,997, an increase of 24,113 over attendance last year.

The gallery purchased 16 paintings during the year and launched a plan to encourage attendance of young persons.

R. Y. Eaton, re-elected president, announced that Arthur Lismer, noted Canadian landscape painter and educational superintendent of the gallery, will leave in the spring for Cape Town and Johannesburg, South Africa, to take part in conferences being held at those cities.

POETRY COMPARED WITH OTHER ARTS

Gazette March 15. Little Relation Found Today Between Intellectual and Imaginative Life

The relation of English poetry to painting and the other arts, from the time of Chaucer to the present day, was outlined to members of the Women's Art Society yesterday afternoon by Laurence Binyon, celebrated poet and former keeper of oriental prints and drawings in the British Museum, during the course of an address delivered in Stevenson Hall, Drummond street.

While it is desirable that the various arts should keep in touch with one another there is very little union between the intellectual and the imaginative life of the nation at the present time, the speaker said. There is more than rhythm in great painting and great poetry, it is what is expressed, he added. Each has its own boundaries but both have a common stream in their imaginative life, and a common fund of thought and feeling.

Mr. Binyon briefly reviewed the chief periods of English literature and pointed out the relations of poetry to the other arts during each of these eras. During the age of Chaucer, plastic art failed to grow because of continual wars and the Puritan spirit, a fear of joy and suspicion of beauty, he said. During the Renaissance music was most closely allied with poetry. In the 18th century, a reign of reasonableness, painting was equal or superior to poetry.

The gathering forces of revolt against the out-worn traditions of the 18th century resulted in what is now known as the Romantic Revival and the 19th century presented a contrast to its predecessor in that popular painting became more enslaved to the doctrines of naturalism and thus lost its connections with poetry. Meanwhile, poetry maintained its great traditions.

During the present century, the great change that has come over painting has affected poetry and the tendency has been to turn towards France, said Mr. Binyon.

Mrs. R. A. Dunton, president, who was in the chair, introduced the speaker. Miss Beatrice Hickson proposed the vote of thanks.

DEVON ART COLONY PLANS DESCRIBED

Gazette 13/34 Canadian Party Sails June 21 to Spend Summer in West of England

Devonshire, Somerset and Dorset, districts unrivalled in the traditions of the common heritage enjoyed by English-speaking peoples the world over were described in an interesting illustrated talk given by Miss A. B. Stone, Montreal artist, before a representative group of Montrealeers at the Royal Victoria College last evening.

Miss Stone outlined the objects of the new Devon Art and Literary Colony, of which she is director, and in doing so she took her audience on a thrilling tour of the west of England, the country of the great explorers, Raleigh, Drake, Hawkins and Davis, the land of romantic idyll and legend, site of Glastonbury and the Isle of Avalon, of stately city and glorious cathedral, Exeter, Bath, Wells, and Plymouth, the quaint fishing villages of North and South Devon, lonely Dartmoor and the coombes and vales of the Doone country, the land of Blackmore, Gay and Hardy, of Tess and Angel Clare.

It is this atmosphere, that of unchanged England, that the colony's members will breathe. This summer the first party of Canadians leave to spend several weeks there, making their headquarters in the country near Torquay. They will sail from Quebec on June 21 in the Canadian Pacific liner Empress of Australia.

The colony, as Miss Stone described it, has been formed for Canadians of literary and artistic tastes. During their stay near Torquay, classes and lectures will be held, to which guest speakers will be invited. Excursions will be made throughout Devon, Somerset and Dorset and as far afield as Stratford-on-Avon, Warwick and London. Several days will be spent in London and the excursion to Stratford-on-Avon is planned for the Festival weeks, when plays are performed at the Shakespeare Memorial Theatre.

It was pointed out by the speaker, however, that the members of the colony will enjoy independence unknown on the average tour and artists will be free to ramble at will throughout the countryside during the entire period of their visit. Tennis, golf and other tournaments will also be arranged, and membership in the Tor Bay Country Club is to be a privilege of the colony's members.

Ven. Archdeacon I. M. Almond introduced the speaker and acted as chairman of the meeting.

THE WEEK'S REVIEW OF ART

Star March 8/34

Romantic Story Lies Behind Brooks' Paintings

Few people know the romantic story behind the story of the magnificent collection of Allan Brooks' paintings of Canadian birds recently on view at the Montreal Art Gallery.

On the walls with the exhibit was a legend to the effect that the poet, Wallace Havelock Robb, of Abbey Dawn, dreamed of the collection in terms of aesthetic and poetic appreciation of birds in Canada; but, behind this brevity, is a long trail of lonely idealism and practical effort. And, behind that, again, is the real story, the romance of Abbey Dawn and the Prince of Wales' patronage of the poet, much as princes favored bards in medieval times.

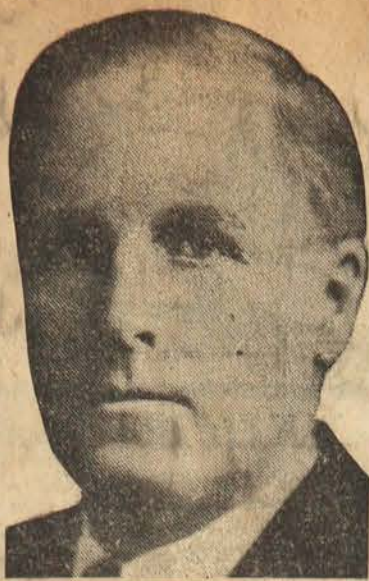
In 1925, with his Royal Patron's approval, Mr. Robb returned to Canada from U.S.A. to help his countrymen to know their birds, and to devote his muse to an interpretation of their beauty. In 1927, when the Prince of Wales confirmed his patronage by publicly recognizing Mr. Robb by a personal interview in Victoria, B.C., His Royal Highness asked what progress was being made in the service of beauty. The going was hard, and Mr. Robb frankly said so; the work of interesting people in a collection of bird paintings and its usefulness, was discouraging, and the outlook was not rosy—and the poet was almost ready to give up. Then came that wonderful response:

"I know, Robb, I know; and I get blue and a bit down myself, at times; I'm not supposed to, but I'm only human, you know; and, when we're feeling down, we must get up and 'Carry on!'" And when Wallace Havelock Robb left his patron, Abbey Dawn had a new slogan, "Carry On!" and a poet had a new torch, a challenge to his fighting soul, and an inspiration to his genius.

Quickly following this dramatic incident Mr. Robb's first volume of poems, "The Quill and the Candle," was issued under the sponsorship of the Prince. Five hundred copies were timidly issued, in Canada, but they were sold and out of print in four weeks! They contained "Behold, O My Country!" the poem of dedication, with which he presented the Wallace Havelock Collection to the Royal Ontario Museum, Toronto, for Canada. Some time afterwards Mr. Robb asked that his name be removed and asked that the collection be known simply as the Allan Brooks' Collection out of tribute to the artist, who is a Canadian, and as a native gesture his international fame so justly deserves.

When presented, the collection was not more than 33 works, but "Carry On!" was the order. Mr. Robb invaded Montreal, enlisting the support of E. W. Beatty, K.C., president of the C.P.R., Ross H. McMaster, Hugh Paton, J. W. McConnell and other prominent men; and the collection was more than doubled, to say nothing of the thousands of beautiful, full-color reproductions made from the originals. And Wallace Havelock Robb still "carries on" at Abbey Dawn, writing his exceedingly lovely poems of birdland in a wild, native rhythm not unlike the birds themselves. He is an exponent of the personal presentation of poetry, and his rich, round voice in recital, either in an illustrated lecture or over the radio, is an intel-

Bird Lover



WALLACE HAVELOCK ROBB

lectual experience not easily forgotten.

Abbey Dawn is located in a 500-acre sanctuary of great natural beauty, five miles east of Kingston, Ont., and its two outstanding, physical features are The Prince of Wales Ridge, a prominence giving a vast view over the St. Lawrence River, and Allan Brooks Falls, a waterfall with a drop of 50 feet or more. A farm, Abbey Dawn Grange, supports the Sanctuary (it is supposed to!) and the Prince of Wales' slogan, "Carry On!" is supported by pen and recital.

News of Art In Montreal

A very important exhibition of modern French pictures is to be opened in the galleries of the Art Association of Montreal next Friday, March 9th. There will be no opening ceremony. This collection of pictures, which was brought together by the National Gallery of Canada, has been shown in Ottawa and Toronto, and an account of it by Marius Barbeau was published in The Star when it was opened to the public in Ottawa, at the beginning of January. In Mr. Barbeau's words, "It can hardly be surpassed for the glory of 110 pictures and the story tells of a century of progress in a field of art in which France led the world."

Ingres and Delacroix are two of the earliest of painters who are represented in this collection and both are well represented. Following them come Courbet, of whose work there are several good examples, and Puvis de Chavannes, by whom there are a number of fine pictures. The Barbizon school, particularly Corot, Millet, Degas, and Daubigny have an important place, and there good pictures by two very different painters, Daumier and Eugene Carriere.

Coming to painters of a newer sort, there are eight examples of the work of Renoir, and good pictures by Monet, Pissarro and Sisley. Lastly there are four pictures by Van Gogh, several by Gauguin and ten by Cezanne. The collection is one of the most interesting and important that has ever been shown here and may serve, as was said of the great French exhibition in London a year ago to make clear the way in which the paintings of recent French painters has grown out of that of the men who worked before them.

At the Art Association of Montreal on Monday evening a lecture was given by Signor Eugenio Croizat on "Gems of Italian Art." Signor Croizat, who has been brought to Canada by the National Council of Education, has devoted his time for some years past to bringing a knowledge of the great works of art to people who are far removed from the facilities for the study of art, which are provided by the European galleries. He has particularly given his attention to perfecting lantern slides in color photography, and has brought with him to Canada some 300 slides of pictures in the galleries of Italy, Spain, France, England and Germany. The slides, which were shown by him on Monday and were the most striking feature of his lecture, were of Italian pictures, covering about four centuries of art history, and included works of Giotto, Fra Angelico, Botticelli, Leonardo da Vinci, Luini and many other painters. With the help of these he was able to give a graphic and extremely interesting account of the history of art in Italy.

Signor Croizat gave a lecture, sponsored by the Universite de Montreal and L'Association Canadienne-francaise pour L'Avancement des Sciences, on Tuesday evening, on the subject of "L'Italie pittoresque et artistique." He is to lecture again on the same subject tomorrow, Thursday evening, at 8.15, at the Plateau School, Lafontaine Park.

A lecture will be given at the Art Association next Wednesday evening, March 14th, at 8.15, by Laurence Binyon, who has recently retired from the keepership of prints and drawings in the British Museum. The subject will be "English water-color painting in the nineteenth century," a subject which Mr. Binyon is one of the first

The Independent Art Association will hold a regular monthly meeting tomorrow, Thursday evening at 8.30 in room 135 of the Windsor Hotel. Miss Clair Fautoux, Canadian painter and mural decorator, will address the meeting in French and in English on the subject of "My experiences in Paris." A musical program will follow. George Starkey, the president, will be in the chair. Members of the public and friends of the association will be very welcome.

Interesting pictures by A. Henderson, C. Tulley, L. Thompson, Messrs. Smith, Delisle, Goodale and other members are being shown at the Art Association of Verdun. Meetings are held on Tuesday evenings at 8 o'clock in the Y.M.C.A., 1000 Gordon Avenue, Verdun.

Landscapes Of Ontario And Quebec

Two Canadian painters share the exhibition, opened this week at E. ton's galleries. Both are painters of Canadian scenery and, while their pictures have some similarities, they have differences enough to make a comparison between their work very interesting.

George Thomson is a brother of one of the most remarkable Canadian painters, the late Tom Thomson; his painting is less broad and sure than that of his brother, but he has something of the same vision of the beauty of Ontario landscapes and has painted them at all seasons of the year. There is a certain reminder of the work of Tom Thomson in the "Young Pines" in this exhibition, with a snowy valley seen between tree trunks, in "Birches in Summer" with its strong lights and shadows, and in "A Color Decoration," of red trees in autumn against a background of dark greens, and these are among the best of the pictures here. "October Snow" is another good picture of trees, while "New Snow" and "Hill and Vale" are excellent pictures of wide, open valleys. There is splendid autumn coloring in "The Shore Road," and "A Carpet of Leaves," "Rural Countryside" shows the colors of earlier autumn, and "An October Breeze" is a fine study of a cloudy sky and waves on a lake. Two very striking studies are "Sunset on Lake Huron," with the sky behind heavy grey clouds, and "The Moon's Pathway," all sky and water. Among the best of the summer pictures are "A Country Road," which has a pleasant warmth, and "A Canadian Farm"; and there are some good small sketches of gardens and fruit trees. Two very attractive studies of early spring, painted in browns and greys, are "The Approach of Spring" and "April at Owen Sound."

The pictures of Emile Lemieux, who is a newcomer to exhibitions, are also of his own province and chiefly of the Laurentians and Montreal Island. His painting is generally lighter and more sketchy than that of Mr. Thomson but he often gets a stronger and gayier lighting. Winter and autumn scenes are again conspicuous, as is usual in Canadian landscapes. A good composition of trees on a snowy hillside, "Over Manitou Lake" is one of the best of the winter pictures; there is a good feeling of space in "Hiver—Lac des Quatorze Iles" and in "Early Snow Fall—Fourteen Island Lake," a good effect of snow on a tumble of rocks in "Mountain Side, St. Sauveur," and a contrast of brown trees and snow in "Val Morin."

SOMETHING TO SEE

Sir,—It is hardly to be expected that everybody will rush to the Art Association to see "The Exhibition of

French Painting of the Nineteenth Century." Why? Simply because Montreal does not respond in just that way. But it will be, however, a deep blow to the cause of Art if more than a mere customary crowd doesn't flock to 1379 Sherbrooke Street West—to Montreal's sanctuary of the arts—during the month of March. Tastes, of course, differ. In the case of this writer, after visiting this French Exhibition, he felt so refreshed and regaled by the remarkable paintings there that he cannot remember an occasion of a trip to an art exhibit, among the many he attended, in which he felt so inwardly supremely satisfied with what he saw.

There are some 115 representative pictures, from Ingres to Cezanne, in this important collection, on the physical side, in itself, no small task to assemble. For giving Montreal this grand opportunity to view a stimulating period exhibit, from that great aesthetic nation called France, we owe sincere thanks, and even civic crowns to the Board of our own Art Association of Montreal, to Eric Brown, the director of the National Gallery of Canada, and to those sterling collectors of paintings in Ottawa, Montreal, London, Amsterdam and Paris, by whose valuable co-operation this glorious event was made possible for all of us here. I need add but one final admonition to my fellow-citizens: "Please be sure to see this exhibition!"

SAMUEL BUTLER.

WATER COLOR ART

Gazette March 15
Nineteenth Century Trends
in England Described by
Laurence Binyon

VALUABLE CONTRIBUTION

Contrasting Schools of Painting
Coalesced to Develop
New Form—Painters'
Work Considered

With the opening of the nineteenth century, a great change came over water-color painting in England. Previously there had been two schools of painters, those who were occupied mainly with topographical subjects and an answering to the gradual awakening of English people to the beauties of their own country, and those who were interested rather in landscape composition. With the turn of the century these two streams coalesced to make a most noteworthy contribution to the tradition of art in England. Laurence Binyon, C.I.E., told members of the Art Association of Montreal in a lecture at the Art Gallery last night.

Speaking on "English Water Colors of the Nineteenth Century," Mr. Binyon said that the history of the period was best described by the work of the outstanding artists of the time, men like Girtin, Constable, Turner, Cotman, de Wint, Cox and Rossetti. The contribution of each was cited with accompanying lantern slides to illustrate the text.

Thomas Girtin, born in 1796, introduced into water-colors in England the substitution of cold for warm under-paintings. The bringing of a new emotional power was the essential factor in the transformation he effected. A characteristic of his sketches was the wide sweep of empty foreground, showing his love of great spaces and the grandeur and solitariness of nature. Girtin's precision of brush was perfectly spontaneous, said Mr. Binyon; his mastery might have been a danger to his art had it not been accomplished by intense sincerity. Though animated by a vague romanticism, Girtin's works are masculine in outlook, the speaker noted. He likened the artist's love of solitude to that of Wordsworth, and suggested that his art was really ahead of his time.

Girtin exerted a strong influence upon John Constable, one found that his whole conception of art underwent a change after he had studied 30 of Girtin's sketches. Constable, however, developed his own technique in his works, which Mr. Binyon thought was best illustrated in his sketch of Stonehenge.

Born in the same year as Girtin, J. M. W. Turner worked along parallel lines with him, displaying a singular delicacy of touch and atmosphere. Turner was interested in accumulating facts of nature which later he used and transformed, unlike Girtin who seized a pictorial motive which he developed and emphasized. "Turner conceived his whole work in what might be called an epic mood," said Mr. Binyon. Like Wordsworth, he desired that no painting should be considered simply, but all the varied mass of his production was to be contemplated as his interpretation of life and the world. The impression left of his works is one of extraordinary power and variety. In his Alpine scenes particularly, pointed out the speaker, Turner evoked light and form, with his design always in depth, a vibrating mystery of distance and light, giving a sense of infinity and space.

Pattern and felicity of poise were characteristic of John Sell Cotman, who was born in 1872. His architectural draughtsmanship was masterful, said Mr. Binyon. In his Yorkshire-Durham drawings no lovelier water colors were ever made. Later in life his style changed, his works becoming warmer and more in the character of oil paintings than sketches.

Peter de Wint, born of Dutch descent in 1784, resembled Constable in his integrity and directness and love of the English countryside. There is something Dutch in the stubborn and rather solid character of his paintings, said Mr. Binyon, and in all he deserves a greater measure of fame than he has received.

GENUINE SIMPLICITY

The picturesque incident and not the larger relations of form or the principles of composition was the preoccupation of David Cox. The intellectual element is almost absent from Cox's art, observed the speaker, and the emotional element is the simplest, but he is very genuine in his simplicity.

A new kind of imaginative water-color painting was introduced by Dante Gabriel Rossetti, who was born in 1828. He invented a method to correspond with the intensity of his conceptions, using pure contrasted tones of intense color. He used in his early work the straight line and angle such as the current tradition avoided.

Towards the end of the century impressionism came, and design and structure were cast aside to give way to "the painter's joy in simple vision." In the present century, said Mr. Binyon, the English water-color, responding to new influences, has renewed its life with brilliance and vigor.

Mr. Binyon was introduced by Dr. J. W. A. Hickson, chairman of the lecture committee of the Art Association, and thanked by Dr. Charles F. Ma...

FRENCH ART SHOWN OVER WIDE PERIOD

Survey of Painting from Ingres to Cezanne at Art
Gallery
Gazette March 10

IMPRESSIONISTS STRONG

Works Drawn from Public
and Private Collections on
Exhibition for Three
Weeks

French painters of the 19th century are admirably represented in the exhibition which opened yesterday afternoon in the galleries of the Art Association of Montreal, Sherbrooke street west. The comprehensive collection, which has already been shown in Ottawa and Toronto, enables the picture lover to obtain a fair survey of French paintings from the smoothly treated portrait by Ingres to the freely handled paint and bold color of the Impressionists and Post-Impressionists. The show is interesting, too, in that the examples reveal the development and change in style that marked the mature years of some of the painters.

The pictures have been drawn from the National Gallery of Canada, private collections in Montreal and Ottawa and some examples have been made available by Reid and Lefevre, of London, E. J. Van Wisselingh & Company of Amsterdam and Etienne Bignou of Paris. The exhibition will remain open until the end of the month. Seven paintings represent Boudin and among them there are four beach scenes under varying conditions of light which by the dress of the men and women promenading or sitting on chairs distinctly dates them. Certainly the 1934 mode tends to greater grace, though these admirable examples of painting give pleasure by reason of their design, color and atmospheric effects. A view of Etaples, with figures washing clothes and shipping on the mud awaiting the return of the tide, is marked by a spacious blue sky with summer clouds that seem to move in the warm air.

A portrait of Jean Dolent and his young daughter by Carriere is a fine example by that painter who showed uncanny skill in "melting" his contours. A dog lies on the floor and the treatment of the incidental objects in the background is masterly.

The development of the art of Corot is particularly well shown in examples that range from the period when the landscapes were "light" and precise in treatment as exemplified in "Une Cour Normande avec deux Vaches"—house and barns near apple-trees, fowls and two cows, a work of cool clear atmosphere, to "Houses, Trees and Water" with the mellow sunlight flushing the buildings by a stream edged by willows treated in the manner by which he is best known. In this group is the golden and freely handled bit of the beach at Biarritz, the more detailed "Une Ferme a Dardagny" with its summer clouds, houses, trees, glimpse of pond and a woman and child walking in the pasture. There is charm and delicacy in the painting of a girl with her hand in her hair, and quaintly formal is the portrait of Mme Sennegon. "Street at Auvers" with its old buildings edging a hilly road edged by noble trees is a work simply handled and lovely in its subtle values.

Daubigny is represented by two—cattle in a wooded meadow with flooded fields beyond, and "Les Bords de L'Oise."

Delacroix's art is revealed in the good design and glowing color of an Oriental scene—horses and their riders at a watering trough. "Lady Macbeth" carrying a lamp is the other example.

"Portrait of Bernier" by Ingres shows that master draughtsman in typical vein—precision of detail with high value set on surface. The subject, a young man with curly hair is dressed in a naval uniform of the period and wears a white stock. By Millet is a vertical figure piece entitled "Oedipus Taken From the Tree," and Puvis de Chavannes is represented by two decorative subjects.

WORKS BY COURBET

The powerful painting of Courbet is manifest in a group that includes figures, marines and landscape. Lovely color marks the blonde woman in "La Femme aux Bijoux"—the subject dropping into a jewel box a string of pearls. Finer still in the handling of low tones is the woman with a glove in her hand. This arrangement in black, grey and silvery whites, has qualities that will make the student of painting look again and again. "Les Cascades" is a typical landscape of big design with a river tumbling over tree-edged rocks and breaking into a rapid below. The massive cliffs and pebbly shore are masterfully put in. It is a grand scene. Of like solid qualities and fine appreciation of values is "Les Rochers, Etretat," with beached boats, waves rolling onto the shore edged by massive cliffs in sunlight and shadow.

Daumier, who by necessity was forced to spend the major portion of his life as a draughtsman for the popular press, is represented

by outstanding examples — "The Third Class Carriage" — the interior of a railway coach with its crowd of passengers seated on the hard benches. Here in the crowd are a young woman with a baby, an old woman, in bonnet and cape, grasping a basket and nearby a slumbering boy with a box. Beyond are other figures variously attired and through the window can be glimpsed the bare countryside. It is a human document set down with sympathy and understanding. In watercolor is "The Critics" — a seated connoisseur flanked by standing figures, looking at a framed picture on an easel, while in the shadowed background is a painter talking to a friend. There is also a pen and wash drawing of a lawyer addressing the judges. Fantin-Latour is adequately represented by a beautifully painted nude — "Ariane Abandonnee," a group of figures marked by a lovely color in the raiment, called "La Parade de la Feerie," and some magnificent flower pieces, generally roses, which well suggest the fragility of the petals. "Asters" is a beautifully arranged and painted work. In all these uncanny skill is shown in the painting of the bowls and vases and the tones of the backgrounds play an essential part.

Glorious color marks the works

of Monticelli, whose work is shown at varying periods from the landscape with figures and goat — which is a trifle more modelled than "Paysage Accidente," a work of free golden tones, to the heavy, luscious paint of the gaily-clad women in "Fete Champetre," and the broadly handled effect of sunshine and shadow in the tree-lined stream with bathers.

THE IMPRESSIONISTS

Particularly strong is the representation of work by the Impressionists. Manet's forceful brushwork is shown in a flower-piece called "The Chinese Vase" and a forceful pastel "La Dame a la Toque." This portrait of Mery Laurent is a boldly handled painting. Monet, besides a marine with rolling waves under a sky packed with billowy clouds, is shown as a painter of atmosphere in "Waterloo Bridge, the Sun in a Fog" — a work that "grows" on the beholder. The sun, a bright red ball, gleams on the vapor-hidden water where passing barges can be dimly discerned. The quaint fashions of 1888 are shown in the sunny "L'Embarcadere a Argenteuil" with its yacht, figures in a boat, on shore and on a gallery overlooking the water. Pissarro has a more than usually solidly painted work in "Laine, Auvers-sur-Oise." There is also a group of women raking hay in sunlight and shadow, and "Le Pont St. Pierre, Rouen," which shows his skill in suggesting quay-side activity. Sisley has well caught the delicate sunny atmosphere in a landscape called "Un Jour d'Printemps," and has invested with glowing light a quiet waterway with sailing boats. From this brush are a number of other fine examples. Degas signs two pastels — "Danseuse Rose" — a ballet dancer in characteristic attitude on stage and "Dancers at the Bar" — two young women keeping in condition for their dance. Jongkind has a beautiful nocturne — bridge, distant mills and a barge in moon light; some scenes on the Seine and a work of beautiful quality in "The Scheldt," with shipping. Renoir is represented by rather done in characteristic manner, portrait of a young girl, and pastel of a girl in a white hat.

In the gallery devoted to the "moderns" there are powerful examples by Cezanne, Gauguin, Van Gogh, Seurat and Toulouse-Lautrec, which give the student an unusual opportunity of studying these men in original examples of selected quality. It is here that the warmest debates will probably take place during the next three weeks. The illustrated catalogue makes acknowledgement of receipt of works from the following collections: the National Gallery of Canada, Gordon Edwards, Ottawa; Mrs. Louis S. Colwell, Mrs. W. W. Chipman, Miss Olive Hosmer, Elwood B. Hosmer, Mrs. W. F. Miller, Mrs. Howard Pillow, F. N. Southam, Montreal, and H. S. Southam, Ottawa.

Deux aspects de la nature laurentienne La Presse March 8/34



EN HAUT: "Sunlit Valley", de George Thomson, paysage bien éclairé aux vastes perspectives; EN BAS, "Val Morin", par Emile Lemieux, scène d'hiver traitée avec une simplicité pittoresque. (Clichés de "La Presse")

Modern French Painting at Art Gallery

Star March 14/34

Several facts contribute to the unusual interest of the exhibition of French Painting of the Nineteenth Century, brought together by the National Gallery of Canada and now being shown in the upstairs galleries of the Art Association of Montreal. There are more than a hundred pictures, all worth seeing and some of them very good, and many of the best of them are generously lent by private owners in Montreal and Ottawa. The exhibition has a special interest since it is supplemented, and some gaps in it are filled in by the Art Association's permanent collection of French pictures, which remain in their places in the end gallery, and visitors to the loan exhibition should make a point of looking at them as well.

It would, of course, be impossible to give a complete review of nineteenth century French art in a collection of this size, and the successive schools and movements can hardly be illustrated, since most of the painters, whose work is shown, were leaders and not followers, and their pictures here show their diversity and individuality. It has also been impossible to get pictures which truly represent some of the painters. The two oldest painters in the collection are Ingres, by whom there is only a small, but good portrait, to present the end of an older generation, and Delacroix, with two pictures, also small but good, as the beginning of a newer era. Two pictures by Puvis de Chavannes, — small ones for him, — stand among the others as examples of conservatism.

The exhibition really starts with Corot, who is quite well represented by thirteen pictures: one of these is a fairly early portrait and two are excellent studies of girls; the pictures of houses and trees by a river, of figures on a road at the entrance to a wood, and of a Norman farmyard, and the admirable little sketch of fishing boats at Dunkirk, are among the others, which illustrate his work at different periods. Millet is barely represented, though there are by him a fine composition of "Oedipus" and a characteristic pastel drawing of a girl with some goats. Two pictures by Daubigny and one by Theodore Rousseau are not very important, but the seven by Courbet are quite another matter. Two of these are portraits, — one of them the very fine, dark toned, "Femme aux gants," — and the others include the big "Cascades," a picture, almost in black and white, of snow among trees, and a delightful sketch of a sunset over the sea.

Four of the works by Boudin that are here are not the kind of things that are usually expected of Boudin, — groups of people on the shore at Trouville, — very attractive pictures and admirable illustrations; there are also some more typical pictures by him, — a fine one of Etaples and a very good sunset at Trouville. Sis-

ley is well represented by six good landscapes; by Jongkind, a Dutchman working in Paris, there are five pictures, among them a moonlight scene and a view of shipping on the Scheldt, which looks much like a Boudin.

Manet is one of the painters whose importance is not shown in this exhibition; there are by him an interesting little pastel portrait and a fine picture of still life and flowers. There are six good examples of the flower painting of Fantin Latour, with a small and pretty figure picture of "Ariadne" and a larger one which is rather dull. A single, characteristic, portrait group is by Carriere and one head by Henner.

The five works by Monticelli are all remarkably good; — a splendidly lighted picture of girls bathing under trees, a group of women, in reds and whites, and three landscapes, — one in rich greens, another mostly in browns and yellows and a third of figures in a farm orchard. Another very good group is of three very characteristic works of Daumier, one of them, the fine "Wagon de troisieme classe," an oil picture.

Cezanne has good representation in nine pictures, which range from the early and strong "Enlèvement" to the late and unflattering portraits of his son and wife, with, in between, the pleasantly green picture of Zola's house at Medan. By Degas there are two rather striking drawings in pastel of dancers. Among eight works by Renoir are an attractive head, "La songeuse," a small, cool and fresh, nude and a larger but less pleasing bathers.

The work of Monet is well shown here, as is that of Camille Pissarro. By the former there are only four pictures but among them are a very good early one of the river at Argenteuil, a wonderful study of waves breaking on the shore and a late dream of Waterloo Bridge, hardly visible through a lovely blue fog, such as no living man ever had the luck to see in London. It is worth while to compare this last with the coast scene by Monet in the Art Association's collection. Eight works by Camille Pissarro cover the work of his life well, from the jolly, green view of Louveciennes and that of a lane at Auvers-sur Oise, to the glowing "Moissonneuses," painted when he was seventy, which, in the effect of its color and light, though not of course in its painting, suggests some of the work of English pre-Raphaelites. There are three quite typical, but not important, examples of the work of Seurat, who did not live long enough to do much work.

Gauguin is well represented by a characteristic picture of two Tahitian women and by a Tahitian landscape with some figures, but more interesting are three works by Van Gogh, — "Les oliviers," a very decorative landscape, of conventional form, color and lighting, the, also decorative, "Paysage sous un ciel mouvementé," in which there is a conventional disagreement between the lighting of the sky and the landscape, and a pleasant sketch of one of the windmills at Montmartre. A small head and two little figure studies by Toulouse-Lautrec are by no means to be missed, and they are far more interesting than his larger portrait of a boy with a dog.

The National Gallery has prepared a good illustrated catalogue of the exhibition, which is to remain open in Montreal till Sunday, April 1st.

Exhibitions In Montreal

The exhibition of French pictures, which was opened at the Art Association of Montreal at the end of last week, is to remain open till Sunday, April 1st.

The 51st Spring Exhibition of the Art Association will be opened with the usual private view on the evening of Thursday, April 15th. Works for this exhibition have to be sent in not later than the end of the present month.

This Wednesday evening at 8.15 an illustrated lecture will be given to the members of the Art Association by Lawrence Binyon, formerly Keeper of Prints and Drawings in the British Museum, on "English water colors of the nineteenth century."

The exhibition of works of Cornelius Krieghoff is to be opened in the Canadian gallery of the Art Association at the end of this week. This collection, which has been brought together by the National Gallery of Canada, has shown in Ottawa and Toronto. Some more pictures from Montreal collections will be added to it when it is shown here.

The present exhibition of works by George Thomson and Emile Lemieux at Eaton's galleries will close at the end of this week. Next Monday another double exhibition will be opened, of works by a Montreal painter, Charles de Belle, A.R.C.A., and a Toronto painter, Herbert S. Palmer, A.R.C.A.

La Presse March 15/34

L'art français du XIXe siècle

La Presse. March 15, 1934.

Une exposition vraiment représentative, qui montre la courbe suivie par la peinture française depuis Delacroix jusqu'aux Modernes, via l'Impressionnisme.

Puvis de Chavannes

L'ART Association tient actuellement à sa galerie, rue Sherbrooke, l'exposition du XIXe siècle français, organisée sous les auspices de la Galerie nationale et qui a remporté un vif succès à Ottawa et à Toronto. C'est l'une des occasions uniques qu'il y ait de trouver ainsi réunies une magnifique collection de toiles qui racontent la courbe profonde suivie depuis Ingres et Delacroix jusqu'aux Modernes, en passant par l'Impressionnisme. C'est un fidèle récit du triomphe graduel de la couleur sur la forme au cours du siècle. Il ne s'agit pas ici de le discuter. Constatez, sans plus.

Il est à Souhaiter que les Femmes Prennent cette Habitude aussi bien que les Hommes

Un verre d'eau chaude chaque matin nous aide à paraître et à être en d'heureuses dispositions.

Le bonheur, la vigueur et la vivacité — une bonne peau claire — un teint rose naturel et l'absence de maladie ne sont assurés que par un sang net et sain. Si seulement les femmes et les hommes pouvaient se rendre compte des merveilles du bain interne matinal, quel heureux changement se produirait.

Au lieu des milliers d'hommes, femmes et fillets malades, anémiques, aux teints pâtes et terreux; au lieu des multitudes de "ruines nerveuses", d'épuisés, de malades du cerveau et de pessimistes, nous verrions partout une foule de gens aux joues roses, virils et optimistes.

Un bain interne se donne en buvant chaque matin avant le déjeuner un verre d'eau chaude avec une cuillerée à thé de sel JAD condensé pour enlever de l'estomac, du foie, des reins et des dix verges d'intestins les rebuts indigestes, les fermentations acides et les poisons du jour précédent, nettoyant, adoucissant et rafraichissant ainsi tout le canal alimentaire avant d'introduire d'autres nourritures dans l'estomac.

Les personnes sujettes à la migraine, à l'excès de bile, à la mauvaise haleine, au rhumatisme, au rhume, et particulièrement celles qui ont le teint jaune et pâle et qui sont souvent constipées, devraient se procurer un paquet de sel JAD condensé à la pharmacie; cela leur coûtera une bagatelle mais suffira pour démontrer le changement rapide et remarquable qui se produit tant dans la santé que dans l'apparence de ceux qui pratiquent cette sanitation interne. Il faut se rappeler que la propreté interne est plus importante que l'externe, parce que la peau n'absorbe pas les impuretés pouvant contaminer le sang, tandis que les pores des trente pieds d'intestins le font.

Nota: Si vous suivez un régime pour maigrir il importe que vous teniez votre corps libre des matières de rebut alourdissantes et des toxines nocives. Pour cette raison le sel JAD condensé aide merveilleusement à maigrir.

Il me semble que l'exposition aura plus d'attrait pour l'esprit canadien-français que pour la mentalité anglaise. Nos milieux intellectuels sont beaucoup plus proches des leçons de l'art français du dernier siècle. A certains égards ils en sont beaucoup plus proches que les Français eux-mêmes, qui passent rapidement à d'autres formes quand nous nous y attardons encore.

Diverses galeries et certains particuliers ont prêté des œuvres à cette exposition, l'un des événements artistiques de l'année. Il ne faut pas le manquer.

Une grande époque

La première époque, celle des classiques du XIXe siècle français, pour ainsi dire, n'est pas représentée à l'exposition d'une manière suffisamment complète ni toujours caractéristique. Mais on y trouve, par ailleurs, les quelques toiles les plus remarquables.

Malgré que la mentalité anglaise n'y comprenne pas grand-chose, elle dont le sens positif fuit l'allégorie, et bien que plusieurs de nos n'y voient encore que des compositions décoratives, l'ose croire que les deux tableaux de Puvis de Chavannes, — plus petits que la plupart de ses fresques connues, naturellement — dominent toute l'exposition. Dans "Ludus pro patria" et "Les vendanges" vous avez de beaux exemples de l'art au service de la pensée, l'idée, la modération, la mesure. Une rigoureuse unité, des gestes et des attitudes d'une noble simplicité. C'est de la composition. De l'art clair. Mais cette clarté bien française, dans les idées définies traduites par la forme, se conjugue avec une douceur bien italienne dans le coloris, un coloris fait de nuances pâles et fines qui baignent dans une lumière discrète, blanche et transparente. Mettons que c'est de la fresque et qu'on attend plus de moelleux de la peinture à l'huile; n'oubliez pas, pourtant, que le coloris paraît avoir perdu dans le temps quelque chose de son premier éclat. Et, surtout, cet art décoratif n'a-t-il pas beaucoup plus de sens que bien d'autres genres lorsque, dans une atmosphère d'une si douce sérénité, dans un harmonieux équilibre, il porte lucidement à des considérations plus élevées?

Réalisme humain

Nombre de visiteurs s'attardent plus volontiers devant les Daumiers. "Le Wagon de troisième classe", plusieurs fois cité et exposé en Europe, mérite à juste titre une attention particulière. Il est caractéristique du sens profondément humain que Daumier ajoute à son populisme narquois, et l'on y trouve même, suggéré surtout par certains costumes, un accent Moyen-Age qui évoque agréablement je ne sais quels fabliaux. "Les critiques": quelle vie ironique dans ces attitudes poseuses et lassées! "Le défenseur à la barre", un petit sujet, présente un contraste bien senti entre le pathos artificiel de l'avocat et le pathétique vrai de l'accusé.

Les Daumiers sont toujours des documentaires. Gouailleurs et sympathiques. Ils me font l'effet d'être par rapport à la grande peinture ce que le journalisme est à la littérature.

Paysages de repos

Corot est l'un des plus amplement représentés à la Galerie des Arts, si tant est que toutes ces toiles sont complètement de lui, car on sait combien il aimait faire faire le gros œuvre par des élèves, quitte à met-

tre le "finishing touch" et la griffe du maître. Sa palette a toujours traduit la sérénité. Ses deux manières figurent ici. La première, serrée, nous donne des paysages trop uniformément nets et sans vie comme "Cour normande avec deux vaches". L'autre, plus dégagée, s'attache aux valeurs subtiles et mélancoliques, et c'est alors que naissent ces paysages silencieux et recueillis comme "Maison, arbres et eau", très limpide; "Souvenir de la plage de Biarritz", attachant, aux ocre rêveurs; "Route à l'entrée du bois avec un cavalier et une paysanne" où réapparaissent les arbres touffus, verts cette fois; "Le chevrier italien", prétexte à ces masses réveuses d'arbres bruns à la Corot; "L'étang", menu coin de toile éclairé par un soleil chaud et calme. A cela s'ajoutent une marine et une scène de rue, belges, d'une atmosphère reposante; un délicat portrait de "Jeune fille", en bruns et rouges, et "Le portrait de Mme Senegon", un Corot paysan, très net.

Talent exubérant

Les bons exemples de l'exubérance facilitée de Courbet ne manquent pas. Il est généralement "méridional" par sa verve abondante, son gras moelleux. Mais quelle versatilité! A côté de "La femme aux bijoux", aux tons si joliment doux et pleins qu'on pardonne au tableau le manque d'idéalisme, "La femme au gant" se montre réveuse, délicate, baignée dans une atmosphère de quiétude pémoine, tel, un hiver brun et blanc dans la forêt, composition rude et poétique qui a surgi sans effort; là, une marine qui a du mouvement, de la brume, une luminosité adoucie; plus loin, une rêverie sans sujet mais finement colorée qui s'intitule "Coucher de soleil, Etréat". Une vaste toile, "Les cascades", a de la verve, des verts abondants, de l'air même, mais il nous semble que la couleur a dû faiblir un peu avec les années, car on imagine que Courbet a dû prêter plus d'éclat argenté aux chutes qui tombent à travers les arbres.

Ingres et Delacroix

Où sont les dessins de Dominique Ingres? Ou ses crayons célèbres? Il n'y a de lui que le portrait de Bernier, une œuvre "mineure", quelque valeur intrinsèque qu'elle puisse avoir. Un portrait franc, rond, profond, ferme, où les valeurs sont dégagées avec calme et non noyées. Un portrait parfaitement lisible, qui s'impose à l'attention.

L'adversaire de Dominique Ingres n'a pas trouvé meilleure chance. Delacroix n'a que deux toiles à l'exposition. "Lady Macbeth" montre en petit une figure dramatique qui sort de l'ombre; c'est du joli shakespearien. "Chevaux à l'abreuvoir", c'est un paysage romain un peu de carton, présenté dans un coloris chaud et sombre, avec des verts glauques et des rouges profonds, et tous les contours submergés, fondus dans une profondeur qui dit: Le drame n'est pas loin.

Des fleurs jusqu'à la mer

Le talent varié de Fantin-Latour se déploie librement à l'exposition. Tel nu de lui, "Ariane abandonnée", est à admirer pour son modèle exquis: nu rose, poudré, gracieusement

abandonnée, en effet, dans l'herbe tendre et la douce chaleur. "La Parade de la féerie" est un charmant frou-frou de coloris, de gazes, de personnages en fleur. Puis, toute une série de ces compositions de fleur qui l'on rendu célèbre, Magnifique d'arrangement et de composition avec des arrière-plans harmonisés. C'est de l'intelligente perfection dans le genre.

Un portrait de Carrière répond tout à fait à l'idée que l'on se fait de son genre, d'après les reproductions connues. Dans la pénombre d'un salon renfermé, un afeul et une fillette. On les aperçoit à travers une vapeur, un fond qui brouille les contours et précise l'allure aristocratique du rêve. Une vision sympathique de myope, si j'ose dire.

"La filieuse avec chèvres", de Millet, pastel fini au crayon, est dans le genre connu de ses paysanneries recueillies, émuës, très douces, — tandis que "Oedipe arrachée à l'arbre" présente du mouvement dans le clair-obscur qu'approfondit la vitre mise sur la toile.

La minutieuse ingénuité de Rousseau le douanier est représentée par une marine très aérée, qui disparaît presque toute sous de lourds nuages voyageant rapidement dans l'espace.

Enfin Boudin. Léger, transparent, des soleils mouillés, de l'atmosphère. Plus encore que des marines de lui, pourtant plus profondes de tonalité que celles que les galeries montrent le plus souvent, il faut admirer les scènes de plages, — toutes fashionables attendant l'orage qui monte au firmament blafard, ou s'ébattant joyeusement sous un ciel très bleu. Boudin fait respirer le grand air, sous de vastes horizons.

Les Impressionnistes

Les impressionnistes ont une part significative à l'exposition, et l'on a eu le bon goût de les loger dans un salon qui sert d'intermédiaire entre leurs précurseurs et l'école moderne. Ici, l'atmosphère plus que le sujet lui-même est la raison d'être de la peinture. La théorie de la couleur, résolument abordée par Delacroix, a grandi jusqu'à l'extrême des formes nettes d'antan; les convenances de temps et de lieu le haut bout dans cette peinture destinée à suggérer le mouvement. Tout cela est évident, à passer d'une salle à l'autre. Mais il n'y a pas à reprendre ici une vieille discussion et à se demander si la mobilité n'est pas mieux suggérée par l'immobilité qui tient compte de ce que Dom Bellot appelle le "mouvement fictif", par opposition au mouvement réel ou figuré, et si, en somme, la "substance" n'en dit pas toujours plus long que les "accidents". Ici donc, l'amour de la vivante nature, l'imagination chercheuse d'horizons nouveaux, le romantisme de la

D'abord la fraîche ingénuité de Renoir. Des fraîcheurs de chair tendre et des diaphanes. Un nu première manière, bleuté, gentiment moulé. Un nu seconde manière, rosé, avec de la finesse dans la rondeur. Un portrait de jeune fille, nuancé, rose aussi, dans un frou-frou de tons satin. Une bonne femme au bonnet, fabriquée en touches striées. "La femme à l'éventail", sujet traité un peu à la manière farineuse et avec une certaine banalité.

Vient Manet, dont on aime "Le Vase de Chine", œuvre aux sonorités cristallines, espèce de laque aux teintes douces qui représente des fleurs contre un fond chatoyant. Il y a de la simplicité expressive dans les bruns de "La dame à la toque"; on s'y attache. Mais "Les quatre mandarines", croyez-moi, auraient pu être n'importe quoi; quatre taches rondes et jaunes qui ne sont pas dignes de la manière dégagée de Manet, même si l'on y veut chercher des harmonisations de taches.

Un Monet caractéristique

Il y a à l'exposition une toile de Monet qui fait immédiatement penser à celle qui a provoqué, d'après l'histoire, la dénomination d'Impressionnisme. Une impression de mer intitulée "Le soleil dans la brume". Pont de Waterloo. Je la reconnus de loin, pour l'avoir vue à la Galerie d'Ottawa; cela ne s'oublie pas. Un disque orange dans un ciel bleu poudreux, dans une atmosphère tellement brumeuse que l'on ne distingue pas où finit la mer et où commence l'horizon; le sujet vous envahit à mesure que vous révez devant le peu de chose à quoi il tient. C'est de l'atmosphère, sans plus, mais pas moins que ça. Un peu plus loin vous trouverez le Monet endimanché des pares bourgeois, bien caractéristique, puis une sorte de suggestion pour mer de papier qui a peut-être quelque mouvement.

De Pissarro des poétiques paysages, quelquefois trop verts, mais éclairés par une lumière invisible qui vibre. Dans les quelques scènes de ville quelle habileté à suggérer le va-et-vient mouvementé des rues, l'activité quotidienne; tout cela est remuant, grouillant. "Les moissonneuses", c'est du Millet mis en mouvement. "Le repos de la fermière", dans l'herbe d'un vert banal, prend de l'intérêt par le naturel de la pose et surtout par l'atmosphère de quiétude chaleur qui baigne le tableau.

Recherche d'atmosphère

Sisley, de même, a recherché l'atmosphère, avec une acuité et une sensibilité délicates qui peuvent paraître par moments confiner au dandyisme. La demi-douzaine de paysages que l'on trouve de lui à la Galerie des Arts sont plongés dans une lumière qui flotte et danse. Ici un ciel d'un rose insinué qui chante, là une féerie de mauves et de bleus filtrés dans la dentelure des branches d'automne; ailleurs un poème en bleu; ou encore le gentil effet des commencements de mauves dans les reflets sur la route; plus loin, dans un petit coin de toile, un ciel très limpide. Je n'en dirai pas autant de "Lavasse", qui me semble trop blanc, et de "Route de Louveciennes", dont le coloris ne dit rien que de banal.

Avec Degas on ne sait pas; peut-être bien a-t-il voulu par moments se payer la tête des snobs? Oh! alors, quel succès! Mais il y a autre chose; une couple de tableaux nous le prouvent. Ses danseuses, saisies en plein mouvement, ont beau être laides, à peine esquissées et parfois en gros traits, leur gaucherie narquoise a son imprévu, son mordant, et surtout son rythme, car voilà bien tout ce qui semblait importer pour Degas, n'est-ce pas? dans l'animal humain: le rythme, l'attitude au vol.

Jongkind met une note hollandaise dans cet ensemble. Un nocturne sur mer, plein de rêverie profonde et en jolis tons fondus. Des marines à la grisaille poétique.

Tachetage vibrant

Les quelques Mentiellis le montrent sous divers aspects: certains paysages, dont l'un plus fini relève sans doute de la première époque de son art, et les autres tachetés à souhait. Le "Paysage accidenté", aux bruns sales, ne dira rien. "Paysage avec des gens" plait dans son exubérance de teintes fauves. "La Fête Champêtre" nous présente les gens à travers un miroitement de jaunes et de rouges qui produisent des effets de flammes. "Les baigneuses" apparaissent un instant dans une vibration de taches colorées. Un dernier paysage, une tapisserie de verts, montre quel bon parti on peut tirer du genre.

Chaz les Modernes

Au Salon des Modernes français toute discussion est permise. Les Jos Commaissants qui se croient l'esprit Quartier Latin ne manqueront pas de remuer des formules livresques et de pousser des exclamations entendues. D'autres y voudront voir tout simplement des tentatives de saisir l'insaisissable par des moyens souvent courageux et parfois neufs. On se fait rappeler dès l'abord que la mode est à la peinture crayeuse, farineuse, pâle, libre; le satiné a supplanté le velouté.

Voici Cézanne, aux conceptions rugueuses, aux tons amplifiés et synthétisés. Cézanne dont Zoia n'eût peut-être pas tellement raison de se moquer dans "L'Œuvre". Je ne comprends pas, je l'avoue, que d'aucuns veuillent tant admirer "L'enlèvement", avec son homme primitif en bronze qui se sauve avec une loque de femme, en plâtre, contre un ciel bleu-de-prusse; c'est rien moins que naturel comme expression et, pourtant, je conviens de la valeur des contrastes et de la composition de-

corative. Nature-morte, que voit peu de chose bien rendu à cause d'une certaine harmonie résonnante. "Le Vase de jardin" et "La route à Auvers-sur-Oise" sont assez de coratifs, en somme. "La m. on d. Zola à Medan", dont nous avons déjà parlé, est remarquable pour ses superpositions d'étagères vertes coupées par de beaux arbres verticaux. Les portraits de son fils et de sa femme attirent beaucoup plus de sympathie à l'endroit de Cézanne car, si simples qu'ils soient dans le traitement, si sommaires même, il faut leur reconnaître une expression muette, comme suppliante, dans le regard, et cela vous parle.

Du primitif au visionnaire

On n'a pas souvent l'occasion de

voir du Gauguin. Son système décoratif comportant le soulignement de la forme et l'application des couleurs à l'état pur, sans fondu, ne laisse pas de surprendre. Il se dégage, toutes fois, une étrange poésie de ses toiles essentiellement coloniales. Ces torsades bronzées, ces paysages d'une luxuriante primitivité s'imposent avec une certaine franchise.

Trois œuvres de Van Gogh: "Moulin de la Galette", à la manière parisienne de l'artiste, d'une liquidité exquise; "Paysage sous un ciel mouvementé", ou plaine verte surplombée de nuages bouffis; enfin "Les oliviers", pâteux, visionnaires, qui montre le chemin parcouru depuis le ruissellement solaire, premier stage de la décomposition du paysage en vibrations, jusqu'aux angoisses apocalyptiques, prodromes de la folie. Au dernier stage Van Gogh devient illisible.

Seurat a fait des petits quelque-chose de rien. A preuve: "L'échouage de bateaux" et "La Baie de Grandcamp". Ce sont des exemples de la peinture à "pigments", à pigments si j'ose dire; ce n'est pas ce que je leur voudrais reprocher autant que de manquer de sujet. Par ailleurs, "Le pêcheur" a de la finesse.

Les portraits peints par de Toulouse-Lautrec ont de la finesse, aussi dans leur souplesse. Si "L'enfant avec la chienne Raméla" n'est rien d'autre qu'une esquisse facile tirée en grand, le portrait de Missia se présente dans une belle harmonisation de roses dans des verts satinés, "La Goulue" a l'air aristocratique et intelligent, et "Les deux amies" traduit avec une sûreté de touche délicate l'incident expressif.

Notules

Le 51e Salon des Peintres sera ouvert à la Galerie des Arts du 19 avril au 13 mai. Les entrées seront reçues jusqu'au 31 mars.

L'exposition des œuvres françaises du XIXe siècle, à la Galerie des Arts, durera jusqu'à Pâques.

M. Maurice Gagnon, ancien élève de l'Université d'Ottawa et de l'Institut dominicain de philosophie, a donné en Sorbonne en janvier une conférence sur l'architecture anglaise. Il étudie depuis deux ans à l'École du Louvre et à l'Université de Paris. Durant ses vacances au Canada il inaugurera cet automne, chez les RR. PP. Dominicains, une série de cours sur l'histoire de la peinture.

M. H. Viens, de l'Université des Arts, nous annonce qu'elle tiendra une exposition de sujets canadiens à l'hôtel Windsor à partir

du 25 mai prochain. Ce sera sa première exposition: les 285 œuvres exposées diront surtout l'intérêt donné au portrait, et en particulier, croyons-nous, au portrait-souvenir de famille. L'une de nos principales maisons d'éducation y apportera son concours.

Georges Jeannet, illustrateur de premier ordre, vient de mourir en France, à l'âge de 86 ans. Degas disait de lui: "Il dessine celui-là". Il avait fait la guerre de 1870. Son tableau "La Ligne de feu" est au Musée de Pau.

Le Musée d'art moderne de New-York vient de se porter acquéreur, moyennant \$200,000 de fonds de dotation, de la collection de feu Miss Lissie-P. Bliss, l'une des plus belles collections de Modernes au monde. Elle est évaluée à \$750,000 au moins et comprend des œuvres de Degas, Gauguin, Delacroix, Pissarro, Renoir, Matisse, et Cézanne y est représenté par 10 toiles et 12 aquarelles.

Chicago veut faire grand. En marge de la prochaine "foire-exposition" qu'on organise pour cet été aura lieu une extraordinaire exposition de tableaux. L'an dernier un seul chef-d'œuvre avait été emprunté à l'étranger: "Mother" de Whistler. Cette fois on empruntera pour la circonstance une centaine de chefs-d'œuvre, pris aux musées et dans les collections particulières d'Europe. La Russie a promis d'envoyer quelques toiles de la célèbre collection des anciens Tsars, et le gouvernement italien enverra un tableau de Michel-Ange et un de Léonard de Vinci.

Reynald

Canadian Geographical

As the leading article in the March number of the Canadian Geographical Journal, Marius Barbeau writes in readable style of the work of Cornelius Krieghoff. Krieghoff was a Canadian artist of an earlier generation, whose landscapes served admirably as an interpretation of the life of the people of rural Quebec about the middle of the last century. The article is illustrated with a number of Krieghoff's pictures, including two in color.

Reminding us, as the Journal so often does, of the magnitude of the Dominion, another article in the March number, by W. K. Gibb of Toronto, describes a journey through the Yukon with Professor Innis of the University of Toronto. Mr. Gibb gives an interesting account of how the placer-mining of other days has given place to gold-mining on a large scale by the hydraulic method.

Krieghoff Exhibition Is Record of Early Days Ottawa Citizen Feb. 16/34

Going through some private galleries in the homes of Canadians, fortunate enough to be able to buy fine pictures, this reviewer invariably comes to a stop before the work of a certain artist. Doubtless he has lingered in awed contemplation in the tender effulgence of a Corot, ascended to the spiritual uplands with Watts, Burne Jones or Holman Hunt, marvelled at the deathless magnificence of a Renaissance master but when he reaches a canvas by this artist his stay is long.

It is long because this almost untutored seer in ochre, amber and dun tells with unparalleled insight the story of a section of our homeland, a veritable picture tale of a cold, strong, happy, snow-mantled, flower-starred land of deep forests, soaring hills, rushing streams and of a people who left more benign climes to find near-Paradise in a primeval wilderness.

Who is this painter who is so distinctly Canadian in his viewpoint? He is known, well-known of course, to the art dealer, collector and what might be termed the cognoscenti of the studio but he certainly is not known as he should be by the vast majority of Canadians of culture and refinement. And yet Cornelius Krieghoff (1815-1872) has done more than any artist, living or dead, to preserve an extraordinarily beautiful record of a particular section of Canada and of a formative and colorful period in its history.

Real National Heritage.

Because his work is a real national heritage and because it should be even wider known, special importance attaches to the exhibition which opened yesterday at the National Gallery of Krieghoff pictures. Let it be said at the outset that it is a splendid showing, probably the finest ever got together, and includes no less than 163 canvases large and small. The dozen or more Krieghoffs owned by the National Gallery are there, others come from dealers, but the vast majority are from the private collections of Canadians in Ottawa, Montreal, Toronto, Winnipeg, Quebec, Kingston and other places. Canadian donors have co-operated in a most praiseworthy way in making this exhibition outstanding. It will be open to the public for a month.

Before commenting briefly on a few of the pictures on view something might be said of the quite remarkable life of the artist himself. Krieghoff, born in Holland of well-to-do and cultured parents, was essentially a nomad, forever looking for that something "lost beyond the ranges." Getting a good education and some, but not very extensive, training in art, he got a few guilders from his father, packed a haversack with a well-loved flute, a few clothes and some oft-thumbed books and for many years thereafter, wandered about the continent of Europe.

He was supremely well endowed to earn pay for "bed and board." He spoke five languages besides German, was an amateur naturalist of distinction, a crack shot with gun and pistol, a hunter who could pick up a trail like an Indian, a fine actor, artist and musician, a wit and brilliant conversationalist, and one who, even in those hard-drinking days, could down his two bottles of old Tokay by night and never know a "head" in the morning.

So he wandered about from Berlin to Petersburg and from Paris to London, earning enough for good talk and much Tokay by selling stuffed animals to museums, playing the flute, painting pictures of noblemen, merchants and innkeepers. A few of the pictures he painted in those days now hang in great European galleries. Most of them he sold for the price of a meal or a bottle of wine.

Settles In Canada.

Then he found his way to New York, enlisted as an artificer in the United States army, was used as a scout in the war against the Seminoles in Florida, deserted, fled to Canada and in 1840 settled down (as much as one of his nature could) at Longueuil. His "settling" was mainly the result of his marriage to a French-Canadian girl. At Longueuil where he stayed 13 years he began his real career as a painter. It was continued with ripened power when he moved down to Quebec in '53. Here he stayed 14 years, went West to Chicago in 1867 dying there in 1872.

In the 27 years he lived in French Canada, Krieghoff simply soaked himself in the atmosphere of the country. A born woodsman, he lived for months at a time with the Indians, with trappers, coureurs de bois, habitants of the near and far settlements, inn-keepers of the fringe of the forest. Then came back to talk books, the Paris salons, the doings of society, in the colony and overseas with the old noblesse of Quebec, with the British officers then in garrison there, or to dance gay quadrilles with high-born dames on the Grand Allee beneath clustering candles reviving memories of Champlain, Maisonneuve, Frontenac and Montcalm. But it was chiefly with the simple folk that he loved to foregather. Out from the city he went with crowds bundled in gay blanket coats and bearing snowshoes to the modest auberge of the suburbs and more distant settlements. Followed all night dances when the wine ran freely but all was good-natured fun and jollity so dear to the heart of a habitant.

The various phases of the life he lived are depicted in the exhibition at the National Gallery. Take for instance that wonderful big canvas, Montmorency Falls, 1853 (lent by Col. G. S. Cantlie of Montreal).

It is a Winter scene, the atmosphere alive with the spray from the mighty falls, the grey-blue skies, the great piles of snow, the pines and balsam clinging to the precipitous hillsides, the wide frozen river, where are seen many high sleighs filled with joyous sight-seers. The truth to nature and sense of poetry in this canvas is sufficient alone to make a painter's reputation.

Depicts Various Seasons.

Another Winter scene (lent by Mr. John T. Ross, of Quebec) is "Merrymaking" a large canvas showing a big wooden inn with sloping, snow-covered roof, dormer windows, high balcony running the whole length of the house and high steps reaching it from the ground. It has been an "all-night" party, servants and guests are harnessing up horses in the quaint old sleighs, the balcony is still crowded with revellers having a final libation. In the East a red, red sun is rising and making majestically beautiful a world of forest and deep snow in which these revellers strive to forget the hardships and privations of their lot.

Space forbids mention of many pictures but we have rarely seen a Canadian sunset with that still, majestic, "frozen-warmth" which it conveys more perfectly manifested than "Woodsmen Returning At Sunset," which is lent by Hon. Cairine Wilson. But Krieghoff did not paint Winter alone, even if that season had a particular attraction for him. Not even Brownell or Homer Watson have caught the almost inexpressible loveliness of our woods in Autumn with greater verity than has this transplanted Dutchman. The opulent beauty of those forests in Summer and in fact in every season are shown in many pictures.

To really appreciate this exhibition it must be seen. R. B. F.

Feb. 21/34 Cornelius Krieghoff

An exhibition of the paintings of Cornelius Krieghoff is to be held shortly in Montreal. The pictures have been on view in the National Gallery, Ottawa, where they attracted a lot of attention. In The Citizen, Regina Lenore Shoolman gave an interesting account of the artist's career and an understanding criticism of his works.

It is almost impossible to consider the work of Krieghoff from a so-called "purely artistic" point of view, she said. His art is so closely related to the various phases of his life, that it has become an important historic document. Here is no outburst of emotional disturbances, no mere dabbling to satisfy aesthetic sensibilities, but a serious preoccupation with, and a profound delight in, the earth with all its material possessions, all its human elements. Because of this, Krieghoff became the faithful interpreter of a period that is very near to all those who identify themselves with the growth of Canada.

Let us examine the personality of the artist. Comparatively little is known of his life. His birthplace has been a matter of some dispute, since some authorities claim that he was born at Dusseldorf, Saxony, while others maintain that he saw light of day in Amsterdam. A few years ago, there were still two or three people alive who had known Krieghoff intimately, and it is through them that most of our knowledge concerning him has come down to us. Thus it was established that he was born in the year 1815 and educated in Holland and Germany. When quite young, he wandered about the continent, earning his living by playing the mandolin and painting slight sketches. He spoke fluent French, English and German as well as his native Dutch.

When he was twenty-two years old, he joined the U.S. Army and went to New York and enlisted in the American army. He must have possessed considerable skill, for he was employed as an artificer, in which capacity he might have been called upon to work as a draughtsman, scout, assistant engineer, etc. From 1837 until 1840 he took part in the suppression of the rebellion of the Seminole Indians in Florida. Then he left the army and went to Canada, settling first in Toronto, then in Longueuil and Montreal. In 1853, having married a French-Canadian girl from Longueuil, he left for Quebec, where, with the exception of two years which he spent in Europe, he lived until 1867. The last years of his life were spent in Chicago, with his married daughter. It was there that he died in 1872.

As was inevitable, a personality as colorful as his, could not sink into the obscurity of oblivion, but must become the subject of a host of legends. The passage of time and the lack of authentic information make it difficult to dispel all the tales of heroic exploits among the Indians and elsewhere. It has been ascertained, however, that Krieghoff was an expert hunter, that he shot, rode and fished with perfection and gusto, and that he had absorbed a good deal of Indian lore among the natives of Caughnawaga, Lorette, and the Lake Huron country. His versatility, charm, wit and adventurous spirit helped to endear him to red people and white people alike.

Earlier Work

Krieghoff's earliest pictures were studies of Indians. He painted them in their native surroundings, portraying their encampments, wigwams, lakes and forests as well as their various occupations—fishing, canoeing, shooting the rapids, duckhunting, trapping, basket-weaving, trading with the white men, etc. At first the backgrounds of these canvases were unimportant: flat plains of greyish snow, vague mountains and blurred foliage of trees. But gradually definite landscapes begin to emerge, and we recognize the outline of Mount Royal, the Chaudiere Falls, Lake Memphremagog. So absorbed was Krieghoff in his Indian themes that he even illustrated some of Fenimore Cooper's "Leatherstocking" tales.

It would be fantasy to call Krieghoff's work of that early period good painting. Much of it was crude, amateurish, confused. But there was always a searching for indigenous atmosphere, an intimate approach to things foreign, a desire to express the indwelling, essential qualities of the subject. It has been pointed out that Krieghoff painted a good many "pot-boilers," canvases that were poor in composition and feeble in execution. Without any attempt at justification it must be remembered that, like so many other artists of past and present days, he was forced to commercialize his art and to paint what was picturesque, novel and saleable, rather than that which was simple and serious. It is a notorious and unfortunate fact that poor paintings appeal more quickly to the unimaginative mind and, for that reason, are much more easily disposed of. Thus when Krieghoff was in need of some ready cash, he would dash off a dozen or so trite subjects, color them prettily, and dispatch them to the auction-room, that ill Porado of bargain hunters. A catalogue of such an auction sale, still in existence, and bearing the date 1862 is a mute testimony to this sad state of affairs.

Posterity has wisely agreed that a man shall be judged by his best, rather than his worst work. For this reason we must turn to Krieghoff's Quebec period, which began about 1853. It is believed that he travelled in Europe for a year or two after his arrival in Quebec, encouraged by his friends, Gibb and Budden, who advised him to perfect his technique on the Continent, and also helped him financially. Although he had had some art training

before coming to Canada, it had only been rudimentary, and not until his visit in 1854 did he become interested in European art to the extent of copying Old Masters and studying their methods.

This theory is borne out by the fact that his early works show a definite German influence which he probably acquired as a very young lad when he studied in Germany. It is something quite undefinable, a way of approach, rather than a technique, but it is unmistakably there. He gradually lost it during the formative years of 1840-1850. When he begins to paint his Quebec subjects, however, the technique is definitely Dutch. This can be seen in his heads of Habitants, his interiors of French-Canadian homes and one or two other pictures like "The Alchemist" and "The Painter's Studio."

It has become the Dutch fashion to describe Krieghoff's work as "humorous" and "quaint." One writer has even gone so far as to bestow the title of "Canadian Hogarth" upon him, a title which, in my opinion, he neither merited nor would have desired. For Krieghoff was no moralist, no bitter satirist, no preacher.

His humor was affectionate, sometimes sly, but always good-natured. In this, too, he resembles the Dutch and Flemish artists of the sixteenth and seventeenth centuries. The Habitant heads, the interiors, and little scenes like "The Jealous Husband," "The Card Players" and "The Picture Pedlar" might have been painted by Brouwer, Jan Steen or Pieter de Hoogh.

Perhaps the most successful pictures of this early Quebec period are the "Jolifou" series. There were a number of inns on the road to Quebec, the most famous of which was called "Chez Bureau." Krieghoff has named it "Jolifou" rather pointedly, and he has painted again and again the gleeful crowds that gathered there to dance, drink and listen to sprightly folk. The canvases vary somewhat, but the principal motifs are always present, like gay melodies: the overturned sleigh, the jaunty equipage, the drunkard asleep on the stairs, the gossiping little group of women, the debonair gentleman bidding his lady-friend au revoir, the breezy, tipsy fiddler in his red beret, and the hostler saddling the horses. There is nothing that is superfluous, no figures put in to fill a space. Each actor plays a part in this vivacious scene.

COLORFUL LECTURE ON ITALY IS GIVEN

Gazette March 2

Mrs. C. L. Henderson Takes
Women's Art Society
on "Tour"

EXHIBITION STAGED

Paintings in "Studio Day"
Display Are Evidence of
Progress Made by
Members

From Sicily to the Austrian frontier, members of the Women's Art Society, were conducted on a tour of Italy in word and screened picture by Mrs. C. L. Henderson at a meeting held in Stevenson Hall yesterday, in a lecture which brought vividly before the audience the richness of the art treasures of that country, something of the spirit of the people, and a lesson in pronunciation of the language. Additional charm was given to the recital by several poems of her own composition read during its course. Beginning at Naples, a trip up to the crater of Vesuvius was made, and then down to Pompeii, by time-worn ruts similar to those of certain Montreal streets, Mrs. Henderson commented, Capri with its bird sanctuary and its memories of the imperial glory of Tiberius who built twelve palaces there was visited, then Palermo with its Sicilian architecture blending Greek and Saracen, as exemplified by the cathedral.

Tours about Rome were made, and several pictures of the Eternal City shown. Mrs. Henderson paused to explain the nicknames by which several of the great Italian painters are known—Tintoretto, "the little dyer," and Masaccio, "Untidy Tom," among them. The Church of Santa Maria Maggiore, one of the 47 important Santa Marias in Rome, and midnight mass there were described, and pictures shown of the Bambino of Arcoelli, the hall of the Vatican, the Vatican Ariadne, and one of the old Papal coach, it being commented that the present Pope prefers a high-powered motor car.

Mussolini was described as the true "Ace of Spades" in his projects for digging and improving, even to an idea of draining the Tiber so as to rescue the treasures lying in as votive offerings in the days of ancient Rome. The English associations of Italy were sketched—Keats and the heart of Shelley buried in Italian soil, Byron's Venetian palace and Robert Browning's residence, also the act that Shakespeare set the scenes of twelve of his plays in Italy.

Orvieto, Perugia, Assisi, Siena, Pisa, Pistoia, Florence, Genoa, Ravenna, Venice, Padua, Milan, and the Italian lakes were described as pictures were shown on the screen. Mrs. R. A. Dunton presided.

STUDIO WORK EXHIBITED.

Prior to the lecture an exhibit of the work done by the student group of the society was held, conveying a striking impression of progress made by the group as a whole.

Ida Beck showed a pastel of young girl, in soft and pleasing color. Strong characterization marked the head of a girl by Ada Low Allan, who also exhibited a still life composition of flowers. Ida M. Hubbell contributed many excellent works, among them a street scene at Ste. Lorette, a charcoal drawing of a man's head, a country road near Snowdon, a girl wearing a white headdress, a still life of a basket of roses, and a fine portrait of an Indian girl. Annie Pringle exhibited a painting of a woman's head, a country scene and a portrait of a young man. E. G. Richardson showed two portraits of girls, in blue. M. Sanborn exhibited several scenes from abroad, including the entrance to the church at Lucerne, Switzerland.

and also an early spring scene of the Cote de Liesse road and one of an old stone wharf.

B. M. Long showed a painting of Lake Macdonald, an autumn scene and a portrait of a girl. I. B. was represented by a water view from St. Helen's Island, an autumn scene in vivid colors, and a pleasing portrait of a young woman.

Mrs. Denning exhibited an interesting portrait of a girl. Mrs. J. Maclean showed two paintings of flowers, a country scene and a small seascape. An exquisitely colored flower study was exhibited by Lil Hingston.

Kriehoff Exhibition at National Gallery Most Comprehensive Ever Brought Together

Cornelius Kriehoff was a half-German Dutchman who, after various adventures in Europe and the United States, reached Canada in 1840 at the age of 25. He settled first at Longueuil, across the river from Montreal, there married a French-Canadian and began painting a series of pictures which have since become one of Canada's greatest legacies in the realm of native art.

For long, there was a tendency to underrate the significance of Kriehoff, but in recent years he has become recognized as one of the pioneers of art on this continent—and his pictures begin to fetch handsome prices. There are probably hundreds in existence, but like the work of most artists, they vary in quality. When he was painting at his best, however, he created canvases that show him to have been an artist of considerable resource and ability, and that now bring to him a belated and posthumous fame.

At the National Gallery there was opened to the public yesterday a memorial exhibition of paintings by Kriehoff. It is the largest and most comprehensive ever brought together. There are 163 items in the catalogue, and of these it is said three or four are of doubtful authenticity. For the rest, the show is as complete and as representative as any Kriehoff show is likely to be.

Kriehoff fell in love with French Canada. This is seen in his work. He paints habitants with an affectionate and sometimes mischievous humor. He roamed the countryside winter and summer making sketches which he later transferred to canvas as joyous and vital landscapes. He was perhaps the first artist to paint the rich colors of the Canadian fall in a manner which was really Canadian. He observed closely, first people, then natural objects. As an historic record, his work is invaluable. As an artistic achievement, it is significant.

As already hinted, Kriehoff's work varies a good deal—in style, in quality, in outlook. He had a hard time getting enough money to live on, and so was not above pot-boiling. Some of his paintings are genre stuff that was made over time and again. And between his early efforts and his later, there is a remarkable disparity in conception and technique. He was good at composition, always courageous in color, and could draw with the best. Today he seems almost primitive. This he certainly was not, as the vitality of his best work shows—work that has withstood eighty years of time and change.

Kriehoff's painting career divides itself roughly into three periods. The first was the Longueuil period, from about 1840 to 1853. He began by painting Indians at Caughnawaga and scenes along the banks of the St. Lawrence in sight of Mount Royal. The Indians are depicted in their colorful native dress and at various pursuits, mainly on snowshoes or pulling toboggans. Kriehoff was primarily interested in costume and types in these early efforts, and backgrounds were there in a conventional sort of way mainly because they obviously could not be left out.

Yet in this period he developed his latent powers and in such pictures as "Settler's Home" (158), "Ice Bridge at Longueuil" (90), and "Winter Landscape" (91) we see him painting the scenes about him with insight and power in the delineation of character and arrangement of his objects. He was still a little vague about the full possibilities of landscape, however, and his backgrounds have an artificial aspect and none of the depth and movement of his later period.

Montreal, engrossed in furs and banking, somewhat neglected Kriehoff, and he had a struggle to make a living. In 1853 he was induced to go to Quebec. Here he did his best work, mainly because he got more patronage and therefore more encouragement. He went into the country and painted waterfalls and lakes and farms, and Indians and habitants, too, this time with fresh insight and a firmer grasp of essentials. A year later he went to Europe for several months, and this journey seems to have done him a world of good. He probably saw some of the early Impressionist work and possibly that of the English landscapists of the period. In any case, in his work during the next ten years he created canvases of lively and enduring quality and painted with a maturer understanding of his problems.

In the present exhibition there are a score of works of this middle period which represent Kriehoff at the height of his powers. "Montmorency Falls" (19) is one of the best known works of this time, and it is a fine thing, with a good sky effect and a sense of space and movement. But for charm, hum-

and characterization, skilful color and notable composition we must look for the habitant farms and country life scenes.

"The Habitant Farm" (93) is characteristic of these. Here is sound atmospheric effect and a sense of organization that stamps Kriehoff as an authentic and creative artist. "Playtime Village School" (103) is another with one of the painter's most inspired moods behind it. "Settler's Home" (105) is yet another, with its gay air, its depiction of type, and its sound painting. In all, Kriehoff's advancing powers are seen in every department, and in none more than that of background and perspective and general arrangement.

With this group also belongs the delightful "Chez Jolifou" series, three excellent examples of which are to be found in the current show. One is "After the Ball" (102), which is remarkable more as a social document than as a painting. In this he used his favorite models, and many of them may be identified in other pictures. It is said that Kriehoff himself was fond of the jug. If he was, it did not deter him from observing with amused kindness and a craftsman's insight the ways of the habitants who also occasionally sought bouts with the demon rum. "Chez Jolifou" (104) is another of the group.

In 1867 Kriehoff went west and settled in Chicago with his daughter. He continued to paint, and made trips to Quebec again. In this final period he produced some notable work, but not much, nor anything so characteristic and delightful as that of his Quebec years. "Winter Scene, the Blacksmith's Shop" (38) is one of his late efforts, and very creditable, too, but though its drawing and composition still retain the old adeptness, the old vitality has waned. "New Year's Day Parade" (113) is an excellent canvas, also, and possesses much of his earlier force and color.

Kriehoff visited Ottawa in 1858 and has left several mementoes of the trip. One is "The Chaudiere" (92). He went to Niagara Falls and "Niagara" (147) is a reminder of the fact. There was a time when at Longueuil the artist went in for interiors, and several interesting examples are to be seen. "The Picture Pedlar" (3) is a human study and also shows how French Canada got its art in the eighteen-forties. "The Jealous Husband" (1) justifies its title and also explains why there are many of Scottish descent in Quebec. "The Game of Cards" is a charming item, too, as well as "Interior of a Canadian Home" (110).

Kriehoff's autumn landscapes are best known to most persons. Many will be seen that suggest his pioneering courage as a colorist. Indeed, allowing for the date, not a few suggest spiritual affiliation with the modern Canadian landscape school. There are a number of freakish pictures, too, probably painted to order, and one flower piece which very likely reveals why Kriehoff abandoned flowers when he began. "Woodmen Returning, Sunset" (157) is the best of a number which used the same theme, and shows a crimson sunset over an ice-locked lake. "Owl's Head and Skinner's Cove" (149) is one of the most beautiful things Kriehoff ever did of this subject, and discloses a distinct mastery of light and distance effects.

There are also on view a collection of prints made from Kriehoff originals. It is interesting to note that his work found its way to England and Germany in the eighteen-sixties. It would be interesting to know if Currier and Ives made any prints from his work. A self portrait in oil rounds out the exhibition.

Much credit for the representative character of this Kriehoff exhibition is due to Dr. Marius Barbeau of the National Museum. Dr. Barbeau has made extensive research into the life and work of the artist, and it was through him that many of the finest examples now to be seen were obtained from owners in Quebec and elsewhere who have had the pictures in their homes as heirlooms. E. W. H.

Lauded for Perfection Of Detail

Romance of Artist Whose Work Illustrated Life in Quebec

A RETROSPECTIVE exhibition of the paintings of Cornelius Kriehoff, Pioneer of Canadian art, opened yesterday at the Montreal Art Association. In view of the importance of this exhibition and of its interest locally (there are almost seventy-five people in Montreal who own paintings by him) the following article on the life of this accomplished musician as well as artist should prove helpful in viewing and estimating his work, which is illustrative of early life on the St. Lawrence, and notably of Quebec City.

By MARIUS BARBEAU

WHEN KRIEHOFF landed in New York, at the age of twenty-two, he had already earned his way on foot through Europe as an itinerant musician and painter, and he planned to discover America on the same terms. The world was not too large an abode for him. He wanted to circle it and explore it from the northern snows to the tropics. It was like a treasure house—his own; and a rover's life was the key to its golden opportunities. With very little money in his pocket he would start on a long journey and tempt Fortune. Fortune snatched his fate on the doorstep and placed it in the hands of a beautiful girl. She made him her own and changed his existence by conferring upon him a country. One of three people in his life who arrested his affections, she made of him a painter of ancient Canada and a man into whose debt posterity has fallen. She must have left an indelible stamp upon his soul.

ROMANCE OF YOUNG KRIEHOFF

Little enough has come down to enlighten us on the romance of young Kriehoff and his sweetheart, who chanced to meet at a hotel, soon after he had landed in New York. It's only mention occurs in the margin of an old newspaper article of Louis Frechette, the Montreal writer: "Kriehoff was very young when he landed at New York. At the hotel where he had put up, he became acquainted with a young French-Canadian girl . . . Louise Gautier dit Saint-Germain, and he married her. The young couple soon after passed the frontier into Canada." (Les Petites Choses de notre Histoire, IV, 168-171, P.-G. Roy).

The story may not really be so brief. For the young nomad enlisted in the American army soon after his arrival at New York—on the 5th of July, 1837; he was discharged only three years later, on May 5, 1840, at Burlington, Vermont, to enable him to re-enlist; and he deserted the next day. Why, no one can tell. But we may surmise that Louise had something to do with his need for freedom. For a little daughter, Emily, was born to them some time before March, 1841.

HIS WANDERINGS

Where did Cornelius wander after his desertion? Perhaps to Canada, with Louise. Vermont is close to the Canadian border; Canada's earliest railway would have taken them from the Richelieu River to Longueuil, opposite Montreal; and Longueuil was the home of Louise's parents. The direct route from Montreal to New York had provided Louise in the first place with an opportunity for a visit to New York, where she had met Cornelius.

The young lovers may have chosen another course; for they do not seem to have taken the trouble to regularize their marriage—he was, perhaps, a Lutheran; she a Catholic; and there was a good deal of leeway in those days. Coming back home so soon might not provide Louise with her "carte blanche." Waiting a little while might make a great difference.

In the few years following 1840, Cornelius is supposed to have "made several hundreds of drawings" for the American Government of various episodes of the Seminole war in the Everglades of Florida, which he had witnessed and recorded. His original sketches "became the property of John Budden" (of Quebec) and "were all destroyed in the great Quebec fire of June, 1881." His drawings for the Government would have been made "in his studio at Rochester, N.Y., where he resided for several years. He next removed

where his brother Ernest Again he opened a "Gleanings from Quebec." But this information has a roundabout way; it may not be quite correct. No such records can be traced; and the American authorities, it seems, might not have been so indulgent with a deserter. Nor has any evidence been produced, beyond hearsay, of his residing at Rochester and Toronto.

AT LONGUEUIL IN THE EARLY FORTIES

We find him at Longueuil and Montreal in the early forties. Several of his first sketches of "habitant" life and Caughnawaga Indians ante-date 1845; they are crude and amateurish. A small picture, owned by F. R. Heaton, Esq., Montreal, bears the title "A House in Winter, C.K." and the date, 1845. It shows the inn of the "White Horse," with a painted signboard, on the shore of the St. Lawrence.

His French-Canadian interiors of the Longueuil period often show a beautiful young woman with her daughter, whom he was fond of using as models. They were Louise and Emily, his wife and young daughter. One of those pictures goes back to 1842 or 1843; the child was then about two years old. It was later reproduced in a colour lithograph entitled "Canadian Habitants playing at cards."

Of the year 1846 we have the "Picture Pedlar" with the inscription "Montreal, 1846," at the back of the canvas, and "Habitant Sleigh," now owned by Messrs. E. Bayly and F. A. Gaby, of Toronto. A gentleman pedlar, in the first, shows chromos to some French-Canadians whom we recognize, among them: "le Vieux Lapocane," Louise's father, and his family, Emily, then a child in arms, is there with the others. The second picture is a large and delightful winter landscape in which a group of people sit in, or stand around, a red "berline" on the ice in front of Longueuil; among them we see Louise, a pretty young woman in a fur bonnet and bright homespun cape, with Emily, a few years old, and "le Vieux Lapocane." Cornelius himself stands by, still young, long haired, clean shaven, and handsome, in a winter sporting costume. The same characters appear in other tableaux of the following years, in particular, "The Ice Bridge at Longueuil," and "Winter Landscape" also at Longueuil and dated 1849. Lovely Louise again sits with her young daughter at the rear of the "berline," the color of which now has lost its freshness; from bright red it has aged into a dull ochre red; Emily, with a shawl over her head, has grown into a pretty little girl. Gautier's long hair now is turning to silver; and his red horse of 1846 has given way to "le Blanc." The features of Emily are also repeated at various angles in the children standing on the ice, behind the sleigh.

A CANADIAN MEETS THEM IN GERMANY

That Louise had gone over to Europe and travelled there with Cornelius is also borne out by an anecdote of Louis Frechette (mentioned above). I translate it from the French:

"Phileas Roy once visited Stuttgart (Germany), in one of his annual trips to Europe. Stopping in front of a modest shop window, he noticed a picture and was startled. Here were Indians and a camp in the woods, a familiar subject for a Canadian.

"I'll be damned," he exclaimed, "if this is not really 'Canayen.' I must go in and bargain for it."

"The good woman inside, finding out that German was not his language, comes to his rescue by answering him in French, volla!

—Ah! you speak French?

—Yes, Sir! I am French.

—Most delighted, just like me!

—Yes, I am French, but from Canada.

—Is that possible! Madame, so am I.

—You are only joking!

—Upon my word of honour! Then from where, in Canada? Tell me!

—From Boucherville (here Frechette is mistaken; it was Longueuil)!

—Boucherville! Roaring thunders!

My own village too. Phileas Roy is my name.

—Monsieur Roy? Are you 'petit Maurice' or 'petit Guillaume'?

—Petit Guillaume!

—If I know it! I am the daughter of 'Vieux Lapocane' (Old Smoke)!

—Really! Then let me kiss you, my dear!

"Kriehoff, arriving at that moment, stood dumbfounded on the doorstep. His wife was in the arms of a man who, in the circumstances, never failed to give a good account of himself."

It is strange that Louise should not appear again in the artist's pictures or his life, after he had come back to Quebec, at the end of 1855, save perhaps in vague spoken recollections.

KRIEHOFF'S SECOND WIFE

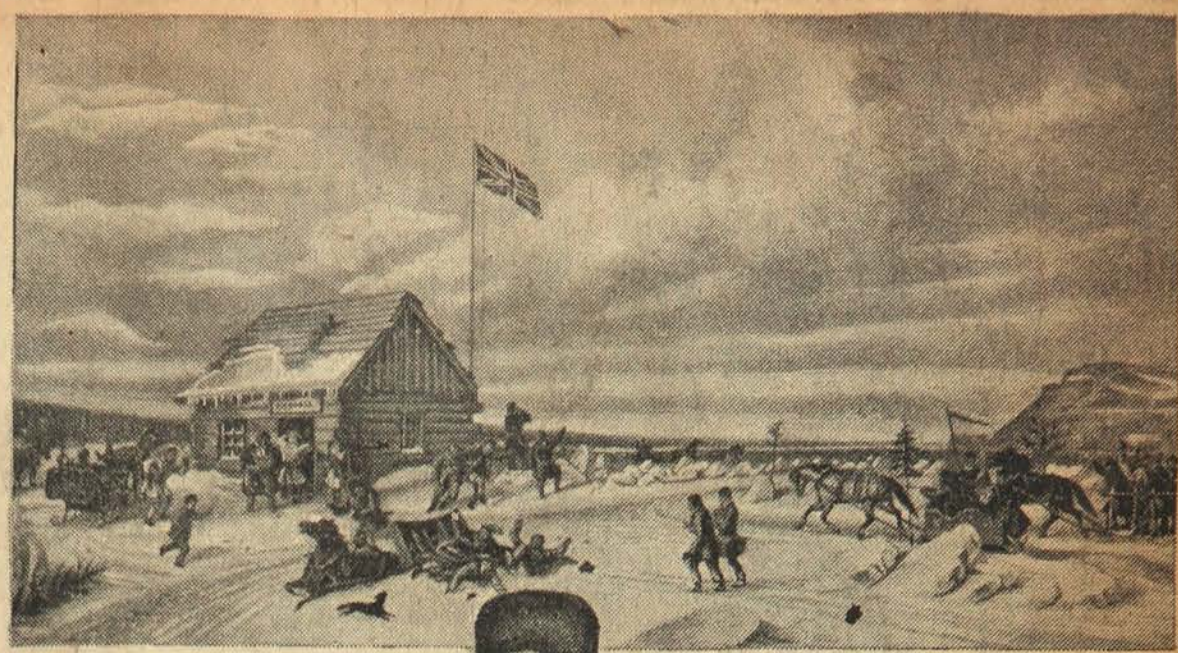
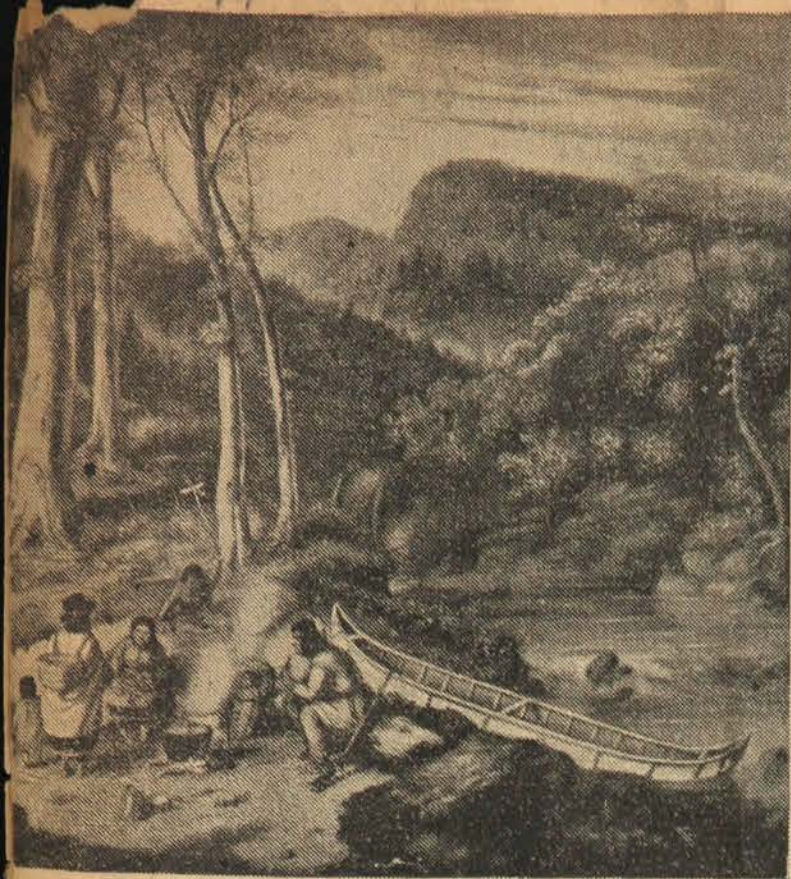
"He was not supposed to be married to his first wife. That is why, according to my father, the people here objected to her—I mean, some of the people." "Budden, his intimate friend used to say, 'His first wife.' Then he must have had a second" (Mrs. C. M. Finnes, Quebec).

His second wife was quite different from the first. "She was a very stout woman—and quite large in comparison with him. He did not look

daughter, Mr. and Mrs. Riz, two and



EXAMPLES OF KREIGHOFF'S MASTERPIECES OWNED IN MONTREAL



Top left is seen "Indians At a Portage, 1850" (owned by R. O. Swezey). Top right, "New Year's Day Parade, 1871" (owned by R. E. Reford). Lower left, "Killing a Moose, 1859" (owned by F. W. Ross). Lower right, Kreighoff as he looked in Quebec in 1858 (from a photo owned by J. T. Ross, Quebec).



nearly as big," still remembers Mrs. Moffatt (Elizabeth Hunter), of Toronto, who was twelve years old when the Kriehoffs, in 1864, spent a summer at Lake Laron, near Quebec, at the same boarding house as her parents and herself. "He called her, 'his frau.' It did not impress me that he was as German as she was, because he spoke better English; hers was broken English. I often thought that sometimes he must have lived in England, for he spoke better English than she did. She undoubtedly was of German descent, not a French Canadian."

KRIEGHOFF, A GREAT PIONEER OF ART.

Kriehoff's pictures of early Canadian life place him in the front rank

of the pioneers of modern art on this continent. And he is more than a primitive. His work at its best has weathered the assaults of time, remoteness and obscurity. It is varied and resourceful, embracing, as it does, French-Canadian and Indian folk life, river and forest lore, autumn and winter landscapes in a direct and inspired vein, and even, at times, illustrated fiction, portraiture and still life. It remains vital and refreshing, and holds the affection of those who have treasured it for many years as an heirloom.

The aim of the retrospective exhibition of a selection of his works, organized by the National Gallery of Canada, which opened last night at the Montreal Art Association, is to

enable us for the first time to gain a comprehensive view of his achievements and determine his standing in the world of art at large. In this it is even more than of national importance.

Kriehoff belongs somewhere among pioneers whose contribution to art is nowhere else duplicated. Indeed, he blazed the trail through our Eastern Woodlands so that no one could mistake it, and he created the French-Canadian habitant and the Quebec bourgeois with such finality that our painters since, unless they were blind, had to pick up the threads where he dropped them, whether for a loss or a gain, most of them till recently for a loss.

His craftsmanship slowly emerged out of limbo and improved vastly during a fruitful career of nearly thirty years. His pictures for this reason fall into distinctive periods and types, as a visit to this exhibition will show.

He lived in a French-Canadian cottage with a verandah and a flower garden, on Grande-Allee. It still stands there, one of the last landmarks of a past age, in the splendid neighborhood of the Plains of Abraham.

He implicitly believed in Providence and spent whatever he had without a thought for the morrow. With a hundred dollars in his pockets one day, he had, the next, only five cents left; so the story goes.

Then he dashed off small pot-boilers, showing a Lorette Indian woman selling baskets, or a Huron hunter on snowshoes tracking the moose, and he would start with them under his arm, on the street, to sell them for a pound or two to whoever had the ready cash.

HAPPY DAYS IN FRENCH CANADA.

The British officers at the Citadel were among his best customers. Be-

sides associating with them at Lorette and at Jolifou's night parties, he painted Canadian scenes for them to bring back home as souvenirs of the good times they had among the Indians and those quaint people, the French-Canadians. Or again, they picked up landscapes with the snow piled high on the roofs, and French Canadians, with blue and red 'tuques,' racing their swift little horses on the ice in front of high cliffs. Or again, they carried off some autumn scenes, so characteristic of the Laurentians. The maple trees were so red that the folk at home refused to believe they could be true to life. To them they were as exaggerated as the anecdotes brought back from the wilds of New France!

KRIEGHOFF'S BEST PERIOD

The Quebec period of Kriehoff, from 1853 to 1866, is incomparably his best and most productive. It goes on improving year after year, till, in 1860 and 1861, he painted his glorious 'Merrymaking at Jolifou's,' his reveillon parties at J. B. Jolifou, aubergiste, at Bureau's, and such large pictures as are nowhere excelled in depicting the joy and color of French Canadian folk lore. Those canvases are still as worthy of admiration and as vital as the first day. Unfortunately they are little known, being the property of the heirs to the old Quebec families who treasure them in their private homes.

QUEBEC FINDS IN HIM ITS OWN SELF-EXPRESSION

If Kriehoff created Quebec with its habitants, Indians and Laurentians, Quebec richly returned the compliment. It made him into a painter whose message to posterity has steadily gained in value and prestige, and whose art undoubtedly deserves international recognition.

The Kriehoff Exhibition at The Art Gallery Star March 21/34

A revival of interest in the work of some of the older Canadian painters, which has been growing for some years past, gets a good lead from the collection of pictures by Cornelius Kriehoff, which have been lent by many owners to the National Gallery of Canada for exhibition in several Canadian cities. This collection is now to be seen at the Art Association of Montreal, where it fills the whole of the large Canadian room and overflows into the Print Room. It represents all sides of Kriehoff's art and, as the illustrated catalogue prepared by the National Gallery shows, all stages of it from 1845, when he was thirty-one and had lately come to Canada, till the time of his death in 1872. A brief account of the little that is certainly known about the painter's life is given in a preface to the catalogue by Marius Barbeau, who has made a very special study of Kriehoff's life and work.

Though he was born in Holland and though many of his ideas and methods as a painter were evidently derived from the old Dutch masters, there has never been a painter who was more thoroughly Canadian. There appear to be no pictures of his, painted before his coming to Canada, and after that all his pictures, except for some copies made in European museums, were of Canadian scenery and Canadian people. In Longueuil, in Montreal and still more in Quebec, where much of his best work was done, he set himself to study and record his surroundings

and his neighbors, with the result that he has left many delightful pictures and just as many excellent illustrations of the life and habits of the people of this province from sixty to ninety years ago.

There are in this collection a few interior scenes, which are distinctly reminiscent of Dutch painting, but it is chiefly the outdoor life of Canada that is to be found in these pictures—the life of Indians and trappers in the woods in summer and autumn and of people who go about in sleighs in winter. Figures appear in nearly all of them, though they are sometimes only small and comparatively unimportant; there are some pure landscapes, such as two pictures of the falls of the Ste. Anne River, one of them with a very striking storm effect, and one of the Chaudiere; in others minute figures give a great sense of space and height, as in the two fine views of the Montmorency Falls in winter, with the ice cone in front of them. Other pictures which tell more of places are of the frozen river at Laval and of the ice hummocks just above Quebec. There are small groups of Indians in several pictures of variants on the same portage and two of the most interesting of them have the red light of a camp fire at one side, with moonlight at the other side reflected from the river which recedes into the distance.

The movement and humor of the pictures of Quebec life will make them the most attractive to many people. In the more serious of them trappers and Indians are seen meeting, hunting and coming home to their log cabins. Others give us a very good idea of how the citizens lived and enjoyed themselves, in the "New Year's Day Parade," in the "Merrymaking," in front of a roadside inn, with a mixture of rough country sleighs and smart turn-

ing with well groomed teams from

The pictures of Jolifou's inn some of the best of these and there is a broader humor still in the two views of the same toll-gate with its short-tempered guardian. The portraits are few; the best of them are the head of the artist himself and the outdoor portrait of his friend, John Budden. The study of his wife, dressed as an Italian girl, has personal interest, and the picture of Dr. Arnoldi of Quebec is too ugly to be anything but a truthful portrait.

and distribute it according to its own arrangements."

Manuscripts should carry the mark of "Prize Competition" with the name and address of the composer appearing on the title page and on the upper corner of each succeeding page. No person should submit more than one composition, and no manuscript will be returned to the composer unless accompanied by self-addressed envelope. Manuscripts are to be addressed:—Prize Competition, The Caravan, 132 East 65th St., New York, N.Y.

The poem to be set is:

"THE SONG OF THE CARAVAN." Feet on the sands, — heavy feet, light feet, Boot, sandal, moccasin,—yellow feet, white feet; Treading the desert waste,—with the step of Kings Now we advance a foot,—yes, we advance a foot, But soon—on wings.

We, who were told — that sunlight would blind us, We, who were trained to look — ever behind us, Toward the horizon's brim,—with the step of Kings, Now we advance a foot,—yes, we advance a foot, But soon—on wings.

Songs on the air, — swung to new measures, Gypsy and Vagabond,—caught by new pleasures, Forward, the CARAVAN!—with the step of Kings, Now we advance a foot,—yes, we advance a foot, But soon—on wings.

THE WEEK'S REVIEW

Works by Four Canadian Painters

Star March 28/34

CHARLES De BELLE, A.R.C.A.

An exhibition which is now open in one of the galleries of the T. Eaton Company contains some of the best work by Charles de Belle, A.R.C.A., that has been shown in Montreal for years, and one which brings out some quite new sides of his art. The brighter part of the collection is in some of the pleasant fancies of children which Mr. de Belle has made familiar, and conspicuous among them is "Around the Throne," a decorative row of children's heads. Two pictures of brides are delicate and graceful and another interesting study in white is "The Madonna." Interesting for their similarity and their difference are the two large oil pictures of mothers and children. There is a good deal of sadness in the large head of a girl called "Dreaming," and far more still in "The Thinker," an emotional and imaginative picture of a man's head. Mr. de Belle's landscapes are all winter scenes, with deep snow and stormy skies. One of the most striking of them is a fine study of big tree trunks against snow; in most of them the feeling ranges from a rather sad peacefulness, in "The Cottage" and "Solitude," to a tragic gloom, which is emphasized and increased by groups of half seen figures, in "The Lonely Road," "In the Woods" and "Going Home." M. Fougere's fine portrait drawing of Mr. de Belle hangs in the same gallery.

W. H. CLAPP

As gay an exhibition as one can want to see is that of pictures by W. H. Clapp, which opens today at the Watson Galleries on Sherbrooke street. Mr. Clapp, a Canadian by birth, has spent many years in other countries, particularly in France, Spain, Cuba and the United States, and all these countries appear in his pictures. In some of the pictures he has used methods which are realistic and almost conventional, and this is more specially true of some of the figure studies, but for the most part he has concerned himself chiefly of entirely with effects of light and with the ways in which it falls on and is reflected by trees and foliage and figures. His methods of representing light are partly derived from French impressionists and partly his own; some of the pictures are evidently experiments but very successful ones and the collection, as a whole, has a sort of sunny cheerfulness which makes it the best of antidotes to the horrors of a Montreal winter or spring day.

H. S. PALMER, A.R.C.A.

Rural scenery of Canada, and particularly of Ontario, has always provided the subjects of H. S. Palmer's pictures and it still does so in the collection which is being exhibited

at Eaton's galleries. It is an inhabited country that he paints, places where there are horses, sheep and cows, but close to the edge of wilder country, and his painting of it has a greater breadth and freedom than before. He chooses the summer or the early autumn for painting, and there are no snows or storms in these pictures but an abundance of sunshine which has not only light but warmth as well. His pictures are of very pleasant places in Canada, seen under their happiest conditions.

HAROLD BEAMENT

Both Canada and the West Indies appear in the pictures and sketches by Harold Beament which are being shown at the Arts Club, Victoria street. Most of them are oil pictures but some of the water colors are among the best of them. Of the best of these are a group of *Sponge Boats* at the Bahamas, a group of *Sponge Trimmers* in a dock shed at Nassau, of the *Boiling Springs* at Dominica, a rocky valley half filled with clouds of steam, a *West Indian Sail Boat* with a crowd of small figures on the wharf behind it, and a study of *Porto Rico Sunshine*, in all of which there is plenty of tropical light and color. Some of the best of the Canadian water colors are a delightful blue picture of *St. Marguerite*, an "Early Evening, Winter," also in the Laurentians, and the quiet and rather sad "Close of Day, Laurentians." Mention must also be made of some very interesting studies of *Negro heads*, drawn on structural lines, and of some Laurentian scenes, very effectively drawn in crayon with light washes of color. The oil pictures include three large ones, a rather impressive view of the demolition of the old St. Andrew and St. Paul's Church, a rather gloomy "Rocky Headland" and an interesting study of the glare around electric welders at work. Among the smaller oil pictures the "Early Spring," with patches of snow, the "Valley of the Rouge River near Huberdeau," the "March Melancholy" and "Birch Pattern" are some which call for notice.

March 26
THE ART GALLERY

Persuade my sister to accompany me to the Exhibit of 19th century paintings at the Art Gallery. The right one piece of work is in for some rather stringent criticism. The "piece de resistance" is the sun. A rather bizarre sun with a light brown rim to distinguish it from a glaringly yellow sky. The artist evidently wore smoked glasses. An adorable pen and ink silhouette of a Japanese lady in an out-of-the-way corner. An ingenious and guileless study of a fillette by Greuze and very close to it a sympathetic character study of a gentleman of the old school, every line, hollow and shadow denoting a past-master in the art of portraiture. Nearby—a large picture "October" of a very beautiful girl out in a raw autumn wind with colored leaves falling all round her—strikingly natural. "La Rosee"—living up to its title—very, very refreshing. "Les Crevettieres"—a veritable masterpiece of expression and tone.

And so many others. Clever sketches and larger, more pretentious pictures which capture the charm of far-away lands and their people.

Over there, a loquacious lady very much occupied in acquainting her escort with her various reactions to this or that work. Waxing very enthusiastic over a monotone nature study in a neutral yellow. "Penetrating," she said. Well, maybe, but rather impenetrable.... A refined, elderly gentleman, whose every gesture and intonation betrayed the artist—explaining the fine points of the exhibits to a striking girl in black and her escort.... Observing, a young man in gray with the face of an ascetic and the eyes of a poet.... A tall, willow girl in powder blue—fine, beautifully proportioned features and quizzical grey, or was it blue, eyes. An interesting face. A good-looking, collegiate youth in a camel's hair coat, taking notes.... Several good-looking men, young or otherwise, very much interested.... A couple sitting on a bench—quite obviously a rendezvous.

Exhibits of Canadian artists. Snow scenes. Indian lore tableaux. Rare collections of ancient paraphernalia. A rather humorous family scene with the mother quietly occupied in some task near the fireplace—one of the boys making a pied-de-nez and the other lying on the floor, reciprocating with a kick.

I think I shall go again in the morning when it is quiet and deserted. The gong of departure sounded before I had picked up anything but surface impressions.... It requires all the application of your concentration technique to discover the fine points in a painting with a crowd milling around you.

No doubt some may have noticed a girl in brown and a girl in grey, as I noticed others, but then, surface impressions are so misleading....

MICHELLE LINE.

Ans.—A friend told me just yesterday that I should visit the Exhibit at the Art Gallery.

Some Painters In the French Exhibition

The nineteenth century, fertile in new ideas, feverish with revolutions, and singularly corrupt in politics, gave birth to the greatest painter of satire since the days of Hogarth. Honore Daumier became the eloquent interpreter of a society that glittered with elegance, artificiality and ill-disguised hypocrisy. His caricatures, mostly lithographs that appeared in the French newspapers, exposed without mercy the sham politician, the greedy lawyer, the ranting actor and the fat bourgeois profiteer.

Three of these brilliantly satirical subjects are to be seen at the exhibition of French Painting, now on view at the Montreal Art Gallery. The "Third Class Carriage" which reveals Daumier as a master of figure painting, has been cited often as an important social document. But it is more than that; the fusing of sombre, almost monochrome colors, the strong handling of blunt, massive forms, the deliberate emphasis of certain details and the skilful subordination of others, all combine to make this a composition of powerful, concentrated intensity. Beyond the technical perfection lies the artist's masterful conception of his subject—pathos, deep pity and infinite understanding. "The Critics," a fine water-color owned by a Montreal collector, belongs to the "Amateur" series, a number of sketches depicting with sly, good-humored irony the raptures of pseudo-connoisseurs. Finally, there is "Le Defenseur a la Barre," a spirited wash drawing of Daumier's favorite subject: the wind-bag orators of the court-room.

A direct descendant of Daumier is Toulouse-Lautrec, the cynical, gifted aristocrat who portrayed with startling, sharp vision the pleasure-seeking crowds of Paris. Lautrec, the morbid hunch-back, wanted to capture on canvas all that the world had denied him—beautiful women, the music and laughter of cabarets, the friendship of handsome men. "Les Deux Amies" and "La Goulue" express in swift, nervous, telling lines, Lautrec's ardent desire for vividness, movement, excitement. Visitors at the Art Gallery should not neglect, after seeing the French paintings, to re-visit the permanent collection of the Gallery which contains three splendid Daumiers—"Head of a Peasant" and "Street Scene, Montmartre," in oil and "At the Opera" a lithograph that hangs in the Print Room. To this same school of satirists belongs Jean Louis Forain, who died a few years ago. "The Verdict," an oil-painting in the Permanent Collection is strongly reminiscent of Daumier at his best.

The Post-Impressionists had two great masters whose names are inevitably linked together: Paul Gauguin and Vincent Van Gogh. Their bizarre appearance and exotic lives have provided endless material for biographers and romancers, but it is their work which has earned for them a place among the immortals. Of the three canvases by Gauguin, shown in this exhibition, one belongs to the Brittany period, while the other two were painted in Tahiti. "L'offrande," in which two Tahitian women are silhouetted against a brilliantly-colored landscape, carries out to perfection Gauguin's theory on figure painting. "Avoid motion

Montreal Art Notes

The exhibition of French pictures at the Art Association of Montreal will be open to the public for the last time next Sunday, April 1st.

The exhibition of pictures by Kriehoff will remain open till Sunday, April 22nd. It will be succeeded in the Print Room of the Art Association by a collection of silhouettes by Rene Kulbach, which will be opened about April 24th.

This month's exhibition the McGill University Library is of a collection of reproductions of drawings by old masters in the Uffizi at Florence. The drawings are for the most part the work of Italian painters and among them are works by some of the more important masters and by some who are less well known. Useful biographical information is given on the labels attached to the reproductions.

The exhibition of works by Charles de Belle, A.R.C.A., and by H. S. Palmer, A.R.C.A., at Eaton's galleries closes at the end of this week. It will be followed by an exhibition of work of Georges Delfosse, with which there will be an exhibition of landscape photography. These will open next Monday, April 2nd.

The private view of the Spring Exhibition of the Art Association of Montreal is to be on Thursday, April 19th. The exhibition will be open to the public on the following day and will remain open till May 13th.

In a pose," he wrote. "Let everything about you breathe the calm and peace of the soul." In the landscape of Tahiti, one senses, indeed, that infinite peace is the key-note to Gauguin's conception of this land and its golden-skinned people.

Gauguin's friend and disciple, Van Gogh, painted in rich, vibrant colors. "Les Oliviers," dominated by the glaring disk of the rising sun, is startling in composition: the purple shadows, entirely out of their natural place, give a perfect balance and proportion to the design. "Paysage sous un ciel Mouvemente" shows a striking play of light and shade. A still foreground of flat, flower-sown fields is contrasted with tempestuous clouds, producing an effect of storm and turbulence.

—Regina Shoelman.

ART SOCIETY REVIEWS SATISFACTORY YEAR

Star March 27/34

Mrs. W. A. Gifford is Elected President

A particularly interesting season was reviewed at the fortieth annual meeting of the Women's Art Society, held yesterday afternoon in Stevenson Hall, Mrs. R. A. Dunton presiding. The membership now stands at 347, with fifteen studio members, seventeen life and five honorary members. Thirty-nine new members were admitted during the year.

The secretary, Mrs. P. V. Raven, in her report referred to the president's course in which phases of European art were presented by four outstanding lecturers: the morning course, under Mrs. W. A. Gifford's direction; the poetry and drama course, under convenership of Mrs. J. M. Almond, and music, which was in charge of Mrs. Alexander Murray. In all departments, the high standard set by the society had been well maintained.

The studio, under convenership of Mrs. R. R. Thompson, opened last October, and will close at the end of this month. Fifteen members have been working and creditable work has been shown at the studio exhibitions. The outdoor color sketch class, under direction of Miss M. J. Sanborn, had from twelve to sixteen members. The library, of which Miss Ethelwyn Bennet is convener, distributed over 250 books.

During the year grants had been made of \$50 to the Children's Library; \$25 to the educational classes of the Canadian Handicrafts Guild; \$50 to the Christmas Cheer committee; and \$100 to the Montreal Orchestra. At the meeting yesterday, it was voted, on the motion of Mrs. C. L. Henderson, to raise the Children's Library grant to \$100.

The treasurer, Mrs. Dakers Cameron, reported for the year

News of Art In America And Europe

This year's exhibition of the Salon des Artistes Independants in Paris celebrates the jubilee of the society, which has contributed a fair share to the history of modern painting. When its first exhibition was held in 1884 the founders and exhibitors included Cezanne, Seurat, Signac, Van Gogh, Toulouse-Lautrec, Roussel, Matisse and others whose names have become almost as well known. Some of this year's exhibitors have done honor to the occasion by sending early works for comparison with their new works. It appears to have been expected that the jubilee would be marked by the showing of some surprisingly unconventional pictures, but there are, in point of fact, very few "monsters." It is no longer easy to paint pictures which will surprise or shock the public in Paris.

Art in the United States has initial-lettered movements to match the N.R.A. and other industrial movements. The chief of these is the C.W.A.—Civil Works of Art project, the purpose of which is partly to find employment for artists but, still more, to do this by developing the public appreciation of art. An offshoot of the C.W.A. is the P.W.A.P.—Public Works of Art Project, which promotes the painting of mural decorations in public buildings. According to a recent report, more than one thousand mural decorations have been painted at various places in the United States and 722 artists were engaged in February in such work under the regional committee which is centred in New York. Decorations were then in progress at such different, and strange, places as Ellis Island, the New York Custom House, the Military Academy at West Point, various schools, colleges and county courts. 4,000 artists have been registered with the C.W.A. headquarters at Washington and the works done have included oil pictures, drawings, lithographs and etchings, sculpture and various kinds of craftwork.

total receipts of \$3,814.84, and disbursements of \$2,848.38, leaving a balance of \$966.26.

SOLDIERS REMEMBERED

The administration of the soldiers' fund had gone on as usual, it was reported by Miss Hay Browne, who briefly outlined the history of this work, which was started during the war, and has gone on ever since, supported by the society as individuals. The ex-service men in St. Anne's Military Hospital are visited regularly, and fruit, cigarettes, candy, playing cards, etc., distributed. The growth of the work was indicated. Last Christmas some 500 patients received gifts. Approximately 6,000 magazines are given every year. During the unemployment emergency, interest has been extended to Verdun and Rosemount, among unemployed ex-service men. Total receipts for the year were \$738, and disbursements amounted to \$476.45.

OFFICERS ELECTED

The following officers were elected for 1934-35: President, Mrs. W. A. Gifford; first vice-president, Mrs. Darwin S. Higginson; second vice-president, Miss Mary Saxe; recording secretary, Mrs. G. S. Plow; executive committee: Miss Ethelwyn Bennet, Miss A. D. Hay Browne, Mrs. R. M. Mitchell, Mrs. Alexander Murray, Mrs. C. A. Richardson, Mrs. J. S. Rutherford, Mrs. G. Maxwell Sinn, Mrs. R. R. Thompson.

The retiring president, Mrs. R. A. Dunton, was presented with a life membership in the society and with a bouquet of roses.

A program followed the business meeting. Piano compositions were played by Mrs. R. R. Thompson, three songs were sung by Mrs. A. W. Schell, accompanied by Miss Georgina Murphy, and selections were rendered by the Montreal Ladies' Quartette, composed of Mrs. W. H. Harrison, Mrs. John Anderson, Mrs. Harold Mills and Mrs. Schell, the accompaniments being played by Mrs. R. T. Andrae. A paper, entitled "A Visit to Dublin," was read by Mrs. Thomas Morgan.

ALLEGED "ARTISTS" FACE TRIAL MARCH 29

THREE RIVERS, Que., March 27. —(C.P.)—Speedy trial was set here today for March 29 in the cases of J. Art Pilon, Clovis Barbeau, Henri Lafond, and Joseph Collard, four Montreal youths, accused of having conspired to defraud a number of Grand Mere citizens. Police allege that the quartette posed as artists and collected advance money to paint pictures or take photographs of a number of Grand Mere residents. Having secured the money nothing more was heard of them, according to the complainants.

po.
cap
in
the po.

MAURICE CULLEN DIES AT CHAMBLY Gazette March 28/34

Eminent Canadian Landscape
Painter Had Been Ill
Over Year
ELECTED R.C.A. IN 1907

Best Known as Interpreter
of Laurentian Scenery—
Did Work in France
For War Memorials

Maurice Cullen, R.C.A., recognized as one of Canada's leading landscape painters, died at his home at Chamblay Canton, Que., shortly before one o'clock this morning. Mr. Cullen, who was 68 years of age, had been ill for over a year.

Born in St. John's, Newfoundland, Mr. Cullen came to Montreal with his family at the age of three years and grew up in this city. In 1890 he went to France to study art, showing such rapid progress that four years later his first picture, a summer landscape, was exhibited at the Paris Salon. A winter landscape painted shortly afterwards was purchased by the French Government. He returned to Montreal in 1895 and since then had followed his profession here—his favored season being winter and, of later years, the Laurentians, just north of Montreal, his best-loved sketching ground. He was elected A.R.C.A. in 1899 and R.C.A. in 1907. In 1918 he was commissioned by the Canadian Government to paint scenes associated with the World War.

He is survived by his widow, Robert Pilot, A.R.C.A., is a step-son. Maurice Cullen was known as an artist who painted with superb freedom and authority. His favored subject was the Canadian landscape in early or late winter and he created a series of little pictures which sparkled with the riotous colors of the Laurentian landscape—the cold, scintillating sunshine on the snow covered, tree clad mountain tops, the deep green of the firs and cedars, the ultramarine of the streams and the sombre shadows of the forests. He caught the spirit of awe and desolation felt in the trackless wilds, but he also saw and reproduced the tranquility and expectancy of spring.

Maurice Cullen's artistic inclinations manifested themselves at an early age. At his home in Montreal lumps of clay half modelled and dozens of sketches scattered about indicated his natural bent. As a youth he was placed with a dry goods merchant but his parents realized a mistake had been made and were prevailed upon to let him study art. He attended the classes of Philippe Hebert, noted Canadian sculptor. Mr. Hebert suggested he go to Paris.

He had no sooner started in his studies than he realized his forte was painting not sculpture and he joined the Ecole des Beaux Arts as a pupil of Elie Delaunay. He remained studying figures and landscape painting under this master for several years. Emphasis in those days in Paris was placed on outdoor painting and this influence remained with Cullen for the rest of his life.

Despite the fact that his art had been definitely recognized in France and a fine future appeared to be awaiting him there Cullen returned to Canada.

He began to paint urban scenes, such as "The St. Lawrence Market at Night," "Montreal Harbor," and "The Blizzard, Craig Street," and some ice-cutting scenes on the St. Lawrence. But he was soon to surrender to the appeal of the Laurentians with their frozen or thawing streams and lakes. Among his earliest works in this field is a canvas in the Toronto Art Gallery which was painted entirely out-of-doors in winter.

The first glimmer of Canadian appreciation of his art came in 1899 when Cullen was elected as an associate of the Royal Canadian Academy. It brought in few commissions, however, and Cullen said once in discussing this phase of his life, "there were eight more years of dodging the wolf after that." In 1907 he was elected a full member of the academy and he may be said to have won complete recognition as a great painter when in 1910 the National Gallery of Canada acquired one of his works. A Laurentian landscape he sent to the International Exhibition at St. Louis was warmly praised by the critics and awarded a bronze medal in the same year. For more than 20 years after that Cullen turned out pictures of his beloved Laurentians regularly and so great was his vogue that frequently he had as many as 20 unexecuted orders on hand. On one occasion a representative of a New York firm offered to purchase an entire exhibition of his pictures, but Cullen refused. He wanted his works to go into the homes of Canadians who had bought his pictures in the past.

Cullen once said his material ambition was to own "a studio of my own, a shack in the mountains, an acre for a garden of flowers, and every winter heavy with snow." He realized it and lived and worked in ideal surroundings. His home at Chamblay consisted of an old stone house with a studio and capacious flower garden nearby. The rapids in the Richelieu River roared within 20 feet of his studio. In the mountains was a shack where he spent months in the autumn and spring and from which he set out on trips which were to produce sketches for the dozens of masterful oils and pastels which bear his name.

A signal honor was paid Cullen when the Government of Quebec in 1931 held a retrospective exhibition of his work at the Ecole des Beaux Arts in Montreal. Fifty canvases collected showing the sweep and of his skill.

Star Dead March
28/34



Maurice Cullen, R.C.A., whose death occurred at Chamblay Canton today in his 68th year.

FAMOUS ARTIST DIES AT CHAMBLY

Maurice Cullen, R.C.A.,
Was Noted For His Laurentian Landscapes

Maurice Cullen, R.C.A., painter whose winter landscapes of the Laurentians have become famous about the art world, died early this morning at his home in Chamblay Canton, Que. He was 68 years old and had been ill for more than a year.

Born in Newfoundland, he started out in trade with a dry goods merchant as a youth, but later persuaded his parents that he wished to go to art school. Here in Montreal he attended the classes of Philippe Hebert, the noted Canadian sculptor, who urged him to continue his studies in Paris.

STUDIED IN PARIS.

In that city Maurice Cullen discovered that painting rather than sculpture was his metier and he became a pupil of Elie Delaunay. After his studies were over Mr. Cullen travelled over Europe and North Africa, returning to Paris in 1894 when he sent his first picture to the Salon. The summer landscape was not only accepted but accorded the honor of being "hung on the line." In the following year he painted the first of the long line of winter landscapes which have come from his brush and crayons. It was a snowy scene in Brittany and after exhibition it was bought by the French Government.

In the same year he was elected associate of the Societe des Beaux Arts and the French Government soon after bought another of his pictures.

It became apparent that Maurice Cullen was headed for a successful career in Paris. But he wanted to return to Montreal and this he did plunging forthwith into a desperate fight against the general apathy of Canadians to his work.

It was not until 1899 that he was made an associate of the Royal Canadian Academy and even after this Mr. Cullen used to say "there were eight more years of dodging the wolf" until in 1907 he was made a full member of the Academy and won full recognition.

He had in the meantime become a lover of the Laurentians in all seasons of the year, but it is his winter landscapes painted there that were in greatest demand. Many of them he actually painted in their entirety out of doors and when the weather was too cold he worked with crayons.

His home at Chamblay Canton, within 20 feet of the Richelieu River was close to many scenes of beauty perpetuated by him on canvas. His shack in the mountains was the center from which he made many trips of pictorial exploration.

HONORED BY GOVERNMENT

During the war while his four step sons were serving in the army—one of them John, was killed—Mr. Cullen was commissioned by the Canadian Government to do paintings of the war in France. In 1931 the Quebec Government honored him by holding a retrospective exhibition of his work at the Ecole des Beaux Arts in Montreal.

Mr. Cullen was a partial invalid for many years and he owed his remarkable capacity for out of doors work to the manner in which his wife managed to look after him. Mrs. Cullen survives him as do three step sons and one daughter. The sons are Edward, William and Robert Pilot, the latter being an artist also and and A.R.C.A. and Mrs. (Capt.) Byrne of St. John's, Newfoundland.

The funeral services will take place tomorrow at 2 p.m. in the chapel of Jos. C. Wray & Bro., Mountain street, and interment will be made in Mount Royal Cemetery.

AN APPRECIATION

CANADIAN artists are one of its most eminent exponents and Canada an artist of the first rank through the death of Maurice Cullen. As an interpreter of the Quebec scene he stood head and shoulders above his contemporaries, particularly in his treatment of the Canadian winter landscape. It has been said of him by critics of international standing that he was perhaps the greatest painter of ice and snow of his generation. Certain it is that he could portray such phenomena as the reflections of light in ice and the color tinges lent vast sweeps of snowclad field and stream by sky and cloud with a master's hand.

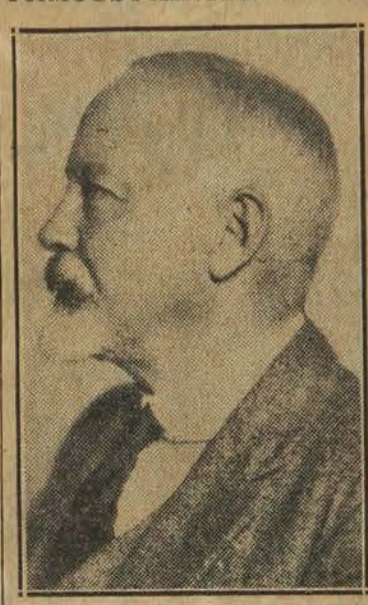
He was intensely proud of his adopted province—by birth he was a Newfoundlander—and he never tired of paying tribute to the beauties of Quebec, through all the seasons, though his favorite period was the winter time. He was a first-class draughtsman, and he always insisted upon this as a primary essential to good painting. The brilliance of his color work and the breadth of his treatment of landscapes commanded the admiration not only of his fellow-artists in Canada but of many notable art critics abroad. In Paris his reputation stood high, and he was regarded as one of the outstanding landscape painters of the North American continent.

Tempting offers were made to him from time to time to settle outside Canada, even to sell a whole exhibition of his pictures; but he loved his Laurentians and would not leave Quebec, and he always wanted those who had encouraged him in his early years to possess the best work of his mature age. Socially, he was a man of unusual charm, enjoying the warm friendship of a wide circle, and himself a host of great generosity and kindly ways. He will be sorely missed, but he leaves behind him a legacy that will grow in value with the passing of the years.

S. MORGAN-POWELL.

Gazette March 29.
1934.

FAMOUS PAINTER PASSES



MAURICE CULLEN, R.C.A., who died at his home in Chamblay Canton, Que., on Wednesday. Funeral takes place at 2 p.m. today from Jos. C. Wray & Bro., 1234 Mountain street.

MANY AT FUNERAL OF MAURICE CULLEN Gazette March 29/34

Fellow-Artists, Architects,
Members of Other Professions in Attendance

MINISTER MAKES EULOGY

Rev. Lawrence Clare Pays
Tribute to Principles and
Art of Noted
Painter

Simplicity marked the service yesterday at the funeral of the late Maurice Cullen, R.C.A., as it had marked the character of the well-known Canadian artist, and among the large gathering at the chapel of Jos. C. Wray and Bro. Mountain street, were many fellow artists, architects, pupils and patrons of Canadian art.

The service was conducted by the Rev. Lawrence Clare, of the Church of the Messiah, who in a short eulogy told of the effect of Mr. Cullen's work and the quality of his personality as he had known it. The front of the chapel was aglow with the color of many flowers, the tributes of friends and admirers to the genius of the painter.

"He left an impression of such simplicity of type and of faithfulness to his own calling," said Mr. Clare, describing a visit to Mr. Cullen last year at Chamblay Canton, and in the reference to his independence of the world about him the Minister said, "the artist can be just as free from the world as the saint."

"Mr. Cullen was an artist, and a great one. It was his life's work to convey his sense of life by means of great skill in the application of color. In each picture he realized an experience afresh. There are

artists and artists—some who keep so near to nature that they emulate photography, and others who keep so near to themselves that they subject nature to almost any conceivable distortion. There are various schools of art which excommunicate each other. Mr. Cullen was faithful both to himself, for each picture conveys delight, and to nature. In making his pictures an expression of delight in nature, Mr. Cullen joined in that kind of praise which reached its highest expression in the Canticle of the Sun, written by Saint Francis of Assisi."

After quoting three apt stanzas, the minister said: "I hold that an artist is necessarily a happy man. He has the delight in skill, the delight in self expression, and the delight in losing himself in natural beauty, with a preoccupation that is, perhaps, more than even happiness."

"He has passed," said the Rev. Mr. Clare in conclusion, "yet not all is taken away. There remain his pictures. His spirit is in his work. They compel an unclouded remembrance of him, so that there lifts from his memory the shadow of death. In those pictures he added something to nature which, after all, comes to its fruition in our reception. He lent us his eyes, trained us to his own responses. A life like that suggests that matter is not triumphant, for throughout he has been subordinating it to the artistic spirit."

MANY ARTISTS PRESENT.

Members of the immediate family of Mr. Cullen present at the chapel during the service were: His widow, Mrs. Cullen; Robert W. Pilot, A.R.C.A., and Edward Pilot, step-sons.

Other mourners attending the funeral included: H. B. Walker, president of the Art Association of Montreal; Arthur Browning and Miss Ethel Pinferton, also representing the Art Association; Hal Ross Perrigard, A.R.C.A., E. Dyonnet, R.C.A., Adrien Hebert A.R.C.A., Albert H. Robinson, R.C.A., F. S. Coburn, R.C.A., Herbert Raine, R.C.A., Charles W. Simpson, R.C.A., W. R. Watson, Paul B. Earle A.R.C.A., W. M. Barnes, A.R.C.A., G. W. Hill, R.C.A., Hugh Vallance, R.C.A., D MacKenzie Johnson, Ben Deacon, vice-president of the Arts Club; J. Melville Miller, R.C.A., Kathieen Morris, A.R.C.A., David McGill, Sidney Carter, Dr. W. D. Lighthall, K.C., W. S. Lighthall.

J. C. S. Bennett, J. H. Molson, Mr. and Mrs. Grant M. Burn, Mrs. William Brymner, Miss Montgomery, A. B. Watson, Norman Russell, A. J. Howard, Roland J. A. Chalmers, J. L. Graham, Mr. and Mrs. S. E. Harlan, Miss K. Dufresne, W. E. Walsh, Mr. and Mrs. Toner, C. C. McCulley, G. S. Low, John Fair, Ernest Alexander, Ward Bashaw, Albert Laberge, R. H. Harrower, Stanley May, Dr. and Mrs. Fred Tooke, Dr. George A. Brown, E. H. Bieber, Frank Foster, W. J. Henderson, A. M. Pattison, Mr. and Mrs. Robert Adair, W. K. Badenach, the Rev. J. H. Thomas, H. W. Vrooman, Walter Hislop, G. M. McCarthy, Thomas MacFarlane, H. F. Withrow, J. M. Morrison, William M. Hall, Mostyn Lewis, A. R. Cole, Dr. D. S. Lewis, Dean F. M. G. Johnson.

G. W. Shearer, R. Chaffey, J. C. Heaton, Miss Dorothy Coles, W. H. Taylor, Felix Shea, W. L. Latter, H. L. Smith, R. B. Partridge, Clark Middleton Hope, P. V. Beaubien, F. G. Robb, H. J. Kerr, Hugh Peck, David Rees, E. S. Ostell, Harry Howard, F. T. Butterworth, D. M. Quinn, Ernest Latter, E. Languedoc, K.C., A. F. Field, T. E. Nichol, C. J. S. Nichol, W. S. Maxwell, R.C.A., Mrs. H. K. Chisholm, Mrs. Thomas Caverhill, J. W. Thomas, of Chamblay Basin; G. E. Wright, D. H. MacFarlane, H. H. Warren, H. W. Warren, R. W. Gibb, Mr. and Mrs. T. H. Wardleworth, W. H. McKenzie, P. G. McKenzie, F. Duder, E. L. Wren, Gerald A. Barry, T. Shaw, St. George Burgoyne, Geoffrey Williams, E. M. McCarthy, W. Haliburton, W. H. Carling, B. H. Phillips, Ulric Germain, C. L. Douglas, B. A. Bennett, A. A. Mellor, R. H. Mather, Walter Johnson, K.C., H. Ross Wiggs, Prof. Henry F. Armstrong, A. H. McIntyre, J. P. D. Innes, Warwick Chipman, K.C., J. M. Mackie, H. M. MacCallum, James Kennedy, H. T. Shaw, James Crockett, A. Sheriff Scott, John M. Loggie, Roger Gill, J. J. Berard.

PALATIAL MANSION DESTROYED IN FIRE

Star April 5/34
Priceless Paintings Lost
by Capt. Tremayne—
Narrow Escapes

PERRANARWORTHAL, Cornwall, Eng., April 5.—(A.P.)—The palatial country mansion "Carlew," owned by the noted polo player, Capt. Charles Tremayne, was wrecked early today by a fire which also destroyed Rembrandt's priceless painting, "Pontius Pilate."

No one was injured, but the occupants of the house escaped only narrowly.

Several members of the Tremayne family and their guests were trapped in various places in the mansion. Both the Captain and Mrs. Tremayne were driven back by the flames when they tried to escape in their night-clothes over the roof. They finally got out down the back staircase.

Mrs. A. H. C. Swinton was caught by the fire in her bedroom but was carried out down a ladder.

Rembrandt's painting was not the only old master to be destroyed; two paintings by Murillo were burned as were many valuable books.

Gazette April 2/34
Maurice Cullen

An Appreciation.

In the death of Maurice Cullen Canada has lost one of her noblest gentlemen, and the world of art a genius whose influence is yet to be measured. His attitude in his last long sickness was as true to the character of the man as his whole life. In circumstances to try the soul of any man, he scarcely uttered a word of complaint, his concern being more for the welfare of others than for himself. It is pleasing to state that he passed away peacefully as in a dream. One would like to quote Lander's beautiful lines as being singularly appropriate for his passing:

"Nature I've loved, and next to Nature, Art;
I warmed both hands before the fire of life;
It sinks—and I am ready to depart."

In the long siege of ill-health, Cullen never lost his sense of humor, which was of the dry quiet kind, and always kindly in intent. He made friends by the sheer charm of his personality, even as a patient. Discipline had to relent when Cullen wished a favor. We used to wonder what he thought about in his hours of dreaming. Not so long ago I had taken him a photograph of one of his last great pictures; holding it before him for a few moments, he looked at it with reminiscent eyes, and said, very quietly, "Perhaps I shall bring fame to one little river" (the Cache). Such a perfect Cullenesque remark came to a little river... not to himself.

Among his brother artists he had many friends, for with him there were none of those barriers that often mar professional friendships. He was free from prejudices. Though his criticism of the work of others was always sincere and sound, he would, at every opportunity say a constructive word, and found joy in the whole-hearted praise of any achievement deserving it. Students who came to him for help and advice were always sure of a generous and sympathetic response, and the humblest were never scorned. Cullen was extremely catholic in his views on Art, and recognized that others, seeing differently to himself, had found the truth at the bottom of their own particular wall; perhaps were looking with different eyes at the same bright star.

We have sat on the deck of a ship with Cullen, talking under the mid-Atlantic stars; in Paris, at "The Dome," with Gagnon and other friends; at his shack in the Laurentians, and at his studio at Chamby, and he was always the same. His personality transcended environment, or was in harmony with any. He never flashed cheap wit, nor displayed the surface smartness of clever words; you felt as comfortable with him as with a tree. He was a nature-lover of the Thoreau type; not nature as a spectacle, but as a revelation through beauty of the oneness of the whole. Thus a daisy could epitomize all flowers, or Mount Tremblant all the mountains of the world. To many people Cullen might have been inarticulate, but to the fool he would always give "the soft answer that turneth away wrath." Thus to the lady who suggested that he should paint something more exciting than a snow-clad vale, "such as a high-powered automobile dashing down the road," Cullen merely smiled, and answered: "Well, think of the trouble I'd have jumping out of the way of it!" To the critic who said, "I never saw a mountain look like that," he quietly answered, "Perhaps not, but that's the way I did." He would give eyes to the blind, not condemn them for their blindness.

Our loss is a void in the heart, that words, which smother feelings, are inadequate to express; we have lost one of life's richest treasures... the perfect friend: Maurice Cullen, he who had the power to enrich our lives by the great example of his own.

W. R. W.

Star April 16/34
MONTREAL ARTISTS
WORK DISPLAYED

A collection of works by a number of prominent Montreal artists which was recently sent to Queen's University, Kingston, has been placed on the walls of The Arts Club, 207 Victoria street. This is the first of a series of exhibits by representative Canadian artists arranged by Queen's University and the work of the group of Montreal painters and etchers aroused widespread interest during the time it was on exhibition at the Kingston university. It includes oils, water colors, etchings, and wood cuts. The artists represented are R. W. Pilot, A.R.C.A., Adrien Hebert, Ernest Newman, E. Howard, L. Torrance Newton, A. Bercovitch, Leslie Smith, and T. R. Macdonald. The exhibition is open to the public between 2 p.m. and 5 p.m. daily.



"La noce chez Jolifou", l'une des meilleures parmi les toiles de Cornelius Krieghoff, pionnier de la peinture canadienne, de qui on tient une exposition complète de ce temps-ci à la Galerie des Arts, rue Sherbrooke ouest.

ART IN REVIEW

Star April 4/34
News of Art
Here and
Abroad

Quebec Houses
In Pictures by
G. Delfosse

An exhibition of pictures by Horatio Walker, R.C.A. (retired), is to be opened at the galleries of Scott and Sons, Drummond street, next Saturday, April 7th, and will contain some important examples of Mr. Walker's work. Though he has been for years a resident of this province, on the Isle of Orleans, only few of his pictures have been seen here in recent years and it is understood that no exhibition entirely of his work has ever been given in Montreal before.

What is described as the biggest art school in the world, a school for unemployed carried on by unemployed, is holding its first winter term in New York, with an enrollment of some 3,500 men and women of ages from 18 to 70.

"Bankers without jobs, dowagers without money, plumbers with no work, and college graduates who find the business world unresponsive stood in line to register in a public school building within the shadow of midtown skyscrapers.

Teaching the classes are more unemployed; well known artists who used to get \$2,000 for a portrait or a landscape, fashionable illustrators who in the boom days earned \$1,000 a week. The former vice-president of a bank who collected art and antiques as an avocation and who lost his fortune in the crash, is supervisor of the school and says he enjoys it more than banking. A doctor of Arts from the Sorbonne in Paris, who used to be a highly paid architectural designer, is chief counselor.

Restoring old paintings, making marionettes, advertising layouts, Oriental rug making, etching, sculpture, watch making—these are only a few of the subjects offered."

Considerable reconstruction and redecoration is now going on at the Tate Gallery in London—the National Gallery of British Art, which now contains also modern works of art of other countries and particularly of France. A new and quite interesting feature of the decorative work is the material which has been chosen as a wall covering suitable to show up pictures. The choice of material for this purpose is never very easy and the Office of Works has discovered a pattern of tweed, which is said to fit the case admirably.

More important than this decoration is the constructive work which is being done; the galleries which are now used for exhibiting sculpture are being rearranged and a new large sculpture gallery is being built. This care for the proper exhibition of modern sculptural work is something rather new in English public galleries.

Two modern pictures of some reputation have just come into the possession of the National Gallery in London, though they are at present not gifts to the gallery, but "indefinite loans."

The pictures by Georges Delfosse which are now being shown in Eaton's galleries are nearly all views of old buildings, some of which no longer exist, in different parts of this province. Many of these have historic interest, as the places where famous Canadians of the past were born or lived and nearly all of them are very typical examples of the simple, comfortable houses which are so characteristic of Quebec. Mr. Delfosse's pictures of them are therefore good both as illustrations and as memorials; they have the value also of recording buildings which are fast disappearing; many of them have gone already and some of these pictures are reconstructions made from old prints.

In addition to these interesting records Mr. Delfosse shows one pastel portrait of a man and a number of small pictures and sketches, in oil, like the pictures of houses, of places in the neighborhood of Montreal, on the mountain, on the back river, on St. Helen's Island and elsewhere. Some of these are very attractive little pictures, and particularly several of richly colored autumn scenery.

Pictorial
Photography

A collection which fills two of the galleries at Eaton's may owe its exhibition, in part, to the interest which was aroused by the English photographs sent to Canada by the Times of London and shown here not long ago. Saturday Night of Toronto has been moved to show that something of the same kind can be done in this country, and is fairly justified in doing so by the quality and general interest of the photographs by "Jay" which form the present exhibition. These photographs are all of places or events of some importance or interest and many of them are attractive pictures as well. The quality of the photography is all the more remarkable since all or most of the pictures seem to be enlargements of small shots taken with a "candid camera," one of the small cameras which can be used on Governor Generals and other such people without drawing attention to itself. It takes skill for the user of such a camera to get the depth and definition which are to be seen in many of these photographs.

The subjects of them cover many sides of life in Toronto and Montreal and some other places in eastern Canada. There are a number of good pictures of water, skies and ships in

the loans. They are Manet's "Bar aux Folies Bergères" and Cézanne's "Montagne Sainte Victoire,"—two important additions to the gallery's collection of French pictures.

Montreal harbor and on the St. Lawrence. In Toronto the races at the Woodbine course and the Canadian National Exhibition appear several times; there are views of the Seignurie Club and groups of members of both the Conservative and the Liberal summer schools, and, among the interior views, are some of the new Royal Ontario Museum and several remarkable pictures of stage scenes at last year's Drama Festival at Ottawa.

ANNUAL EXHIBITION
BY PAINTER-ETCHERS
Toronto Mail & Empire
Interesting Display Presented at Ontario Royal Museum.

April 9/34
AN INTIMATE APPEAL
Variety of Subjects and Treatment Shown by Artists.

By PEARL MCCARTHY.

The annual exhibition of the Society of Canadian Painter-Etchers, one of the most considerable art events of the year, opens to-day at the Royal Ontario Museum. This organization has guarded its standards with care, and superior work is found in the collection of etchings, color etchings, aquatints, drypoints, mezzotints, linoleum blocks, wood blocks and combined media.

The prints have special interest for the home owner because, for one thing, these good artists have explored the possibilities of their arts so as to give variety of pleasures in pictures which have an intimate appeal. They have brought diverse sorts of subjects within their treatment. Specially constructed cases in the print room of the museum aid good presentation of the pictures.

Stanley Turner, president of the society, is represented by excellent etchings. Woodruff K. Aykroyd displays aesthetic sense as well as architect's precision in fine etchings of European subjects, the lacy beauty of "Church of St. Ouen, Rouen" being outstanding. Leonard Hutchinson shows delightful color harmonies in linoleum block landscapes of a poetic touch and also exhibits woodblocks.

Nicholas Hornyansky is represented by aquatints and etchings which infuse reality with a hint of the mystical. S. H. Maw presents the genuinely architectural aspect. G. A. Reid gets singularly rich effects in drypoint landscapes.

Color Etchings.

Among the most telling pictures are the color etchings by which Owen Staples (who combines the qualities of learned traditionalist and explorer in art), depicts the texture of a church interior or the light in a scene of ships landing. These prints carry the spirit of the scene without being trickily atmospheric. Mezzotint and etching are also used with authority by this artist.

Design and color are honored in the linoleum color prints of flowers by Mary Wrinch.

W. F. G. Godfrey takes an outstanding place in the show by woodblocks of decided excellence.

Human character has been embodied in etchings by P. J. Edgar of Winnipeg, among whose exhibits is "Charwomen." T. G. Greene's ability in drypoint is again shown in pictures of horses. The lithographs of Charles Goldhamer present the Ontario landscape or the woodland vista with spontaneity and happy verve of feeling for design. Portraits in drypoint and etching represent a new member, John Byrne. A most interesting corner is that devoted to the very fine bookplate etchings by Stanley Harrod.

James W. Lowe and C. J. Travers, who present ship subjects with individual treatment; W. W. Alexander, Cecilia MacKinnon, John J. Barry, W. P. Lawson, Harry D. Wallace are among exhibitors in this collection which will remain at the Royal Ontario Museum until March 20 and will later be on view at the Robert Simpson Co. galleries.

Lectures at the museum are to be given on March 1, 5 p.m., W. W. Alexander on "Canadian Etchers"; March 6, 10 a.m., demonstration on mezzotint and aquatint by Owen Staples; March 8, 5 p.m., demonstration and lecture on etchings by Owen Staples. It is expected that there will also be a lecture by W. F. G. Godfrey on woodblocks.

MANY PICTURES SOLD
AT M'INTYRE AUCTION
Star April 12/34
Sale Continues in Drummond St. Mansion

Pictures by well known artists were sold at auction yesterday, in the course of the disposal by auction of the furnishings of the old McIntyre home, 3531 Drummond street, offering a wide range in furniture, paintings, and objets d'art. Prices, while allowing for bargains in certain lines, were good, considering present-day conditions and there was some warm bidding for various lots offered under the hammer by Fraser Brothers, auctioneers.

Among the more interesting sales were the paintings, as follows: "Seagulls," by Peter Graham, R.A. (appraised at \$10,000), went for \$1,800, bidding starting at \$1,000. "The New Arrival," (an interior with figures), valued at \$2,500, by Hugh Cameron, sold for \$260, bidding having started at \$30.

"Farewell to the Glen" (valued at \$2,500), by R. Herdman, R.S.A., went for \$800, bidding having commenced at \$300.

Two small watercolors by W. Baker, sold for \$5.75 apiece.

"Loch Katrine," by Jas. Docharty, R.S.A., sold for \$90, the original bid having been \$50.

An oil of two children, by J. B. Burgess, A.R.A., sold for \$140.

An oil of a girl with flowers, by Harlamoff, went for \$650, from a original bid of \$200 (valued at \$2,500).

"Sir John A. Macdonald," by Robert Harris, R.C.A., sold for \$280. A shipping scene (artist not named) sold for \$40.

Two pictures by J. Smart, R.S.A., of highland scenes (one with cattle), sold for \$53 and \$56.

Two signed colored prints went for \$13 each. Small paintings on porcelain ran \$10 to \$27 each.

April 12/34
du Maurier Pass.

62nd Year Follow-
ing Operation

HAD NOTABLE CAREER

Known as Both Producer and
Actor—Son of George du
Maurier, Author of
"Trilby"

By THOMAS T. CHAMPION
(Canadian Press Staff Writer)

London, April 11.—As actor, producer and manager one of the outstanding personalities in the English theatrical world, Sir Gerald du Maurier died today following an operation in a nursing home. His sudden death came as a great shock for although he had entered the hospital earlier this month his progress had been regarded as satisfactory. He was 61 years of age.

Sir Gerald came of artistic stock. His father, George du Maurier, was a famous artist with Punch and the author of "Trilby," "Peter Ibbetson" and "The Martian." It was just about the time "Trilby" created a sensation that Gerald left Harrow to appear at the Garrick Theatre. Valuable association with Sir Johnstone Forbes-Robertson and Beer-bohm Tree followed, after which the actor, returning from tour, was the original "Captain Hook" of "Peter Pan" in London.

Old theatregoers also remember his creation of the part of "Raffles." Sir Gerald in later years proved himself as adept at producing and managing as acting, while only three years ago he scored a great moving picture success with "Escape."

To his many distinctions might be added his discovery of the celebrated actress Gladys Cooper. When the latter was appearing in a tiny part in "Milestones," Gerald du Maurier suggested to the late Sir Squire Bancroft that she be given the lead in a revival of "Diplomacy." "Are you mad?" demanded Bancroft.

But Sir Squire went away and during his absence du Maurier drilled Gladys Cooper and another unknown—Owen Nares—to such effect that after the first performance Sir Squire, a dean of the English stage, went back of the curtain and kissed them both with delight.

OF ARTISTIC STOCK.

Sir Gerald was born at Hampstead, England, March 26, 1873. At 21, he made his first stage appearance at the Garrick Theatre in the play, "The Old Jew."

He went to North America in 1896, playing in "The Dancing Girl," "Hamlet," "The Seats of the Mighty," "The Red Lamp," "Trilby," and "King Henry IV."

One of his big successes was scored at the Hicks Theatre in May, 1907, when he appeared as Montgomery Brewster in "Brewster's Millions." He became associated with Frank Curzon in the management of Wyndham's Theatre and opened in September, 1910, as John Frampton in "Nobody's Daughter." As his fame grew steadily, he was called upon to appear at many command performances and played in a number of productions arranged for benefits.

Sir Gerald interrupted his brilliant theatrical career in 1918 when he joined the army as a cadet in the Irish Guards. He did not reappear on the stage until September 8, 1919, as John Ingleby Cordways in "The Choice," at Wyndham's Theatre.

PLAYED MANY ROLES.

He terminated his managerial association with Wyndham's after 15 years and went to St. James's Theatre, where he became associated with Gilbert Miller in 1926. He appeared there as Lord Arthur Dilling in "The Last of Mrs. Cheyne." The play ran for more than a year. Sir Gerald and Miller ended their association in 1929.

He was a tremendously hard worker. Besides producing all the plays in which he appeared at Wyndham's from 1910, St. James's and the Playhouse, he produced a number of plays running in different theatres up to 1932.

Honors were heaped on him from many sides. At various times he served as president of the Actors' Orphanage Fund, as president of Denby Hall, home for aged actors and actresses, and as president of the Actors' Benevolent Fund.

He received the honor of knighthood in the New Year's honors of 1922.

He was author of "A Royal Rival" and part-author with his brother Guy, of "Charles I. and II." and of "The Dancers."

Sir Gerald was featured in the motion picture "Escape" three years ago and appeared in "Lord Chamberlain's Lady" in 1932.

Major Guy Du Maurier, brother of Sir Gerald was the author in 1909 of "An Englishman's Home," an exciting play which dealt dramatically with an imaginary invasion of England "by the Northlanders" and by implication was a plea for preparedness for the Great War in which Major Guy was destined to give his life.

HORATIO WALKER
EXHIBITS WORKS

Gazette April 12/34

Scenes of Life on Island of
Orleans Shown at
Scott's

UNDERSTANDS SUBJECTS

Scene Before Wayside Shrine
Is Important Example of
Canadian Painter—
Varied Collection

An exhibition of works by Horatio Walker, R.C.A., N.A., now showing in the galleries of W. Scott and Sons, Drummond street, is an event in Montreal art circles, since this sterling painter holds only occasional shows. No such comprehensive collection of the work of this distinguished Canadian artist has been shown in the city, since the memorable retrospective exhibition held in the Ecole des Beaux Arts.

Walker—atill active with his brush at 76 years—has a wide following of admirers both here and in the United States. It was in the United States that years ago recognition came to him and few of the noted galleries and private collections across the border lack examples. He handles his paint with authority, is splendidly equipped as a draughtsman and is a sound colorist. To these qualities he adds deep understanding of the rural scenes and life on the Island of Orleans, a place that has claimed him for its own during many years of his life.

From this Island below Quebec comes the inspiration for the work included in the present exhibition. In these paintings Walker gets down to the very bottom of things, to the simple, rugged core of life as it is lived by the natives, and lingering in front of the pictures, the visitor captures the real feeling that lies therein. This undeniably is Quebec through and through.

At one end of the gallery hangs the large "Deo Gratias," Walker's intensely human and spiritual picture of a farmer and his wife stopping before the wayside shrine at the close of day. The figure of Christ hangs from the cross, and before Him with bowed heads stand the dark figures of the farmer and his companion. Behind is the old cart and horse, half-visible in the darkness. There is a deep spiritual quality in this painting.

A VARIED COLLECTION.

There are 34 examples of Walker's work in the exhibition. Two other large paintings, "Horses at the Trough" and "Ploughing—ile d'Orleans" are included, the latter one of the artist's recent paintings. In "Horses at the Trough," his abilities as draughtsman and colorist are manifest. The horses in the picture are sturdy, rugged animals, true to the soil of the island.

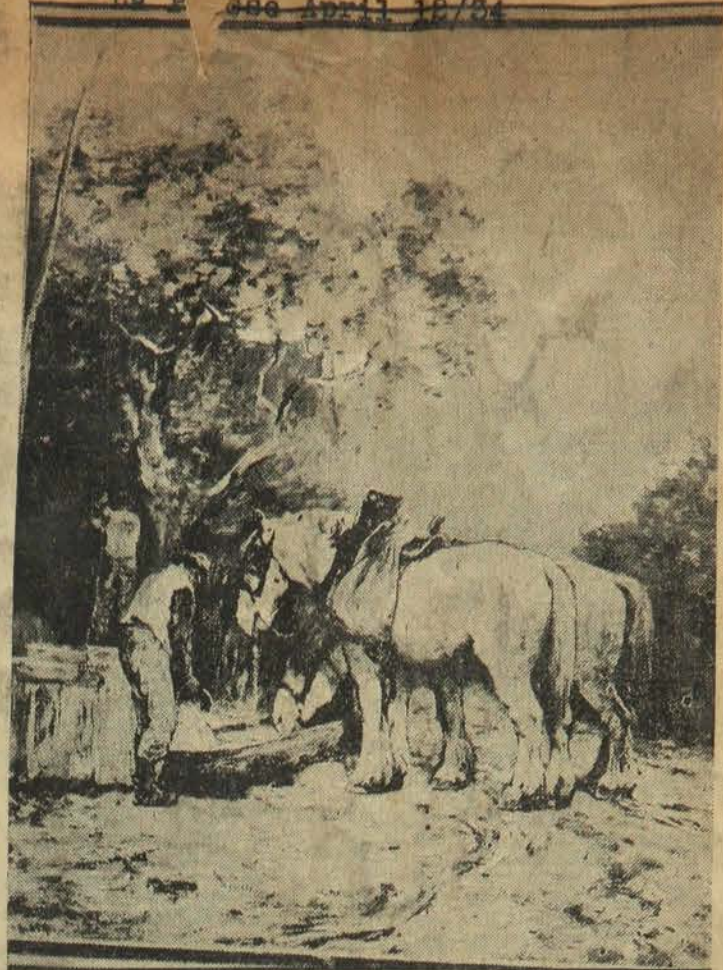
In his smaller pictures, of which several are watercolors, one catches again the simplicity of the native life. One winter scene, "The Provincial Postman," in which the postman has stopped with his sleigh on the winter road and is delivering mail to the nearby farm, is particularly striking. There is a small and effective watercolor, entitled "Turkeys."

An unusual work of interest to students and picture-lovers is a single panel bearing, four studies—a lime kiln at moonrise, a man sawing wood, early morning and a group of calves.

Horatio Walker shows marked knowledge in depicting life on the land and in the bush. In choice of subjects he is open-minded and has no favored season. His range is wide—from noble oxen hauling ploughs, to sows and their litter slumbering in the shade; farmer engaged in the chores about the farms; the felling and hauling of trees; the arduous work of "making" firewood; sheep cropping pastures and flocks of turkeys on foraging. In those works where the element of piety enters he presents his subjects with a simplicity and directness that reveal sympathy and understanding. All these phases have for many years proved congenial to his brush and have contributed to his development in interpreting these aspects of life in rural Quebec.

Une pittoresque scène de la vie rurale

La Presse April 12/34



"Les chevaux à l'abreuvoir", l'une des principales toiles de Horatio Walker, R.C.A., que l'on peut voir aux galeries Scott, rue Drummond. (Cliche la "Presse").

THE WEEK'S REVIEW OF ART

Star Wed, April 11, 1934.

Pictures by
Horatio Walker
Shown at Scott's

It is strange, but it seems to be a fact that the work of Horatio Walker, a painter who, though born in Ontario, has lived and painted for about fifty years in this province, is less generally known in Montreal than that of several foreign painters. He has in the past, though not in recent years, sent pictures to Academy exhibitions, but to hardly any other exhibitions in the city, and the collection which is now being shown at Scott and Sons gallery on Drummond St., is understood to be the first to be brought here of work which is much better known in Toronto and New York and even in Europe.

The majority of these pictures are of scenes in this province and specially in the Isle of Orleans, where Mr. Walker has lived for many years, and they cover a period of nearly fifty years. The earliest of them are dated in the eighties and the latest of them in the present year, and it is interesting to notice how little change there has been in Mr. Walker's subjects or in his way of painting them in that long time. The most recent of the pictures are very light in tone and the same is true of one of the earliest, the watercolor of Ste. Famille, Isle of Orleans, a picture full of light, dated 1887.

All but a few of the pictures are landscapes, but landscapes with human interest, which is sometimes a little sentimental. The largest and most important work in the exhibition is essentially a figure subject, of a man and woman standing in prayer before a wayside cross, which is brightly lighted by the moon. The figures and the horse behind them are almost black against the moonlit sky and splashes of moonlight break the darkness of the foreground. There are also a few figure studies and two flower pictures, one in water color and the other in oil, and both very good.

Of the landscapes some of the smaller ones are among the best. A

very good one is the "Frosty Morning," a pure landscape of a red sunrise seen through trees with hoarfrost on the grass in the foreground; another is "The Provincial Postman," a soft and simple picture of figures and an ox-cart on a snowy road. There is an attractive street scene at St. Petronville, with trees and snow, which is dated 1890, and it is interesting to compare it with the later picture of "Sous le Cap at Quebec."

Animals have an important place in many of Mr. Walker's works and, among animals, he has always had a particular liking for the pictorial value of pigs. The Art Association has a picture of pigs by him and even better is one of the largest and latest pictures in this exhibition in an orchard of flowering trees, a bright and cheerful picture. Cattle appear in several pictures; there is a very good study of a yoke of oxen, and another team is in the large "Ploughing—ile d'Orleans," a picture full of light with little difference of color between the soil, the oxen and the ploughmen. Other more interesting cattle pictures are the "Barnyard Corner," in which there are some pleasant farm buildings and "La Batture" in which the cows are in a wet meadow by the side of the river, an attractive study of moist atmosphere. "Horses at the Trough" is a large, pleasing and rather sentimental picture of a peaceful scene, and there are fine horses in several other pictures. One of the most notable things in the exhibition is a watercolor sketch of a flock of turkeys in a brown field and almost as good is another watercolor of a huddle of fowls under a hedge.

There are many other things worth seeing in this interesting collection, such as the two pictures of "Wood Gatherers" in Autumn and Winter, and the "Clearing of a Field," which is a study for the first of these, the sunny sky in "Autumn," the gay "Path Through the Woods," the soft sketch of a "Sandy Pitt" and the effects of moonrise in "Lime Burners" and "A Lock at Night."

The exhibition, which opened at the end of last week, is to remain open till the 28th of this month.

News of Art
Here and Abroad

A collection of paintings and drawings by a group of Montreal artists is being exhibited, by invitation, at the Queen's University, Kingston, on the 18th. The artists whose work is included in this exhibition are: R. W. Pilot, A.R.C.A., Lill, Torrance Newton, A.R.C.A., Adair Hebert, A.R.C.A., H. Leslie Smith, Aleksander Bercovitch, Prudence Heward, T. R. MacDonald and Ernest Newman.

The Cornwall Art Association, organized this season, has been giving a series of exhibitions and concert. In January there was an exhibition of works by Canadian painters, lent by the National Gallery of Canada, in connection with which two lectures on Canadian paintings were given by Arthur Lismer, and in March a second collection of pictures, also lent by the National Gallery, was shown.

The storm about the mural decoration by Rivera in the Rockefeller Centre at New York, after dying down for a time, has lately come to life again. The owners of the building, who did not like the decoration, objected chiefly to the inclusion in it of a portrait of Lenin, and the picture was covered up with canvas for some months. At the end of that time the canvas was taken down and the destruction of the picture began, which started a discussion about the old question of the right of an owner to destroy or injure the work of an artist. The question is more easily discussed when the work of art is a portable object; it is rather another matter when it is part of a building and especially if the building is a place of business. In this case it is said that the decoration had to be removed to allow of some structural alterations to that part of the building and the owners claim that the feelings of the artist

TWO ARTISTS SUCCUM

Hon. John Collier and G.
Watson Dead

London, April 11.—Coinciding with the death today of Sir Gerald du Maurier, famous British actor-manager, were the deaths of Hon. John Collier, well-known painter, and George Spencer Watson, another distinguished artist, both close friends of the actor. Collier recently painted du Maurier's portrait and presented it to the Hampstead Library.

DATE OF KRIEGHOFF EXHIBIT EXTENDED

Gazette April 16/34

Gratifying Attendance at Art
Association Galleries Re-
sults in Later Closing

SHOW IS COMPREHENSIVE

Works of Pioneer Canadian
Painter Preserve Conditions
of Early Settlers' Days—
Versatility Revealed

Good news to picture-lovers is the announcement that the exhibition of paintings by Cornelius Krieghoff, being held in the Lecture Hall and Print Room of the Art Association of Montreal, is to remain open to the public until April 22. This collection, shown through the courtesy of the National Gallery of Canada, Ottawa, has drawn a large attendance, and is proving one of the most popular shows in recent years. It reveals this painter's art in its varied aspects and also indicates the treasures owned by collectors in Quebec and Ontario who have loaned their works by this pioneer painter.

Krieghoff occupies a place of high esteem with the connoisseurs of this province in that he found his most congenial subjects here and his brush has recorded for posterity phases of French-Canadian life that with the years are becoming more and more a memory. Recalling his period—1815 to 1872—the quality of his work is generally high, and it is a matter for congratulation that at a time when painters were a rarity in the Dominion he should have devoted his undoubted talents to recording the life about him instead of setting down subjects foreign to this land. While the precise, detailed and highly finished type of painting is of another day, Krieghoff, despite the careful attention paid to every part of his canvases, succeeds in imparting a good general effect. This is particularly true in the scenes of early pioneer life—clearings with rude cabins and out-buildings in hilly country. He is apt in the handling of spacious skies and in suggesting great distances. In the drawing of his horses, oxen and figures he is adequate and in the placing of his groups he is generally happy.

OF HISTORICAL VALUE.

As is inevitable in an exhibition of this kind, repetition of subject cannot be avoided—patrons wanted a certain type of picture and their demands were met. These works are invaluable in depicting the conditions of the painter's day—costumes of the period, the vehicles and types of harness employed, and in the incidental objects of a settler's home there is painstaking detail. In a province now scored with good roads and distance of small account with the advent of the automobile, these works in some regards are as true today as when they were painted. In some of the paintings the outdoor ovens are handy to the home and the chores of the settler remain little changed—the ice of stream and lake has to be chopped to let down the water bucket, wood has to be prepared for fuel and hauled from the lot, the odd deer is a welcome addition to the larder and streams yield fish. The most marked change is evident in some of the scenes off the beaten track, where Indians camp at portages—the introduction of store clothes and the "civilization" of that race having removed much that was picturesque in costume and mode of life. Then, too, the scenes of robust revelry outside country inns, with snowball fights, upset sleighs and exhilarated figures, undoubtedly true of the period, seem at this day of greater refinement and better taste a trifle boisterous. These works in which, according to the modern idea, the interest is scattered reveal a great amount of skill in arrangement and detail.

This show uncovers an aspect of Krieghoff's art not so commonly encountered—his talent as a portrait painter. One of John Budden, a friend and patron of the artist during his residence in Quebec, is a capital performance, and the more formal one of Dr. Arnoldi is a distinctly dignified work.

In his landscapes, generally with figures, Krieghoff is effective in arrangement and lighting. Besides his paintings of pioneer's cabins, he found congenial subjects in scenes of duck hunting, Indian encampments, log jams, Indians hunting moose and deer, Montorency Falls in winter, with citizens driving in their sleighs on the smooth river below the cataract; the passage of the mail-boat over icefloes opposite Quebec, drivers cheating toll-gate keepers of their fee, the old fort at Chambly before it fell into ruin, scenes at the portage. Indians in council, still life and figure subjects of an anecdotal nature.

SAW SERVICE IN FLORIDA.

Marius Barbeau, of the National Museum of Canada, who contributes the introduction to the catalogue, has been engaged on researches in connection with Krieghoff's life and sets Amsterdam, Holland, as the place of the painter's birth in 1815. He travelled through Europe as musician and painter, and landed in New York at the age of 22. He enlisted in the United States army, served in the Florida campaign against the Seminoles, and soon after 1840 settled in Longueville. He married a French-Canadian of that place, and had one daughter. He moved to Quebec in 1853, left for the West about 1867, and lived with his married daughter at Chicago till the time of his death in 1872.

Those loaning works are Mrs. Thomas G. Abbott, Toronto; the Art

Association of Montreal; E. Bayly, Toronto; W. D. Blackader, Montreal; C. Jackson Booth, Ottawa; Vesey Eoswell, Quebec; Colin Breakley, Breakleyville, Que.; Abbe W. E. Cannon, Quebec; Col. George S. Cantile, Montreal; W. F. Carsley, Quebec; the Misses Carter, Quebec; Mrs. William C. Crowther, Toronto; Mme. Lucie Doucet, Quebec; Mrs. C. B. Dougherty, Ottawa; Gordon C. Edwards, Ottawa; Mrs. Allan Farewell, Toronto; the Rt. Hon. Sir Charles Fitzpatrick, Quebec; F. A. Gaby, Toronto; George Glendinning, Toronto; Mrs. Robert T. Gooderham, Toronto; A. B. Gordon, Toronto; John Hamilton, Quebec; Mrs. J. T. Hammill, Ottawa; Mrs. Horace Harpham, Toronto; Mrs. H. B. Henwood, Toronto; W. P. Hickey, Montreal; Mrs. William Home, Quebec; the David Hossack Estate, Ottawa; W. Doyley Hutchins, Montreal; Miss Geneva Jackson, Kitchener, Ont.; the Johnson Art Galleries, Montreal; A. P. R. Kerr, Uxvorton, Que.; F. G. Ketcheson, Toronto; Leslie W. Lewis, Toronto; Mrs. F. A. Lockhart, Montreal; Mrs. A. D. MacTier, Montreal; Mrs. W. A. Marsh, Quebec; McCord National Museum, Montreal; Miss Jane P. McGle, Quebec; T. A. McGinnis, Kingston; R. S. McLaughlin, Oshawa; Mrs. H. F. McLean, Merrickville, Ont.; Mrs. Douglas McLennan, Lancaster, Ont.; Brig.-Gen. F. S. Meighen, Montreal; Col. George G. Mitchell, Toronto; Hon. Charles Murphy, Ottawa; Mrs. A. P. Murray, Montreal; the National Gallery of Canada, Ottawa; H. A. Norton, Montreal; Lieut.-Col. G. L. Ogilvie, Montreal; Miss Rosalynne F. Osborne, Hamilton; Mrs. Esmond Peck, Montreal; Ward C. Pitfield, Montreal; John H. Price, Quebec; the Department of Public Archives, Ottawa; D. Rees, Montreal; Robert W. Reford, Montreal; Dr. J. L. Robinson, Toronto; Frank W. Ross, Quebec; John T. Ross, Quebec; W. Scott & Sons, Montreal; The Seminary of Quebec; William Sutherland, Montreal; R. O. Sweeney, Montreal; Sir Richard Turner, Ottawa; Hon. Lorne G. Webster, Montreal; Hon. Smeaton White, Montreal; Hon. Cairine Wilson, Ottawa; Miss Edith Wilson, Ottawa; the Watson Art Galleries, Montreal; Col. William Wood, Quebec.

Women Artists

Exhibit at
Eaton's Gallery
Star April 18/34

Pictures by eight Canadian women, all of them people whose work is already well known, fill three galleries at Eaton's this week and next. Several of these ladies have two characteristics in common; they are lovers of sunshine and they have a distinct liking for boats, particularly gayly colored fishing boats, and the exhibitions as a whole derives a pleasant brightness from these.

Some of the best boats are to be seen in the pictures of Miriam R. Holland, who has a specially good group of Brittany fishing boats. Nearly all her pictures are of places on or near the sea coast, in the Maritime Provinces or in Cornwall, with wharves and houses seen in the pleasantest kind of weather, and there are a number of these; her landscapes are not quite so successful.

The most striking works by Phyllis M. Percival are some views of fields of corn and cabbages, etc.—nice color effects broadly painted with a good realism. Her largest picture here is "Winter thaw" a true and well planned study of a brook running between snow-covered banks; she has also two good pictures of "Blue Rocks" with broad and effective painting of sea and shore. The best of her boat pictures is one, strong in color and design, of fishing boats in Lunenburg harbor.

Two larger pictures by Rita Mount are "La Grande Cote" a fine, atmospheric landscape, and "Riviere aux Renards," which is rather similar and almost as good. There is some very good color in the marine called "North winds, Gaspe" and boats appear in an effective sketch of "Fishing boats, Barachois," seen in a mist.

The coast pictures of Mary Grant are rather unequal; two of the best of them are a happy study of surf breaking on rocks on the New Brunswick coast, and a picture of the Bathing Beach at Grand Manan. Jean Munro's pictures have a certain tenderness which makes them stand out less than many other pictures in the exhibition. Two of them are fairly large pictures; one of these is a view of a Cornish fishing town, the better is a view of a canal and bridge in Venice, seen in a pale and rather watery sunlight which is both pleasant and true. The same qual-



Krieghoff, tel qu'il apparaissait en 1859, et la vieille maison qu'il habitait sur la Grande-Allée, Québec, et qui est aujourd'hui occupée par Mme Frank Glass. (Dessin de Gordon Pfeiffer).

Wonders of New Art in New York

Star April 18/34

While artists in the United States have been suffering so severely from the depression that the Federal Government has had to take a hand in helping to make work for them, many people, who used not to be artists and perhaps are not artists even now, have been occupying their enforced leisure by trying their hands at painting, and some thousands of results have just been poured out on New York.

Of three exhibitions which have been opened in New York in the last few weeks the largest is that of the Salons of America, which occupies a great space in the Rockefeller Centre. This is a society which seceded some years ago from the Society of Independent Artists and its exhibition contains some 5,000 pictures by more than 1,500 artists and can probably claim to be the largest show of pictures in the world.

The Society of Independent Artists refused to hold its exhibition at the Rockefeller Centre this year, remembering what happened to Rivera's mural picture at that place and fearing censorship by the Rockefellerers. A photograph of this mural decoration is one of the exhibits. Though this show is not nearly so large as that of the Salons—it has a mere 1,234 works by 530 artists—it is otherwise as striking as an exhibition can be, on account of the color and design of its pictures and, still more, of the subjects chosen. One conspicuous picture is of John D. Rockefeller, Sr., and Diego Rivera shaking hands, each with a thumb to his nose; this is called "reconciliation." Many pictures have some reference to Hitler; one of Hitler and Einstein is called "The ignominy of the 20th century," and another in which both these men appear is called "The Nazi Whip." Yet another picture which must be a little remarkable is "Fascist salute to a nudist colony." One of the most modernistic works in the show is a piece of "sculpture" (?), called "El picador," which is a horse and its rider built up of stovepipe, steel wool and rubber tubing.

Exhibitors at the Independent show are of all kinds, from a Wall Street attorney to an up-state blacksmith. The Salons exhibition also has work by caretakers and elevator boys, but it has, too, pictures by a number of Academicians of the National Academy.

Yet a third of these startling art exhibitions is that of the Authors League of America, which is fitly described as "all wet," since all its pictures have something to do with the consumption of alcohol. There are pictures of speakeasies and saloons, but there are also a number of old pictures and prints showing

good effect of winter atmosphere in the picture of St. James' Market.

There is very good drawing in the pastel landscapes and studies of trees by Winnifred D. Lewis and one of the best of them is of an old birch tree with branching trunks. The pictures of Kathleen M. Morris, A.R.C.A., are typical of her work—views of familiar street scenes in Quebec and Montreal, painted in her well-known manner.

the evils of drink. It is not easy to say if the promotion of temperance or rejoicing at the repeal of prohibition are the motives of the picture call "Whoopie at Sloppy Joe's" and of another called "Vaudeville actor leaving his favorite bar," but the manager of the exhibition states that "we are neither for nor against, and equal prominence has been given to both sides."

Pictures by Jack Beder

Some works by a young Montreal painter are being shown, unfortunately in conditions of lighting which make some of them hard to see, at the Y.M.C.A. building on Mount Royal avenue. These works by Jack Beder are mostly oil sketches with a few drawings and, while they are unequal, there are many pieces of clever and successful work among them—things which are well worth exhibiting and give promise of still better work to come.

Many of the oil pictures are of Montreal street scenes, with plenty of variety in their subjects and the weather conditions, and Mr. Beder has shown good taste in his choice of views and in color and light that he has given to them. One of the best of these is the "Grey day" with a good effect of atmosphere, and the "Winter morning," of buildings on Metcalfe street standing against the sky is well seen and painted. There are some good sketches of the harbor and shipping, and "Old Quebec" is a good study of a street under snow. A water color street scene "Winter," is very soft and true.

The landscapes are fewer but some of them are just as good: "La Maison Fortin" and "Morning on Mount Royal" may be specially mentioned, and there is a very nice feeling in the slight sketch of an "Old Farm." The interior scenes and figure subjects are very unequal; of the latter a large drawing of a seated man is a fine piece of work; a study of a child's head is rather successful and, better still, is a strong study of a head of a "Young Indian." A study of a girl's head called "Sunlight" is a clever attempt at a difficult subject. The more outstanding interior pictures are the "Cafe scene," with a groupe of figures and "The duet," both good pieces of work.

HIGH PRICES ARE PAID

Collection in Home of Marquis of Zetland Sold

London, April 27. — High prices were realized at the sale in Christie's today of the magnificent collection of furniture, tapestries and other objects of art from the London home of the Marquis of Zetland.

A 12-by-9-inch representation of Anne Boleyn by Holbein started with a bid of a few guineas, and sold for \$4,500. A Gobelin tapestried suite of furniture brought \$14,000 and the National Art Collection's Fund paid \$2,500 for a pair of Derbyshire candelabra. Two Chipendale suites realized \$4,000.

The whole scheme of decoration was originally prepared under the direction of Robert Adam in 1736.



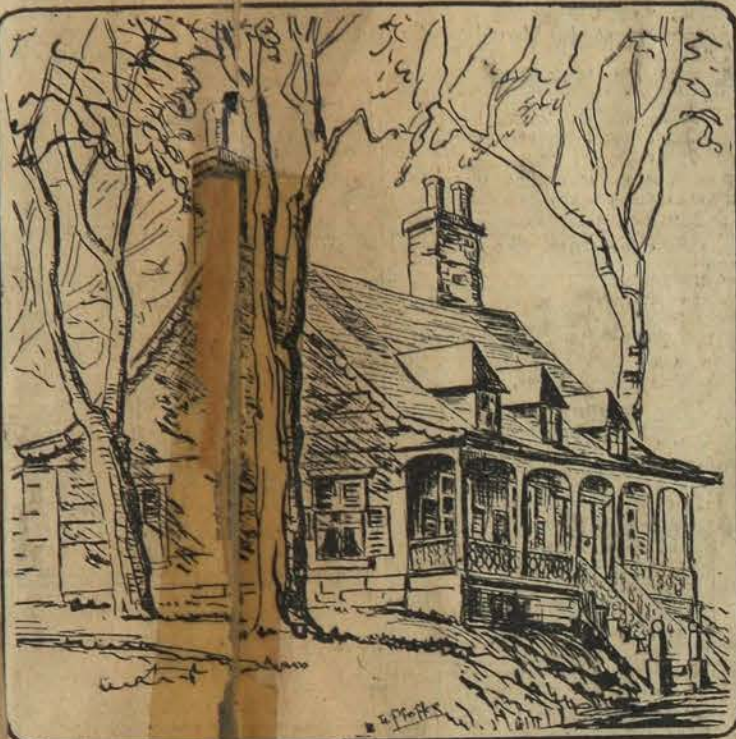
Traversant le Sault-à-la-Puce de Montréal, en collis postaux et (Lithographie publiée en 1860).

Knieahoff découvre

le Canada

Par **MARIUS BARBEAU.**

Carrière romantique de ce peintre. Né à l'étranger, il devint un des nôtres; il fut le grand précurseur de notre école moderne. — Exposition rétrospective de ses oeuvres à la Montreal Art Association, rue Sherbrooke, en mars et avril.



Traversant le Saint-Laurent en face de Montréal, en hiver, avec colis postaux et passagers. — (Lithographie publiée à Londres en 1860).



"Chez un cultivateur en hiver (1856). (Propriété de la Galerie Nationale du Canada, Ottawa).



Après le bal chez Jolifou—1886. (Propriété de M. Ward-C. Pittfield, Montréal).

"Sauvage de Caughnawaga au Portage, 1850". — (Propriété de M. R.-O. Swozcy, Montréal).

ART GALLERIES GROWING

WE CONGRATULATE both the Toronto Art Gallery and the citizens of Toronto on the announcement that two large new rooms will immediately be added to the fine and useful structure which has been appended to the old Grange. They are needed and the Gallery will be able to put them to excellent use. The building of them will, it appears, be largely financed with government aid as a relief work; and we wonder whether it has occurred to the new Mayor of Montreal that something of the same kind could be done in the same way in his city. It

would not, obviously, be in connection with the palatial but inexpansable building of the Montreal Art Association, which is fundamentally a species of rich men's club in the centre of the aristocratic residential area. But there is no reason why Montreal should not possess itself of a civic gallery, of less pretentious architecture, in a populous part of the city where it could serve the purposes of popular education as the Grange does and the present Montreal gallery can never do.

86

ART ASSOCIATION SPRING SHOW OPENS

Gazette April 19.
Private View Inaugurates
Exhibition Containing Over
Five Hundred Works

DIVERSITY OF SUBJECTS

Entries Come From Artists
at Widely Distant Points
—General Effect of
Collection Good

Greater interest shown in the Spring Exhibition of the Art Association of Montreal by artists at widely different points brings plenty of variety to the 51st annual show which was inaugurated with a private view at the Art Gallery, Sherbrooke street west, last night. Entries for this exhibition came from Nova Scotia, New Brunswick, Prince Edward Island, Quebec, Ontario, Manitoba, Alberta and Saskatchewan and the general quality of the work is encouraging. Over five hundred items are in the collection with, as usual, landscapes predominating.

Portraiture is worthily represented—Alphonse Jongers contributing four—Col. George Cantile in military uniform against a landscape background; Dr. Lionel Lindsay, Miss Jennie Webster, and J. E. Aldred. These subjects are painted with distinction. Lillias Torrance Newton, A.R.C.A., shows "Portrait of Frada"—a girl in crimson, this color note being carried to the tinted fingernails. Her other oils are still-lives. Mrs. Adelaide Webster Donald has two works—"Jean in Brown" and a portrait of Miss Margaret Dorken. Adam Sherriff Scott signs three portraits, "Paul," "Alan Macnaughton" and "The Artist's Daughter"—the last a very spirited performance. "Portrait of Pianist, Sade Shapiro" is among the offerings of Aleksander Bercovitch. F. S. Coburn, R.C.A., has a portrait, "Mademoiselle Y.L.", which is a departure, as are two nudes of graceful form and pleasing color. He also shows a typical winter scene. C. de Guise-Hite has a self-portrait against a highly-colored background, and Henri Fabien has an arrangement in red—"Portrait of a Spanish Dancer." Stella Grier, A.R.C.A., shows a mother and child, and a portrait of Dr. J. Fleming Goodchild looking thoughtful in simple and dull surroundings. Edwin Holgate shows a "Portrait of A.E.S." and strongly painted nude bathers on a shore in "By the Lake." Ida M. Huddell has as a sister Miss Jessie Baillie, and Robert Mackay shows marked promise in his portrait of "Chinese Woman." Richard V. Major paints "Yvonne" in a cosy, home-like setting, and Kathleen Shackleton's skill as a portraitist in pastel is evidenced in "Lt.-Col. Walter Ray" and "Theodora." There are also good portrait drawings in the black and white section.

Wilfred M. Barnes, A.R.C.A., shows an interesting painting of clouds in "The Lake" and Harold Beament shows sound drawing in "The Grey Barn." James E. Beckwith has freely handled watercolors, the smother of smoke being well suggested in "Factories." Archibald Browne, R.C.A., has rather sombre landscapes under the titles of "Tone Poems." Paul Caron, in fluid wash, has a group of four Quebec scenes with old buildings and figures. Alberta Cleland has snowscapes, and John F. Clymer has much gay color in his decorative work called, "Jarvanese Danc-ing Girls." Sound drawing and nice color mark the watercolors of A. Cunningham, and, besides a Paris scene, Georges Delfosse has a painting of old buildings. Charles De Belle, A.R.C.A., shows typical works in oil and pastel done with the usual delicacy. Alice Des Clayes, A.R.C.A., is effective in her "Ice Cutters on the St. Lawrence" and Berthe Des Clayes finds a harbor scene, old courtyard and calves congenial subjects.

Watercolor is competently handled by Arthur Drummond in "Perce Rock" and "Rocks at Perce." Paul B. Earle, A.R.C.A., shows his usual clean color and good design in his landscapes—"Spring" and "Autumn" being very true to season. Hortense M. Gordon, A.R.C.A., shows "In Port, Gloucester," and John F. Gordon, A.R.C.A., depicts a Maine fish wharf. J. L. Graham, A.R.C.A., finds congenial subjects at Bic and Murray Bay, and a surf scene on the Cape Breton coast has interested Mary Grant. Adrian Hebert, A.R.C.A., shows a winter scene with action—skaters and spectators on the lagoon in Lafontaine Park, which is clean in color and suggests a crisp sunny day. A. Y. Jackson shows two characteristic winter scenes and a

of desolate hilly country, on "Labrador." Ronald Kerr has a values in his pastel called "March Sunshine," and Ruby Le-Boutillier, besides a carefully drawn glimpse of an old street in Quebec, shows nice arrangement and color in her glass bowl of daffodils and tulips. Winifred D. Lewis shows an advance in "Road to the Sugar Bush," and R. H. Lindsay pictures the glare of sun on snow in an oil called "The Old Farm." Jane C. Luke found a good subject in "Rockport Wharf," and Lorna Lomer Macaulay reveals skill with pastel in "On the St. Charles Road, Beaconsfield." Among the offerings of T. R. MacDonald, "Winter Street"—the doorway and windows of a shop is the most attractive. D. H. MacFarlane has a fresh watercolor done at Gaspe, and Betty May has a simple and satisfying view of fishing shacks at the same place.

H. Mabel May, A.R.C.A., sends three, of which "A Village Street" is the most engaging. David McGill has found Bala St. Paul fruitful of subjects, while Margaret McGill saw the picturesque in "Road to the Beach, Longueuil." Alfred E. Mickle, A.R.C.A., shows "A Fine Day, Charlevoix Co., P.Q." and Andre Morency employs fresh color in "Matinee, Mt. Royal." Kathleen M. Morris, A.R.C.A., besides two sketches, has a vista of Ste. Cecile street, and Rita Mount shows her love for the Gaspe country. Jean Munro has a view of a city street and a view of wilder country in "The Road to Mount Tremblant." Frank L. Nicolet shows three effective watercolors and G. N. Norwell is decorative in "Autumn, Ottawa River." Elizabeth Styring Nutt, A.R.C.A., has an Old Country scene called "A Moorland Stream," and Phyllis M. Percival shows strong brushwork and bold color in a group that includes "Celery Field, St. Martin." Hal Ross Perrigard, A.R.C.A., sounds the historic note with "Montcalm's Headquarters, Quebec," and is equally effective in "Country Homestead." Leslie A. Perry shows sympathy with the Laurentian country in "North River, Mont. Rolland," and Pauline D. Redsell has a nice sense of light in her small work called "Snow."

Robert W. Pilot, A.R.C.A., exhibits three oils that demonstrate his skill as a painter of snow. "Church at Sault-aux-Recollets shows the twin-steeped building against a luminous sky with trees under snow and patches of open water in the foreground. "Mid-winter, Beaufort, P.Q."—buildings, brush and spruces under heavy snow is marked by fine values, and "House at Chambly, P.Q."—a view of the Cullen home—is fine in the arrangement of sunlight and shadow and the painting of the ice-filled Richelieu River seen through the trees of the garden.

Albert H. Robinson, R.C.A., finds pattern in "Boats in Ice," and Stanley Royle paints "Willows" on a bright winter day. Harry E. G. Ricketts shows some crisply-handled watercolors of winter scenes in the hills with, sometimes, an inclination to over-emphasize the blue of shadows on snow. Anne Savage has a strongly painted close-up called "The Plough," and the usual bold attack marks the Toronto scenes of Peter C. Sheppard, A.R.C.A. Henry J. Simpkins reveals his usual skill in some large watercolors of Laurentian scenery in which the broad washes are admirably managed and the color is clean and transparent.

Charles W. Simpson, R.C.A., has some surf scenes and a view of Sherbrooke street, looking east. George Thomson shows one landscape, "April in Muskoka," and Thurstan Topham has an old Quebec street in moonlight. E. M. B. Warren, R.B.A., has a watercolor of the interior of a cathedral in Brussels, and Homer Watson, R.C.A., sends a landscape called "Woodland Ford."

Others exhibiting include Phyllis C. Abbott, Mary B. Abraham, M. Alexander, F. D. Allison, Paul Andrews, Mary D. Bagley, E. Earl Bailly, Jackson H. Barker, Jessie Beattie, Ida Beck, Olga Bell, Hans Berends, Andre Bieler, Herman Blaser, Marion Bond, Lorne Holland Bouchard, F. Brandtner, C. H. Bruyere, St. George Burgoyne, Beryl Butler, F. O. Call, Alice Inglis Carey, J. Charlebois, A. Clouthier, Nora F. E. Collier, Fleurimond Constantineau, Anthony Cooper, jr., Mona Cragg, Lela G. Crist, Geraldine D. Daly, C. de Guise-Hite, Oscar DeLall, Richard W. Dietsche, Ruth M. Dingle, J. M. Donnell, Ruth M. Elliot, Mrs. Gladys F. Elrod, Eleanor Flenness-Clinton, W. J. Flood, Florence E. Forsey, Stalira Frame, Faith Fyles, Thomas Garside, Roland Gissing, J. K. Gordon, Katharine Gray, May Grenier, Joseph Guinta, Ida Gertrude Hamilton, Edith Nelson Harding, Marion M. Hawthorne, Ruth B. Henshaw, Clark Middleton Hope, Mrs. Knox Huffman, John Humphries, Gwen K. Hutton, Naomi Adair Jackson, Evan Jones, Julius Kaplan, Charles W. Kelsey, Gwendolen Kyle, Wendall Lawson, John M. Loggie, Warwick J. Low, Jas. G. MacGregor, Jean M. Maclean, Orval C. Madden, E. Malchi, K. D. Maccouronne, Beatrice J. Maltby, A. E. Martel, Henry L. Masson, J. Allan McCaffrey, Mabel McCulloch, Meta E. Mischpeter, Adelaide Munn, I. E. L. Ogilvy, Frank S. Panabaker, Louis Parent, Hugh A. Peck, Chas. Perrochet, Margaret S. Peterson, Gordon E. Pfeiffer, G. A. Pletzer, Narcisse Poirier, R. A. Porteous, Marguerite Porter, Mrs. Louis K. Raynsford, Effie G. Richardson, Margaret W. Richardson, B. C. Richstone, Eric Riordon, Mary K. Riordon, Tom Roberts, Hugh Robertson, Daisy S. Ryshpan, Meyer Ryshpan, Margaret Sanborn, G. T. Slater, Marian M. Scott, Nelson C. Seale, Ethel Seath, James B. Shearer, Mrs. Cecil G. Smith, Edith A. Smith, Freda Pemberton Smith, Leslie H. Smith, Marjorie Smith, Frances B. Sweeny, Margaret C. Thompson, Marjorie H. Tozer, Chas. Tulley, Desmond Vachell, Zora Sharp Vanstone, Renee Vautelot, Mrs. Agnes V. Warren, Josephine H. Y. White, P. Roy Wilson, Stanley B. Wilson, R. L. Wright.

ARCHITECTURAL SECTION

The exhibition of architectural work in this year smaller than usual due to the fact that so few new buildings have been erected recently. The exhibits present, however, an interesting picture of current trends in architectural design—particularly in residential work which forms the greater part of the display. Here are residences ranging from the conventional "styles" to the most striking modernism. Of the latter several are projected Montreal residences on steep mountain-side sites, to which the modernistic forms seem particularly adaptable. The few examples of commercial buildings shown are also "modern." The tradition of French Canada is successfully adopted in several small country houses and also for a large clubhouse in the Provincial capital.

Those exhibiting in this section are Barott & Blackader, James E. Beckwith, Randolph C. Betts, A.R.C.A., R. E. Bestrom, David R. Brown, H. W. Davis, E. A. Doucet, A. J. Galt Durnford, H. L. Fetherstonhaugh, Fetherstonhaugh & Durnford, Robert & F.R. Findlay, Lawson & Little, Thos. A. Lofvengren, Paul M. Lemieux, W. C. Gordon Lyman, J. Cecil McDougall, Jeannette Meunier, Jean N. Savard, Shorey & Ritchie, Grattan D. Thompson, Frederick G. Todd, E. J. Turcott, P. Roy Wilson.

ETCHINGS, DRAWINGS, DESIGN

In this section much attractive work in chalk, charcoal and pen and ink, besides linocuts, wood engravings and etchings, is shown, those contributing being John J. Barry, Henri Belisle, H. Eric Bergman, Randolph C. Betts, Beatrice Clare, L. Clarke, C. de Guise-Hite, Oscar DeLall, Mary Gordon, Dunning, R. G. N. George, Joe. Hillenbrand, Jr., M. R. Holland, Nicholas Hornyansky, Evan Jones, E. May Kelly, Philip Peter Kleran, Lorna Lomer Macaulay, A. A. Macdonald, Louis Muhlstok, Ernst Neumann, Lillias Torrance Newton, A.R.C.A., A. M. Pattison, Tom Roberts, W. Ed. Schmidt, Felix Shea, Freda Pemberton Smith, Chas. Tulley, P. Roy Wilson, J. LeRoy Zwicker.

SCULPTOR SECTION

Henri Bisson, Guido Casini, Alonzo Cinq-Mars, Dorothy Rhynas Coles, Maurice Danis, Sylvia Daoust, Mrs. E. L. de Montigny-Giguere, Mrs. G. M. de Montigny-Lafontaine, Eric Harnibal, Linnea Hannibal, Pauline Johnson, Doris M. Judah, A. Laliberte, R.C.A., B. Malchi, H. McRae Miller, Ernst Neumann, A. J. Segal, John Sloan, Elzeur Soucy, Geo. E. Tremblay, Orson Wheeler, A. Zoltvany-Smith, Alberto Zucca.

RECEPTION OPENS SPRING EXHIBITION

Gazette April 19, 1934

800 People Attend Annual Function in Art Association Galleries

More than eight hundred prominent Montrealeers, comprising the elite among artists, patrons of the arts and others to whom the finest examples of Canadian talent are ever a constant delight and satisfaction, assembled last night in the hallowed halls—halls of fame to many—of the Art Association of Montreal. The occasion was the association's annual reception, at which the fifty-first spring exhibition, and one of the most successful on record, was officially inaugurated.

H. B. Walker, the president, Mrs. G. C. Marler, his daughter; Dr. and Mrs. G. W. Goss, and members of the council welcomed the members of the association and their guests, receiving countless expressions of appreciation on the excellent manner in which the numerous oil paintings, water colors and pastels, etchings, drawings and designs, examples of architectural reproductions and sculpture had been hung or otherwise placed on exhibition.

The galleries were thronged with a fashionable gathering that commenced to flow through the stately portals of the fine building at nine o'clock, continuing until nearly eleven. A total of 810 actually attended the reception, this being one of the largest totals on record.

Among those present were: Mr. and Mrs. Edwin Holgate, Mr. C. de Guise-Hite, Mr. and Mrs. Adam Sherriff Scott, Mr. and Mrs. A. Joy de Lotbiniere, Miss Mary de Lotbiniere, Mrs. John Carling, Mde. G. M. de Montigny-Lafontaine, Dr. G. Andre de Montigny, Dr. H. E. MacDermot.

Dr. J. T. Donald, Mrs. Owens, Mrs. Vane Johnson, Miss Irene Cairns, Mr. Philip S. Fisher, Mr. and Mrs. W. W. Anglin, Mr. Andre Bieler, Mr. and Mrs. John Ogilvy, Mrs. L. H. Laffoley, Dr. Fraser Gurd, Mr. and Mrs. A. J. Wood, Mr. P. Roy Wilson, Hon. Mr. Justice A. Rives Hall, Mr. George A. Campbell, K.C., Rev. F. Scott Mackenzie, Mrs. Mackenzie and Miss Isabel Mackenzie, Miss Marguerite Lemieux, Dr. and Mrs. A. G. Nicholls, Mr. Ernest Alexander, Mrs. G. Horne Russell, Mr. Norman Russell, Lieut.-Col. Walter E. Lyman, Lieut.-Col. G. S. Cantile, Mr. W. J. Morrice, Dr. D. Grant Campbell, Colonel Robert Starke.

Mrs. Frank McKenna, Mr. John D. Oppe, Dr. F. H. A. Baxter, Mrs. F. A. A. Baxter, Miss K. T. Baxter, Dr. A. A. Baxter, Dr. S. G. Baxter, Mr. J. Henderson, Mr. Alfred B. Evans, Prof. A. S. Gillson, Lieut.-Col. C. F. Wyde, C.B., Lieut.-Col. and Mrs. Irving P. Rexford, Mr.

Robert Hampson, Mr. Hub Jones, Mr. R. O. Sweeney, J. Douglas Garton, M. and Mrs. E. Leveille, Dr. William E. Enright, Mrs. John Baillie, Mr. W. Leggat, Mr. R. M. Mitchell, Mr. W. G. Mackenzie, Mr. and Mrs. A. Abercromby Bowman, Mr. and Mrs. R. Coghill, Mr. Ernest Latter, Dr. Richard Kerry, Mr. William S. Leslie, Mr. and Mrs. R. C. Carter, Mr. J. B. Fellowes, Miss Rae Fellowes, Mr. and Mrs. A. L. Robertson, Major D. A. White, Mr. and Mrs. C. A. Bishop, Mrs. Carl Ludwig.

Mr. and Mrs. S. R. Noble, Mrs. F. D. Chapman, Mr. Trevor Ross, Dr. Bruce E. Marshall, Mr. and Mrs. Arthur W. McMaster, Miss Mary K. Riordon, Mr. L. Alex. Holland, Mr. C. D. Rutherford, Mrs. J. S. Rutherford, Dr. James R. Goodall, Mr. and Mrs. Frank D. Clark, Mr. and Mrs. J. D. Morphet, Dr. Lionel M. Lindsay, Mr. Clark Middleton-Hope, Miss Thelma W. McNicoll, Rev. Lawrence Clare, Mrs. Clare, Miss C. L. Wells, Mr. Arthur P. Sanderson, Mr. W. K. Gordon Lyman, Mrs. H. Y. Russell, Mrs. Thirlaway, of London, Eng., Mrs. Baker, of Victoria, B.C., Mr. and Mrs. T. deG. Stewart, Miss Ethel M. Pinkerton, secretary of the Art Association; Miss Nina LeBoutillier.

Mr. George H. Napier, Mr. Fred Pemberton Smith, Mrs. Morgan Bennett, Mr. and Mrs. H. L. Fetherstonhaugh, Mr. Antoine Cloetta, Miss Elsie Lang, Mr. P. R. Walters, Mr. Andre Morency, Mrs. Haydn Horsey, Mr. A. S. McNichols, Miss Barbara D'Arcy, Mr. Robert Gibbs, Mr. John D'Arcy, Mrs. D. W. Campbell, Miss Margaret Campbell, Miss R. Spray, Miss Kathleen Shackleton, Mrs. Gustave Rinfret, Mr. Douglas A. Shaw, Miss Adelaide Munn, Mr. Donald Bain, Mr. Hans Berends, Mr. Robertson Gibb, Miss Grace McLaren, Miss Geraldine D. Daly, Mr. C. Tulley, Miss Frances Sweeny, Mr. B. W. Coghill, Dr. Edward Chandler, Mr. Winthrop Brainard, Mr. J. J. Spector, Mr. R. Schoolman, Miss Margaret T. Macintosh, Miss Haldee Fiddes, Mr. D. B. Seeley, Miss C. V. Barrett.

Mr. A. L. Perry, Mrs. James Cleghorn, Mr. H. Walter Dorkin, Miss Beatrice Clare, Miss Margaret Clare, Mrs. S. S. Scott, Mr. F. Hyde, Mr. Carl Riordon, Mr. and Mrs. Guido Casini, Mr. and Mrs. Legatore, Mr. Thurston Topham, Miss May Grenier, Miss E. Johnston, Mr. Lemuel Cushing, Mr. Herman Blaser, Hon. and Mrs. Gordon W. Scott, Mr. A. Zoltvany-Smith, Mr. Harold Beament, Mrs. J. B. McConnell, Mr. David S. Thornton, Mr. and Mrs. A. Clouthier, Mr. J. Cecil McDougall, Miss Jeannette Meunier, Miss Alice Inglis Carey, Miss Cockburn, Mrs. Jean Munro, Miss Margaret S. Petersen, Mr. Don Fraser, Mrs. George Petersen, Mrs. Edward B. Luke, Mr. Morley C. Luke, Mr. James M. Morris, Mr. Robert Adair.

Miss Ruby LeBoutillier, Mrs. W. D. LeBoutillier, Mr. A. J. Segal, Mr. and Mrs. John M. Loggie, Mrs. H. Murray H. Gardner, Dr. A. H. Gordon, Mr. and Mrs. A. W. Ridoubt, Mr. Pemberton Smith, Mrs. F. E. Forsey, Mr. E. L. Judah, Mr. and Mrs. F. R. Findlay, Mr. and Mrs. C. W. Kelsey and Miss Kelsey, Mr. Julius Kaplan, Miss Winifred D. Lewis, Mrs. F. A. Call, Miss W. A. Cleland, Mr. and Mrs. Percy Nobbs, Mr. F. J. Nobbs, Miss Marie Davis, Dr. Fred Tooke, Mrs. Raymond Kelly, Mrs. Walter B. Ramsay, Mr. William B. Blackader, Mr. and Mrs. R. C. Betts, Dr. W. D. Lighthall, Professor and Mrs. Robert R. Thompson, Mrs. R. Duncan, Mr. and Mrs. W. C. Wornham, Miss Gwyneth Wornham, Miss Renee G. Vautelot.

Mr. and Mrs. Howard Murray, Mrs. W. de M. Marler, Mr. Richard W. Dietsche, Mrs. Gladys Elrod, Mr. and Mrs. G. S. Bagley, Mrs. George Bedson-Burns, Miss L. A. Duguid, Mr. W. S. Maxwell, Mr. M. R. Holland, Miss Dingle, Mr. Desmond Vachell, Mr. and Mrs. H. A. C. Jackson, Miss Mona Cragg, Miss Edith N. Nelson, Miss Katherine Robertson, of Ottawa; Miss Naomi Jackson, Mr. K. D. Maccouronne, Mr. James B. Shearer, Mr. Eric Riordon, Mr. T. R. MacDonald, Miss Lariviere, Mr. Felix Shea, Mr. H. Leslie Smith, Miss Sally Oswald, Mr. Paul Andrew, Miss Beryl Butler, Mr. J. K. Gordon, Miss Ida M. Huddell, Miss Meta E. Mischpeter, Mr. and Mrs. Oscar De Lall, Mr. and Mrs. Leonard E. Kelsey, Mr. and Mde. Henri Bisson, Mr. Meyer Ryshpan, Miss Daisy R. Ryshpan, Miss Doris M. Judah, Mrs. R. E. Raynsford, Mr. Evan Jones, Mr. and Mrs. B. Malchi, Mr. Henri Belisle, Miss Margaret C. Thompson, Mr. R. C. Duncan, John Humphries, Louis Parent, Mr. Fleurimond Constantineau, Mr. Thomas Garside, Mrs. A. Webster Donald.

ARCHITECTURAL EXHIBIT

Gazette April 30/34
Drawings by McGill Students
on Display

More than 100 drawings and designs by students of the School of Architecture, McGill University, went on display in the galleries of the Art Association of Montreal, Sherbrooke street west, Saturday. The 1933-34 exhibition of students' work will remain on view until next Sunday.

The exhibition includes many fine examples of work, among which were noted designs for a provincial art museum, for a museum of industrial arts, an exhibition hall and buildings, and a special section devoted to heraldry. Other plans on display show designs for a hotel in the British West Indies, for an automobile showroom and garage, a log cabin and camp in the woods, market places, dance halls, country dwellings and town houses, alterations to old houses, gardens and a college library.

FINE MINIATURES BY JOSEF HILPERT

Gazette May 1/34

Toronto Artist Has Representative Collection in Eaton's Fine Art Galleries

A small but striking exhibition of miniatures by the Hungarian-Canadian painter, Josef Hilpert, of Toronto, opened yesterday in the Fine Art Galleries of the T. Eaton Company Limited of Montreal, and should interest Montreal art-lovers. Miniature painting is a specialized branch of art, and Hilpert has long been known as an expert in this line.

He paints his striking little portraits mostly on stone, with black onyx his favorite, leaving canvas and wood panels for whatever larger works he produces. He came to Canada from Hungary by way of Mexico. He has painted the ex-president Machado, now so much in the public limelight, and other members of the former Cuban cabinet.

In his exhibition at Eaton's are several examples of his delicate miniature portraits. The coloring is exquisite. With their backgrounds of black stone, the faces are almost alive, so keen is the detail, so true is the representation. Archbishop McNeil, Canon Cody, Sir William Murdoch and Col. Chisholm are some of the well-known men who greet the visitor from the walls of the gallery. The little portrait of Col. Chisholm brims with life, and is one of the most striking in the exhibition.

But Hilpert does not confine his miniatures to portraits. His little paintings of flowers and clusters of fruit are equally arresting to the eye, and are marvels of detail. Few of them are larger than four inches by three—some smaller—and yet there is reality in them, and delicate clear color. He has several of these still-life miniatures on exhibition.

One large painting is included in the show; that of Cardinal Villeneuve of Quebec, painted last year. The same detail that characterizes Hilpert's smaller work has gone into this. This portrait of the Prince of the Church, dressed in his red hat and robes, is an interesting study.

ART ASSOCIATION
CLOSED TO RE-OPEN
Gazette April 20/34
Edwin Holgate and Lillias Torrance Newton, A.R.C.A.
to Be in Charge

Under the auspices of the Art Association of Montreal, art classes are to open next autumn in the Montreal Art Gallery. Edwin Holgate will direct the Antique and Life drawing classes, and Mrs. Lillias Torrance Newton, A.R.C.A., will have charge of Portrait painting and Still life. Criticisms will be given twice a week.

Edwin H. Holgate studied at the School of the Art Association of Montreal, under Miss Cleland and later under William Brymner, C.M.G., R.C.A. He won a scholarship for drawing about 1907. In 1910, on leaving High School, he devoted his full time to study under Mrs. Brymner.

Going to Paris in 1912 he studied under Castelnuovo and later under Simon and Menard. He exhibited at Salon of Societe des Artistes Francaises in 1914. Upon demobilization he returned to Paris in 1920 and studied under Milman. He exhibited at Salon d'Automne, Paris 1922.

Mr. Holgate returned to Canada in 1922 and for six years has been teaching wood-cut and engraving at the Ecole des Beaux Arts.

He has exhibited publicly in many Canadian and American cities and in London, Paris, the Hague, Ghent, Warsaw, Kovpo, Rio de Janeiro and at Wembley. A number of his drawings, paintings and wood-cuts are in the possession of the National Gallery at Ottawa, the Provincial Museum at Quebec, Hart House, the Hon. Vincent Massey, the civil museum at Le Havre, France, and the city of Sarnia.

Books he has illustrated include "Vielles Choses, Vieilles Gens," by Georges Bouchard; "Metropolitan Museum," by Robert Choquette; "Papiers de Musique," by Leo-Pol Morin.

He contracted for and carried out the decoration of the Totem Pole Room in the new wing of the Chateau Laurier, Ottawa.

Lillias Torrance Newton, A.R.C.A., studied at Montreal Art Association Schools under William Brymner, R.C.A. She was awarded scholarships in Elementary and Life Classes and later studied under Alfred Wolmark in London and under Alexander Jacovleff in Paris. She exhibited in Paris Salon, in 1923, and was awarded Honorable Mention. Mrs. Newton was elected A.R.C.A. in 1923.

She exhibited at the Wembley Exhibition and at the Panama Pacific Exhibition, Los Angeles, 1925, and at the latter show she was awarded first Honorable Mention and a picture was purchased for the Los Angeles Museum. She is represented in collections of National Gallery, at Ottawa, Edmonton Museum and Calgary Museum. Her works have also been shown at the Canadian Exhibition, Luxembourg Museum, Paris, at Grand Central Galleries, New York, Corcoran Gallery, Washington, and at the Boston Museum of Fine Arts. She held a "one-man" exhibition at Hart House, Toronto, in 1930. Her sitters include the Hon. Vincent and Mrs. Massey, Hon. A. S. Hardy, Speaker of the Senate; F. E. Meredith, K.C.; Lieut.-Col. G. S. Geary, M.P., and Dr. C. S. Fosbery, of Lower Canada College.

Over eight hundred members and guests attended the private view of the fifty-first annual spring exhibition at the Art Association last night. Receiving were Mr. H. B. Walker, the president, his daughter, Mrs. G. C. Marler; Dr. and Mrs. C. W. Goby, and members of the council. A buffet supper was served.

Among those present were: Sir Andrew Macphail, Mrs. J. B. Macphail, Mr. Elwood Hosmer, Dr. James R. Goodall, Dr. H. E. MacDermot, Dr. J. T. Donald, Mrs. Vance Johnson, Mrs. Owens, Mrs. J. S. Rutherford, Mrs. C. D. Rutherford, Mr. R. B. Partridge, Mr. J. Gardner Thompson, Mr. L. Alex. Holland, Mr. Lemuel Cushing, Mr. Herman Blaser, Mr. Thurston Topham, Miss Violet Haswell, Dr. and Mrs. Lionel Lindsay, Dr. Edward Chandler, Mr. and Mrs. J. D. Morphet, Mr. and Mrs. Frank D. Clark, Miss F. E. Strumm, Mr. W. J. Morrice, Miss H. M. Giles, Miss Edythe Bignell, Miss Hay Browne, Miss R. Sinclair, of Winnipeg; Mr. Trevor Ross, Mr. and Mrs. L. E. Kelsey, Major D. A. White, Mr. and Mrs. S. R. Noble, Mrs. F. D. Chapman, Mr. Harold Beament, Mrs. J. B. McConnell, Mrs. H. Murray Gardner, Mr. D. S. Thornton, Mr. A. Zoltvany-Smith, Hon. Gordon and Mrs. Scott, Miss Helen Scott.

Miss Haidee Fiddes, Mr. D. B. Seely, Miss C. V. Barrett, Mrs. Frank McKenna, Miss Frances Pendleton, Mr. L. H. Laffoley, Mr. and Mrs. Sidney Carter, Mr. Marcel Pasquin, Dr. Bruce E. Marshall, Dr. H. A. Baxter, Dr. S. G. Baxter, Lieut.-Col. G. S. Cantlie, Mrs. Harold Hampson, Mr. and Mrs. George H. Napier, Dr. and Mrs. J. McK. Wathen, Mrs. H. A. Higginson, Mrs. Snowden, of Toronto; Mr. B. W. Coghlin, Judge and Mrs. E. Fabre Surveyer, Miss Elsie Lang, Mr. Antoine Cloetta, of Switzerland; Mr. Winthrop Brainerd, Mr. J. J. Spector, Miss R. Schoiman, Miss Margaret T. MacIntosh, Colonel Robert Starke, Miss R. Spray, Miss Barbara d'Arcy, Mr. John d'Arcy, Mr. Robert Gibbs, Mrs. Robert Hampson, Lieut.-Col. and Mrs. Irving P. Rexford, Mr. Hugh G. Jones, Lieut.-Col. C. F. Wyde.

Mrs. Arthur Drummond, Mrs. Dowling, of East Orange, N.J.; Prof. A. S. Gillson, Mrs. Haydn Horsey, Mr. P. R. Walters, Lieut.-Col. W. E. Lyman, Mr. A. B. Evans, Mr. J. D. Oppe, Dr. F. H. A. Baxter, Mrs. Baxter, Miss Kathleen Shackleton, Prof. and Mrs. Godfrey Burr, Miss Beryl Butler, Madame Gustave Rinfret, Mrs. D. W. Campbell, Mrs. Margaret Campbell, Misses I. and M. Brittain, Mr. Robertson Gibb, Mr. Hans Berends, Miss Adelaide Munn, Mr. Donald Bain, Mr. Douglas A. Shaw, Misses Sophy and Mona Elliott, Miss Marguerite Routh.

Miss Jean Davidson, Miss Frances Sweeney, Dr. and Mrs. A. G. Nicholls, Mr. Ernest Alexander, Mrs. G. Horne Russell, Mr. Norman Russell, Mr. C. Tulley, Miss Geraldine D. Daley, Miss Grace McLaren, Madame F. A. Lallemand, Miss Helene Grenier, Miss Pauline Bertrand, Mr. Rene Beaudet, Mr. Jean Lallemand, Mr. F. A. Lallemand, Mr. and Mrs. A. W. McMaster, Mr. and Mrs. Oscar De Lall, Mrs. C. D. Hislop, Miss Neta Low, Miss Neta E. Mischpeter, Mr. Orson Wheeler, Mr. and Mrs. A. Cloutier, Mr. and Mrs. J. C. McDougall, Miss Jeannette Meunier, Mr. and Mrs. W. W. Anglin, Mr. Andre Bieler, Miss Dorothy M. Flint, Mr. Philip S. Fisher, Mrs. E. B. Luke, Mr. Morley C. Luke, Mr. and Mrs. J. S. Rowntree, Miss Alice I. Carry, Mr. J. B. Fellowes, Miss Rae Fellowes, Mrs. Jean Munro, Miss Cockburn, Miss Ruby Le Boutillier, Mr. and Mrs. F. E. B. Gourley, Miss Mary Breckin, Miss Edith M. Luke, Mrs. W. D. Le Boutillier, the Misses Le Boutillier, Miss Amy C. Lindsay.

Mr. A. J. Segal, Gwendolyn Salt, Mrs. Laura Fuller, Mrs. E. M. Long, Mr. Kaplan, Madame L. Charton, Mr. F. O. Call, Miss W. D. Lewis, Mr. and Mrs. Charles A. Lewis, Miss M. A. Cleland, Miss Laura Walker, Mr. and Mrs. Percy E. Nobbs, Mr. F. J. Nobbs, Miss Marie Davis.

Miss F. L. Hagar, Dr. Fred Tooke, Mrs. Walter B. Ramsay, Mrs. Raymond Kelly, Mrs. Lella Morrison, Mr. and Mrs. Edgar S. Marrotte, Mr. George A. Campbell, Mrs. George Allan, Miss Annie C. Reynolds, Mr. W. B. Blackader, Mr. and Mrs. R. C. Betts, Miss Ruth Dingle, Miss W. Bonham, Mr. and Mrs. R. C. Carter, Dr. and Mrs. F. E. Devlin, Miss Eileen Devlin, Mr. James M. Morris, Mr. Robert Adair, Mr. and Mrs. F. R. Findlay, Mr. C. W. Kelsey, Mrs. Kelsey and Miss Kelsey, Miss Lorna G. Greene, Miss Ruby M. Hair, Miss Maud Seath, Miss Rachel G. Reed, Mr. Lionel Judah, Mr. C. S. Cameron, Dr. A. H. Gordon, Mr. and Mrs. A. W. Ridout, Mr. F. Perry, Mr. W. S. Leslie, Dr. Richard Kerry, Mr. Pemberton Smith, Mrs. F. E. Forsey, Mr. Ernest Latter, Mrs. John Carling, Mr. and Mrs. Henri Bisson, Dr. Fraser Gurd, Miss Helen D. Locke, Dr. D. Grant Campbell, Mr. Meyer Ryshpan, Miss Daisy Ryshpan, Mr. and Mrs. A. J. Wood, Mr. P. Roy Wilson, Mr. and Mrs. John Ogilvy, Hon. Mr. Justice Rives Hall.

Senator and Mrs. Donat Raymond, Miss Naomi Jackson, Miss Miriam Holland, Mr. M. R. Holland, Mr. H. J. Gross, Miss J. C. Reid, Miss C. M. Harrington, Mrs. H. Y. Russel, Mrs. Baker, of Victoria, B.C.; Mrs. Thirlaway, of London, England; Mr. W. K. Gordon Lyman, Mr. J. F. Lewis, Miss K. D. Malcounroune, Mrs. David Cameron, Miss L. M. Hendrie, Mr. A. F. Saunderson, Miss C. L. Wells, Rev. Lawrence and Mrs. Clare, Miss Ida Beck, Miss Emily James, Mrs. James B. Shearer, Miss Betty Simpson, Mr. Clark Middleton-Hope.

Miss Thelma McNicoll, Mr. and Mrs. A. Sherriff Scott, Mr. Eric Riordon, Mr. Felix Shea, Mr. H. Leslie Smith, Miss Sally Oswald, Mr. R. L. James, Mr. Paul Andrew, Miss Ida Huddell, Miss Carol Detmers, Miss Mary Riordon, Mr. Carl Riordon, Mr. H. Walter Dorken, Mr. R. O. Swezey, Miss Margaret May.

Dr. C. R. Bourne, Mr. Desmond Vachell, Mr. C. L. Schofield, Miss C. Levin, Mr. and Mrs. T. de G. Stewart, Miss Isabel Ferguson, Mr. and Mrs. H. A. C. Jackson, Rev. Dr. and Mrs. G. H. Donald, Miss Jean F. Baillie, Mrs. James Cleghorn, Miss Mary Domville, Mrs. George Tiffany, Mrs. C. L. Henderson, Miss Ethel Pinkerton, Mr. A. A. Wickenden, Mr. and Mrs. R. M. Mitchell, Miss Clements, Mrs. O. W. Bradley, Miss Julia McFee, Miss Alice James, Mr. W. Leggat, Mrs. John Baillie, Mrs. W. de M. Marler, Miss Edmee Hone, Miss Marguerite Lemieux, Dr. W. E. Enright, Rev. F. Scott Mackenzie, Mrs. Mackenzie, Miss Isabel Mackenzie, Miss Louise Shaw, Mrs. George Eedson-Burns, Mrs. A. C. Percival, Misses Fleet, Miss Jean Bovey, Mr. C. A. Bishop, Mrs. Bishop, Mrs. Carl Ludwig, Mr. and Mrs. Clement Coles, Miss Dorothy Coles, Mr. and Mrs. A. L. Robertson, Miss Eleanor Davidson, Dr. and Mrs. W. D. Lighthall, Prof. R. R. Thompson, Mrs. R. C. Duncan, Mr. and Mrs. W. H. Howard, Mr. and Mrs. R. Coghill, Mrs. H. Stuart Hamilton, Mr. C. E. Gravel, Mr. and Mrs. A. Abercromby Bowman, Mrs. W. G. MacKenzie, Mr. Howard Murray, Mr. and Mrs. W. C. Wonham, Mrs. E. L. Weston, Mr. Roscoe Chaffey, Mr. and Mrs. Leslie Tucker, Mr. Gordon Johnstone and Miss Jessie Johnstone.

Fifty-First Spring
Exhibition of the
Art Association

Star April 20/34

This year's Spring Exhibition, the fifty-first, of the Montreal Art Association was opened with the usual reception in the galleries on Thursday evening. The exhibition is, on the whole, distinctly less conservative than most of those which have preceded it. The older and more established artists are represented but there are not quite so many works by them as usual and several of them have broken new ground in the matter of subjects and in their manner of painting them. There is also a very good representation of younger and less known artists and there are some works which show modern or experimental tendencies. The hanging committee has done its difficult work well and there is much in the exhibition that is interesting and worth seeing.

* * *

The exhibitors of oil pictures are:— Archibald Browne, R.C.A., F. S. Coburn, R.C.A., Albert Robinson, R.C.A., Charles W. Simpson, R.C.A., Homer Watson, R.C.A., Wilfred Barnes, A.R.C.A., Charles de Belle, A.R.C.A., Alice des Claves, A.R.C.A., Paul Earle, A.R.C.A., Hortense Gordon, A.R.C.A., J. L. Graham, A.R.C.A., Stella Grier, A.R.C.A., Adrien Hebert, A.R.C.A., H. Mabel May, A.R.C.A., Alfred Mickle, A.R.C.A., Kathleen Morris, A.R.C.A., Lillias Torrance Newton, A.R.C.A., Elizabeth Nutt, A.R.C.A., Hal Ross Perigard, A.R.C.A., Robert Pilot, A.R.C.A., Peter Sheppard, A.R.C.A., Phyllis C. Abbott, Mary B. Abraham, M. Alexander, F. D. Allison, Paul Andrews, H. Jackson Barker, Harold Beament, Jessie Beattie, Olga Bell, Aleksander Bercovitch, Hans Berends, Andre Bieler, Marion Bond, F. Brandtner, C. H. Bruyere, St. George Burgoyne, Beryl Butler, F. O. Call, Alice Inglis Carey, Alberta Cleland, A. Cloutier, John F. Clymer, Nora F. Collyer, Fleurimond Constantineau, Anthony Cooper, Jr., Mona Cragg, C. de Guise-Hite, Oscar De Lall, Georges Delfosse, Berthe Des Claves, Ruth M. Dingle, Mrs. A. Webster Donald, Arthur Drummond, A.A.W.S., Ruth M. Eliot, Henri Fabien, Eleanor Fiennes-Clinton, Statire Frame, Faith Fyles, Thomas Garside, Roland Gissing, J. K. Gordon, Mary Grant, Joseph Guinta, Ida Gertrude Hamilton, Edith Nelson Harding, Marion Hawthorne, Lillian Hingston, Edwin Holgate, M. R. Holland, Clarke Middleton Hope, Ida M. Huddell, Mrs. Knox Huffman, Gwen K. Hutton, A. Y. Jackson, Naomi Adair Jackson, Alphonse Jongers, Julius Kaplan, Charles W. Kelsey, Gwendolen Kyle, Wendall Lawson, R. H. Lindsay, John M. Loggie, Jane C. Luke, T. R. MacDonald, Robert Mackay, Jean M. Maclean, Orval C. Madden, Richard W. Major, Beatrice Maltby, A. E. Martel, Henry L. Masson, Betty Maw, J. Allan McCaffrey, Mabel McCulloch, David McGill, Margaret McGill, Andre Morency, Rita Mount, Jean Munro, G. N. Norwell, I. E. L. Ogilvy, Frank S. Panabaker, Louis Parent, Hugh A. Peck, Phyllis M. Percival, Leslie A. Perry, Margaret S. Peterson, Gordon E. Pfeffer, G. A. Pletzer, Narcisse Poirier, Marguerite Porter, Pauline Redsell, Margaret Richardson, B. C. Richstone, Eric Riordon, Mary K. Riordon, Stanley Royle, Daisy S. Ryshpan, Meyer Ryshpan, Anne Savage, G. T. Sclater, Adam Sherriff Scott, Marian M. Scott, Nelson Seale, Ethel Seath, James B. Shearer, Freda Pemberton Smith, H. Leslie Smith, Marjorie Smith, George Thomson, Thurstan Topham, Marjorie Tozer, Chas. Tulley, Zora Sharp Vanstone, Renee Vautellet, Mrs. Agnes V. Warren, R. L. Wright.

Art Association
Spring Exhibition
Opens At Gallery
Herald April 20/34

Landscapes Predominate—
Fine Work by Local Artists.

From as far west as Saskatchewan and east to Nova Scotia, Canadian artists are exhibiting over 500 paintings at the Spring Exhibition of the Art Association of Montreal. The exhibition was inaugurated with a private showing at the Art Gallery, Sherbrooke street west, last night.

As usual, landscape predominate, but portraiture is also well represented. Distinctive of the former class, Harold Beament presents "The Grey Barn" in which sound drawing is combined with an excellent sense of contrast. Wilfred M. Barnes, A.R.C.A., offers a painting of clouds in "The Lake", while James E. Beckwith has captured the force of our industrial age in "Factories", with the buildings shrouded in smoke.

Water color is well handled in "Perce Rock" and "Rocks at Perce", two studies by Arthur Drummond.

In a pastel called "March Sunshine" Donald Kerr reveals a fine sense of values.

Outstanding among the portraits is the work of Alphonse Jongers. Four of his paintings are on exhibition—Col. George Cantlie in military uniform; Dr. Lionel Lindsay, Miss Jennie Webster, and J. E. Aldred. Among the offerings of Aleksander Bercovitch is the "Portrait of a Pianist, Sade Shapiro".

A variety of etchings, drawings and design are also presented at the Spring Exhibition. Among these are attractive works in chalk, charcoal and pen and ink, besides linocuts, wood engravings and etchings. Among the contributors are: John J. Barry, Henri Belisle, H. Eric Bergman, Randolph C. Betts, Beatrice Clare, L. Clarke, C. de Guise-Hite, Oscar DeLall, Mary Gordon, Dunning, R. G. N. George, Joe. Hillenbrand, Jr., M. R. Holland, Nicholas Hornyansky, Evan Jones, E. May Kelly, Philip Peter Kieran, Lorna Lomer, Macaulay, A. A. Macdonald, Louis Muhlstok, Ernst Neumann, Lillias Torrance Newton, A.R.C.A., A. M. Pattison, Tom Roberts, W. Ed. Schmidt, Felix Shea, Freda Pemberton Smith, Chas. Tulley, P. Roy Wilson, J. LeRoy Zwicker.

A sculpture section completes the exhibition.

EFFECTIVE WORK
BY ART STUDENTS

Gazette May 25/34
Exhibition Being Held at
Marguerite Bourgeoys
College

Interesting examples of drawing, painting, modelling and ceramics done by students and instructors of the Marguerite Bourgeoys College are on exhibition at the college, Westmount avenue. The display, which is open to the public, will continue until the end of this month.

Particularly effective work has been done by some of the students in water colors, posters and ceramics—the section devoted to the latter also including pewter, revealing a plasticity not commonly associated with that medium. Bas-reliefs and inlay of pewter and enamelled work have been executed with much skill, two or more very fine pieces being the work of one of the Sisters of the congregation who teaches in this department. Mrs. D. Breault, another instructor, has some interesting exhibits of pewter inlay in miniature landscapes on wood and enamel on pewter, also a set of blue and gold plates. Lillian Fainer exhibits some colorful painted china. Anne Marie Jarry, Jeanne Noiseaux and Therese Belanger are others whose work in this section is effective. Marguerite Lavoie has done some exquisite landscapes on small scale, and some very lovely tiles were shown by other exhibitors. Patterns in cement applied to pottery and painted are numerous.

Designs for mosaic and stained glass have captured the interest of several students, an unsigned one of much merit being the head of a Madonna with lilies.

Fine work in landscape has been done by H. Berard, who uses color boldly and draws vigorously in an impressive study, and by Andre Derome and N. J. Duncan, Francoise Leveille also shows herself to be a capable artist. P. Slade contributes some good posters and water colors. Rev. Sister Leonidas has a statue of St. Marie Bernard. In the section devoted to work by members of the faculty there are numerous realistic reliefs depicting scenes in the life of the Venerable Marguerite Bourgeoys.



EN HAUT, de gauche à droite: "The Artist's Daughter", toile d'Adam-Sherriff Scott; "Portrait d'une danseuse espagnole", par Henri Fabien; "In Russian Headdress", par Oscar de Lall; EN BAS, de gauche à droite, "Jos S.-Charles", buste par Laliberté; "Le Joueur de flûte", statuette par John Sloan; "Mlle M. Giguère", par Sylvia Daoust. (Clichés la "Presse").

Le 51^e Salon du Printemps

Un bon ensemble en peinture, mais rien de particulièrement remarquable cette fois. — Laliberté triomphe en sculpture. — Envahissement de l'aquarelle. — Miniatures.

Morte-saison pour les nôtres

Le 51^e Salon du Printemps a été inauguré, hier soir, à la Galerie des Arts. Excellente qualité d'ensemble, mais moins d'oeuvres qui "tranchent". Rien de transcendant, au fait. Les salons sont envahis par les pastels et les aquarelles et on a fait la place large aux miniatures. Le malheur veut qu'à part de la section sculpture, les Canadiens-français ne fassent pas aussi bonne figure que l'on voudrait. Quelques patriarches ont disparu; d'autres peintres "classés" se répètent, et c'est pourquoi il faut louer Coburn, cette année, des heureux efforts qu'il tente pour se renouveler. Le paysage déborde de toutes parts et le petit sujet achève de détrôner le grand. Voilà trop d'art de petit salon ou de boudoir pour une époque troublée comme la nôtre.

Eberlué par tant de joliesse inexpressive, je me demande pourquoi nos artistes ne seraient pas plus inquiets dans leurs oeuvres. Même les disciples de l'Ecole des Sept, auxquels on a fait une grande place, n'ont rien de particulier à dire. Tout est décor; où va la "vie"? Décidément la peinture, comme le monde, se perd faute de réflexion. C'est pire que le désarroi, c'est l'apathie. Et sortant de la Galerie des Arts, la tête en feu, pressé, hélas! de coucher à la vapeur quelques impressions, pourquoi me suis-je répété les vers d'Auguste Dorchain:

"Demain, le froid réel nous sépare
S'agit-il de nous enlever
S'agit-il de nous enlever
S'agit-il de nous enlever"

D'excellents nus

LES nus ne sont que quelques-uns mais ont le droit d'être remarqués. Coburn en a deux très blancs, qui plaisent. John-F. Clymer, dans "Japanese Dancing Girls" le tableau le plus frappant et le plus

PORTRAITS

Le tour des portraits ne réserve qu'un petit nombre de surprises et on constate l'absence de pièces aussi caractéristiques que l'an dernier.

neuf du Salon probablement, à part d'agencer de riches tonalités décoratives, s'est montré très habile à modeler des nus exotiques, à la chair savoureuse, palpitante, lisse, d'un séduisant éclat d'ivoires. Dans "By the Lake" Edwin Holgate a brossé des nus d'un charme robuste, cuits au soleil; sa toile est remarquable.

nier. Voyons un peu par ordre alphabétique:

Alexander Bercovitch — "Sade Shapiro, pianiste". Inachevée délibérément gauche et qui pourtant intrigue et séduit à la longue par un quelque chose d'atmosphère rêveuse.

Alice-Ingis Carey — Une "Betty" suave et séduisante qui s'enfonce dans une atmosphère moirée. Plutôt entrevue que vue dans une vibration de teintes pâles.

F.-S. Coburn — "Mlle Y.-J." portrait sec sur fond désagréable.

Anthony Cooper — "Chinese Girl", d'un bleu reposant.

Charles de Belle — Dans une brume de rêve les mêmes grappes d'angelots et une gentille fillette qui deviendra grande si Dieu lui prête vie.

C. de Guise-Hite — Portrait d'artiste. Distinction dans l'élancé, mais trop d'élancé.

Oscar de Lall — "In Russian Head-dress", intelligente physionomie slave perdue dans le soyeux délicat des dentelles. Sur fond pâle. Une des oeuvres caractéristiques du Salon.

Mrs Adelaide-Webster Donald — Deux brunettes d'une douceur malade et qui se sentent un peu mal à l'aise.

Henri Fabien — "Portrait d'une danseuse espagnole", visage régulier, d'une belle rondeur, attitude calme et noble. L'artiste a rendu excellemment la soie de la robe, dont le rouge vif jette un éclat trop cru peut-être sur le tableau. A tout prendre, bien que ce soit l'une des meilleures toiles, trop de fini et de métier pour ce qu'il y a de sentiment et de poésie.

Stella Grier — Un Dr Fleming calme et monotone et une "Mère et enfant" rendue drôle par des sourires mécaniques qui défont la machine.

Edwin Holgate — "A. E. S." portrait bâti en blocs anguleux. Plus de souci des valeurs que du sujet.

Ida Huddell — Une tête d'Indienne jolie parce que pas fouillée, malheureusement, et une Miss Jessie qui ne doit pas rendre grand justice à l'original.

Mrs Knox Huffman — Deux petites esquisses qui ont le sens du moment psychologique.

Alphonse Jongers — Des portraits officiels, distingués. Pas autre chose, cette fois-ci. Très vivants, sans doute; on voit les personnages sans chercher à les comprendre ni à les pénétrer davantage. Le "colonel Cantile" est au naturel; "J.-E. Akred" a un peu conscience qu'il pose pour le Salon; le "Dr Lionel Lindsay" est trop beau garçon pour ses cheveux gris; "Miss Jennie Webster" est spirituelle et avertie dans sa douce bonhomie.

Charles Kelsey — "David attend Goliath". Fado adolescent, il n'a pas l'air de le savoir.

Robert Mackay — "Negro Boy", curieux, heurté, mais parlant.

Richard Major — "The Green Bottle". Idée originale; il se fut dégagé de la toile une séduction d'exotisme brillant si l'artiste avait voulu employer des tons chauds.

Lillias-Torrence Newton — "Fada", expressive synthèse. Une physionomie qui fait rêver comme elle rêve elle-même.

Louis Parent — "Evangéline" qui tricote. Je suis plus malheureux qu'elle à la voir.

Pourquoi si recroquevillée; a-t-elle peur de se frapper la tête contre le cadre du tableau?

Hugh-A. Peck — Une tête de jeune homme. Net, résolu. Un peu trop retouché.

Phyllis Percival — Une Indienne comme on les peignait autrefois. Sans rides. De l'expression, pourtant.

Mary Riddon — Portrait en tons de brique. Pas même laid.

Adam Sherriff Scott — "The Artist's Daughter", habillée pour la chasse, d'un joyeux naturel sans mystère. "Paul", visage de jeune homme qui respire l'équilibre, la santé, la noblesse. "Alan Macnaughton", visage

vrai. Sherriff Scott ne montre pas cette fois des portraits-paysages en teintes claires, comme par le passé, et s'affilie davantage au genre officiel, lisse, à la convention, bien qu'il soit des meilleurs exposants au Salon actuel.

Marian Scott — Une tête en cubes.

Marjorie Smith — Encore le document humain chez les pauvres gens banals, mais ses toiles sont plus faibles que d'ordinaire. Si le naturalisme chez elle n'est pas torturé il devient dur quand même à force de banalité; banalité du sujet, "Enfance" montre d'une manière raide une poupée et un chien de laine qui traînent sur une chaise; "Maternité" présente une pauvre avec un enfant hébété, (comme on en voit, sans doute, mais est-ce à l'artiste à le dire?).

Mrs Agnes Warren — "Jeune fille en brun", juste aperçue, mais prenante. L'artiste a su avec art présenter en peu de trait, dans une ambiance floue, une physionomie qui dit quelque chose.

Paysages

ABONDANCE de paysages. Quelques bons. Peu d'excellents. Autant d'aquarelles et de pastels que d'huiles. Des faiblesses pleines les murs. Courage, ô mon âme et entreprenons une brève excursion, par ordre alphabétique encore.

Wilfrid Barnes — "The Lake", beaux espaces et ciel lointain.

Harold Beament — Poèmes sombres qui surprennent d'abord puis arrêtent le visiteur.

Aleksander Bercovitch — Une petite scène de rue moins parlante que d'habitude.

Andre Bieler — "Le Tabac", scène rude, mate, sans vie.

Archibald Browne, R. C. A. — "Tone Poems", où la lumière coule en reflets d'une rare finesse.

Paul Caron — Des vieux-Québec, d'un fini délicat.

Alberta Cleland — Paysages poudrés.

A. Cloutier — "A la Malbaie", toile éclairée, aux perspectives agréables.

John-F. Clymer — Deux paysages très décoratifs.

Coburn — Une route à la manière habituelle.

Fleurimond Constantineau — "La Croix du chemin", très jolie composition. Tons délicats. C'est comme

News of Art
In Montreal

Star April 25/34

Rene L. Kulbach has an exhibition, which is particularly well worth seeing, in the print room of the Montreal Art Association, of silhouettes, with a few linoleum prints. Though they are called silhouettes and are made in the usual way with black paper over white, they are not all silhouettes of the ordinary kind, — that is to say black figures on a white background. In some of them it is the background which is black and in all of them there are remarkable effects of form and lighting. A few of the best of them are of men at work, with excellent effects of action produced by the very simplest means. Most of these pictures, however, are of animals, of which Mr. Kulbach has made a special and evidently very successful study, and he has not only produced many very good illustrations of the animals and their movements but in some cases he has made delightful patterns and designs with them.

Adrien Hebert is showing at the Arts Club, Victoria St. a small collection of his pictures and drawings. The large drawings are especially good. Nearly all of them, both pictures and drawings, are of scenes in Montreal and its harbor, with ships and the people who work on them, by day and night. The harbor scenes are the most successful of the oil pictures and one or two of them have in them much of the harbor's peculiar atmosphere, but the drawings are better still.

The Art Association announces that art classes will be held in the studio of the Art Gallery on Sherbrooke St., beginning in the autumn of this year.

This school will be under the direction of Edwin Holgate and Lillian Torrance Newton.

Antique and life drawing classes will be held from 10 to 12 on five mornings a week, under Mr. Holgate's direction. Portrait painting and still life painting classes will be held on five afternoons a week from 2 till 4, under Mrs. Newton's direction. Criticisms will be given in each class; twice a week.

RENE L. KULBACH
EXHIBITS WORKS

Gazette April 28/34
Silhouettes and Lino-cuts in
Print Room of Art Gallery
Show Skill

Silhouettes and lino-cuts by Rene L. Kulbach make an interesting exhibition in the Print Room of the Art Association of Montreal where sixty of his works are attracting attention. The silhouettes are in no measure reminiscent of that old-time type when women in poke bonnets, or with hair "bunned" and netted, were shown in black profile on a white background. Mr. Kulbach's work is distinctly of today and in design, to meet the requirements of his medium, shows ingenuity and imagination.

Cut from black paper by scissors with blades of varying fineness these pictures generally follow a decorative form of arrangement. The artist has always to consider in composition those lines and strips that hold his subjects together. With the black paper for his objects and the white or grey boards on which his pictures are mounted his only tones, he, nevertheless, succeeds in suggesting atmosphere — this quality especially being present in "Before the Storm", a farmer ploughing beneath a heavy cloud which has begun to break in rain.

In the main, Mr. Kulbach is partial to animals — subjects to which he is sympathetic after much study in various zoos. The animals thus studied he has set in country natural to them. He shows marked ability in those silhouettes where action is dominant — antelopes, bears playing, panther on the prowl, deer attacked by wolves, a standing bear awaiting the onslaught of dogs, hovering geese, a panther and snake in combat, a mule-deer attacked by a cougar, and caribou about to lock antlers. All these works are very much alive. Other studies include terriers, collie, spaniels, colts, polar bear, zebras, moose, owl and penguins, to mention a few of the animals and birds that have proved congenial material. Other subjects found pictorially suitable are a wood-cutter, a team of horses pulling a load and a skier on a slope.

The items in this group of silhouettes indicate an amount of industry even after the design of the compositions had been decided on. The work calls for skill and makes big demands on patience — one false "snip" and the picture is ruined. Looking at this collection suggests that Mr. Kulbach would be at home in making designs for grille work — some of the compositions shown being in motif eminently suitable for the embellishment of fishing and hunting club houses.

The few examples on view of his skill as a print-maker from lino-cuts are generally satisfying — the treatment is broad and the composition effective. Save for a picture of a cat resenting the approach of two Scotch terriers, wild animals are the subjects — moose and deer. In the print entitled "Bears," the artist well suggests the bleakness of wooded country in winter and the lumbering bulk of a bear breaking the trail for the following cub. The exhibition remains on view until May 6.

Lofvengren, an old academician, bien construit, tout-à-fait selon la meilleure tradition. Les modèles de résidences vont du conventionnel au plus moderne; le style vieux-régime s'accommode bien encore aux maisons ou clubs de campagne. Joli, pratique, rien de nouveau.

L'art n'est pas mort. Il sommeille. Comme la Belle au Bois dormant, il attend qu'on le vienne réveiller. Il y a beaucoup de place chez nous pour ceux qui veulent venir en chantant les vers d'Auguste Dorchain: "Si l'Art se prostitue au sein de la matière, Si l'âme sous la forme est morte tout entière, Des créateurs divins si nul n'est resté, Viens, nous redisons seuls l'hymne de la vie."

PAINTING REGARDED
AS EXACT SCIENCE

Gazette April 23/34
Picture Should Be Planned,
Not Improvised, Says
German Artist

ANNOT GIVES VIEWS

Portraits of Women Who
Combine Marriage and
Career Her Special
Interest

Art is by no means a matter that depends entirely upon inspiration. It has its rules, and the painter must know them thoroughly before he attempts to touch brush to canvas. The result is that he is able to develop his own essential gifts and to express his individual experience by cultivated artistic means and solid craftsmanship.

This philosophy was expounded by a German artist who has achieved international recognition and who paid Montreal a visit at the week-end in connection with arrangements for a lecture tour next season. She is known by her first name, Annot, and came here after seeing her work exhibited at the Carnegie Institute in Pittsburgh, the Sterner Gallery in New York and at art museums in Brooklyn, Toledo and Cleveland.

Annot Kriger-Menzel Jacobl, to give her her full name, tall, with auburn hair and blue eyes, is a descendant of two artistic families, Norwegian on her mother's side and German on her father's. Her father was the nephew and adopted son of Adolf von Menzel, great German painter of the early nineteenth century. At the age of sixteen, Annot commenced drawing in the school of Associated Women Artists in Berlin. Later and for many years she painted under the tutelage of Lovis Corinth. After the war she married Rudolf Jacobl, a well-known artist in Germany. Together they spent several years studying in Italy and later in Paris.

In 1926, Annot began to exhibit and was invited to take part in such important salons as those of the Prussian Academy, the Great Berlin and the Berliner Secession, being the only woman member of the last named.

Her principal interest is in portrait work, as she believes that by this means the essential qualities of the individual are conveyed to the onlooker as the camera cannot reveal them. She is particularly interested in painting portraits of women who have combined marriage and a profession, her opinion being that in the portrait may be seen the way in which the mental development has been influenced by the profession and economic independence. She spoke of this in the course of an interview in the Windsor Hotel, showing photographs of portraits of Toni Oelfken, who conducts a progressive school in Berlin, and Kate Kruse, designer of dolls, who is seen in a painting with her seven children. The latter picture was shown by request at the Carnegie Institute exhibition, where it was given a place of honor.

Annot and her husband will open an art school at Westport, Conn., for the summer, and thereafter will found a school in New York. She has already lectured under the auspices of the New York board of education and the Child Study Association.

"My educational work," she said, "is founded on the conscious knowledge of the laws of artistic expression. There are, for instance, the laws of light, color and ornamentation. One must know the right proportion of each in a painting, and which is to be accentuated."

IMPROVISATION FORBIDDEN.

"These things," she continued, "were forgotten during the period of Naturalism — people improvised! I am teaching my students to do planned work. I do not allow any improvisation. And so they don't run the risk of having to alter their work or to destroy it."

"A picture that is well planned will always be a good painting, even if inspiration is lacking," Annot maintained.

"Every painting must be planned. Then the picture can be painted just as one would write down on paper something that has been memorized. We think that art is an exact science. But you must not attempt to influence the personal talent and tendencies of the artist. In Berlin they laughed at us when we taught geometry in our art school. But they saw that our pupils had their work exhibited six or eight months after."

Joseph Charlebois — De jolies enluminures.
Des miniatures en quantité, plusieurs fort gentilles, œuvres d'experts.
Statira Frame — Des paysages décoratifs.
T.-R. MacDonald — "Two-A-Day", ballerines et clown. Anecdote piquante et humaine.
Betty Maw — Compositions d'un hiératisme simple, très décoratives.
Leslie Smith — Un intérieur fort bien trouvé, qui mérite une mention spéciale.

Sculpture

LALIBERTE, pour nous reposer de ses sempiternelles figurines du terroir, est revenu cette année avec d'admirables bustes qui dominent de haut toute la section de sculpture. Sa tête de Jos. Saint-Charles plus jeune, que voilà une œuvre fièrement aristocratique, d'un caractère très raffiné, où rien ne manque. On voit ensuite l'hon. J.-A. Perrault, tout à fait naturel, les yeux perdus dans une idée intense. Revenant à la charge contre le machinisme qu'il n'a jamais aimé, Laliberte a conçu une originale composition intitulée "L'ère de la mécanique"; deux jolis petits nus tourmentés qu'écrase dans son étreinte d'acier un robot symbolique, fait de toutes sortes de choses; l'œuvre n'eût-elle pas été plus dégagée et plus significative si l'artiste eût simplement recouru aux bons offices d'un robot ordinaire, au lieu d'en imaginer un si compliqué.

Quelle grâce dans ce petit nu de Henri Bisson qu'il a coulé tout d'un élan poétique, avec une belle pureté de lignes. Il semble qu'elle va se soulever dans le désir qui l'emporte. Superbe petite pièce qui distingue particulièrement Henri Bisson dans le coin de la sculpture.

Alonzo Cinq-Mars a des médaillons de bronze d'une belle distinction, surtout cette tête de Charles Gill, vibrante de finesse et de poésie.

Zoltvany-Smith nous donne une petite Artémis noire, dégaie, dont la saine élégance et le mouvement assuré sont bien selon ce que l'on rêve de Diane la chasseresse.

D'un souple jet, lisse, uni, John Sloan a créé une jolie stylisation de "Joueur de flûte".

Voyez encore: un self-portrait de Guido Casini, clair, noble; un buste de ministre par Dorothy-Rhynas Coles en style ferme, consciencieux;

une jolie "Réverie" de Maurice Dandis; une composition égyptienne et une "Monique" par Mme de Montigny-Giguère, qui ne manquent pas d'un certain idéal; une simple et vraie physionomie d'enfant (Marielle) par Mme de Montigny-Lafontaine; un honnête portrait d'E. H. par Eric Hannibal; une mélancolique tête de Juive, par A.-J. Segal; des plaquettes où George-E. Tremblay a décrit avec autant de charmante vérité Mlle C. C. et M. S. D. qu'il a mis de vide dans son projet de monument funéraire.

Chacune des trois pièces de Sylvia Daoust est de qualité. Sa tête de femme attire par un sourire fatigué; celle de L. D. est travaillée par une noble inquiétude; celle du bébé respire une ronde candeur. Pauline Johnson a su rendre avec une rare finesse de métier deux visages orientaux, troués, mangés de fatigue et de songes lointains. La "Cécile" de H.-McRae Miller est empreinte d'une séduisante ardeur. Alberto Zucca a modelé un buste délicat, qui ne manque pas d'élan. Le "Mûlière" de B. Malchi a sa vérité, mais il reste trop terre-à-terre. Attention aux grosses faces laides; le mâle au nez camus d'Ernst Neumann, par exemple, ou le gros nègre d'Orson Wheeler. Pour finir, un bon morceau d'Elzéar Soucy, mais pas plus caractéristique que ça.

Pas de grandes pièces ce printemps.

Dessins et gravures

DANS le petit salon réservé aux dessins et aux gravures on ne peut s'empêcher de remarquer les paysages délicats de John-J. Barry; le métier assez solide de Henri Bellisle dans "La menuiserie"; le joli mouvement d'une gravure sur bois d'Eric Bergman qui s'appelle "Oaks and Wind"; le fusain où Oscar de Lall nous donne un portrait très fouillé et très ressemblant de Fred. A. Lallemand; l'ardente tête de jeune fille dessinée par Joe Hillenbrand, jr.; l'intelligent petit portrait de bambin par M.-R. Holland; quelques physionomies mélancoliques et juifs-polonais de Louis Muhstokk; un franc et noble portrait par Lillias-Torrance Newton qui vaut d'être particulièrement remarqué. Les portraits de C. de Guise-Hite manquent de consistance. Nicholas Hornyansky a des pointes-sèches un peu à l'ancienne manière. W.-E. Schmidt allie un sens décoratif averti et du fin métier dans ses portraits d'animaux dessinés à la plume, tandis que les gravures de Félix Shea témoignent de ses qualités habituelles d'agréable rondeur dans la description des canards sauvages.

Architecture

L'ARCHITECTURE ne prend pas beaucoup de place cette année à l'exposition. On explique qu'il s'est dirigé peu d'édifices. L'art religieux n'est représenté que par des dessins de vitraux par Thomas-A.

de Paul Caron transposé en nature.
Léon — Un vieux-Montreal et souvenir de Paris. Oeuvres achevées.
Alice et Berthe Des Clayes — Des paysages raffinés qui sont parmi les meilleurs à l'exposition.
Paul-B. Earle — Gentilles études.
Roland Gissing — Ples baignés de lumière. De l'élan.
Adrien Hebert — La foule au Parc Lafontaine ressemble trop à la foule au Mont-Royal. Seconde version d'une toile qui a plu jadis.
A.-Y. Jackson — Paysages tricotés, tournés au poncif.
Evan Jones — Jolie évocation vénitienne.
Gwendolen Kyle — Tout petits paysages qui rutilent de joie.
John-M. Loggie — Un poème chantant où il n'y a que des lignes droites et un jeu de coloris.

Mabel May — Talent qui s'affermirait et se révèle toujours de plus en plus. Toiles éclairées, lourdes de valeurs poétiques.

Mabel McCulloch — Attrayante étude de verts moelleux dans une petite marine.

Rita Mount — Perspective et espace qui sont un charme.

Phyllis Percival et Miriam Holland, qui ont de bonnes choses à l'exposition Eaton dévoient au Salon "Hal-Ross Ferrigard" — "Country Homestead", toile pleine, poétique.

Robert Pilot — De gentilles choses et d'autres qui sentent le procédé.

Pauline-D. Redsell — Dans "Snow", la perspective agréable et originale d'une côte vue d'en bas.

Harry Ricketts — Des reflets bleus, des ciels translucides.

Stanley Royle — Paysage aéré, au bleu joli.

Peter Sheppard — Une bonne scène calme du Marché en novembre.

Henry Simpkins — Des aquarelles remarquables, pleines de nostalgie et de perspectives de montagnes.

Thursian Topham — Paysages-tapisserie.

Marjorie Tozer — L'artiste a capté la chaude lumière italienne dans un solide tableau.

Homer Watson — Du sous-Millet estompé.

P.-Roy Wilson — Neiges soyeuses.

Il faut aussi s'arrêter à trouver de jolies qualités aux œuvres des artistes suivants: Mary Abraham, F. Calhoun, Mary Bagley, Earl Bailly, Olga

Bell, C.-H. Bruyère, St-Georges Burgoyne, F.-O. Call, Mona Cragg, Eleanor-Clinton Fiennes, Hortense Gordon (dont la marine mouchetée vibre), Mary Grant (dont la mer a du mouvement), R.-H. Lindsay, James MacGregor (ses beaux arbres après l'orage), Jean Maclean, Orval Madden (dont la cour de ferme est très nature et propre), Henry-L. Masson, David McGill (dans "Silver Lining"), G.-N. Norwell, Frank Panabaker (dont une marine fait penser au Russell plus clair), Gordon Pfeiffer, Eric Riordon ("Tranquillité, Haute Savoie", est un petit morceau classique), Charles Simpson (avec un de ses intelligents dessins colorés), Freda-Pemberton Smith (qui met du grain étonnant à son coloris), René Vautellet, R.-L. Wright, etc.

Natures-mortes

LES natures-mortes insignifiantes sont trop nombreuses. Aussi bien, quelle reposante surprise que celle de Jackson Barker, qui sait évoquer l'âme des choses dans toute la poésie d'un joli vase de Chine bleu, blotti dans du velours mauve. Par contraste et tout à côté, apparaît un fouillis indescriptible d'Aleksander Bercevitich; lignes gauchies, valeurs déformées, tons mêlés, on se croirait devant le pire enfouillage; c'est le coin pour rire. Joseph Guinta a mis plus de composition que de vie dans sa nature-morte à lui. Julius Kaplan fait preuve d'un métier délicat et de beaucoup de finesse dans une étude de porcelaines...

Fleurs

DE fleurs il n'en manque point. Où sont les plus brillantes? M. Alexander les fait tendres, colorées, vivantes; Lillian Hingston les peint délicatement; Ruby LeBoutillier en a de bien naturelles; Lillias-Torrance Newton leur demande de jolis effets décoratifs, (cf "White Roses, dans les tons verts); I.-E.-L. Ogilvy montre des narcisses d'une agréable clarté; B.-C. Richstone les a vues sèches...

Décoration

AUTRES sujets à remarquer, qui ne relèvent d'aucun des genres précités ou valent d'être mis à part: Hans Berends — "Side Show, du "Punch" en couleurs.

Silhouettes-gravures

RENE-L. KULBACH expose à la Galerie des Arts d'ingénieuses silhouettes, où il joue avec adresse du noir sur le blanc ou du blanc dans le noir. Ce sont, comme conceptions, de véritables gravures sur bois. Quelques-unes, du reste, ont été transposées en lino-gravures.

Kulbach a le sens décoratif. Il sait découvrir des lignes sobres à la fois et pleines de mouvement. Plusieurs de ses silhouettes, dont le relief s'accroît derrière leur protection de cellophane, sont d'une élégante finesse. Toutes sont marquées au coin d'une sobriété de bon goût. Pas de surcharge, comme il convient.

L'animalier l'emporte chez Kulbach. Les binettes de petits chiens terriers sont finaudes, les chevreuils ont une grâce allée. L'illustration de certaine légende pour un volume quelconque présente de solides qualités de composition évocatrice.

THE WEEK'S REVIEW

Star April 26, 1934.

Some Features Of the Spring Exhibition

The chief impression to be got at first sight of this year's spring exhibition of the Art Association of Montreal is that the exhibitors have been generally more enterprising this year than in any other recent year. This is not an exhibition in which the same painters show what seem to be the same pictures but a collection of new pictures, some of them by new people, with something of interest in the great majority of them.

Landscapes are, as usual, more numerous than pictures of any other sort, and there are many good ones. A few of the senior painters are among the exhibitors of them; Homer Watson has a large picture, more in his earlier than in his later manner, with more green than many of his recent pictures; Archibald Browne has two pictures, appropriately called *Tone Poems*,—rich color decorations. One of the most striking of the landscapes is George Thomson's "April in Muskoka," an excellent study of early spring coloring; Paul Earle has painted autumn and early spring in yellows and browns; Robert Pilot has some very good snow scenes; H. Ross Perriard has two striking and slightly formal views of mountain tops.

Women make a good showing among the landscape painters; H. Mabel May's "Village Street" is one of the best pictures that she has shown here, and Rita Mount, Phyllis M. Percival and Jean Munro are well represented. A. Y. Jackson's patterns in sunlight and Wilfred Barnes' "The Lake" are among the more noticeable landscapes; there are very pleasant effects of sunshine in the pictures of Renee Vautelet, Marjorie Tozer and Beryl Butler, and sadder tones in those of Harold Beament and C. Middleton Hope. F. D. Allison's rather freely painted view of Knarborough Bridge, James Shearer's study of a misty day, the colorations of G. N. Norwell, Andreancy and Gordon Pfeiffer, and Harding's picture of the Lauans are worth notice. There are many small pictures and sketches among which may be mentioned a wet scene by A. Bercovitch, a landscape by Mona Cragg and those by Betty Maw, Statira Frame, Mary Braman, Pauline Redsell, David McGill, H. Leslie Smith, R. L. Wright and J. Allan McCaffrey.

The sea makes comparatively little show this year, except as an incident in landscapes; there are however an attractive picture of "Ebb Tide" by F. O. Call and two very convincing studies of breaking waves by Charles Simpson, who also has a large picture, full of color, of an idealized Sherbrooke street. A picture of boats by Berthe Des Clayes and one of ships in dock by Peter Sheppard are also to be noticed.

Portraits, though not many, are conspicuous, but there is no severe row of business magnates or professors this year and most of the portraits are of women. One of the most striking is Alphonse Jonkers' "Miss Jennie Webster," in which the charm of the face balances some excess in detail in the uniform; a contrast to this is given by the slightly formal but very dignified simplicity of F. S. Coburn's "Mademoiselle Y. J. In Mr. Jongers' portrait of Col. George Cantlie the details of the uniform and the strong blue sky seem more important than the face. Stella Grier's portrait of Dr. Fleming Goodchild is strong and full of character; in her "Mother and child" a variety of colors is used in a way that makes the picture rather spotty and unrefined. Edwin Holgate has a fine and vigorous portrait of a violinist, Adam Sherriff Scott has a good head of a young man and an interesting portrait of his daughter; Lillias Torrance Newton's "Frada" is splendidly full of life but strangely cold in color. Mrs. Agnes Warren has two broad and simple portrait studies; the portraits by Mrs. Webster Donald and Jane C. Luke are ambitious and interesting. Other good portrait studies are by Charles Kelsey, Marion Bond and Hugh Peck; two heads of Chinese girls by Robert Mackay and Anthony Cooper, Jr. are worth notice; Henri Fabien's "Spanish dancer" is conspicuous from its rather uncomfortable color scheme of red and yellow. There are two of Charles De Belle's characteristic pictures of children, and

good studies by Mary K. Riordan and Freda Pemberton Smith.

Three figure studies call for special mention. Two of these by F. S. Coburn are admirably direct and true; Edwin Holgate's splendidly drawn figures are combined with a landscape into a very effective decoration. Another good decorative composition with figures in it is John F. Clymer's "Javanese dancing girls."

Flower pictures are unusually few. Two of the best are by Margaret Richardson and Marian Scott and there are two strikingly good formalized decorations by Mrs. Torrance Newton. There is a very clever painting of still life by Julius Kaplan and an amusing picture of a doll and a toy dog by Marjorie Smith.

The water colors in the spring exhibition have been getting more numerous and better every year and this year there is a quite important collection of them. The hanging committee must have had some difficulty in placing them but they are well lighted. Excellent work is shown by James Beckwith, A. Cunningham, Hugh Robertson, Henry J. Simpkins, Harry Ricketts, John Humphries, P. Roy Wilson and Chas. Perrochet. Paul Caron adds to his collection of scenes of old Quebec, and other pictures by Edith Smith, Evan Jones, R. H. Lindsay, Ruby Le Boutillier, D. H. MacFarlane, Tom Roberts and R. A. Porteous hang on the same wall as one of the most interesting parts of the exhibition. Among the best of the pastel drawings are Kathleen Shackleton's "Perce Rock" and two by John S. Gordon.

The collection of prints and drawings is small but contains some good work. Among the best are some exceptionally good wood engravings by H. Eric Bergman, etchings by John J. Barry and L. Clark, color etchings by Nicholas Hornyansky and prints, by various processes, by Felix Shea, A. A. Macdonald, Evan Jones and Tom Roberts. There are good portrait drawings by Oscar De Laill, Freda Pemberton Smith, Lorna Lomer Macaulay and Lillias Torrance Newton.

Sculpture makes less show than usual and consists, for the most part, of respectable portrait busts. Two oriental heads by Pauline Johnson stand out from the rest by their good and broad modelling; there are also several good portraits by A. Laliberte, a well-modelled little figure by A. Zoltvany-Smith, a clever head by H. McRae Miller and good heads by B. Malchi, Sylvia Daoust and Dorothy Coles.

The architectural section of such an exhibition is of interest chiefly to architects and their clients. In the present case where there are drawings and photographs of recent buildings and proposed buildings and developments which show activity and originality.

WOMEN PAINTERS EXHIBITING WORK

Gazette May 8/34

Comprehensive Collection by Trio Attracting Attention at Scott's

Three Canadian women painters, Sarah Robertson, Prudence Howard and Isabel McLaughlin, opened an exhibition of their works yesterday in the galleries of W. Scott and Sons, Drummond street. It should prove of interest to Montrealers as it presents a comprehensive collection of paintings from this trio.

The three artists go well together. They belong to the same school, and there is a similarity in technique and handling of color which is bright and vigorous.

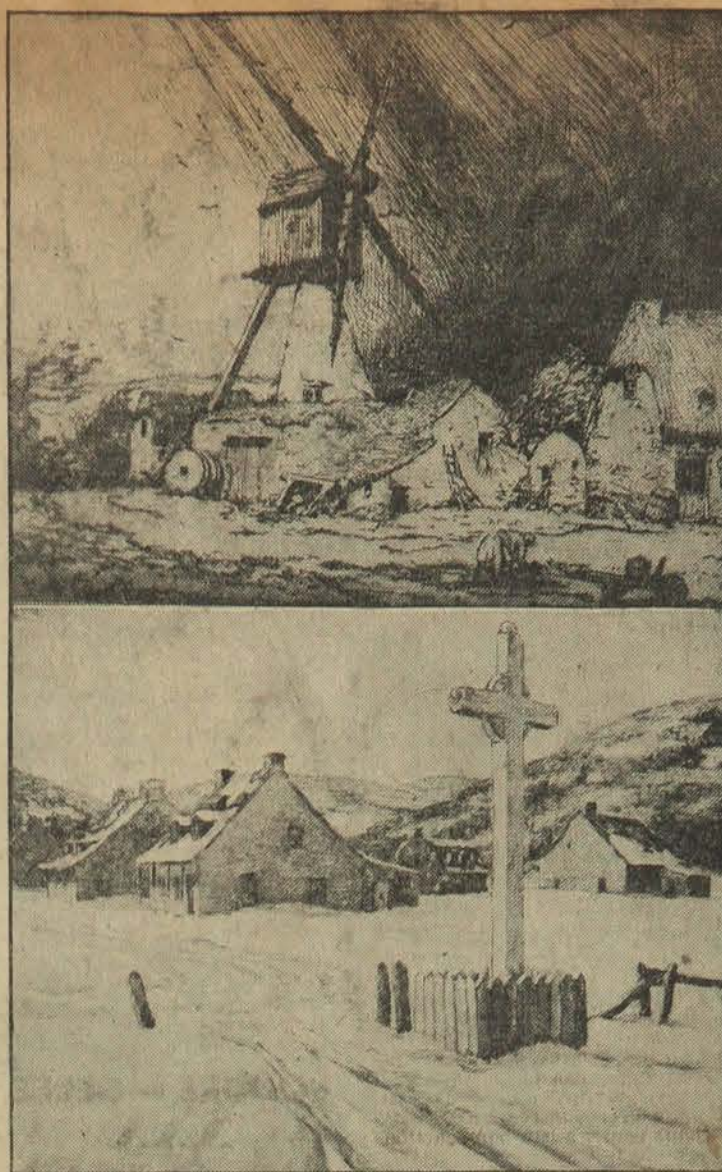
Isabel McLaughlin exhibits several of her works. One, "The Nipissing Mine," ranks among the best in the show. It is a symphony in grey, well done and very pleasant to look at, and if the brighter pictures catch the eye first, it is to this work that the picture lover will return. Another of Miss McLaughlin's paintings, "Backyards," is also well handled and sound in color.

Of Sarah Robertson's work, a scene looking out from a window on to house tops and steeples is particularly striking. It is bright, cheerful and pleasing to the eye. Miss Robertson also exhibits several country scenes of Quebec, Ontario and Vermont.

Portraits and figures make up the greater part of Prudence Howard's contribution to the exhibition, and these are bold, clear paintings. Her "Egyptian Girl" is a good example of Miss Howard's method of figure-painting.

Extension Is Approved

Toronto, May 10.—The Toronto Board of Control has approved a proposal that the city, Ontario and Dominion Governments each contribute \$7,500 under the Unemployment Relief Act for two new wings to the Toronto Art Gallery. The wings will cost \$45,000 and \$22,500 has been raised by private subscriptions.



EN HAUT, "L'Orage", petite gravure de Clarence Gagnon, l'une de celles que l'on peut voir de ce temps-ci à la Gravure Française, édifice Old Birk's; la photo donne à peine une idée du travail très délicat et poussé, bien digne de la réputation mondiale acquise naguère à l'artiste comme graveur. EN BAS, "La Croix du chemin", toile de Fleurmmond Constantineau au Salon du Printemps; les tons sont doux et l'effet agréable. (Clichés la "Presse").

Star May 2/34 News of Art Here and Abroad

Miniatures, painted in oils, by Joseph Hilpert are being shown at Eaton's gallery this week and next. Mr. Hilpert, who is Hungarian, had exhibited his work with much success in his own and other countries before coming to Canada; now he lives in Toronto. A portrait of the Ontario Chief Justice, Sir William Mulock, is one of the best of a series of portraits here, another good one is of Archbishop McNeil of Toronto and others, almost as good, are two very well known Torontonians, Canon Cody and Prof. A. T. Delury. In all of these the heads stand out against black backgrounds. There are also a number of portraits of women, which are larger and more conspicuous, if less effective as portraits. With these are some miniatures of flowers and still life which are as decorative as such very small pictures can be. The only big picture by Mr. Hilpert is a life-size, three-quarter length of Cardinal Villeneuve, which, if a little stiff and hard, has a certain dignity, and has good drawing with all the strong color of the Cardinal's robes.

One of the most important works of Italian art in England, Mantegna's great series of cartoons of the Triumph of Julius Caesar at Hampton Court, is now being shown again to the public after some necessary repairs. This, as well as the famous series of cartoons of New Testament history by Raphael, — now at South Kensington, — formed part of the great collection of works of art made by King Charles I, and were retained by the Commonwealth Government when the rest of the collection was sold by Cromwell's order; their great size may have made their sale difficult. The Mantegna cartoons used to hang in the palace at Hampton Court, but some years ago were removed to the old orangery, which suited them perfectly. It is reported

LONDON, May 2.—(C. P.)—Twelve thousand works—more than ever before—have been submitted for the Royal Academy exhibition opening May 7. It promises to be an interesting show, the News Chronicle remarks, if the selection committee is kind, broadminded and shows a sense of humor.

The paper says: "Two of the most exciting exhibits will be a large portrait of Major Douglas, the economist, by Augustus John, whose work London has missed for some time, and a scale model of Liverpool's new Roman Catholic Cathedral, by Sir Edwin Lutyens, with 49 figures arranged around it. "A. J. Munnings, the horse painter, will probably arouse interest with his 'Trooper of the Scots Greys of 1800,' complete with top-hat, and a background of battle and smoke."

It has been found possible to repair them and put them into good condition without any repainting and they are now protected from injury by being completely sealed in layers of wax on both sides. For greater safety the orangery has been equipped with apparatus for the automatic control not only of temperature but of humidity; this is said to be the first apparatus of the kind to be installed in any European public gallery.

Another picture which is being very carefully protected just now is Whistler's portrait of his mother, which belongs to the French Government and usually hangs in the Luxembourg gallery. It was shown at Chicago last year, and is, at present, on tour of the United States; it arrived at Boston for exhibition last week and was received and escorted by heavy guard of police. The value put on it by the French Government is \$1,000,000, which is far above the value put on any other picture painted so recently.

Star July 26/34 The Old Master

Sitting among my pictures
I hold in my hand my battered Claude Lorrain.
Bruised, and bloomed with scraps of molassic varnish;
Unrecognized, like a Venus rolled in the mud
Who seems to have lost the signs of eternal beauty.

I turn a strong light on the canvas,
Not hoping. The landscape brightens.
A brilliance stands out in the corner,
Above the clouds, above the stark and resolute Peak,
A marvellous blue, so tender, living, celestial,
So tremulous with the pearly intimations of sunrise,
That assuredly, Claude, you were "he who set the sun in the sky";
And you, Claude, saw that bit of the eternal beauty,
And left it that I too might find it
And ache, like you, to find it again in Eternity.
—W. D. Lighthall.

MONTREALER HONORED BY KING OF BELGIUM

Star May 15/34
Order Conferred on Alfred Faniel

The King of Belgium, Leopold III, has seen fit to honor a resident of Montreal for his artistic talents and his contribution to the world of art, in the person of Alfred Faniel who was this week created a Chevalier of the Order of Leopold II.

Chevalier Faniel is well known in Montreal, having resided here for the past 30 years. He is particularly well known in art circles through the exhibition of his works during exhibitions at the Art Gallery and the Royal Academy here.

His paintings may be seen in some of the larger churches in the city, notably the church of the Immaculate Conception on Papineau avenue, where several rural paintings have drawn much praise.

The works of Mr. Faniel are particularly effective in Canadian scenes and their true portrayal of Canadian life. His brush has worked on a variety of subjects emphasizing the versatility of his imagination.

Chevalier Faniel was born at Verviers, Belgium in 1879 and received his foundation in art studies at the well-known school of St. Luke. He then studied under the able direction of Carpentier and Dewitt at the Royal Academy of Liege where he won his laureate. He came to Canada in 1903. He is equally well known for his works in oil, pastel and watercolor and is considered one of the outstanding portrait painters of the day.

In 1908 he married Miss Georgette Beaudry, daughter of the late Georges-Olivier Beaudry, professor at the Royal Victoria College, Montreal.

CANADA SECURED PICTURE 'BARGAIN'

Gazette May 19/34
Saved \$20,000 in Purchasing Historical Portraits Through Montrealer

(By The Canadian Press.)
Ottawa, May 17. — Canada appears to have saved \$20,000 in purchasing the historical portrait of Wolfe, by Highmore, and the Earl of Durham, by Lawrence, according to a memorandum by Dr. A. G. Doughty, Dominion Archivist, tabled in the House of Commons today. The Highmore portrait of Wolfe, the only one known to have been painted from life, was offered for sale in London nearly six years ago for \$60,000, subsequently reduced to \$35,000. That of the Earl of Durham was offered for \$30,000.

The Canadian Government acquired them through Ward C. Pitfield of Montreal for \$45,000. When the Wolfe portrait came "on the market" in 1929 Dr. Doughty was asked by Rt. Hon. W. L. Mackenzie King, then Prime Minister, "what steps should be taken to procure it." It was then discovered that both portraits had been acquired by Mr. Pitfield, for approximately \$50,000. In July, 1932, the present Government negotiated through Dr. Doughty for the sale of these historical masterpieces, and secured them for \$45,000.

The terms of the sale called for payment of \$3,000 on delivery of the pictures and payment of the remainder as funds became available. Installments were to be not less than \$1,000 with final payment to be made on March 31, 1935, says a copy of the order-in-council attached to the memorandum.

VO MOSASAURS ARRIVE AT OTTAWA

OTTAWA, July 28.—(C. P.)—Skeletons of two prehistoric sea serpents, dug from clay beds near Morden, Man., by a party directed by C. M. Sternberg, of the National Museum of Canada have arrived in Ottawa. Mr. Sternberg will supervise the preparation of the two fossils for exhibition.

The larger of the two skeletons is probably the longest of which there is any record and measures 33 feet, although a large part of the tail is missing. The other mosasaur skeleton is 15 feet long and some of its tail is missing also.

BRODIE—At 1839 Lincoln avenue on August 14th, 1934, Catherine Spottiswoode, widow of Oswald Brodie, age 75 years. Funeral service at Chapel of Teas & Co., St. Luke and Tower street, Wednesday morning, at 11 o'clock.

Coin artistique
La Presse May 3/34
Miniatures de Hilpert chez Eaton
Un portrait du cardinal Villeneuve. — L'architecture au McGill. — Gloire à Daumier.

Propos et rappels

JOSEF HILPERT, de Toronto, artiste d'origine hongroise qui séjourna jadis aussi au Cuba et au Mexique, expose chez Eaton une série de miniatures comme on en voit peu souvent. Il s'en est fait une spécialité et a tenu des expositions tant à l'étranger qu'ici. Se réservant pour les grands sujets l'usage de la toile ou du bois, il peint à l'huile sur de la pierre ou de la vitre teintée, préférablement l'onyx noir. Il obtient ainsi un relief intéressant.

Ses exemples de fleurs ont peut-être du charme dans leur minutie même, mais c'est tout, à mon avis. Ses portraits lilliputiens ont de quoi attirer bien davantage. Avec une netteté raffinée et d'une pâte très propre il campe dans une délicatesse un peu cireuse des visages de personnalités bien connues: Mgr McNeill, Canon Cody, Sir William Murdoch, le colonel Chrisholm. Au fait, bien que certaines de ces physionomies pétillent de vie, le coloris si délicat et la minutie du détail leur vont moins bien, ce me semble, qu'aux physionomies féminines, qui s'accrochent mieux du genre un peu précieux. Ici Hilpert est inégal: quelques visages moches, mais, par bonheur et tout à côté, une couple de figures qui sont de petites merveilles de charme comestique. Toutes ces miniatures ont quelques pouces de surface seulement, mais elles ressortissent dans leur cadre large.

Avec cela Josef Hilpert expose une grande toile, cette fois: le portrait du cardinal Villeneuve. Très digne. Très solennel. L'artiste a traité sa toile comme ses miniatures: elle est lisse, abondamment passée au vernis, travaillée au détail. C'est un premier défaut. Le coloris lui-même, très habile, ajoute par sa délicatesse à ce qui manque de vigueur. Visage et mains sont ceux d'un mannequin de cire; un joli mannequin, mais... Enfin, pour achever une idéalisation qui n'eût convenu qu'à une miniature, Hilpert a imaginé un arrière-plan de colonnades romaines où apparaît une statue de vestale symbolisant la Foi; pour quiconque a le sens des traditions catholiques un pareil arrière-plan à la vague manière de la Renaissance paraîtra sûrement incongru. A tout prendre, une intéressante miniature agrandie, mais pas un vrai portrait, et surtout pas un bon portrait du cardinal Villeneuve.

L'architecture au McGill
UNE centaine de dessins des élèves en architecture du McGill ont exposés à la Galerie des Arts,



A GAUCHE, "Frada", par Lillias-Torrence Newton, une expressive synthèse, au coloris hardi mais moins crû que ne peut le faire supposer la photo en noir et blanc; la physionomie est rêveuse. A DROITE, "Jeune fille en brun", de Mrs Agnes Warren, figure évoquée avec économie et à larges traits; figure parlante. (Clichés la "Presse").

rue Sherbrooke ouest, jusqu'à dimanche. Quelques projets s'en tiennent encore aux grandes lignes conventionnelles, mais d'autres accusent des aspirations vers des formules neuves qui sachent allier la pratique à l'agréable.

On note, en particulier, des projets de musée provincial, d'édifices d'expositions, d'hôtel en pays tropical, de salles de danse, de villas d'été, de librairie collégiale. Toute une section est consacrée à l'héraldique.

L'exposition a une allure artistique faite de jeunesse, de rénovation, de largeur d'esprit, qui font honneur aux futurs architectes et témoignent qu'ils sont formés à très bonne école.

Daumier

DEUX expositions Daumier organisées à Paris par les soins des Musées Nationaux et de la Bibliothèque Nationale, l'une au Musée de l'Orangerie et l'autre à la Galerie Mazarine, retiennent d'autant plus l'attention, ce printemps, que l'atmosphère du scandale Stavisky prête souvent un sens aigu aux œuvres du grand satiriste. Voici, en bref, la substance de quelques notices qu'on lui consacre dans les quotidiens de Paris.

Daumier est populaire auprès des artistes et des critiques depuis plusieurs années. De nombreuses études lui ont été consacrées. Certaines de ses œuvres ont obtenu de forts prix dans les ventes artistiques. Les expositions actuelles disent les genres divers de Daumier, mais on y retrouve toujours l'abondance, la truculence et, si l'on peut dire, le "débordement" soit dans l'invention, soit dans la technique, soit dans l'attention. Ses contemporains, malheureusement, n'ont pas compris comme ceux d'aujourd'hui sa verve et son talent. Petit clerc d'huissier, commis de librairie, Daumier ne reçut guère d'instruction technique; il eut le don d'observation et apprit son métier en travaillant. Le secret de sa réussite, il faut le chercher dans les événements d'alors et l'ardeur de son âme. Le sens de l'humour chez cet artiste essentiellement peuple ne l'empêche pas d'être douloureux, dramatique. Les révolutions de 1848 et même de 1871 ont frappé son cœur. Il est humain au premier chef. Il eut le sens du vrai et s'inspira de la vie courante comme pas un. Ce fut un talent probe, désintéressé, sincère, auquel on pourrait à peine reprocher une tendance à "enlaidir" ses sujets pour mieux en accentuer le sens douloureusement humoristique.

M. Alfred Faniel

LA Belgique a récemment décoré du titre de chevalier de l'Ordre de Léopold II M. Alfred Faniel, dont le travail et le talent font honneur à la colonie belge de Montréal. Né à Verviers en 1879, il reçut sa formation artistique à l'Ecole S.-Luc et à l'Académie royale de Liège, et vint s'établir au Canada en 1903. Son œuvre a été nombreuse: décorations et tableaux d'églises, de théâtres, de résidences (v.g. le château Dufresne), portraits, scènes de genre, paysages. Il a le culte du coloris chaud.

Dans la vie privée M. Faniel est de la belle race des gentilhommes chrétiens. Il a de nombreux amis et a maintes fois mis son talent au service d'organisations charitables ou patriotiques.

Notules

UNE de nos chroniques d'il y a quelques mois passés a été traduite et publiée dans une revue allemande de Suisse. Un journal anglais d'Ottawa a cité récemment notre première appréciation sur les œuvres de Clarence Gagnon. D'élogieuses lettres nous sont parvenues de quelques personnes distinguées et d'architectes d'Europe à qui Dom Bellot avait fait parvenir certains compte-rendus parus dans la "Presse" de ses conférences à Montréal.

La revue parisienne "L'art Vivant", d'une toilette toujours impeccablement artistique, a consacré son dernier numéro à l'art russe d'autrefois et d'aujourd'hui. On y trouvera d'intéressantes révélations. Le numéro précédent avait rendu hommage à l'aviation.

M. Guillou, à la Gravure Française, 1240 rue Union (Phillips Square), bureau 420, édifice Old Bank's, vous fera voir en tout temps

des gravures de Clarence Gagnon, Louis Icart, Luigini, Charlet, Lafitte, etc. Toute l'histoire des intérieurs et des paysages français ou belges. Une promenade aux pays de la clarté...

A la Galerie des Arts se continuent le Salon du Printemps, l'exposition des silhouettes de René Kulbach et, aussi, pour une semaine cette fois, celle des projets des étudiants en architecture au McGill.

"Mother", le chef-d'œuvre de Whistler, fait actuellement le tour des Etats-Unis, entouré de grandes précautions et de beaucoup de soins. On sait que le gouvernement américain fait pour le Jour des mères une émission de timbres reproduisant le tableau si justement réputé.

Il s'est présenté pas moins de 12,000 sujets et tableaux pour le prochain Salon de l'Académie Royale à Londres. Reste à faire le choix.

Reynald

PAINTERS AWARDED JESSIE DOW PRIZES

Gazette May 11/34
Robert W. Pilot, A.R.C.A., and Henry J. Simpkins, of Montreal, Recipients

Robert W. Pilot, A.R.C.A., and Henry J. Simpkins, both of Montreal, were yesterday awarded the Jessie Dow prizes for oils and watercolors, respectively. Both of these painters are well represented at the Spring Show of the Art Association of Montreal, which, incidentally, closes at 5 o'clock on Sunday, and it was from their works on exhibition that selection was made, the prizes being awarded under the conditions laid down by the donor, Miss Jessie Dow.

Mr. Pilot was awarded the prize for oils for his painting entitled "House at Chamby, P.Q."—a road deep in snow in sunlight and shadow and, on the right, a typical country house. This painting of the Cullen home is a work of fine values and is handled with strength and confidence. Beside the house are trees, through the lower branches of which can be seen the ice-covered Richelieu River.

Mr. Simpkins, who, incidentally, wins this prize for the second time, is an exponent of the watercolor medium according to the best traditions—free, full fluid "wash," the color clean and the white of the paper playing its important part in "Near Morin Heights," a winter scene with wooded hills reaching far into the background. The sky is "put in" with freedom and the handling of the lights and shadows is competent. It is a capital interpretation of Laurentian country at a beautiful season.

R. W. PILOT IS HONORED

Prize-Winning Painter Tendered Dinner at Arts Club

Robert W. Pilot, A.R.C.A., was guest of honor at a special dinner held at The Arts Club, 2027 Victoria street, last night to celebrate Mr. Pilot's winning of the Jessie Dow prize for oil paintings for the second time. Chrystle Douglas, president of the club, presided and Emile Lemieux, representing the council, extended to Mr. Pilot the congratulations of his fellow members. Henry J. Simpkins, twice winner of the Jessie Dow prize for watercolors, was among the guests.

Works by Three Canadian Women
Star May 9/34

By ARTHUR LISMER, A.R.C.A.
Sarah Robertson — Prudence Heward — and Isobel MacLaughlin, are three young women painters who are exhibiting this month at Scott and Sons, on Drummond street.

To any who still have an idea that painting in Canada is a peculiarly masculine kind of pursuit, undertaken only by those hardy painters who can pack a canoe and a sketching outfit into the wilderness and bring home the bacon, in the shape of paintings of pine trees, rapids, glaciers, muskegs and snowy mountain peaks, there is another delusion shattered when they see the strength and design with a purpose that typifies this "three man" show. It is true in art as it is of other activities, the younger painters of Canada who are doing anything worthwhile these days are women, as well as men artists; although the adventuring is not entirely a bushwhacking sort of existence it has its forms of contribution to the design and fundamental qualities—that are more enduring than the literal ones, in painting).

Perhaps in the case of Montreal painters the origin of this independence can be traced to William Brymner who was a fine artist and a great teacher—in the fact that he had the wisdom to let his students express themselves. Toronto has not been so fortunate in this respect. Perhaps also there is the fact that from Montreal the artist is more easily introduced to fine and paintable country; whereas in Toronto the painters have had to journey far. It may even be due to the fact that Montreal is more stolidly academic and literal in point of view and that painters living there produce their strongly accented canvasses as a protest against the stolidness of the general run of purely masculine painting in Montreal.

Sarah Robertson is almost a veteran—although she won't like to see it put this way. She has the wisdom of experience, and the experience to change her wisdom into new and changing forms. There is one of her canvasses in the National Gallery of a little group sitting under the trees in an oval group composition that is a little masterpiece of character and quality of painting; and another in this exhibition of a wall and trees of a Sulpician Monastery that recalls Morrice a little and yet has something entirely beautiful of its own. Her Nuns in a Garden with the automaton like qualities of the sisters and the living luscious quality of the heaps of gourds and pumpkins that is simply alive with freshness and sure design. Her landscapes are living examples that nature is a source and not a standard, and she has the courage to create landscapes, and not copy them literally. They are adventurous and convincing statements that an artist only gets a fine design from nature if she brings that faculty to it.

Prudence Heward's canvasses are looked for at each exhibition and she rarely disappoints her admirers. There is a picture called "Rollande" belonging to the National Gallery collection—simple and direct—forceful and challenging, if you like, but it is also a mellow, rich theme expression of its simple environment and origin. This is not included in the exhibition at Scott's Gallery. But there is another of an Egyptian figure with a wild arrangement of hair—the body and face splendidly painted. Miss Heward is imitated, which may or may not be the sincerest form of flattery. A little girl in a pink frock holding a posy is one of the most childlike portraits that has been produced in Canada. It is

News of Art Here and Abroad

The exhibition for the month of May in the upstairs gallery at the McGill University Library is of a collection of large and small watercolor drawings of Indian birds and fishes, made at the beginning of the last century in Madras by Lady Elizabeth Gwillim, who died in 1807. They are exact illustrations and remarkably good work of their kind but their exactness makes their interest scientific rather than artistic. They are evidently of great value to bird lovers and students.

The hundredth anniversary of Whistler's birth is not being honored by any specially large exhibition of his works; his pictures are too scattered about the world to make this possible without much trouble and expense, though his portrait of his mother, from the Luxembourg Gallery in Paris is at present touring America. Some smaller exhibitions of his work are being held in London and there is a specially fine collection of his etchings, — which are considered by many people to be his best works, — in an exhibition at the Victoria and Albert Museum.

Work is just being begun on some important alterations and enlargements to the British Museum. One thing to be done is the building of a new gallery, specially designed, for the Elgin Marbles; this is one of Lord Duveen's many gifts to the national collections. Besides this, additional space is to be provided for the Egyptian collections, which will allow them to be better seen than at present. An addition to the Library is said to be intended to provide space for the books of the next sixty years.

The National Portrait Gallery in London has often in the past had difficulty in securing suitable portraits of people whose distinction entitled them to inclusion in the collection. In some cases only sketches, in others no portrait at all could be got. In future, provision is to be made to meet this difficulty by the commissioning of portraits of living people who are evidently distinguished enough to be given places in the gallery after they are dead.

entirely unsentimental, which is the only attitude towards child portraits that is worth anything, for children are so thoroughly natural themselves. Prudence Heward is a fine painter, a most exacting and particular draughtsman and a stimulating creator of fine design. Her landscapes avoid anything in the way of pretty textures or pictorial detail. They are concerned more with the structure and movement of the earth and tree forms, rather than with representations of the likeness of the scene.

The last of the trio of women painters is Isobel MacLaughlin of Toronto, whose work is not so familiar to Montrealers. She has painted widely in Ontario, in the north country, at Cobalt, in the mountains, and wherever a subject shows itself to be of interest to her. Miss MacLaughlin is perhaps the most modern of the trio in that her paintings are definitely subjective in motive and execution—a design is made of snowy roofs or trees and houses, or a shoreline of spruce and the depths of tangled bush country. The treatment is mostly a question of relationships of forms and colors to the design or pattern of her idea, and is carried out boldly and uncompromisingly.

All three are members of the "Canadian Group of Painters."

Gazette May 26/34

THE ROYAL ACADEMY.

The excitement created by Stanley Spencer's pictures at Burlington House has more than justified my last week's epithet of "Enfant terrible." That well-known artist and writer Jan Gordon says in the Observer, "There can be little doubt that, compared with his earlier work, these later pictures are moving towards the edge of the incomprehensible." Frank Rutter, the Sunday Times critic, asks his readers if it is the unfortunate example of Blake that has persuaded so many artists of talent that bad drawing is a necessary preliminary to the expression of the spiritual in art?

The eulogies of another art critic, however, have evoked a "cri de coeur" from Frank Salisbury against all distorted vision and misrepresentation of Nature, and he will find many sympathizers among those who do not believe that fifty years hence public opinion will acclaim what Sir Reginald Blomfield calls "The hideous and unclear in modern Art."

E. MONTILAMBAT

Canada Secures Valuable Paintings at Big Saving

Historical Portraits of General Wolfe and Earl of Durham Acquired Through Ward C. Pitfield, of Montreal, for \$45,000—Details of Deal Tabled in House

OTTAWA, May 18.—(C.P.)—Canada appears to have saved \$20,000 in purchasing the historical portraits of Wolfe, by Highmore, and the Earl of Durham, by Lawrence, according to a memorandum by Dr. A. G. Doughty, Dominion Archivist, tabled in the House of Commons yesterday. The Highmore portrait of Wolfe, the only one known to have been painted from life, was offered for sale in London nearly six years ago for \$60,000, subsequently reduced to \$35,000. That of the Earl of Durham was offered for \$30,000.

The Canadian Government acquired them through Ward C. Pitfield, of Montreal, for \$45,000.

ON MARKET IN 1929

When the Wolfe portrait came "on the market" in 1929 Dr. Doughty was asked by Right Hon. W. L. Mackenzie King, then Prime Minister, "what steps should be taken to procure it." It was then discovered that both portraits had been acquired by Mr. Pitfield, for approximately \$50,000. In July 1932, the present Government negotiated through Dr. Doughty for the sale of these historical masterpieces, and secured them for \$45,000.

The Order-in-Council was in the following terms: "The committee of the Privy Council have before them

a report, dated June 30, 1932, from the Secretary of State, submitting: "That two historical portraits of very special interest to Canada have recently been offered for sale to the Government, namely:

"A portrait of James Wolfe, painted by Highmore, and a portrait of the Earl of Durham, painted by Thomas Lawrence.

"That the Highmore portrait is the only known portrait for which Wolfe gave a sitting, and that it remained in the possession of the family for whom it was painted until it was offered, some four years ago, for \$12,000 sterling:

"That when the price subsequently was reduced to \$7,000 sterling, the Governor-General of Canada and others became interested in the purchase of it for Canada, and the Secretary of State is informed that the Prime Minister of that day spoke to the Dominion Archivist in regard to its purchase by the Government:

"That, in the meantime, before a decision was reached, this portrait was purchased by Ward C. Pitfield, of Montreal:

"That the painting of the Earl of Durham is the portrait which hung in the Lambton Castle, the seat of the Durham family, and that it is a well-known picture:

"That this picture was also purchased by Ward C. Pitfield by cable at a time when other Canadians were prepared to make a very substantial offer for it:

NATIONAL ASSET

"That both these pictures would be a national asset:

"That the two portraits can now be obtained for the sum of \$45,000 on the following conditions, namely:

"The payment of \$3,000 on the delivery of the two pictures to the Public Archives and the payment of the balance as funds may be available for the purpose in instalments of not less than \$1,000 each:

"The final payment to be made on or before the 31st day of March 1935, with interest at the rate of four per cent per annum on deferred payments.

"The committee, therefore, on the recommendation of the Secretary of State, advise that the two pictures above mentioned be purchased from Ward C. Pitfield for \$45,000 and that on the delivery of the pictures the sum of \$3,000 be paid to him out of the vote of the Public Archives of Canada for the present fiscal year, and that the balance of \$42,000 be paid as funds are available for that purpose, in instalments of \$1,000 each, final payment to be completed on or before March 31, 1935, with interest, at the rate of four per cent per annum on deferred payments."

How the slender figure of General Wolfe, the intrepid but ill-fated conqueror of Canada, stalked down through the ages and influenced the appointment of a Canadian Government official was revealed today following an announcement in Parliament yesterday that the Government had paid \$45,000 for the Highmore portrait of the General together with a portrait of the Earl of Durham.

"It occurs to me that the Wolfe portrait is largely responsible for my appointment as public archivist," said Dr. A. G. Doughty who is soon to retire from that post. He then told how, as an official of the Quebec Government, he was charged with the difficult task of determining the exact site of the battle of the Plains of Abraham after the original plans had been lost and incidentally found the owners of Wolfe's portrait and attracted the attention of the Dominion Government.

While he was joint librarian of the Quebec Legislature, he said, a discussion arose as to the renewal of the lease of the Plains of Abraham to the Dominion Government for a further 99 years for one dollar and as to the value of the land. Doubts arose as to the exact site.

The Prime Minister of Quebec, the late Hon. F. G. Marchand, instructed Mr. Doughty to lay aside all other work and ascertain the site of the battle, promising him the assistance of engineers and architects and any money required.

MARCHAND INSISTED

"I did not wish to embark on this task," said Mr. Doughty, but the Prime Minister insisted. I took my troubles to Monsignor Mathieu, late Bishop of Regina, and Abbe LaFlamme, rector of Laval University. Both offered to help me in every way.

The research for plans of the site were at first fruitless and he then began to assemble material for

a book. "G. W. Parmelee agreed to collaborate and wrote the Life of Wolfe, and the Life of Montcalm. The first volume was written by Hon. Thomas Chapais," he said. "The work was completed in six volumes," he added.

Mr. Doughty has voluminous correspondence, filling many volumes, which was carried on in an effort to track the descendants of those who took part in the siege of Quebec.

"In the search for portraits I met the owner of the Highmore portrait who lived at Nancavalverne, Penzance, and correspondence ensued as the details of the origin of the picture were obtained," he stated. Dr. Doughty remarked that this was in 1900 and produced original letters dealing with the matter.

"During the progress of this work I received a letter from Lord Aberdeen, Governor-General, that the plans I was seeking of the siege of Quebec had been sent to Ottawa during the early part of the administration of the Marquis of Lansdowne," he remarked. Dr. Doughty came to Ottawa, but met with no success, as he was informed that the plans were not in Ottawa, or they had been destroyed by fire.

MINTO COMPLAINED

He described how one day in 1900 Lord Minto came to the Library in Quebec and said that he would return on the following day to see some plans of the citadel in order to identify a power magazine. "On the morning no plans were forthcoming, and the Governor-General said 'It is the same story everywhere. When I ask you for a document in Ottawa it cannot be found.'"

"The letters from Ottawa and England were shown to him by which he was convinced that at least I had tried to discover the plans," Dr. Doughty stated. "He asked for the letters and on his return, Sir Joseph Pope, after much labor, found a few in a cellar and with the aid of an old messenger 50 more were found, and finally several hundred came to light."

Dr. Doughty said that Lord Minto had the plans carefully put away and wrote the letter mentioned in his biography which led to the erection of the first Archives Building in Canada and to his own appointment as archivist.

Dr. Doughty considered it a remarkable circumstance that yesterday a man brought into the archives one of the original plans of Ottawa returned to Canada by Lord Lansdowne, which was thrown away or stolen nearly half a century ago.

"It is evident that the Wolfe picture and the plans were largely responsible for my appearance in Ottawa," he stated. "These plans are one of Canada's greatest assets although the archivist is a poor one."

The plans referred to decided the exact site of the battle of the Plains of Abraham which has since been marked for all time by the National Battlefields Commission.

News of Art In Montreal

Star June 13/34

The useful work which is done by the Montreal School of Arts and Trades can be seen from the exhibition of the work done in the past year by its students, which is being shown this week, closing tomorrow evening, at the Monument National. Drawing and modelling are the subjects taught in this section of the school and some good work, which gives evidence of sound training is shown by the classes in modelling. The drawings are for the most part from casts and the quality of the work done is of good quality, with some particularly good drawings. There is also some very good work in the small drawings and quick sketches done by members of the class for teachers. In architectural drawing some good work has been done in small and simple problems, there are a few excellent examples of lettering and some small paintings of still life. The school is evidently fulfilling its function of laying a sound groundwork for further training.

* * *

E. G. Brodie Brockwell, A.I.A.A., architect of the Montreal Tramways, has just been elected a Fellow of the Royal Society of Arts of London. Mr. Brockwell has made some special studies of some of the older buildings of this province and has lately gathered some information about the use of thatch for roofs in French Canada, of which evidence is to be found at several places between Montreal and Quebec. The art of thatching, a rather difficult one, is dying out, even in England and Europe, and appears to have died out completely in this part of North America, where thatched houses may at one time have been common. Examples of such roofs are now scarce and little known. The thatches in question are made of a local blue grass hay; Canadian wheat straw seems to be too brittle to be used for thatching in England.

(By Elizabeth Montizambert)

THE ROYAL ACADEMY.

Some one must surely have passed the word round to all the portrait painters that blue would be the fashionable color this spring. How else can one explain the unanimity with which they have clothed their sitters in this charming color?

Sickert has painted a tall narrow panel with a portrait of Sir James Dunn dressed in the inevitable blue, facing the world with an extremely truculent expression. The other portrait exhibited by this painter is a startling one of Fabia Drake as Lady Macbeth, looking like an old beggar woman. In Room I is a striking portrait by Augustus John of Major Douglas, that energetic advocate of monetary reform who has been lecturing in Canada. He, too, is dressed in a blue coat against a blue background. Gerald Kelly whose numbered portraits of his wife are so well-known has sent no "Jane XXX" this year, but a magnificent picture of that great scientist Sir Almroth Wright sitting in his laboratory in St. Mary's Hospital.

The portrait that will undoubtedly attract most attention is that of the artist James Pryde by his friend James Gunn, whose "Conversation Piece" of three famous writers last year was one of the Academy triumphs. This year Mr. Gunn's pre-eminence as a portrait painter is confirmed by three canvases: the magnificent full-length picture of Pryde, a portrait of Lord Lee of Fareham, in all the regalia of his Chancellor's robes, and a beautiful portrait of Mrs. Gerald Wellesley, dressed in black velvet with wide fur-trimmed sleeves, standing with folded hands before a wine-colored curtain.

The 1934 Academy will not be considered a very distinguished one, but there are many charming landscapes such as Algernon Newton's picture of West Wycombe Park, the seat of Sir John and Lady Dashwood; the landscapes by Arnesby Brown, and Stanley Royle's scenes painted in Nova Scotia.

The Royal Family, who usually suffer on these occasions, have come off rather well this year. The portrait of the King has the place of honor in the big gallery and Oswald Birley has painted him with all his usual skill. He has been even happier in his portrait of H.R.H. the Duchess of York, dressed in dark red velvet with a creamy frilled fichu she smiles out of the canvas with that eager expectant look that is one of her greatest charms. Cathleen Mann's portrait of Prince George (in blue-grey) manages to be attractive without showing much skill, but Simon Elwes has achieved a really lovely picture of H.R.H. the Princess Royal in riding kit.

The Academy seems to have vetoed modern distortions, for the newly elected Associate, Stanley Spencer, is the only 'Enfant Terrible' of the exhibition. Women artists seem more in a minority than usual, but the work shown is above the average. The distinction of the late Mrs. Swynnerton's pictures makes it dangerous for the artist whose work is hung near hers. Dame Laura Knight has sent a large canvas showing Mr. Lamorna Birch and his two children in a wood, an arresting picture full of atmosphere, a startling change from the static circus pictures one knows so well. Mrs. Dod Proctor, who has just been elected an A.R.A., has sent a recumbent nude figure recalling her famous "Morning" bought for the nation seven years ago, and other able women painters are Flora Lion, who shows portraits of Julius Olsson (in blue against a blue background) and a lively one of the Viscountess Selby; Ethel Gabain, Ethel Walker, Doris Zinkelsen, Joan Manning Sanders and Dorothea Sharp. The Chantrey Bequest has been used to buy five pictures for the Academy, two by Pissarro, a portrait of the artist's wife by Henry Lamb, "Horse Sale at the Barbican" by the late Robert P. Bevan, and "The Penitents Bench," a study of derelict old men in a Salvation Army Refuge by Archibald S. Hartwick.

I had no time in one brief visit to discover new favorites but brought away a grateful memory of the purity of line and color that always delight one in the pictures of W. Russell Flint.

EXHIBITIONS PLENTIFUL

There is a plethora of exhibitions this week. There is a show of Austrian arts and crafts in the Dorland Galleries, sponsored by the Austrian Ambassador who is inviting everyone to go to his country and see for themselves the treasures of which these are but samples. For the entertainment of his guests he provided a puppet show with a novel technique of figures manipulated from below with marvelously expressive gestures, created by Richard Teschner, the Viennese painter and etcher.

Across St. James's Park one found a more ephemeral exhibition in the halls of the Royal Horticultural Society, where Canadian garden lovers can feast their eyes each alternate Tuesday on a bewildering display of beauty, culminating in the great June show in Chelsea. This week the Rhododendron Association held their annual show with the usual gorgeous masses of bloom of every conceivable shade of color. But magnificent as these were, one could not help preferring the exquisite almost unbelievable flowers in the Vincent Square hall, where the Alpine Garden Society were holding their late spring show. Never have there been gentians of a more vivid blue, and the auriculas lovelier in their shades ranging from the deepest purple to delicate mauve.

ART IN REVIEW

Star May 23/34

Pictures of Mountains by Albert Meindl

News of Art From Abroad

A collection of about fifty pictures by an Austrian painter, Albert Meindl, is now being exhibited at the Continental Gallery, 1310 St. Catherine street west. Mr. Meindl, who has won high prizes and honors not only in his native city, Vienna, but in many other places in Europe, has done most of his work among mountains, either in Switzerland or in the Tirol, and much of it in the winter. The larger part of his pictures in this exhibition are of a kind that is familiar in Canada—studies of sunlight and shadow on big surfaces of snow, painted with truth and with a vividness and brilliancy which are all the more astonishing in view of the simplicity, and sometimes breadth, of the painting; and the strong effects of light and shade are not got by the surface qualities of the paint.

The varieties of color which snow can take under sunlight is the subject of many of these pictures, but among the more outstanding examples are the two big pictures "Midday Sun" and "Snow in June" and a smaller one, "The Little Church on the Hill"; the snow effects are heightened by contrast with buildings in "The End of the Road" and "The Lone Cabins";—two pictures of farm buildings in the mountains. Remarkable studies of the tender grays of shadows on snow are "Late Winter Afternoon" and the small "Ski Jump." There are also two very striking, and entirely true pictures of the glow of color of sunrise and sunset on snow covered mountains. Color is enriched by rocks and trees in some of the summer and autumn pictures, such as the green trees in "A Forest Corner," "The Path Through the Snow" and the little view of "The Dachstein," or the autumn reds and browns in "Solitude" and "Autumn in the Alps."

Fine effects of color, in which snow plays little if any part, are to be seen in two pictures of men ploughing in the mountains, in each of which there is the splendid red-

A commemorative exhibition of relics of Lafayette is now being shown in the new Maison Francaise in the Rockefeller Centre, New York. The collection includes portraits of Lafayette and of people with whom he was associated, particularly in America, personal belongings and pictures of scenes in his life. These have been lent for exhibition by a large number of owners, most of them American but with some European owners as well.

The recent buying of the manuscript of the New Testament, Codex Sinaiticus, for the British Museum aroused a storm of protest from people who thought it a waste of public money. It appears however that only little, if any, public money will have to be spent for the purpose. An appeal for subscriptions was made, appropriately by the Archbishop of Canterbury, who is, by right of office, a principal trustee of the British Museum, and he has now reported that more than £50,000, which was the Museum's share of the purchase price, has been received. He is appealing for still further subscriptions, particularly from churches, and hopes that the government may be relieved of all expense from public funds in connection with the purchase.

brown of a typical Tirolese horse. A small picture, "Evening,"—of a village street in grey twilight, is like all the other pictures in the exhibition, and there is strong color and very broad painting in one of the latest of Mr. Meindl's works, "Farmhouse in a rocky valley."

A few of the pictures were painted in Italy and are full of gay coloring. One of the best of these is "Village Road in Sicily," with a group of peasants with a cart, dokeys and goats; even better "Away for the Catch,"—fishing boats with patches of red on the sails against the play of sunrise light on an almost smooth sea. There are one or two other studies of the sea—one of the best of them a study of waves breaking on the shore in "Sunset Near Mentone."

LIBRARIAN ECHOES BUTLER'S LAMENT

Gazette May 23/34

Miss Marian Frost Deplores Lack of Civic Museum in Montreal

MUCH IS ADMIRER

Delegate From England Is Shocked by Admission Fee and Limited Hours of Art Gallery

As far her museums go, Montreal has the goods but no shop. The ordinary man in the street who wouldn't enter a museum if you asked him may not care very much about this, but when museum authorities from other cities and countries visit Montreal, they are, like Samuel Butler, very much shocked and tempted to exclaim, "O God, O Montreal!"

In this eclectic band is numbered Miss Marian Frost, museum emissary and authority extraordinary. She is England's representative and the only woman delegate to the American Museums Association's conference at Toronto, to be held next Tuesday. For the past two days she has been roaming about Montreal, alternately uttering cries of pleasure and throwing up her hands in horror.

"What, no civic centre?" she exclaimed to herself. Later she made the same observation to a number of people who blushing hung their heads. "Here you have a dozen museums cluttered around Montreal, some of them with a lot of fine stuff in them, and you don't provide a decent building for them?" she asked.

Well may Miss Frost go about demanding things like that. She is a Fellow of the Library Association, the first woman to receive the diploma of the Museums Association and likewise the first woman to be admitted to the council of the English Museums Association. In Worthing she is the director of the civic museum, library, art gallery and children's library. She is believed to know something about museums.

Even the Art Gallery on Sherbrooke street gave her pause. She was disgusted to find it had an admission charge and was only open at certain hours.

OF WINTER BERT MEINDL

Gazette May 23/34
Mental Galleries of Fine
Arts Show Paintings by
Viennese Artist

MANY EFFECTIVE WORKS

Congenial Subjects Found in
Landscapes of Tyrol, Swiss
Alps and Highlands of
Austria

Snow scenes by the Austrian painter Albert Meindl now being shown at Continental Galleries of Fine Arts, 1310 St. Catherine street west, formally introduce to Montreal picture-lovers the work of a talented artist. The collection, grouped under the apt title "The Poetry of Winter," is a comprehensive one that should excite interest in Montrealeers who, well in the van as connoisseurs of snow, will find refreshing these sparkling paintings of noble snowclad mountains, crystal-smothered trees and broad glittering reaches of Alpine meadows at varying hours. Meindl's pictures are well composed and his color is bright and clean. His skies, whether cloud-flecked or spacious expanses of varying blues, suggest the rare air of high altitudes, and the wind-carved drifts and the pattern of shadows play their decorative part. Throughout the fifty odd canvases there is no hint of hesitation—the painter aimed at a definite effect and has generally attained it. The handling of the paint is simple and fluid, the technique leaning towards the sleek in surface. There are a few departures from this method in scenes set at another season—among them houses at the base of massive mountains, and quaint buildings in an old narrow street in Vienna, two works in which the impasto is heavy, the handling robust and the tones rich. That he is not a one-season man is evident by some agricultural scenes in which the painting of the horses doing field duty shows sound anatomical knowledge. Further, where the human figure is introduced there is distinct life and movement. Other instances of his open-mindedness as to subject are shown in "Surf in the Gulf of Genoa," "A Village Road in Sicily," "In a Monastery Garden," and "Sunset Near Mentone." Interesting as these are, Meindl seems happier when he wanders abroad in his own land and clammers into high country.

THE POETRY OF WINTER

As most congenial sketching aids for Meindl have been the Alps of Austria and the Swiss Alps. Here he has found all needed to satisfy his search for the noble snowclad peaks and sheer above the timber-line have furnished all sorts of management of light and shadow on these peaks and in the valleys he shows himself a keen and practised observer. Effective, too, is he in depicting the sunlit wooded ranges above lake or sheltered valley. In the drawing of his trees he is precise without being photographic and his sheds and buildings look solid enough to stand the stiffest blow when blizzards rage. In these scenes he has found a wealth of paintable material—the quiet brook and snow-smothered trees, a team hauling logs, cabins almost buried under a load of glistening white, shadowed valleys beneath peaks flushed with rose—all that a nature alive to form and color requires for inspiration. The paintings shown express differing hours and varying moods and there is no hint of monotony. The spacious scale is "The End of the Road"—fence and snow-covered posts, a stretch of sunlit snow and a group of buildings backed by massive mountains aglitter under a blue sky in which thin clouds float. Simple in composition but very happy in arrangement is "The Little Church on the Hill"—the snowclad spired building on a rounded slope that stretches to cottages, backed by heights. The sky is an even blue, the shadows of more intense tone and the snowy expanse is broken by trampled paths. "Snow in June," a work of strong contrasts, is marked by the play of sunlight and shadow on distant peaks, while evergreens bar the middle distance beyond a foreground in deep shade. "The Passing Day"—a stream flowing between snowbanks under a grey sky, expresses solitude, and "The Lone Cabins" is aglow with sunlight after a heavy snowfall. "The Splendor of Nature," a work of generous scale, shows mountains in sunlight that illumines a wooded hillside. The valley is an expanse of drifted snow moulded and scored by winds. In "Vanguards of the Forest," pines laden with snow are the centre of interest, and in "Fairland," emphasis is given to young evergreens encrusted with snow. "The Road into the Forest," makes effective use of a fence which edges the road beyond a wayside shrine, and "The Forest Brook," might be a scene from Canada. "The Month of"—small icefloes in a stream

—indicates the advent of warmer weather, and "The Approach of Spring," with its sun-flushed trees and grass showing at the edge of a patch of snow is true of the season. Parched grass showing between banks of broken snow tells of spring in "A Forest Corner." "Evening," a scene far removed from snowclad heights, is a glimpse of old snow-covered buildings in a quiet Vienna street, still old-fashioned enough to be content with gas lamps for illumination. This little canvas is lovely in values and its spirit expresses peace.

Albert Meindl was born in Vienna, June 20, 1891, studied at the Vienna Institute of Art and at the Imperial Academy. He added to his art education by travel in Switzerland, Italy, France and Holland. His art is highly regarded in Austria and his paintings are welcomed at the chief exhibitions held in Rome, Venice and Munich, to mention a few of the important art centres. He has been officially honored for his work.



Fred A. Lallemand, president of the Lallemand Refining Co., whose death occurred today at his home on Sherbrooke street.

F. A. LALLEMAND IS DEAD AT HOME

President of Refining Company Was Well Known Art Collector

Fred A. Lallemand, president of the Lallemand Refining Company, and the owner of one of the finest private art collections in the city, died at his home, 1637 Sherbrooke street west, today, in his 77th year. Mr. Lallemand, who was a member of the Arts Club of New York and the Montreal Art Association, was well known in local art groups. Though personally not a painter, his great interest in painting and his recognized knowledge of art brought him into contact with nearly everyone of importance in the field of art in Montreal and in other parts of the Dominion. He was educated at St. Laurent College and after graduation entered business with a brother Amable Lallemand.

BORN IN MONTREAL

He was born in Montreal, November 18, 1858, the son of Amable Lallemand and Delphine Baron, and attended St. Lawrence College. He later entered business with his brother. He married Marie Albertina Laurendeau, daughter of Dr. Laurendeau, of St. Gabriel de Brandon.

He is survived by his wife, four sons, Fred, Albert, Rudolphe and Jean, and three brothers, Amable and Edouard of this city and Morace, of New York. Another son, Remus, predeceased his father.

Mr. Lallemand was a governor of the Notre Dame Hospital. The funeral will be held Friday morning to St. James Cathedral, the hour not having been set as yet.

WIN SCHOLARSHIPS

Winners of the Edwin Holgate and Mrs. Lillas Torrance Newton scholarships for one year of free tuition in the art gallery classes, are Pearl Garfinkle, of the Baron Byng High School, and Jean Stewart Thomson, of the High School for Girls, it was announced yesterday by the judges.

Montreal.—The honor of Dean of the Faculty of Medicine was bestowed yesterday on Dr. H. L. Birkett by the board of governors of McGill University. Dr. Birkett will assume his duties at the end of this month, when Dr. F. J. Shepherd vacates the office. The new dean of the Medical Faculty is considered the foremost authority in Canada on throat and nose diseases, and in his specially chosen field has a reputation in Europe and in the United States for sound and brilliant work.

ALLWARD'S DEATH REMAINS MYSTERY

Star May 28/34
Open Verdict Returned of English Coroner's Jury

LONDON, May 28.—(C.P. Cable).—An open verdict, was returned by the coroner's jury at Paddington today in an inquest on the death of John Allward, son of Walter Seymour Allward, Canadian sculptor, who came to his death in a fall from an apartment window at Dinard, France.

The coroner said there were many possibilities. Allward might have jumped out of the window in a sudden fit of depression, but there was no definite evidence.

It is unusual for an English coroner to hold an enquiry into a tragedy that happened abroad, but the coroner pointed out that apparently no inquest had been held at Dinard. The body was brought to England for cremation, and as a record of the case was attached to the coffin, the undertaker to whom the body was taken, reported it to the coroner.

Mrs. Adele Rogers, the principal witness, testified she had been in France with Allward, who was married but living apart from his wife. They visited Vimy Ridge, where the elder Allward had been working on the great Canadian war memorial, and then went to Dinard.

VERY SERIOUS

She said she knew nothing of what occurred on the evening of May 19, when Allward came to his death. He was found, clad in pyjamas, lying dead, beneath his bedroom window. She declared Allward had been quite sober and there had been no trouble, but that he was very nervous and excited "owing to a nervous heart."

A London doctor said there was no sign of disease of any organs. The coroner pointed out that Allward suffered from insomnia, being worried about his heart. He might have gone to bed and, finding himself unable to sleep, had gone to the window and fallen out, he suggested, or he might have jumped out in a sudden fit of depression owing to inability to sleep. Again, he might have been sleep-walking. In view of the fact there was insufficient evidence to show how he fell, he would return an open verdict, he said.

MCGILL EGYPTIAN EXHIBIT PRAISED

Star June 8/34
British Egyptologist States Local Collection Valuable One

McGill University has a very fine Egyptian collection, and Edward Macchell-Cox, who sailed this morning for Britain aboard the Cunarder Ascania, has spent the last several months arranging it.

"I can say that McGill has some very valuable museum pieces from Egypt, dating back as far as 4000 B.C., and some of the jewels are quite valuable," said Mr. Macchell-Cox, one of the best known interior decorators of England, who is an Egyptologist by avocation.

Mr. Macchell-Cox stated that the last eight months had been intermittently devoted to getting this museum arranged properly. The collection dates back to 4000 B.C., which is 1000 years before the Pyramids got under way.

Asked about hieroglyphics, Mr. Macchell-Cox said a McGill professor was busy translating those hieroglyphics.

"Do you believe the so-called curse that has followed Egyptologists like Carnarvon and Carter?"

"I do not—the ground there is alive with infection. It sounds as if they got fever or some infection."

"What about the story of the grain, sprouting after being in a mummy's band for ages?"

"All rot. Germination has gone from the grain centuries ago."

"You've been to Egypt often?"

"I volunteered the Star."

"Never in Egypt in my life," said the Egyptologist candidly. "I did all my studying about Egypt in the British museum."

GIRLS WIN SCHOLARSHIPS

Gazette June 14/34
Entitled to Free Tuition at Art Classes

Two girls were the winners of the Edwin Holgate and Mrs. Lillas Torrance Newton scholarships for one year of free tuition to the Art Gallery classes, it was announced yesterday by the judges.

The winners are Pearl Garfinkle, of the Baron Byng High School, and Jean Stewart Thomson, of the High School for Girls.

The scholarships had been open to all graduating pupils of the four Protestant High Schools of Montreal. A number entered the competition and each submitted two drawings.

ART IN REVIEW

Star June 6/34
News of Art In Montreal
Beginnings Of Landscape

The annual exhibition of work by the students of the School of Arts and Trades will be opened at the Monument National, St. Lawrence boulevard, tomorrow evening, Thursday, 7th, at 8 o'clock, and will remain open to the public till Thursday evening, 14th.

In view of the adverse conditions the annual report of the Art Association of Montreal for the year 1933, which has just been issued, must be considered a very good one. Membership has, of course, declined and the Association's revenue has been reduced, but all the activities of the Association have been kept up and carried on with success. The number of visitors to the galleries was considerably larger than in previous years, a fact which is largely due to the crowded attendance at the exhibition of the Van Horne collection.

The special exhibitions held in the galleries included the regular Spring Exhibition and that of the Royal Canadian Academy; the Van Horne collection was shown for three weeks, there was a representative collection of recent American water-colors and there were four "one man" shows in the print room. Six lectures on matters of art were given.

Many additions were made in the year to the Association's permanent collections. No pictures were bought but five, by J. C. Ibbotson, Boudin, the Hungarian painter, Janos Viski, Horne Russell and Suzor Cote, were given by Mrs. J. E. Gatehouse, Dr. Charles Winter, Ernest Alexander and Suzor Cote. Many additions were made to the collection of prints and drawings by purchase and gift. The growth of the museum went on very well in the year largely through the generosity of Miss Mabel Molson and other donors. A fine 15th century stone carving, many pieces of pottery

"Pure landscape, i.e., landscape without a hint of a human being anywhere around, is invariably uplifting, consoling, healing, and especially about this time of the year. It suggests the triumph and persistence of Nature, and man is immediately fortified by a contact with anything that seems to continue. Immortality is a vague hope that the innermost vanity of man perpetually clings to, but the recurring and tender greens that come upon the trees in the spring time are almost the only tokens of it that Nature vouchsafes to us."

"Consequently it does seem strange that landscapes had to wait so long before becoming a recognized and legitimate form of artistic expression. As you might suspect—knowing what you do of human nature—the first artists put themselves, and occasionally in extra generous moments, their friends, into their pictures; and it was only by accident and by degrees, and in an effort to lend, as Pooh-Bah once said, an air of "artistic verisimilitude to an otherwise bald and unconvincing narrative" that they thought to put some fragile little trees and funny little rocks into the backgrounds of the compositions where they themselves posed as saints. Little by little, and due to the urgings of complete outsiders (i.e. the first critics), more and more rocks and trees were introduced into the picture and finally, and only in comparatively modern times, the saints and heroes were left out altogether, and what we now call landscape painting came entirely into its own."—New York Sun.

and porcelain, embroideries and textiles and some pieces of old Canadian furniture and panelling were among the chief accessions. The library, in addition to a number of purchases, benefitted by many gifts.

FURNITURE EXHIBIT FEATURES DISPLAY

Gazette May 13/34
Use of Quebec Woods for Cabinetmaking Shown at Technical School

NOTABLE WORKMANSHIP

Alphonse Belanger Stresses Development That Is Quite Possible With Native Products

The adaptability of the products of Province of Quebec forests to the making of high-grade furniture, is given a striking practical demonstration at the 21st annual exhibition of the Montreal Technical School, 200 Sherbrooke street west, which opened yesterday. Well over 1,000 exhibits are displayed.

In the cabinet-making exhibition is included an office furniture set in the most striking modern art designs made entirely by pupils from the plans of Jean Marie Gauvreau, head of the department. The set, which consists of a desk, book-case and several chairs, will be placed in the office of Alphonse Belanger, principal of the school, when the exhibition is over. It was constructed largely of Quebec wavy birch with bronze ornaments and maple leaf friezes in zebra-wood.

A dining-room set consisting of a table and six chairs designed for the Forest Products Commission of the Province of Quebec is another fine piece of workmanship. The chairs are made of Quebec red birch and the following Quebec woods were used for the manufacture of the table: Wavy red maple, birch, wild cherry, red oak, elm, ash, red birch, white birch, bird's eye maple, maple and butternut. The display of French style small furniture includes a large quantity of tables, tea-trays, etc. in a large variety of sizes and designs. Wild cherry, wavy red maple and birch are the woods that went into the making of these objects. A book-cabinet, telephone stand, radio and radiator cabinets, lamp-desk and music-cabinet are some of the pieces in the drawing-room set. They are made of zebra-wood and black walnut.

The remaining exhibits are distributed among the following departments: Machine shop, woodwork, smithy, electricity, foundry, construction and printing plant. Among the many exhibits of interest in these departments are a wrought-iron hall lamp, more than six feet high, and picturing a tree with a dragon coiled around it; wrought-iron lamp holders, chandeliers, fire tongs, wrought-iron gates, foot-stools, sewing cabinet, cedar chests and tables, wicker chairs, generators and a dynamo.

QUEBEC WOODS GOOD

Special stress was placed on the cabinet-making exhibit by Mr. Belanger. He explained that well-nigh all of the furniture for commercial purposes is manufactured with imported woods. Hitherto the properties of Province of Quebec and Canadian woods for furniture making were hardly known. Furniture made with local was nearly as good as that with foreign products and it could be manufactured as economically if all the discoveries of modern science were utilized and applied. This was precisely what the Montreal Technical School was endeavoring to do, he emphasized. He said that a wide market existed for furniture made of home products and he forecast that within 10 years much would be accomplished in developing the cabinet-making industry in the Province of Quebec.

The exhibition is schedule to remain open until June 23. It

Following the introduction of the English Librarians, the first general session of the convention came to an end and the delegates proceeded to the Art Association of Montreal to attend a reception tendered by the Department of Roads and Mines of the Province of Quebec, and the Mayor and City Council of Montreal. Details of this function will be found in another column.

RECEPTION AT GALLERIES

Delegates Guests of Province and City

Nearly 1,600 members of the American Librarians' Association last night ended the first day's activities of a week-long convention, by attending a reception held at the Art Galleries, Sherbrooke street west, following several study sessions at which problems confronting their profession were discussed over a wide range of angles.

Most of the delegates to the convention, of whom 1,560 had been registered throughout the day, attended the reception, at which they were welcomed by representatives of the provincial and city governments, as well as met by outstanding local followers of art.

Many of them accompanied by their wives, the delegates arrived at the Art Galleries shortly after ten o'clock last night, to be received by Emile Vaillancourt, special officer of the Quebec Tourist Council, on behalf of the provincial Government; by Ald. W. S. Weldon, on behalf of the city; and by A. Browning, chairman of the Art Galleries, on behalf of the association. They were then shown around the different salons of the gallery by leading local art enthusiasts, headed by Colonel V. Frid Bovey, director of extra-curricular relations for McGill University.

Refreshments were served during the tour of the galleries.

ART IN
REVIEW

Star June 20/34

Invitation
To Artists
Of Montreal

A continuous exhibition, with changes every week, of work by Montreal artists will be held this summer in the galleries of the T. Eaton Company. It opens this week and will go on till Saturday, August 18. All Montreal artists are invited to contribute to this exhibition.

Any artist may send in any number of pictures, up to 50; all pictures must be framed and must measure not less than 14 inches by 16 inches. The name of the artist, title of the picture and price must be written plainly on the back of each picture. The decision of the committee of the galleries on the acceptance of any picture will be final.

Works of art must be delivered at the galleries and those which are unsold must be called for on or before September 1. The Eaton Co. will not be responsible for any damage or loss except by fire, and all pictures will be insured for half their selling prices. There are no charges except the usual commissions on sales.

Prizes For
Art Teachers

The Council of the Royal Society of Arts, of London, offer to art teachers the following prizes for an essay on "Training Art Students for Industry and Commerce."

First prize: £50 (\$250.00). Second prize: £10 (\$50.00). Third prize: £5 (\$25.00.)

The object of the Council in offering these prizes is to encourage art teachers to train their students in such a way that they will be fitted to take their places as designers or craftsmen in industry, and thus fulfil the principal object for which the schools of art were established.

ART DISPLAYING
MORE HORSE SENSE
Star June 16/34Carnegie Institute Director
of Fine Arts Appears
Optimistic

NEW YORK, June 16.—(C.P.)—After a four months tour of the culture marts of Europe, Homer Schiff, Saint-Gaudens, who once defined art as akin to cirrhosis of the liver, thinks art is "coming up for air and a little sense."

As the Carnegie Institute director of fine arts, he had in his possession when he returned to Manhattan yesterday 250 canvasses for the annual Carnegie International Exhibition paintings, which opens in Pittsburgh in October.

His reasons for believing today's art less experimental, less insane and revealing greater craftsmanship. "The human impulse to decorate keeps on kicking—even in Austria."

"Italy is the most promising art centre in Europe."

"German art is more cheerful, but still neurotic and introspective."

"Spanish artists are feeling their oats."

"Artistically, the English are sitting pretty. Two or three years ago the Royal Academy tried to cater to the new idea in art. Today, it sits down on its breeches and likes it."

"Dutch painting is rather tight."

"The French, from our point of view, have lacked horse sense. Just now the horsey thing is in the ascendency."

Points From Letters

A. J. Livinson writes that one hardly realizes how small Montreal's halls and art galleries are until one travels and sees those in other places. We are out-dated and out-moded in these things. Can we not make up our minds to enter upon an era of building? He believes that the true public spirit traditional in Montreal is not yet dead.

fill the principal object for which the schools of art were established.

Competitors must send in their essays not later than October 31st, 1934 to the Secretary, Royal Society of Arts, John St., Adelphi, London, W.C. 2, England.

The essays must not exceed 3,000 words in length. They must be typed and sent in under a motto or pseudonym, accompanied by a sealed envelope enclosing the author's name which must on no account be written on the essay. A breach of this regulation will result in disqualification.

The judges of the essays will be: Arthur Davis, A.R.A., F.R.I.B.A.; C. Geoffrey Holme, M.B.E., chairman of The Studio, Ltd.; (representing the council of the Royal Society of Arts); R. Radcliffe Carter, Secretary National Society of Art Masters; Charles Tennyson, C.M.G., Chairman, Industrial Art Committee, Federation of British Industries; Reginald R. Tomlinson, R.B.A., A.R.C.A., Senior Inspector of Art, London County Council, and two manufacturers to be co-opted by the judges.

MONTREALER HONORED
Gazette June 22/34

DR. CHARLES F. MARTIN, dean of the Faculty of Medicine of McGill University, given honorary degree by Harvard University.

Dr. Chas. F. Martin
Honored by Harvard

Cambridge, Mass., June 21.—Dr. Charles Ferdinand Martin, dean of the medical faculty at McGill University and past president of the American College of Physicians, was given the honorary degree of Doctor of Laws at Harvard University's 298th commencement exercises today.

The citation accompanying the degree extolled Dr. Martin as "a leader of Canadian medicine and an administrator who has developed brilliantly a distinguished medical school."

OLD WILL RECALLS
DAYS OF SLAVERY

TORONTO, July 17.—(C. P.)—A certified copy of the will of Robert Isaac Dey Grey, first Solicitor-General of Upper Canada, believed to be the only document of its kind ever utilized in this part of the world for freeing of slaves, is among a collection of historical documents, owned by E. G. Goodwin of Toronto.

The will, to be presented to the Art Gallery collection, was drawn at a period when controversy was raging as to status of slaves held in or entering Canada, and directs unconditional freeing of the Solicitor-General's Negro woman slave and her three children. It also made provision for their support after the master's death. It was dated Aug. 22, 1803. **Star 17.7.34**

EMILY M. PATERSON,
NOTED PAINTER, DIES

LONDON, July 23.—(A.P.)—Emily Murray Paterson, noted British woman painter, died today. She was a member of the Royal Scottish Water-Color Society, the Women's Art Association of Canada, the Society of Women Artists, and the Societe Internationale des Aquarellistes. Her works hang in the permanent galleries of Capetown, Johannesburg, Aberdeen, Brussels and London, among other cities.

TO BENEFIT FROM WILL
Gazette 31/34National Gallery Receives
Gift From Grant Estate

Toronto, July 30.—The National Art Gallery of Ottawa, two Canadian fraternal associations and the American Red Cross of Buffalo will benefit from the will of Dr. Harry Y. Grant, son of the late Sir James Grant, who died in Niagara Falls, Ont., June 25.

Application was made today for probate of the will, disposing of an estate valued at \$737,718. The National Gallery will receive a Houdon bronze bust of Voltaire, French author, presented in memory of Sir James. Gifts of 5,000 are Y.M.C.A. and Y.W.C.A.

The Gest Chinese
Research Library

Libraries in the Western World devoted exclusively to books in the Chinese language are unlikely ever to be numerous. Of the most comprehensive collections today on the American Continent the Gest Chinese Research Library is second in number of volumes, and is comparable in the scope of its accessions to the Chinese Library of the Library of Congress (Washington, D.C.) which is the largest outside of China and Japan. Significant collections have been made at Harvard, Columbia, and the University of California. The collection deposited by Mr. Gest at McGill University, however, is the largest and most complete library of Chinese books in any University centre on the American Continent.

This collection is, as is well-known, now housed in attractive quarters in McGill University Redpath Library Building (McTavish street). The stacks of steel, on the lower of the two floors and the double steel shelving with glass doors on the mezzanine floor, the airy and spacious reading space, make an appropriate setting for the rows upon rows of Chinese books in covers of multi-colored Chinese textiles. Excellent photographs taken by Mr. Gest himself adorn the walls. These, together with the Chinese antiquities on the walls, in cases, etc., and the Chinese rugs on the floor, lend the room an intimate atmosphere.

The strategic nation Chinese in the Pacific Basin is Culture. China, its past and its present offer various

fields of study and research in the culture and experience of a people whose continuous existence as a social and political entity is the longest and one of the richest of the nations of the modern world. A proper appraisal of the contributions of Chinese indigenous and largely independent culture to the literature and learning, the history and experience of the world should be included in the research programmes, of scholarships on this continent, such as art, chemistry, medicine, history, philosophy, and so on. The facilities of The Gest Chinese Research Library are available for students and scholars, oriental and occidental, in the field of Far Eastern Studies.

The library has steadily increased in the number of its Chinese volumes. The works bound in Chinese style are classified on the shelves according to the "Four Treasures" system of the Imperial Ch'ien-lung Library into four classes: 1. Classics; 2. History; 3. Philosophy, Science, Medicine, Encyclopaedias, etc. 4. Belles-lettres. The library contains more than 10,000 fasciculi of Buddhist sutras in print or manuscripts of the Sung, Yuan and Ming periods (A. D. 1232-1633), more than 500 Ming editions of non-Buddhist works, and more than fifty Palace or Imperial editions of the Ch'ing period. Besides rare editions it possesses the essentially important works in good editions in virtually all major fields of study. Definite emphasis has been placed upon the acquisition of dictionaries, catalogues, and encyclopaedias, and the collection is especially strong in historical and medical works, and in collective works of Belles-lettres.

In addition to the Additional Chinese language Works, Mr. Gest has accumulated more than a thousand books in western languages, as well as many pamphlets and issues of various periodicals. The books and periodicals in the "China" section of McGill University Library are shelved for convenience in quarters adjacent to the Gest collection, and all resources of the University Library are available to students working in Far Eastern subjects. Altogether, the contents and organization of the Gest Library enable the student to carry on serious and fruitful investigation in the main departments of Chinese civilization. **Gazette 5.7.34.**

MCGILL TAKES STEP
IN ECONOMY PLAN

Abolishes Department of
Chinese Studies — No
Principal Named

APPOINTMENTS POSTED
Gazette 6.7.34.

Separate Department of
Genetics Set Up With Prof.
C. Leonard Huskins as
Head—Vacancies Filled

The first move in a new economy programme at McGill was instituted at a meeting of the board of governors of the university, held in the Canadian Pacific Railway board room at noon yesterday, when was decided to abolish the department of Chinese studies and to discontinue appropriations for the Gest Chinese Library after Septem-

ber 1 next.

Several important appointments were announced. Prof. W. H. Brittain, of Macdonald College, was appointed dean of the faculty of agriculture, succeeding to the post left vacant by Dr. G. S. H. Barton, who became deputy Minister of Agriculture at Ottawa about two years ago.

Dr. George W. Scarth, professor of botany, was named chairman of the department, replacing Prof. F. E. Lloyd. Dr. Lloyd was appointed emeritus professor of botany.

One important appointment involved the setting up of a new department. Dr. C. Leonard Huskins, hitherto associate professor of genetics, was promoted to the rank of full professor and named chairman of the department of genetics, a branch of study which formerly came under the jurisdiction of the department of botany. Dr. Huskins' appointment follows the recommendation of the university corporation that the department of genetics be separated from the department of botany.

No announcement was made about the principalship. "There is nothing to report," A. P. S. Glasco, bursar of the university and secretary to the board of governors, stated following the meeting.

The meeting was informed that the Neurological Institute is now completed and that Dr. Wilder G. Penfield, director of the department, is moving his offices into the new building. The formal opening will probably take place this fall but no definite decision has been reached as yet.

The secretary reported that sufficient money had been subscribed by friends of the school to assure the operation of the School for Graduate Nurses for another year. The governors approved of the continuance of the school under these conditions.

POST IS ABOLISHED.

The disappearance of the department of Chinese studies carries with it the abolition of the post of chairman of the department, a position held by Dr. Kiang Kang-hu. Dr. Kiang, who left McGill a little over a year ago on a year's leave of absence, is still in China and it is unlikely that he will return to Canada. Whether the Gest Chinese Library will remain housed in the Redpath Library, or be transferred elsewhere, is not known. At any rate no university funds will be available after September 1 for cataloguing or translation work.

E. W. Beatty, K.C., chancellor of the university, who presided, submitted a preliminary draft of the proposed revisions to the university statutes. A committee, under the chairmanship of Senator Brown, was appointed to study the proposals and make further recommendations. The findings of this committee will be reported to a future meeting of the governors.

Two resignations were accepted. The first was that of Dr. A. H. MacCordick, lecturer in medicine, who, it is understood, is retiring to his farm. The second was that of Dr. C. J. Tidmarsh, demonstrator in medicine and assistant demonstrator of pharmacology, who recently accepted a new post in Boston.

The governors approved of the nomination of Dr. P. D. Ross as representative on the board of governors of the Graduates' Society of McGill University for a period of three years.

APPOINTMENTS MADE.

Appointments, in addition to those already mentioned, were announced as follows:

Arnold Wainwright, K.C., emeritus professor in the faculty of law; Arnold Heeney, lecturer in municipal law; T. E. Roy, M.D., demonstrator in bacteriology, replacing the late Dr. W. W. Beattie, who lost his life in an automobile accident in England several months ago; Dean Ernest Brown, of the faculty of engineering, as the university's representative on the Corporation of Professional Engineers of Quebec; Prof. R. E. Jamieson, as the university's representative on the new sectional committee on steel construction of the Canadian Engineering Standards Association; four new members of the parasitology committee at Macdonald College, as follows: Dr. Lionel Stevenson, provincial zoologist of Ontario; S. P. Eagleson, secretary-treasurer of the National Research Council; Lt.-Col. Wilfrid Bovey, and T. Fred Ward, bursar, Macdonald College; H. D. Southam, D. Ped., lecturer in the department of education for the session, 1934-35; Stuart Hawkins, B. Arch., in the superintending engineer's department; James S. Baxter, M.D., lecturer in anatomy for the session, 1934-35, replacing Dr. John Beattie who resigned late last fall to take a position in England; E. J. Brodie, lecturer in plant pathology at Macdonald College, replacing Dr. Dorothy E. Newton, resigned; Miss E. K. Elderkin, lecturer in art and interior decoration in the school of household science and school for teachers, Macdonald College, replacing Miss Buzzell, resigned; Miss Blanche Stewart, kindergarten director in the practice school at Macdonald College, replacing Miss Freda Kruse, resigned; Miss Helen Cannell, as a teacher in the high school at Macdonald College, replacing Miss Catharine Seiveright, resigned.

PROMOTIONS RATIFIED.

The board of governors ratified a following promotions: F. R. ott, from associate professor to professor of civil law; W. L. G. am, from associate to professor of mathematics; A. H. S. from associate to professor of hematics; Gordon Pall, from lecturer to assistant professor of mathematics; H. E. Rawlinson, M.D., from lecturer to assistant professor of histology and embryology.

It was announced that in future lecturers with five or more years' service would be eligible for the university annuity plan whereby the university contributes an amount equal to five per cent. of employee's salary if the individual sets aside a similar amount towards an annuity contract. Hitherto, associate, assistant and full professors only were eligible.

ART IN
REVIEWCanadian Star
June 11th
Water-Colors 1934.
At Ottawa

A small collection of work by some Canadian painters in water color has just been put on exhibition at the National Gallery of Canada and will be circulated to various other art galleries in the Dominion.

Marius Barbeau of Ottawa says of it:

"Canada is becoming yearly more art-minded and shows its interest in the work of its own artists as it progresses. The small exhibitions traveling from coast to coast bring such stimulating response that the National Gallery is again sending this year a selection of water-colors, the initial show of which has just opened in Ottawa. Of the 40 pictures on display a certain number is just representational; but enough of them are inspired and creative to make the exhibition worth while. Our water-colorists have gone on progressing in familiar directions, like our oil painters, or have broken new ground, like Pegi Nicol, in 'The children's garden.' This young Ottawa artist has individuality and spontaneity. Her recent water-colors are refreshing, animated and colorful. They rank high and are in a class by themselves."

"Among landscape painters Carl Schaeffer characterizes a field rather neglected by most of our competent painters—rural Ontario. He admirably stylizes fields, trees and a farm house against rolling hills and a bold sky. Mr. and Mrs. Haworth's pictures stand out for the solidity and spontaneity of their masses and the sense of composition. The outlines are clear-cut, almost as in stained-glass windows; the colors are clean and cool. The solemn spirit and power of Georgian Bay haunt Frank Carmichael's 'Grace Lake,' but it breaks into sunny greens and beams with smiles in 'Church, Bancroft.' Casson remains true to himself in 'Road near Lloydstown,' which has vigor and depth, and a lively arrangement of road and trees. His 'Mill in Winter' shows him in a different mood, milder and more delicate, though in a winter scene."

Mr. Barbeau mentions with approval works—landscapes, figure and flower pictures,—by Joachim Gauthier, Goldammer, Grace Coombs, Dorothy Hoover, F. H. Bridgen, L. C. A. Panton, John Clymer, Walter Phillips of Winnipeg and Miriam Bowman, Frederick Cross, James Ditchmond and A. C. Leighton of Alberta, and ends by saying:

"Toronto again vastly predominates in this show, with 20 painters represented out of 28; and we regretfully notice the absence of some of our leading water-colorists, Ogilvy, Miss Carr, Comfort, Fortin and Humphrey. An effort should be made in future exhibitions to be more comprehensive of talent and accomplishment in the widely scattered parts of our country."

A bequest under the will of the late Henry B. W. Carmichael, M.D., has just been received by the Art Association of Montreal. It consists of a portrait of the late Bishop Carmichael, by John Colin Forbes, R.C.A., O.S.A., which has been hung with the Canadian pictures in the Lecture Room,—and a bust of a member of the Carmichael family, a plaster cast of which the marble original is at Trinity College, Dublin.

MANY BEQUESTS
IN DR. GRANT'S WILL

TORONTO, July 30.—(C.P.)—The National Art Gallery at Ottawa, two Canadian fraternal associations and the American Red Cross of Buffalo will benefit from the will of Dr. Harry Y. Grant, son of the late Sir James Grant, who died in Niagara Falls, Ont., on June 25.

Application was made today for probate of the will, disposing of an estate valued at \$737,718. The National Gallery will receive a Houdon bronze bust of Voltaire, French author, presented in memory of Sir James. Gifts of \$5,000 are left to the Y.M.C.A. and Y.W.C.A. of Niagara Falls, and \$10,000 to the Buffalo Red Cross.

Dead



George William Hill, famous sculptor, who died today.

NOTED CANADIAN DIES AT HOME HERE

Star 17.7.34
George Wm. Hill, Prominent Sculptor, Succumbs in 73rd Year

George William Hill, one of Canada's best known sculptors, whose statuary is to be found in most cities of the Dominion, died this morning at 5 o'clock at his home at 768 St. Catherine road, Outremont. He was in his 73rd year, and his death was due largely to his extreme vigor and activity which brought about an attack 10 days ago.

Born in Shipton, Que., in 1862, the son of G. T. Hill, a marble dealer, he found a stone cutter's chisel to be one of his earliest playthings, and from extreme youth became accustomed to the molding of stone into shapes dictated by his imagination.

STUDIED IN PARIS

The marble cutter's trade was too stereotyped a thing for him, and after education at St. Francis' College he left for Paris in 1889, and made his way there to the famous Academie Julien where he studied for four years.

Upon his return the former country boy competed with the best artists on this continent in submitting designs for memorial statues of great Canadians, one of his first efforts being a monument for Sir John A. Macdonald. In this he drew second place. Later, however, he was more successful and among the well-known works which he carried out are Queen Victoria's Jubilee Memorial on Dominion Square, the magnificent Strathcona Horse monument on the same square, the memorial to Sir Georges Etienne Cartier on Fletcher's Field, and the Nurses' Monument in the Hall of Fame at Ottawa.

LED ENERGETIC LIFE

Always shaping models of clay to the impress of his inspiration, busy in gardening or in his many activities Mr. Hill continued to lead a full and energetic life to his fatal illness. He had a country home at Beavans Lake which recently was one of his strong interests. His family and the simple pleasures of family life were most important to him.

Surviving are his widow, the former Elsie Annette Kent and three children. They are George R. Hill, Mrs. Norman D. Cass and Mrs. Eleanor M. Venning, Ph.D., all of this city.

The funeral will be held at 2 p.m. on Thursday from his home to the Mount Royal cemetery. The services will be taken by Rev. L. A. MacLean of Cote des Neiges United Church and Rev. Wm. McLean of Outremont Presbyterian Church.

ARTISTS GO TO GASPE

Group to Undertake Decorations for Celebration

Planning to erect decorations suitable for celebration of the 400th anniversary of the arrival of Jacques Cartier at Gaspé, next month, a group of eight young artists left Montreal yesterday for Gaspé village to prepare for the fetes to be held there at the end of next month.

Those who sailed were J. S. LeFort, Ottawa; J. D. Haies and R. Lajoie, Montreal; and L. Mainguy, Quebec—all architects; and J. C. Faucher, R. Chicoine and P. LeRoux of Montreal, and Maurice Gaudreau, of Quebec, decorators. They have prepared designs for a Jacques Cartier monument, medallions to be struck in honor of the occasion, and an arch to be built at Gaspé village for the festivals.

Designs have also been made for sails for Gaspé fishing boats which will sail out into the bay and welcome arriving delegates.

BRIGDEN TO PAINT ROCKIES SCENERY

Gazette July 26/34
Toronto Artist Announces His Intention—Alpine Club at Jasper

(Special to The Gazette.)
Alpine Club Camp, Eremite Valley, Jasper National Park, July 25.—F. H. Brigden, Toronto artist, whose water colors are internationally famous, will devote much of his talent from now on to the great mountains of Canada. Talking at the nightly camp fire gathering of the Alpine Club here tonight, he revealed that up to this time he had felt it would require years of study to portray the Rockies. So delighted was he with the revelations of this, his first trip into the Rockies, that he was content now to devote the major portion of his time to the new field.

Following is a complete list of those attending the annual meeting of the Alpine Club of Canada, from Canada and the United States: Miss E. Anderson, Kelowna, B.C.; Miss S. R. Armstrong, Brooklyn, Mass.; Miss C. M. Aylard, Victoria, B.C.; Dr. C. Beattie, Portland, Ore.; A. Brigden, Winnipeg; F. H. Brigden, Toronto; Miss G. A. Brownell, Mattapoisett, Mass.; Miss Helen A. Burns, Edmonton; Dr. H. E. Bulyea, Edmonton; J. A. Corrie, Saskatoon, W. H. Cleveland, Evanston, Ill.; R. P. Cross, Jr., Evanston, Ill.; A. G. Coulter, Winnipeg; R. J. Cuthbertson, Shaunavon, Sask.; L. Crease, Victoria, B.C.; Miss B. D. Davy, Calgary; W. Dulle, San Francisco; Miss F. Davell, New York City; Miss E. Desbrisay, Vancouver; H. J. W. France, London, England; J. W. Forbes, Ojai, Calif.; Red Gibson, Winterburn, Alta.; Miss Lillian Gest, Merion, Pa.; G. A. Gambs, Washington, D. C.; Dr. and Mrs. Duncan Graham, Toronto; R. Hind, Calgary; Christian Haesler, Lake Louise; Mr. and Mrs. A. W. Kramer, Chicago; A. A. McCoubrey, Winnipeg; Miss A. McKay, Saskatoon; Mrs. Beatrice McNeil, Portland, Ore.; Frank W. McCulloch, Evanston, Ill.; Roger Neave, Winnipeg; D. E. Peddie, Winnipeg; Miss Polly Prescott, Brooklyn, N.Y.; Edward C. Prest, New York City; Dr. A. H. Rolph, Toronto; A. S. Sibbald, Saskatoon; H. E. Sampson, K.C., Regina; Jol. O. Southard, Washington, D.C.; Major W. R. Tweedy, Vancouver; Leo Tiefenthaler, Milwaukee; Miss Laura Tiefenthaler, Milwaukee; Mr. and Mrs. S. R. Vallance, Calgary; Miss E. M. Valense, Edmonton; Miss Wilma Watson, Edmonton; Cyril G. Wates, Edmonton; Rev. Conrad Wollen, Havre, Mont; Raymond T. Zillmer, Milwaukee; Dr. Helen Zeillmer, Milwaukee; Miss E. Piggott, Armstrong, B.C.

New Bank Director star July 31/34



GORDON W. MACDOUGALL, K.C.

Whose election to the board of directors of the Royal Bank of Canada was announced today. Mr. MacDougall is senior partner in the law firm of MacDougall, MacFarlane and Barclay and is widely known in professional and business circles in Montreal. He was born in Montreal and graduated in law from McGill University in 1894 and he was called to the Bar in the same year. In 1906 he was created King's Counsel and was Batonnier of the Bar of Montreal in 1921-2.

Apart from his law practice Mr. MacDougall has many interests in the business and industrial life of Montreal. He is a director of the Shawinigan Water and Power Company; Montreal Tramways Company; Montreal Trust Company; Canadian Marconi Company; United Securities Limited, etc.

Star Aug 18/34

CARVING MEMORIAL TO ROBERT HOLMES

KINGSTON, Ont., Aug. 18.—(C.P.)—John Byers, art teacher at Fort William Vocational School, is carving a memorial in granite to the late Robert Holmes, noted Canadian wild flower artist. The work is being done at Abbey Dawn sanctuary near here, where the memorial will be located.

DECORATORS READY FOR JOB AT GASPE

Gazette July 28/34
Much Preliminary Work Has Already Been Done at Art School Here
TO TRANSFORM WHARF

Pennants, Streamers and Banners to Be Symbolical—Fishing Boats Will Be Decorated

Decorative designs for the Jacques Cartier celebration which will be held at the Village of Gaspé on August 24 and 25, and which are being executed in Montreal at the Ecole des Beaux Arts, St. Urbain street, are now practically completed and most of them are in readiness for shipment. The eight young men who have been commissioned to execute the modelling, painting and architectural designing will leave by Monday for Gaspé, where they will undertake the final supervision of the work there.

In addition to making the designs for the decoration of the existing wharf at Gaspé, the plaster model for the bronze medallion which will be affixed to the Jacques Cartier Monument, the designs for the monument itself and for a Triumphant Arch which will be erected on the wharf, the artists have completed work on 200 sails which will be used on the small fishing boats which will take part in the ceremonies.

Samples of the designs for these sails are now hanging on the walls on the top floor of the Ecole des Beaux Arts. Twelve different devices have been used, representing the arms of the old provinces of France. The fishing boats which they will decorate will meet the S.S. Champlain and other ships which will arrive with the official delegates from France and Canada. These fishing boats will also stage a night pageant in the bay and special lighting arrangements have been made for each vessel by means of lanterns designed for the purpose.

At Gaspé much work yet remains to be done. The wharf, at the little village will be transformed into a regal landing through the use of wooden superstructures and stucco work. The Triumphant Arch, for which designs have been made here, will be decorated with shields bearing the arms of the provinces of old France on one side and the arms of Canada and its provinces on the other.

MANY STREAMERS MADE.

As part of the work of designing and decorating it has been necessary to make many large streamers upon which are fleurs-de-lis and other symbolical designs, and many small pennants which are for the most part in plain colors. In addition to the hundreds of streamers, banners and pennants, over 1,000 flags are being loaned by the Federal Government.

The Jacques Cartier Monument will be temporarily executed in wood and plaster and will be later replaced by a granite monument. It will stand on the left of the 30 foot monolithic cross, which will form the centre of the group on the hill above the wharf. On the right will be the War Memorial which is now finished and in position.

Those who have been at work in the Ecole des Beaux Arts are: John Serge LeFort, of Ottawa; J. David Des Haies and Rodolphe Lajoie, of Montreal; and Lucien Mainguy, of Quebec; who are the architects. Jean Charles Faucher, Rene Chicoine and Paul Leroux, of Montreal and Maurice Gaudreau, of Quebec, decorators.

EXHIBITION PRESENTED BY VACATION SCHOOLS

Star Aug. 11/34
Skill in Handicrafts Shown by Pupils

Surprising skill in the various branches of handicrafts by pupils attending the Daily Vacation Schools, particularly in basket and wicker weaving, fret-work, sewing and raffia work, was evidenced at the annual exhibition of the school, held yesterday afternoon in the Coronation building, Bishop street.

In a preliminary report submitted by Mrs. C. B. Walsh, superintendent of the schools, it was shown that attendance this year, totalling 4,323 boys and girls, ranging from the kindergarten age to 15 years, was well over that of last year. It was pointed out that the children distinctly prefer utilizing their time usefully rather than spend it on the streets, and are enthusiastic in their work. Other instruction includes guidance in the choice of literature, religious and hygienic teaching. Medical attention is given to the children while attending classes, and milk and buns are provided for the younger children.

The Daily Vacation Schools, operating as a play school during the summer vacation, has been established for 21 years, and is supported by the Financial Federation.

COMMOTION OVER PAINTING BY GIRL

Gazette Aug. 8/34
"Disgraceful," Says Judge; "Splendid Piece of Art," Business Man

(By The Associated Press.)

Gloucester, Mass., August 7.—The girl artist insisted it was just a "mood," a District Court judge called it "disgraceful," while the secretary of the Chamber of Commerce saw only a "splendid piece of art."

When Miss Anna Neumark, youthful Boston artist, put her nude "composition" in a jeweller's window here, she thought it might fetch \$35. Tonight her friends said she wouldn't part with it for ten times that amount.

Judge William J. Hatch, who first noticed the drawing in Blanchard's Jewellery store, denied today that he had suggested the police ought to do something about it, but he did admit he thought it was "disgraceful."

It was the judge who allegedly told Alderman Weston U. Friend about it and Friend in turn told Lawrence J. Hart, secretary of the Chamber of Commerce, that it might be just as well if the picture were removed from public gaze.

Hart, who vigorously resented a suggestion that the controversy and the opening of the second annual Cape Ann art festival here this week was anything but sheer coincidence, defended the picture but said he had followed Friend's suggestion.

Taken to the Chamber of Commerce Building, the picture was photographed by every newspaper cameraman who could reach the scene.

The picture shows two girls recumbent on a crimson, or perhaps it is a maroon, background. Above them towers a naked man. And that's all there is to it.

Newspapermen suggested the male figure might have been intended to be an ape-man and Miss Neumark generously conceded, it might be so, only, she added, "it's all the way you look at it."

RUSSELL TO HOLD PRIVATE ART SHOW

Star August 10/34
Noted Canadian Artist Dissatisfied With Treatment at C.N.E. Exhibition

TORONTO, Aug. 10.—(C.P.)—Dissatisfied at what he described as a "family compact" governing choice of paintings hung in the Canadian National Exhibition Art Gallery, John Russell, widely known artist of Toronto, Hamilton and Paris, France, whose nude studies at times have provoked comment at the Exhibition, has decided not to exhibit in the Art Gallery. He will lease the entire mezzanine floor of the automotive building, it was indicated, where he will exhibit his paintings.

Mrs. J. Ashworth-Camm, secretary to the artist, said today Mr. Russell is "highly dissatisfied with the treatment he has received at the Exhibition."

"Last year," she said, "they wouldn't hang his two big nudes and threw out six of his paintings. As Mr. Russell says, nothing original is ever exhibited at the C.N.E. Art Gallery. No artist of distinction is ever brought over. It's just a family gathering of the O.S.A. (Ontario Society of Artists) and Mr. Russell is dissatisfied with the whole arrangement."

ACID DESTROYS IRONIC MURAL U.S. NEW DEAL

Star Aug. 31/34
Russian Objected to Caricature of Mrs. Roosevelt

TARRYTOWN, N.Y., Aug. 31.—(A. P.)—A young unnaturalized Russian was arrested today after he had ruined with flaming acid the ironic mural of the United States New Deal, hung here in the exhibit of the Westchester Institute of Fine Arts.

The man gave his name as John Thompson, 26, the Bronx, N.Y. He said his only reason for attacking the lampoon painting, "Nightmare of 1934," was to efface the portion which caricatured Mrs. Roosevelt. He was held on a charge of malicious mischief.

The picture was burned by naptha flames in three places and will not be rehung, it was announced.

Hobby Saves Couple From Going On Dole

Star Aug. 11/34
Husband Uses Knowledge of Art When Business Fails

By JOSEPH E. THOMPSON

HE is just an itinerant artist out to paint the town—but not to "paint the town red." He is painting the Metropolis, or at least the most interesting spots from the artist's viewpoint, in blending daubs of oil colors as he turns out admirable replicas of the various scenes on small canvases.

He has no studio and frequents no art galleries. His studio is wherever he plants his easel and opens his box of paints. His art gallery is the nearest spot on grass, clay or pavement where he can display his works without disturbing anyone. About a dozen of them are always on display as he whistles a gay tune softly while turning out one more canvas of some historic or ancient building or some beautiful scene of nature in old Montreal.

HE is Joseph Jutras, 40-year-old painter, who turned his hobby into a means of earning a living when he and his wife found themselves facing the world with 15 cents between them seven years ago following the crash of his \$50,000 perfume business.

Dressed shabbily but neatly he can be seen any fine day at some spot on the island, whistling or humming a gay tune to himself and greeting each passer-by with a wistful smile when they stop to admire his artistic efforts.

THE hardluck story in the background of this poor but cheerful wielder of the brush, which, unlike most others' today, is only indirectly affected by the economic conditions of the past five years, is tinged with romance—the efforts of a young couple, who once tasted fortune, to eke out an existence.

Joseph Jutras was born here in Montreal, the son of poor parents. When 15 years of age he had managed to save \$45 from his earnings doing odd jobs. He entered partnership with another young man and they started a small perfume manufacturing and selling business.

Fortune smiled on them as they worked diligently and the business grew into a \$50,000 proposition.

THEN seven years ago the company began to fail. Banks gave loans but later had to close down on the perfume business and after the bankruptcy was cleared up Joseph Jutras found he had managed to scrap a mere \$55. Two weeks later he and his young wife had 15 cents left.

Something had to be done and he remembered his hobby, oil painting and sketching. On a certain Saturday he set out with a number of canvases he had finished and set up his easel at Phillips square. He finished the day with \$22 in his pocket.

He has continued since then and says that some weeks the sales of his works show good returns while in other weeks Montrealers seem to forget their admiration for art.

He also often visits the local court houses and other public places where he sketches important figures in the life of Montreal. He manages to realize small sums from the sales of these sketches.

MELLON'S REPORTED PURCHASE

Aug. 18/34

"Star"



Andrew W. Mellon, former secretary of the U.S. Treasury, was reported to have purchased for \$1,500,000 a painting by Raphael, the "Alba Madonna" (above), according to a report reaching Paris from Riga. The report said that Mr. Mellon, who recently arrived in Europe, bought the painting from the Soviet Government. It had hung in the Hermitage Museum in Leningrad. Mr. Mellon denies that he bought the picture.

New Brunswick Launches Its 150th Birthday Party

Star Aug. 16/34

Premier R. B. Bennett Attends Opening Ceremonies in Saint John — New Provincial Museum Dedicated

SAINT JOHN, Aug. 16. — (C.P.) — Under brilliant sunshine, New Brunswick today launched its 150th birthday party commencing with enactment of the ancient and colorful ceremony of trooping the color by the red-coated Saint John Fusiliers, Prime Minister R. B. Bennett and a distinguished assembly of native sons taking the salute.

Mayor J. W. Brittain and Mrs. Brittain, on behalf of the city, presented new colors emblazoned with the battle honors of two campaigns, the South African and Great War. The killed pipe band of Toronto's 48th Highlanders united with the Fusiliers band to furnish martial airs throughout the ceremony. Right Rev. John A. Richardson, Bishop of Fredericton, consecrated the new colors.

HUGE CROWD

Thousands gathered about Barracks Green to witness the ceremony when the battle-scarred colors presented to the regiment by the Duke and Duchess of Cornwall and York in 1901 were ceremoniously encased and marched to the rear. The new colors bore the double battle honors granted for the South African War and the 10 battle honors won in the Great War.

Hon. Murray MacLaren, Minister of Pensions and National Health, New Brunswick's representative in the Dominion Cabinet, entertained the distinguished visitors at a luncheon after which the new Provincial Museum was dedicated in the main event of the two-day program. At the function the chief address was delivered by the Canadian Prime Minister.

FITTING MONUMENT.

The museum, said to be one of the finest buildings of its type in the world, contains relics of the early days and was held out by the various speakers as a fitting monument to New Brunswick's progress since it was officially made a province of British North America on August 16, 1784.

The Provincial and municipal governments will tender the visitors a banquet tonight. Tomorrow the program will continue with dedication of historic sites, band concerts, sports and social events and other functions.

Mr. Bennett will leave to return to Ottawa tomorrow afternoon. He was accompanied from the capital by his sister, Mrs. W. D. Herridge, wife of the Canadian Minister to Washington, and by R. K. Finlayson, his chief private secretary.

Canadian Artist Honored

Johannesburg, South Africa, August 28. — In token of appreciation of the recent lectures given by Arthur Lismer, educational supervisor of the Toronto Art Gallery, at the South African Education Conference here, the Canadian artist was presented with 14 selected objects of native arts and crafts. Mr. Lismer, in accepting the gift, said the collection would be greatly prized. He expressed his gratitude to the art-loving people of South Africa who made the presentation.

ROOSEVELT VICTIM OF ARTIST'S SATIRE

Gazette Aug. 29/34

Mural, Financed By Federal Funds, Shows President and Ministers

(By The Canadian Press)

New York, August 28. — The New York Times says that a mural oil painting financed by federal relief funds and satirizing the Roosevelt Administration was placed today in the permanent exhibit of the Westchester galleries of the Westchester Institute of Fine Arts.

The artist, employed as a relief worker by the Public Works Administration, signed himself "Jere Miah II", the newspaper said, and the president of the institute, Charles A. Birch-Field, would not disclose his name. Birch-Field said the artist demanded that his identity be guarded.

The Times says the painting is eight feet by four and combines the skill of a cartoonist, caricaturist and painter.

President Roosevelt is depicted speaking into a series of microphones, holding the shaft of one with his right hand and a fishing line from which dangles a large fish with his left hand. There is a crown on his head.

On his left stands Mrs. Roosevelt wearing an evening dress and a paper crown. From her left hand drops a mass of papers.

Playing cards, all deuces, are scattered before the President on a table. There are also two dolls, one a woman shown in the act of tossing a paper man into a wastebasket and the other a youth tossing a paper woman into a wastebasket.

A figure which The Times said represents Secretary of the Treasury Morgenthau is juggling money. He wears a clown's suit. Behind him suppliant hands reach up from a pool of water.

Secretary Wallace of Agriculture is represented trying to strangle Ceres, goddess of the harvest, and Secretary Frances Perkins of the Labor Department as performing a balancing act with William Green, head of the American Federation of Labor.

An officer is stripping "Mr. Citizen" of his shirt. His home and possessions already are in a wastebasket. "Uncle Sam" hangs from a cross. Vultures hover over all.

Birch-Field said his organization does not subscribe to the doctrine depicted. It is a school of fine arts opened last spring, privately supported.

Star

NEW UNEMPLOYMENT COMMISSION Aug. 21/34



BRIG.-GEN. E. de B. PANET



ALPHETOUS MATHIEU



COL. W. PERRY

The above members of the Unemployment Commission were appointed by Council today. They succeed H. A. Terreault, A. A. Leclair and J. N. Drummond. They will take office as soon as their appointment is ratified by Quebec.

Photos by Blank-Stuller.

UNVEILED BY PREMIER BENNETT

Aug. 29/34 Gazette.



Cartier commemorative cross at Grand Riviere, Que., with Gaspesian girls in costumes of the French Provinces.

Photo by Canadian National Railways.

FRENCH HONORS FOR CANADIANS

Gazette Sept. 3/34
Church, Journalism, Education,
Politics and Law Represented

Five Orders Among Decorations—Accord Between Two Countries Recognized

To seventeen distinguished Canadian citizens—residents of the metropolis—the Republic of France has tendered decorations for their contributions to the cause of greater Franco-Canadian relationships.

Pierre-Etienne Flandin, Minister of Public Works in the Doumergue Government, announced the awards at 7 o'clock on Saturday evening, and bestowed the decorations on several of the citizens later. The decorations including those of Commandeurs de l'Etoile Noire, Commandeurs de la Legion d'Honneur, Chevaliers de la Legion d'Honneur, Officiers de l'Instruction Publique and Officiers Academiques went to representatives of the Canadian Senate, the Quebec Government, the world of journalism and education, law, medicine and the business world.

To Rev. Olivier Maurault, newly-appointed rector, and Edouard Montpetit, general secretary, of the University of Montreal went France's Order of the Black Star. They were made Commandeurs de l'Etoile Noire.

Hon. Honore Mercier, K.C., Quebec's Minister of Lands and Forests; Dr. C. W. Colby, vice-president of the Art Association of Montreal and of Aldred and Company, Limited; Huntly R. Drummond, a Governor of McGill University and a leader in Montreal's business world, and Col. Wilfrid Bovey, Director of Extra-Mural Relations, McGill University, were named Commandeurs de la Legion d'Honneur.

Senator Smeaton White, president of The Gazette Printing Company.

(Continued on Page 2, Col. 8.)

pany, Limited; Senator J. H. Rainville, K.C.; L. B. Cordeau, chairman of the Quebec Liquor Commission, and Dr. P. Z. Rheume, of the Faculty of Medicine of the University of Montreal, and head of the St. Luke Hospital's medical staff, were decorated with the Order of Chevalier de la Legion d'Honneur.

Paul Lacoste, K.C., a prominent member of the Montreal Bar; Dr. Telesphore Parizeau, Dean of the Faculty of Medicine of the University of Montreal, and Victor Dore, president of the Montreal Catholic School Commission and outstanding French-Canadian educationist, received similar awards.

The awards of Officiers de l'Instruction Publique were made to Henri Comte, journalist of La Presse and Montreal consul for Ecuador, and Leon Mercier Gouin, K.C., prominent Montreal lawyer and son of the late Sir Lomer Gouin, former Prime Minister of Quebec.

L. H. Bourdon, well-known Montreal impresario, who has brought many a noted artist from France to Canada's theatres, and C. A. Heroux, a Cunard Line shipping official, were named Officiers de l'Academie.

"STAR" Sept 5/34

DR. E. C. MENZIES GOES TO SAINT JOHN

Dr. Ernest C. Menzies, assistant medical superintendent at the Verdun Protestant Hospital and well known as a writer on medical topics, particularly the newer psychology, has been appointed superintendent of the Provincial Hospital at Saint John, N.B., according to word received here today.

Dr. Menzies has been with the Verdun Protestant Hospital for some 10 years. He is a graduate of McGill University in medicine and a graduate of the University of Alberta in agriculture.

Sept. 14/34 TORONTO U. FOUNDS CHAIR OF FINE ART

TORONTO, Sept. 14. — (C.P.) — President H. J. Cody of University of Toronto last night announced that the Board of Governors of the University had appointed Edward John Gregory Alford of London, England, to the new chair in fine art, established by the Carnegie Corporation of New York.

Professor Alford will arrive here in October to take over his new duties. At present he is lecturer at the Courtauld Institute of Art, and also is teaching post-graduate students in the London Institute of Education.

The University has been contemplating the establishment of a department of fine art for several years. President Cody visited England last June, and on his recommendation Professor Alford was appointed to the post.

MR. RUSSELL SNAPS HIS FINGERS

Aug. 25

MR. JOHN RUSSELL, a son of Canada, late of Paris, now in Toronto, is a painter of international repute. He paints governors, prime ministers, college presidents and such, and when the Hon. George Howard Ferguson's picture, which adorns the grand staircase at Queen's Park, needed a new vest the other day it was John Russell who was called in to do the job.

Mr. Russell painted in a new vest and charged a thousand dollars for it which is the record price for fancy vests in that part of the country.

In fact, the O.S.A., of which Mr. Russell is not a member, took umbrage at so much money for a mere vest when they had a hard time to paint anything that would buy them a new suit of clothes and set about, as Mr. Russell alleges, to circumvent his activities.

In a way Mr. Russell's fame is bound up with clothing of one cut or another.

When he paints a prime minister in full panoply and gets five thousand dollars for it, or a new vest for a statesman at a thousand dollars, or a young lady without any clothes at all which he sells for twenty-five thousand dollars to a theatre owner who desires to elevate the public taste in Australia, he does things which the O.S.A. severely reprobates.

The young lady, who is now rounding off her career naked and unashamed in far-off Australia, was exhibited by Mr. Russell at the Canadian National Exhibition in Toronto three years ago, where she incurred the gravest censure from the moral reformers of that fair city who visited her en masse and then came back single and on the quiet to be sure they had not overlooked any of the horrid details.

This did Mr. Russell no harm.

The more they railed, the more they shuddered, the more they threw up their hands, the higher soared the lady's price, until the Australian connoisseur put an end to the bidding for her beauty unadorned by naming a sum which Mr. Russell could not refuse.

* * * * *

AS WE SAID before, the lady did Mr. Russell no harm but she certainly put the O.S.A.'s nose out of joint, causing them to wreak a deadly vengeance.

The O.S.A., as the reader is probably aware, is the arbiter of destiny in Ontario.

That is to say it selects the pictures which form the art exhibit at the Toronto Fair, and its Hanging Committee decides where the pictures are to be hung.

Every artist, of course, wants his picture on a reasonable level with the eye and if it isn't he is peeved.

Last year the O.S.A. "skied" Mr. Russell whose pain and surprise were such that this year he has rented a whole floor in one of the C.N.E. buildings, so the O.S.A. cannot butt in and spoil his color effects.

Mr. Russell calls the O.S.A. a Family Compact.

Others speak of it in even more opprobrious terms.

Both may be quite wrong.

Meanwhile the Group of Seven continues to flourish like a green bay tree.

Their works are favorably displayed.

Since the Group was heard from last they have acquired a European reputation.

When some of their more naive productions were placed on view in London a while ago they attracted great attention from the public and much praise from the art critics who had got it into their heads some way or other that they had been painted by the Indians.

TORONTO U. FOUNDS CHAIR OF FINE ART

TORONTO, Sept. 14.—(C.P.)—President H. J. Cody of University of Toronto last night announced that the Board of Governors of the University had appointed Edward John Gregory Alford of London, England, to the new chair in fine art, established by the Carnegie Corporation of New York.

Professor Alford will arrive here in October to take over his new duties. At present he is lecturer at the Courtauld Institute of Art, and also is teaching post-graduate students in the London Institute of Education.

The University has been contemplating the establishment of a department of fine art for several years. President Cody visited England last June, and on his return recommended Professor Alford for the post.

CANADIAN ARTIST GROUP IS SCORED

Gazette Sept. 5

Representative of Academie des Beaux Arts, Paris, Says Paintings Unnatural

(By The Canadian Press.)

Toronto, September 4.—George Leroux, official representative of the Academie des Beaux Arts, Paris, France, today criticized the paintings by Canadian artists who originally comprised the "Group of Seven" during a visit to the Canadian National Exhibition Art Gallery. The French artist said the paintings were unnatural and lacked the spirit of love.

The "Group of Seven" went out of existence February 20, 1933, and the body known as the Canadian Group of Painters took its place which has 28 members, including the original members of the "Group of Seven."

Nature, he said, was the great essential in painting. "Art springs from the heart and not from the head, so that love is the second essential. Then comes intellect and lastly, the picture that is painted for money."

He declared the styles of the group pictures may have something of the mind but to me the pictures I have seen have little else.

George Thompson's landscape, "Ice in Spring, Georgian Bay," brought unstinted praise from the French artist and he also admired Franz Johnson's painting of a Canadian scene, "Beyond the Law."

A. Y. Jackson, Toronto member of the group, in commenting on Leroux's criticism said French artists and art critics were "inclined to be somewhat provincial in judging paintings not based on the French school." It was Mr. Jackson's opinion the group pictures were "much closer to nature than that of the American school which is founded on French art."

He said paintings of Lawren Harris and Arthur Lisner, group members, were "as different as the poles." Their research work, however, was derived from the same material—a Canadian background.

Charles Comfort, another member of the group, said Leroux was doubtless speaking from the "characteristic point of view of the French painter."

STUDENT OF MAGIC, DR. B. LAUFER, DIES

Star Sept. 14/34
Explorer Carries Weird Secrets to Grave After Fall From Hotel

CHICAGO, Sept. 14.—(U.P.)—Dr. Berthold Laufer, who penetrated the lore of forgotten centuries to obtain Asiatic mysticisms known to few men of the Western world, carried his weird secrets into death today.

The 59-year-old anthropologist and curator of the Field Museum leaped or plunged from an upper floor of the fashionable Edgewater Beach Hotel after scribbling a note to his stepson to "be a good boy and take care of your mother."

The stepson, Ormond Hampton, said that the scientist had been active until a month ago when he underwent an operation for chest ailment.

A native of Cologne, Germany, Dr. Laufer learned from the natives of Madagascar and the Lamas of Tibet strange tales of magic, primitive ceremonials and myths. Vanished generations gave to him secrets intended only for primitive descendants.

But deep as his understanding of strange men and stranger things ran, Dr. Laufer discussed them rarely, his colleagues said. Only a meagre part of his discoveries were recorded.

He appeared in recent years to have grown wistful in all his knowledge, they added.

Dr. Laufer was educated at the University of Berlin, the Berlin Seminary for Oriental Languages and the University of Leipzig. He came to the United States in 1898.

After leading several expeditions to Siberia, China, Saghalin Island and other remote places, he became connected with Field Museum in 1908. Seven years later he was made curator of anthropology.

Water Colors From Scotland At Art Gallery

Last year a collection, more or less representative, of water colors by Canadian painters was sent for exhibition in Edinburgh and was afterwards sent on tour for exhibition in other places in Great Britain. It is, in part, in return for this that the Royal Scottish Society of Painters in Water Colors, in co-operation with the National Gallery of Canada, has sent over a big collection of works by its members for exhibition; these pictures are now being shown in the big downstairs gallery of the Art Association of Montreal and are to remain there for the rest of this month.

Though there are few very conspicuous pictures, this is a collection which represents well the work which is being done in a specially British kind of art by Scottish and other painters. Sir H. Hughes-Stanton, one of the best known of the painters, is not very well represented but there is an excellent example by Russell Flint—of figures on a sea-shore in bright sunlight, which shows his almost mysterious skill in the use of water colors. Figure pictures are few, but A. Reginald Smith's crowded Fish Market is a good piece of work, as is Frederic Whiting's "Girl with ponies" in a broad, slightly crude way, and James Wright's "Court-yard in Anstruther" which is rather formal but interesting. Laelia Cockburn's "Home Yard" is particularly good both as a painting and as a study of animals.

A notable feature of this exhibition is the variety of ways of using water color that are shown in it. Muirhead Bone, best known as a black-and-white draughtsman, has a very good, slightly tinted drawing of a Spanish market-place and D. Murray Smith shows a drawing with very little color of a Buckinghamshire roadway. Two strikingly good examples of water color painting, and two of the best pictures in the collection are David West's sea picture of "Grey sunset, Moray Firth," and Martin Hardie's mountain valley, very simply and surely painted,—"In the Jura." There are a number of specimens of pure, clean use of the medium; two very good ones, painted chiefly in greys and browns, are by A. E. Borthwick, the President of the Society and others in which much effect is got with very simple means are Alex. Macpherson's picture of Le Puy, two by Agnes Sim, of St. Germain and Zurich and M. V. MacGeorge's view of St. Andrews. Simplicity and directness of the same kind are to be seen in Alexander Paterson's "Scots Border Valley," in Alex. N. Whitelaw's "Old Mill, Conway Valley," and in Alan Ian Ronald's "Four doors."

There are several flower pictures. John M. Alken's "Roses" is a very remarkable piece of painting and there is clever work in Agnes Raeburn's "Pansies." Plenty of variety of method is shown in James Kay's "Moonlight, River Clyde,"—an odd study of steamers and sky,—Robert Eadie's good architectural pictures, George Graham's hard and precise "Seahouses" and "Lulworth Cove" and Andrew Gamley's very misty view of Edinburgh, with, as extremes, John E. Aitken's careful and rather Victorian pictures of Holland and R. Scott Irvine's broad and thoroughly modern landscape patterns.

News of Art In Canada

An exhibition of prints by three Canadian engravers will be shown in the print room of the Art Association of Montreal, for two weeks beginning September 29. There will be etchings by Woodruff K. Akroyd, color prints by Leonard Hutchinson, and wood-cuts by W. F. G. Godfrey,—three Ontario artists.

A very big mural decoration by a Montreal painter was a conspicuous feature of this year's Toronto Exhibition. This picture, called "Canada builds a great nation," thirty-five feet long and nine feet high, is the work of the Swiss-Canadian painter, Carl Mangold, and was painted for Canadian Industries, Ltd. It is a great panorama in which 26 typical figures stand out against a background representing industrial and agricultural activities. Mining, farming, aviation, smelting and chemical work, steel construction, hunting and trapping, railway work and shipping are among the kinds of work shown in the picture as typical of the development of Canada.

ART SCHOOL

Under the auspices of the Art Association of Montreal.

Instructors: MR. EDWIN H. HULGATE and MRS. JULIA TORRANCE NEWTON, A.R.C.A.

Classes in Antique and Life Drawing, Figure, Portrait and Still Life Painting will be held five days a week. The first Term will commence October 1st, ending December 22nd.

All classes will be held in the Studios of the Art Association. Students should register on or before September 20th. Information may be obtained from the Secretary, ART ASSOCIATION, 1379 Sherbrooke Street West, Phone PLateau 4420.

ARTS

Nov. 25/33

and Telegram

ARTISTS

Toronto Evening Tel
Elusive Honors Fall On
Heads Over Which
They Have Long
Hovered

(From Kenneth Wells' Point of View)

Montreal is generous. Three Canadian artists were elected to the Royal Canadian Academy on the occasion of the recent meeting of that august body in Montreal a week ago, and all three were Torontonians. That this should be, with the majority of the voting members present of Montreal and French Canada, is a pleasant surprise. It might well become a pleasant tradition replacing that unpleasant tradition which has it that no woman shall become an academican and which has been surmounted but twice in the history of the academy. Whether it does or not is in the hands of Toronto. Next year the academy meets here. Next year Toronto and Ontario members will be in the majority. Will they return the Montreal compliment? Will French-Canadian artists fill the honor role?—R.S.V.P.

Since the seven-day tumult occasioned by the election of Marion Long as an academican, the first woman to receive such an honor in 53 years, but not the first to deserve it, has died down, Toronto has had time to realize that two more of its artists have received belated recognition and have been accorded the same honor. Many quite well informed Toronto people realized, for the first time, and with something of a shock, that Fred S. Haines, for some years past curator of the Art Gallery of Toronto, and more recently principal of the Ontario College of Art and past president of the Ontario Society of Artists, was not an academican, but merely associate. With the same feeling of surprise they learned that Kenneth Forbes, for long considered one of this country's ablest academic portrait painters, was also merely an associate. News of the appointment of these two artists was received with a "Well, it's about time"—as becomes the bestowal of honors past due.

For the benefit of those who do not know: Frederick Stanley Haines was born in Meaford, Ont., the son of George Haines and Martha Smith, on the 31st of March, 1879. He studied at the Central Ontario School of Art under G. A. Reid and Crulck-shanks, and at the Academy of Fine Art, Antwerp, Belgium. In 1896 he came to Toronto, and in 1900 married Bertha A. M. Morehouse. His one child, a daughter, is now Mrs. G. I. Hoover, and herself a painter.

Kenneth Forbes is that almost non-existent creature in the Canadian art world, the son of a son of an artist. Forbes was born in Toronto some 40 years ago, and was educated in local schools and at Westmount, Montreal. His art education he received in England and Scotland, and for a time attended the famous Slade School, then at the height of its powers. He served in the Great War, was wounded, and is one of the few Canadians to win prizes abroad for his art, which, it might be explained, includes boxing as well as painting. Forbes is the son of the late J. Colin Forbes, R.C.A., of Montreal, and is married to Jean Edgell, daughter of Col. Arnold Edgell, who was Lord Kitchener's chief engineer during the Indian campaigns. Mrs. Forbes is herself a painter of ability.

Like most Canadian art organizations, of royal charter, or otherwise, the Royal Canadian Academy is as remarkable for those it admits to its sacred list as those it excludes. When one considers some of the painters who have these many years past been proudly signing "R.C.A." after their names, it becomes a matter for some wonder as to why and how Archibald Barnes was left out in the cold with his mere "O.S.A., R.P., R.C.I. and R.I." so long. This painter, fit to rank with Forbes, John Russell—who incidentally is neither O.S.A., A.R.C.A., or R.C.A.—or any other painter in Canada of his time and attitude, has since a week ago become "A.R.C.A." To suggest that justice will not be done his ability until he is honored with the rank of full academican is to suggest no more than the obvious. Of W. J. Phillips, Winnipeg, also elected an associate, this column knows too little to warrant comment.

It does not seem impossible that a thousand years from now, our great grandchildren's great - great - great-grandchildren are likely to come upon James Blomfield in the flesh, and him painting a bit of small town Ontario and chuckling merrily to himself over the blindness of other painters who pass such things by in favor of the rocks and black flies of Georgian Bay. For, James Blomfield, neither in his attitude towards life, art, or himself, ever grows old. For all his grey hair he is a lad at heart, and if propriety permitted would be quite capable of taking off his shoes and socks and hop-skippping it down the country roads to the old swimming holes, mills, broken bridges and secluded pools he loves to discover and paint. If this seems hard to believe, it is recommended that the unbeliever go to Eaton's College street, where Blomfield is showing his water colors, made of just such bits of rural Ontario, and not only have the burden of unbelief removed from him, but be made young again himself.

LOCAL SCULPTOR WINS AWARD

Montreal Herald Sept. 8/24



Competing with leaders in their line of sculpture in the Dominion, Allan Cameron, 561 Victoria avenue, St. Lambert, was declared winner of the \$1,000 competition for the Begg Memorial Fountain to be erected at Orillia, Ontario, within a short time. Composed of a group of a mother, kneeling, with a child resting against her and holding an urn, the Memorial Fountain to be erected in the city park, will be finished in granite. Completion of the memorial is nearing at the Iberville, Quebec, works.

The late Ralph Begg, of New York, but born in the Ontario town, left a bequest of \$5,000 in his will for the erection of a memorial to his mother:

To Somebody's Mother,
In Memory of My Mother,
Emily M. Begg.
Dedicated by Ralph Begg.

Although planned to be of bronze, the memorial will be finished in light durable stone. Barre and Stanstead granite will compose the figures and the base.

Mr. Cameron was born in Chicago in 1905 and came to Canada with his parents in 1912. He studied at the Beaux Arts School in Montreal and the Art Institute of Chicago with the European artist Albin Polasek. He has exhibited at the National Gallery, and the Montreal Art Association.

(By Staff Photographer).



Trapper-Artist Leaves North To Continue Art Studies Here

Star Sept. 8/34

FORSAKING his beloved north country for a time, one of the north's most skillful trappers will make the "woods near Montreal" his habitat this winter and further his studies in art in the eastern metropolis.

The young trapper-artist is Rene "Slim" Richard, who for the past seven years has attracted the attention of French and Canadian painters with his pictures of nature as he found it on canoe journeys and trapping trips.

"I will build a cabin in the woods near Montreal," Richard said, pointing out he prefers the wilderness to city life. He is not even well known as a painter in his own province, but Richard's work is described by Clarence Gagnon, noted Canadian artist, and by the head of the Luxembourg galleries in Paris, as possessing perhaps the greatest talent that ever came out of Canada.

Richard was born in Switzerland, came to Quebec as a baby and re-

ceived his elementary education at Montreal. With his mother and father he came West 21 years ago. His father operates a general store and trading post in Cold Lake settlement.

Always interested in art, young Richard longed to study in Paris. With this in mind he left his brushes behind and journeyed into the far North-West, where he spent three years earning enough to take him to the French capital. He trapped white fox on the barrens near the shore of the western Arctic ocean east of Aklavik. During these three years he learned the pangs of hunger and the bitter cold of the barren lands.

Then in 1927 he went to France and studied for three years. It was there he came in contact with Clarence Gagnon. On his return to Canada he spent four years in northern Manitoba mining camps painting whenever possible and then came home for the summer before starting east.

Monument by Montrealeers

Orillia, Ont., October 26.—The Begg Memorial Fountain is being erected in Couchiching Park here as a tribute from Ralph Begg to his mother. The fountain, made by Allan A. Cameron, of Montreal, is carved in granite and shows a mother with a child on her lap pouring water from an urn. The figures were carved by George Tremblay, of Montreal.

GREGOR BARCLAY SWORN IN AS JUDGE

Star Sept. 4/34



The photograph shows the scene this morning when Gregor Barclay, K.C., was sworn in as a judge of the Appeal Court. Left to right:—Mr. Justice Gregor Barclay, Hon. Andre Fauteux, K.C., batonnier of the Montreal Bar, Mr. Justice Letourneau and Gordon W. MacDougall, K.C.

WATER COLORS BY SCOTTISH PAINTERS

Gazette Sept. 19/34

Loan Exhibition at Art Gallery Shows Talent of Many Artists

FLINT'S WORK ON VIEW

'Four on a Beach' Outstanding Example—Moorland and Street Scenes of Scotland Included

The exhibition of Scottish water colors now showing at the Art Gallery, Sherbrooke street, under the auspices of the National Gallery of Canada and through the co-operation of the Art Association of Montreal, is important for two reasons: first, because it presents the work of the front-ranking Scottish water colorists of the day, and secondly, because it is a continuation of Empire reciprocity in the realm of art.

The exhibition came to Canada last year from the Royal Scottish Society of Painters in Water Colors. Its appearance in Montreal has aroused considerable enthusiasm among art lovers, and large numbers of people have attended the gallery each day since the opening.

As an example of the work of the Scottish water colorists, the show is superb. On the whole the works included deal with the Scottish scene, from the quaint streets of highland villages to the great, sweeping moorlands, and the visitor can find delight in practically every one of the 116 paintings strung around the walls.

The most important work, is that by the celebrated water colorist, W. Russell Flint, which he has named, "Four on a Beach." Numerous prints of this water color have been seen in Montreal. The picture of the four figures on the beach is a familiar one, but seeing the original is an experience. The life which Flint has painted in his figures, the shadows and the footprints on the sands, the shades of light and color, and the infinite grace of the entire picture spell beauty. The work is comparatively large, and it stands out in an exhibition of fine water color.

MOORLAND DEPICTED.

Flint is accompanied by the best exponents of art in water color that Scotland can produce. Opposite his "Four on a Beach" is a large painting by R. B. Nisbet of a magnificent moorland scene, in front of which the visitor cannot help but linger.

Two paintings by Robert Little demand attention. One depicts Porte St. Croix, Bruges, lost in a bluish mist, with a hazy moon vainly trying to peer through, and the dark outline of a fortress in the background. It is a fine water color, strikingly different in treatment from the others in the show. His other picture, "Loch Lomond, Winter," is done in somewhat the same manner.

Patrick Downie has one, "On Grenock Moor, Uplands of the Clyde," that is a rhapsody of fine color, and another, "A Breeze on the River Clyde," which follows well.

"The Terminus" by Robert Eadie is one of the best interiors in the show. In detail and effect it stands out conspicuously. Animal life has its place in two pictures by Laelia A. Cockburn, "Berger d'Alsace" and "The Home Yard," both interesting and commanding instant attention.

R. Scott Irvine, in two works, presents his colorful touch in outdoor scenes; modern and bright. Refreshing are two, by Frederic Whiting, "March Wind" and "Girl with Ponies."

The scope of the exhibition is wide, and should be seen. The art of painting in water color is here depicted in the finest manner, and the exhibition is a tribute to the talent of Scottish painters in this branch.

NAMES OF PAINTERS.

Besides those already mentioned, the following have works on display, many of which could command many lines of appreciation by themselves: John M. Aiken, John E. Aiken, Robert W. Allan, Harry Berstecher, A. S. Black, Lily Blatherwick, Muirhead Bone, A. E. Borthwick, May Marshall Brown, W. Marshall Brown, Nancy J. Burton, Katherine Cameron, James Cowie, Lionel T. Crawshaw, Amy Dalvell, Mabel Dawson, Anna Dixon, Sholto Johnston Douglas, Charles R. Dowell, Purvis Flint, David Foggie, Andrew A. Gamley, Ewan Geddes, George Graham, James Gray, Martin Hardie, P. A. Hay, Keith Henderson, Robert Hope, Sir H. Hughes-Stanton, whose "Lock Spelve Isle of Mull" is one of the best; and Archibald Kay, whose "Furnace Quarry" is another that is conspicuous.

Alex McBride, M. V. MacGeorge, Iain MacNab, Alex MacPherson, Alex M. McLennan, Elizabeth G. Molyneux, Anne D. Muir, Charles Napier, Charles Oppenheimer, Stewart Orr, Alexander N. Patterson, Emily M. Patterson, Agnes M. Raeburn, J. Kent Richardson, Alan Ian Ronald, W. Somerville Shanks, Agnes Sim, A. Reginald Smith, D. Murray Smith, A. P. Thomson, J. Murray Thomson, William Walls, Constance Walton, David West, Alex N. Whitelaw, James Wright and Margaret Wright.

A GOOD JOURNALIST PASSES.

In the death of Melvin Ormond Hammond in Toronto at the age of 58 that city loses a good resident and Canada a patriotic citizen. "Mel" Hammond had a long career in journalism, in which he filled many parts, always with credit. He was an all-round newspaper man, having been connected with The Globe since 1895, whose staff he joined after a short period as a clerk in a savings company. His first duties on the newspaper were as a reporter; he then served in turn as parliamentary correspondent, magazine and literary editor, city editor, financial editor and editorial writer. He wrote with authority on many subjects, being particularly interested in art and sculpture, and his contributions were welcomed by periodicals in Canada and the United States. Mr. Hammond was a native of Ontario, having been born at Clarkson in 1876, and was educated in the public school there and in the Oakville High School. A good son of Ontario, he at the same time knew and admired the people of all the other provinces, and never tired of preaching true Canadianism. It was his practice in his holidays to visit various sections of the Dominion, frequently coming to Quebec. The Lower St. Lawrence was a favorite section for him and he found many friends in the villages, where the independence, industry and religious attitude of the inhabitants captured his fancy. One of his recreations was amateur photography and some of his pictures were reproduced in his books, for he was an author as well as journalist. His "Canadian Footprints" is an historical series of happy sketches, some with a Montreal setting. Other works that came from his facile pen were, "Confederation and Its Leaders" and "Painting and Sculpture in Canada." Melvin Hammond was blessed with sound common sense and was generally proficient in his chosen calling. He was a kindly and friendly man whose passing will be sincerely regretted by his colleagues on the press, by men in public life, and by Canadians in every walk who had the pleasure of his acquaintance.

LITERARY EDITOR DIES
Gazette Oct. 8/34

M. O. Hammond Known as Historian and Photographer

Toronto, October 7. — Melvin Ormond Hammond, journalist and member of The Globe editorial staff here, died tonight. He was 58 years of age. He was literary editor and was prominent in literary circles.

Although he had not been in good health, Mr. Hammond's condition had not given alarm. He suffered a sunstroke while holidaying in August but made recovery. He was not strong enough to return to his duties at The Globe, however, and last Tuesday he suffered a relapse.

When he first joined The Globe he became political writer in Ottawa and Washington. Later he took over the duties of literary editor and gave valued assistance to young Canadian authors. He was an historian and his books "Confederation and Its Leaders," and "Canadian Footprints" gained wide recognition.

He was interested in Canadian art and only a few years ago he published a book "Painting and Sculpture in Canada." Mr. Hammond was also an enthusiastic photographer and his works hang in a number of galleries.

He was born in 1876 at Clarkson, Ont., near Toronto, a descendant of United Empire Loyalists.

Noted Dutch Artist Dead

The Hague, October 8 (C.P.-Havas). — Isaac Israels, one of the greatest of contemporary Dutch painters, died today of injuries received in an automobile accident here.

Israels, who was 69 years old, was known for his artistic kinship with the French impressionist school. His canvases are displayed in museums and private collections over the world.

Gazette Oct. 9/34

GIFT TO ART GALLERY
Gazette Oct. 9/34

Miss Helen Norton Presents Painting by Horatio Walker

A fine example of the work of Horatio Walker, R.C.A., N.A., entitled "Horses At The Trough," painted in 1910, has been presented to the Art Association of Montreal by the generosity of Miss Helen Norton, of Coaticook, Que. Horatio Walker, still active with his brush at 76 years, has a wide following of admirers both here and in the United States, and few of the noted galleries and private collections in the United States lack examples of his work. Although he was born in Ontario, he has lived and painted in this province for the past 50 years, and makes his home on the Island of Orleans.

In "Horses At The Trough," his abilities as a draughtsman and colorist are manifest. The horses in the picture are sturdy rugged animals true to the soil and rural life of the Island of Orleans.

This picture shown at the 17th International Biennial Exhibition held in Venice in 1930 under the joint auspices of the Grand Central Art Galleries and the American Federation of Arts, will add greatly to the importance of the Canadian collection of the Art Association of Montreal.

N. LeB.

DEAN OF GLOBE BURIED
Gazette 12/34

Many Pay Tribute to Late M. O. Hammond

Toronto, October 10. — Attended by outstanding representatives of arts and letters, finance and public affairs, the funeral of Melvin O. Hammond, dean of the editorial staff of the Toronto Globe, took place today to Mount Pleasant Cemetery.

The service at the home was conducted by Rev. Dr. George O. Fallis, minister of Trinity United Church, assisted by Rev. Dr. R. P. Bowles, former Chancellor of Victoria College. Honorary pall-bearers were Colonel F. H. Deacon, Prof. A. H. Young, C. W. Jeffreys, R.C.A., A. H. Robson, Harry W. Anderson, J. Edgar Middleton, Owen Staples and Donald G. French.

Many floral tributes from art, literary, financial, newspaper and commercial organizations testified to Mr. Hammond's wide activities and his friends' appreciation of a sterling character.

Star Oct 8/34
PAINTING IS GIVEN TO ART ASSOCIATION

A fine example of the work of Horatio Walker, R.C.A., N.A., entitled "Horses At The Trough," has recently been presented to the Art Association of Montreal by Miss Helen Norton, of Coaticook, P.Q. Horatio Walker, still active with his brush at 76 years, has a wide following of admirers both here and in the United States, and few of the noted galleries and private collections in the United States lack examples of his work. Although he was born in Ontario, he has lived and painted in this province for the past 50 years, and makes his home on the Island of Orleans.

ART OF CARILLON LATELY RESTORED
Gazette Oct. 17/34

History Traced by Percival Price, Campanologist of Peace Tower

Necessity for watchfulness against invasion in the Low Countries, which resulted in the building of towers, gave rise to the art of the carillon. It was shown by Percival Price, the Dominion campanologist, who is heard in Ottawa from the Peace Tower, in a lecture given yesterday at the opening meeting of the Women's Art Society, in Steveson Hall.

Mr. Price showed lantern slides of towers in Belgium and Holland and explained the mechanism of the carillon and the manner in which it is played from the keyboard, the keys being struck with the clenched fist and the feet.

The first bells were placed in the towers to give warning of attack, of floods, of the closing of the gates of the city and of fire. As cities grew rich, they accumulated numbers of bells, and as guilds were formed, the bells also tolled the hours for the workers. Gradually the bell founders improved the tone of their bells, which were then made to play melodies by a clock-work mechanism, and in time they played harmonies, being specially well tuned by a process that was a carefully kept secret.

Organs at first were played from great wooden keyboards pounded by the fists. When the newer type of organ keyboard was devised, the older ones were discarded and generally stored in the towers, and later the idea of using these to play the carillon was seized upon. In a carillon, Mr. Price pointed out, the bells are stationary, they cannot be swung because of the strain the movement would place upon the fabric of the tower.

About the time of the French Revolution, Holland lost more than half its 500 bells, it having been discovered how to separate the copper and tin of which they are made. With the passing of the old bell founders, the art declined. About 1890, an English clergyman developed the principle of tuning bells, and it is from his efforts to obtain bells of good tone that the art of the carillon has been revived.

Overtones in a bell are more pronounced than in any other instrument, and unless the bell is tuned, those overtones are discordant, said Mr. Price. The first carillon to be sent abroad was ordered by Chester Massey for the Metropolitan Church in Toronto. The instrument at Ottawa followed the European idea of a State medium for art. Mr. Price regretted that automatic playing mechanisms have not been installed on this continent.

Mr. Price followed his lecture with a short piano recital of carillon music, including in it a piece of his own composition.

Mrs. W. A. Gifford, who presided, referred to the fact that Mr. Price had won the Pulitzer Prize recently for his "St. Lawrence" Symphony.

EXPERTS AT ODDS OVER OLD PAINTING

Oct. 16/34
Ottawa Antique Dealer Sued by Montreal Man For \$500

OTTAWA, Oct. 16. — (C.P.) — County Court Judge Francis L. Smiley is confronted with the question of deciding whether or not a painting of "The Chudlach Mountains" is the original work from the brush of Kreighoff, famed as a painter of early Canadian life.

Experts were not in accord when the picture was exhibited in court today. C. Marius Barbeau, well-known student of early Canadian life and ethnologist at the National Museum, expressed the opinion that the painting was not genuine. Dr. A. G. Doughty, Dominion archivist, told the court no one could decide whether or not the painting was authentic.

The plaintiff in the action, Lieut. Col. T. W. McDowell, V.C., Montreal, contends representations made to him at the time of the sale of the genuineness of the painting were false. He paid \$500 for the picture and an Alphonse Bouchard rug which also was not genuine, but had been renewed at one end. Lieut. Col. McDowell stated to the Court. He sues for the return of the \$500 paid and offers to return the painting and the rug for his money.

E. W. Marshall, local antique dealer, who sold the picture and the rug to Lieut. Col. McDowell, told the judge that although he believed the picture to be a genuine one by Kreighoff when making the sale, he did not guarantee its authenticity. Marshall maintained his representations to Lieut. Col. McDowell were made in good faith on information he thought reliable.

The case is continuing this afternoon.

EXHIBITION PLANNED BY NATIONAL GALLERY

Star Oct. 20/34
U.S. And Canadian Art to Be Displayed

OTTAWA, Oct. 20. — (C.P.) — Inaugurating a series of exhibitions of British, United States and Canadian art, the National Gallery has arranged with the Carnegie Corporation of New York for the showing of a comprehensive collection of United States contemporary painting.

Hon. W. D. Robbins, United States Minister to Canada, will officially open the exhibition on November 6.

After touring Canada, the paintings will go on to Australia, New Zealand and other parts of the British Empire.

The itinerary of the exhibition, as far as it has been arranged, is: Ottawa, November; Toronto, December; Montreal, January; and thereafter the various cities in Western Canada.

ARCHAEOLOGIST IS TO GIVE LECTURE

The first autumn meeting of the Women's Art Society will take place in Stevenson Hall at 3.30 o'clock Tuesday afternoon, October 16, when the lecturer will be Dr. C. T. Curely, of Toronto. His subject will be "Common Things of the Time of Christ—from a Roman Rubbish Mound." The lecture will be illustrated. Dr. Curely is director of the Royal Ontario Museum of Archaeology. He was on the staff of the Egypt Exploration Fund, and he took part in two Sinai expeditions, making important discoveries.

MUSEUM PLANNED NEAR AMHERST, N.S.

AMHERST, N.S., Oct. 19. — (C.P.) — A museum to contain relics of pioneer days in this section of the Maritimes will be built by the Federal Government in the National Park at historic Fort Beausejour near here, it was learned yesterday.

The building will be of stone, one and one-half storeys in height, and will cost about \$15,000.

HANDICRAFTS GUILD OPENS EXHIBITION

Gazette Oct. 20/34
Work on Higher Quality Level
—All Provinces Are
Represented

MUCH TALENT IS SHOWN

J. Murray Gibbon Traces History of Movement and Praises Native Skill of Settlers Here

About 3,000 exhibits are on view at the annual exhibition and prize competition of the Canadian Handicrafts Guild, which opened on Saturday afternoon in the Galleries of the Art Association of Montreal, 1379 Sherbrooke street west. Work was on a higher quality level and there was an increase in pottery, bookbinding and metalwork exhibits, officials of the show pointed out. There are groups of exhibits from the various Canadian provinces.

The work on display is divided into the following main classes: weaving, hooked rugs, batik, wrought iron, woodwork, pottery, leatherwork, jewellery, embroidery, models, boat models, patchwork quilts, catalogue and braided rugs. In addition displays of weaving, wood carving and book binding are given by expert craftsmen.

The exhibition was officially opened by J. Murray Gibbon, president of the Canadian Authors League, in the presence of a large attendance, including many distinguished persons, among them Mrs. J. E. Perrault, wife of the Minister of Mines and Highways, and O. A. Beriau, provincial director of handicrafts. Col. Wilfrid Bovey, president of the guild, in introducing Mr. Gibbon said that most of the exhibits came from the Province of Quebec. He praised the work being done by Mr. Beriau and his associates for the development of handicrafts in the province. Col. Bovey declared that Mr. Gibbon was nationally known as a connoisseur of handicraft work and he recalled that no one in Canada had done more to emphasize the connection that exists between handicrafts and folksongs than he had by organizing festivals of both arts.

Mr. Gibbon spoke in part as follows:

GUILD 50 YEARS OLD.

"It is my privilege today to introduce to you an exhibition of Canadian handicrafts, the beauty and variety of which speak for themselves. But it may be apropos to remind you that the year 1884 is the fiftieth anniversary of the foundation in London of the Art Workers Guild, an institution which had a very great influence in reviving the interest in handicraft as opposed to the machine-made product. The Art Workers Guild, established in 1884, resulted from the propaganda of William Morris, a poet, printer, architect, illuminator and craftsman, who led the revolt against the art of the machine age which had dominated England in the preceding 50 years. William Morris found his inspiration in mediaeval art. If he had been less of a Londoner and had travelled, for instance, through Central Europe, he would have realized that it was not necessary to go back to the Middle Ages to find examples of handicrafts. He would have found handicraft very much alive in the peasant art of Europe, which had maintained the traditions of bygone generations undisturbed by the deadly precision of the factory and the machine, just as in music the folksong preserves the old modes and is not cast in the modern major and minor keys.

"In this matter of handicraft tradition, we in Canada are particularly fortunate for we have brought to our shores the peasant artists of Europe, who have come here to escape from political and economic oppression. We have in Canada 400,000 Ukrainians, 200,000 Scandinavians, 100,000 Hungarians, large contingents of Russians, Yugoslavs, Czechoslovaks, Rumanians, Italians, Greeks, etc., a number of whom have brought with them skill in spinning, weaving, embroidery, carving, etc. In addition the French-Canadians of the country districts of the Province of Quebec have preserved the tradition of handicraft brought to this country by their ancestors. The native Indian population is also wonderfully expert in handicrafts. In this exhibition you will find specimens of the work of many racial groups and it should help us

to realize the culture of the various races now being blended into the Canadian nation.

QUALITY IS EVIDENT.

"There is a quality and charm, an individuality and character about handicrafts that makes it well worth keeping alive. I dare say the factory hands who help to manufacture machine-made goods are just as human as the habitants or country folk whose homespun or rugs or embroideries you may handle, but their humanity has been obliterated in transit. Personally, when I see a piece of homespun, the tune of some old folksong is apt to come to mind, perhaps through association of ideas, as I have so often heard women singing at the loom. In an exhibition such as this there are probably floating around us, if we could only hear them, the ghosts of a thousand folksongs, sung as they worked by the spinners, weavers, rug-makers, embroiders and wood-carvers whose handicrafts we see."

Among the many present were Col. and Mrs. Gerald Birks, Lady Roddick, H. B. Walker, Dr. W. D. Lighthall and Mrs. Lighthall, Miss Alice Lighthall, chairman of the committee in charge of the exhibition; Dr. G. R. Lomer, Mrs. L. C. Malcolm, secretary of the guild; Leo Cox, Sir Frank and Lady Hudson, J. C. Bonar and L. G. Barnard.

WINTER PLANS LAID BY ARTISTS' GROUP

Gazette Oct. 20/34
John Greene Pierce Elected
President and New Activities Arranged

John Greene Pierce was elected president of the Independent Art Association at the annual meeting held last week at the Central Y.M.C.A. Plans were laid for the coming winter and it was decided that the scope of activities would be somewhat enlarged in view of growing interest displayed by members.

Other officers named were: First vice-president, Dr. Nathan Freedman; second vice-president, R. Sharps; honorary secretary-treasurer, Miss N. Low; executive committees: Reception, S. B. Wilson and Mrs. R. G. Burgoyne; exhibition and hanging, Mr. Van der Vliet; membership, C. Tulley and Jack Mander; publicity, Mr. French and Eddie Cannon; lectures and programme, D. Pavitt and J. O'C. Lynch; honorary auditor, Orson Wheeler.

Plans were made for the exhibition of Art to be shown in a special group at the National Produced in Canada Exhibition at the Sun Life Building, November 7 to 17. It was decided to invite artists and craftsmen of allied arts and of recognized merit, though not regular members, to exhibit their work, thus broadening the scope of the association's activities.

A new feature which should also prove of interest to Montreal artists will be a regular weekly open forum sketch class for members, under qualified supervision. It is also hoped to establish permanent Studio Club headquarters with a lounge room where small exhibitions may be held at regular intervals.

Any artist or craftsman who is interested, may inquire by telephone of the secretary, at Fitzroy 9870.

M. A. Fortin's Pictures At Eaton's Galleries

The first one-man exhibition of the season at the gallery of the Eaton Company is of a small collection of oil pictures by the Montreal painter, M. A. Fortin. In these pictures, which are in his very characteristic manner, he has translated facts into his own language, with an interesting mixture of naturalism and formalism, and has painted bold color decorations which need a large room for their showing. The subjects are for the most part scenes in Montreal or in France, and most of them have Mr. Fortin's customary hard outlines, strong contrasts of color and light, and heavy, mountainous clouds. Some of the French pictures are among the best here and outstanding ones are of a bridge over the Rhone and of a harbour on the Mediterranean coast, in both of which there is more realism than in most of the pictures. An effect rather like the texture of tapestry appears in some of these pictures, notably in a large one of a cottage among trees at Ste. Rose and in a view of some buildings at Rouen. There is something of this quality too in the big still life of a fruit-stall, a strong piece of color decoration. The only figure subject is the odd but interesting "La pourvoyeuse," an adaptation of a picture by Chardin.

Next week there will be an additional exhibition at these galleries, of works by Charles Simpson, R.C.A. Among these will be a number of his pictures of cities in the United States.

JOHN CONSTABLE'S PICTURES ON VIEW

Gazette Oct. 23/34
Included in Cooling Collection
Shown at Johnson Art
Galleries

Four Constables occupy a place of prime importance in the collection of paintings brought to Montreal by J. H. Cooling, of the Cooling Galleries Limited, London, now on view in the Johnson Art Galleries, Limited, 1340 St. Catherine street, west. Other works shown include examples by men of the British and Continental schools, there being variety enough in subject and technique to meet different tastes. Barring the big national and more important private collections, it is not a common happening to find four Constables together, especially awaiting acquisition by the discerning picture-lover. Such treasures are usually closely held by their fortunate owners and are not available to collectors. Then, too, there is sometimes the question of authenticity. In the present case, Mr. Cooling secured the four sketches from the George Hilditch Collection, which family acquired them from Miss Constable, the painter's daughter, and had them in their possession until they came into the market.

John Constable, R.A. thoroughly English to the core in his love of his homeland's countryside, shows himself on familiar and congenial ground in these small works which are direct and spontaneous in treatment and reveal the main angles of his art—landscape with or without figures and buildings set amidst noble trees.

"Landscape," which crystallizes the quiet charm of rural England, is simple in its elements—a fence and open gate, stretch of meadow with distant cattle, higher rolling

country in the background and over all a typical summer sky with clouds that move. It is a vivid impression set down with decision.

"The Artist's Home"—the building at Hampstead in which he lived many years and in the neighborhood of which he found a congenial sketching ground—is a work of lovely values. The building, of simple and rather severe design, is set among trees fronted by a field in which sheep graze.

"Carting Hay" is a breezy work—a corner of a field with figures loading a cart. The painting is direct and the sketch is true to place and season.

"Cloudland" shows a stretch of darkening country with nature in an angry mood. The sky is filled with massive clouds which have already begun to break in rain. It is a dramatic moment swiftly seized and confidently recorded.

This group of works—simple records of the painter's search for knowledge of nature in varying moods—express the artist at his happiest. They are sketches done at top-heat and have a vitality that sometimes is missing in some of the so-called "important" works of all painters. Here in country he knew so well he is enjoying himself—setting down impressions without thought of patron or dealer; in short, being himself.

These sketches are rich in those qualities, which, with the years, are convincing the critic and connoisseur that John Constable must ever rank in the van of landscape painters.

The art of George Morland is represented by "The Rescue"—two figures, near a damaged boat, at the base of a cliff, giving aid to a man in heavy surf.

For those who like detail and high finish there is a fine, typical example of T. Sidney Cooper, R.A., cattle in a shed in which the light and shade are well handled. This work was exhibited at the Royal Academy in 1870. More free in touch is "The Rehearsal" by J. Seymour Lucas, R.A.—a woman in blue at a spinnet while three instrumentalists, sit near by. "On Guard" by Ernest Crofts, R.A., shows a halberdier standing before the steps of a creeper-covered home at dusk. "The Quiet Lane," a pastel by Henri Le Sidaner, is marked by the subtle values which are typical of this painter's work in oil. The design is effective and the subdued tones admirably handled. By Mark Fisher, R.A., is "Cattle Grazing," which is a typical, broadly-painted, glimpse of English meadowland, and "Loading Hay," B. Priestman, R.A., is represented by "Cattle in the Fens"—a landscape drenched with silvery light, and there are typical works by B. W. Leader, R.A.

Two outstanding examples of modern water color are by W. Russell Flint, R.A. Both are bathing pools with figures set among trees and show the certainty of touch, pleasing color and capital manipulation of the medium which mark this painter's work.

The 87 items on view include works by some of the leading painters in the British Isles and on the continent.

Gift of Miniature

London.—Among recent gifts to the Victoria and Albert Museum is a miniature portrait on ivory of Princess Mary, now the Princess Royal, executed by the late Charles Turrell and exhibited at the Royal Academy in 1912. It has been presented by Mrs. Sybil Turrell Kirby.

BUST OF DR. BULLER WILL BE UNVEILED

Gazette Oct. 25/34
Late Great Ophthalmologist
to Be Honored at Royal
Victoria Hospital

A bust of the late Dr. Frank Buller, the first modern ophthalmologist to establish himself in Canada, will be unveiled in the Royal Victoria Hospital on Saturday afternoon at 4 o'clock. The bust is the work of Dr. Tait Mackenzie, eminent Canadian sculptor. Dr. W. Gordon M. Byers will speak on Dr. Buller's life and work.

Dr. Frank Buller was born on May 4, 1844, on a farm near Cobourg, Ontario, the fifth child of Charles George Buller and of Frances E. Boucher. At the age of 12 the boy moved with his family to Iowa. Four years later he was taken into the home of his mother's brother, Judge Boucher, at Peterboro, Ontario. Here he attended the grammar-school, and during the summer holidays learned dispensing and "made himself generally useful" in the offices of Dr. Burnham, a leading practitioner of his day. He graduated from Rolfe's Medical School, Toronto, in 1868, and, after spending a year in general practice in Michigan to add to his funds, proceeded to Europe for special work in connection with the eye and ear. Altogether he spent about seven years abroad studying in Germany with the illustrious von Graefe, Virchow, Helmholtz and in England under Bowman, Crichton and Hutchinson. Having passed the examination for membership in the Royal College of Surgeons, Dr. Buller was appointed house-surgeon at the Royal London (Moorfield's) Ophthalmic Hospital.

In 1876 he began practice in Montreal. He established the first ophthalmic clinic at the Montreal General Hospital. The value of his clinical teaching and the importance of ophthalmology as a branch of the medical curriculum were recognized by an appointment to the first chair of ophthalmology of McGill University, which was founded in 1883. In 1885, Dr. Buller resigned his position at the General Hospital to take charge of the ophthalmic clinic at the new Royal Victoria Hospital, and this post, with the appointment at the university and numerous charitable institutions, he held until his death, on October 1905, from pernicious anaemia.

Dr. Buller was the first modern ophthalmologist to establish himself in Canada. He had the whole country to himself, and soon acquired a practice and a reputation that could hardly again fall to the lot of any man in the Dominion.

ARCHITECTS OFFER BUILDING DISPLAYS

Gazette Oct. 26/34
Work to Be Shown at Produced in Canada Exhibition in November

City and country residential dwellings, commercial structures and office buildings, monumental work and public buildings of a monumental character, and ecclesiastical architecture, will be the four principal groups of architectural work displayed at the National Produced in Canada Exhibition by the Province of Quebec Association of Architects, it was announced yesterday by Harold Lawson, chairman of the architects' exhibition committee.

The display, which will be held in the Sun Life Building from November 7 to 17, will occupy 1,000 square feet of wall space. Over 50 architects will be represented and the architectural section of the exhibition will include more than 200 individual exhibits.

Members of the association are bending every effort to make the display attractive and of interest to the general public, as well as to those contemplating building their own homes, or additions to business premises. Each member of the association will be permitted to show six subjects, not including models, and among these will be renderings, photographic enlargements, and decoration related to architecture, such as murals, stained glass, carvings, and other special work.

Harold Lawson and Lucien Parent are joint chairmen of the exhibition committee. Others on the committee are J. N. Savard, P. Lemieux, Georges E. de Varennes, Franco Consiglio, A. Monette, R. R. Tourville, H. E. Shorey, F. R. Flindlay, H. Ross Wiggs, P. Henderson, A. T. Galt Durnford, A. J. C. Payr and Henri S. Labelle, secretary.

CLERY
C.P.—Hon.
Attorney-
that the
added the
Addition at

Potter's Wheel in Handicrafts Show

Star Oct. 26/34

At the time when primitive races took clay from the river banks and fashioned it into rude vessels for daily use down to the present when objects of great beauty as well as of usefulness are produced, is a long period, but the basic principle remains much the same—the moulding of clay. A demonstration of this is one of the most fascinating activities at the exhibition of the Canadian Handicrafts Guild now being held in the galleries of the Art Association, and a group is always gathered around the spot where a potter is working, shaping on his wheel articles of various shapes and sizes.

The wheel, big lumps of clay—taken from the excavation for the Y.M.C.A.—a pail of water with which to keep the clay plastic, form the equipment, under the skilled hands of the potter. Men, women and children looked on yesterday as the potter threw a lump of moist clay on the disk, while the wheel turned by his assistant spun rapidly at first, then more slowly, as the potter shaped and moulded the clay, drawing it up into a tall narrow vase, flattening it into a bowl, smoothing the surface or marking it in circles, widening the rim or pinching it into scallops. This glorified form of making "mud pies" delighted the children, and one little girl tried her hand at it but found it "not so easy as it looked."

Near the potter's wheel is an exhibit of pottery from four of the provinces. One can turn from the wheel where the modelling in the raw clay is going on and see in the case articles as completed by the firing and coloring. Three of the exhibitors are boys in the Griffintown Club, taught by the potter, C. H. Eardley, who learned his art in the potteries in Staffordshire.

ARMLESS ARTIST'S WORKS HUNG IN U.S.

LUNENBURG, N.S., Oct. 26 — (C. P.)—Earl Bailey, armless Lunenburg artist who paints by holding brushes between his teeth, yesterday, received word that two drawings submitted by him to the exhibition at Philadelphia had been accepted.

The exhibition, conducted by the Pennsylvania Academy of Fine Arts, has been in existence for 32 years and is the largest of its kind on the continent.

The pictures submitted by the handicapped Nova Scotia artist are a water color of Blue Rocks Harbor and a black and white sketch of the Cape Breton coast.

Star Oct. 26/34

'THE DEAD CHRIST' NOW ON VIEW HERE

Gazette Oct. 30/34

Outstanding Painting by J. J. Henner Among Those at Scott's Galleries

Ranked importantly among the fine paintings of modern times, and certainly one of the greatest works from the brush of this particular artist, "The Dead Christ" by J. J. Henner is on exhibition here for the first time in the galleries of Wm. Scott and Sons, Drummond street.

The painting, brought to Montreal by Harry Wallis, remained in the artist's possession for several years and during that time was never seen by the public. It was later included in a private collection in the Old Country, and is now on the market for the first time. It is one of Henner's best paintings, done during the middle period of his long life. He lived from 1828 to 1905.

This remarkable religious work shows the figure of Christ lying on a bed of cloth, after His body was removed from the Cross on Calvary. At His side kneel three mourning women; one—presumably Mary Magdalene—bowed in grief at His feet, her glowing red-gold hair falling in confusion over His limbs. Mary the Mother and Martha kneel at the back, looking down at the dead face.

It is beautifully painted. There is the sense of death, yet also the sense of spiritual life about the picture. The Christ lies with head raised a little, as though looking into the eyes of the two women. The wounds on His body have been covered with cloth by the mourners. Vivid is the face of Martha as she looks forward over the body of Her Master, and the grief-stricken figure of Mary Magdalene is eloquent with the beauty and feeling of the work.

In addition to this painting by Henner, Scott's has on exhibition a number of works from brushes of celebrated artists. Included are pictures by Wm. Shayer, Sr., B. de Hoog, E. B. Hurt, H. Harpignes, F. P. TerMeulen, Sir D. Y. Cameron.

The exhibition, for Henner's painting of "The Dead Christ" alone, offers a treat for art lovers, and together with the other works on display is worth long and unburied inspection.

FRANZ JOHNSTON SHOWS WORK HERE

Gazette Oct. 30/34

Toronto Painter Represented by Snow Scenes in Watson Art Galleries

INTERESTING SUBJECTS

Capable Summer Landscapes Included in Pictures by Artist Who Finds Winter Congenial Season

Winter scenes, with a sprinkling of landscapes done in the season of full leaf, by Franz Johnston, A.R.C.A., O.S.A., on view in the Watson Art Galleries, 1434 Sherbrooke street west, reveal this Toronto painter's love of light. These works, thoroughly Canadian in spirit, show the practised hand allied with knowledge of what goes to make an attractive picture. In composition the paintings are engaging and the color is agreeable.

Mr. Johnston has found his subjects at varying hours and in differing types of landscape. "Lengthening Shadows"—hilly bush country with trappers and their toboggans travelling through deep snow, is an interpretation of that brief period at sun-down in winter when long shadows throw a tracery on the snow. "Northern Snow" is marked by a good impression of broken snow flecked by sunlight that dapples noble snow-clad spruces. "Halcyon Morning", highly successful in the decorative arrangement of the snow-covered branches of a big tree, reveals a nice sense of values in the painting of a distant mountain. Distinctly happy is the placing of the bare trees on a ridge against a cloudy sky in "Windswept", and familiarity with his subject is shown in "Sunglow"—sun-flushed distant bush and a log cabin in a clearing. That problems do not dismay Mr. Johnston is evident by his effort to set down the elusive, beauty of Northern Lights. In his effective painting the artist shows these points of light playing on the sky above the timbered edge of a stream.

Strong sunlight and shadow mark "Sunlit Silence"—timberland where the drifted snow has settled in cones on stick and stump. "The Silent Valley" is an effective theme in greys, with distant rolling wooded hills and a man with his dog-team crossing open country. The flush of sunlight on snow-clad spruces is well suggested in "Golden Afterglow," and of a later hour is "On the North Trail" where a trapper is urging his dog-team across an expanse growing sombre with the fall of night.

"Snow Symphony" shows a hunter with rifle approaching dense bush, and "The Approach of Spring" well suggests the season of thaw in the treatment of the thinning snow on landscape and rutted road. "The Gate" is effective in arrangement with its tall trees touched by sunlight that glows on the gate. "The Snowbound Stream" well suggests the glitter of sunlight on snow, the shadows and the movement of the water, between snowy banks, being confidently put in. "The Golden Dome"—a rounded snowbank in sunlight and shadow is an attractive composition, especially effective being the subtle values in the broken snow in the foreground.

Of a warmer season are "A Woodland Wall"—trees in full leaf on a hillside; "The Edge of the Forest" an arrangement of sunlight and shadow in timbered country, and "Midsummer" in which blue water washes a stony beach near a clump of trees.

Franz Johnston, who was born in Toronto, June 19, 1888, turned his artistic taste first to designing jewellery and later studied painting in New York and Philadelphia. He has made many trips to Algoma for pictorial subjects and for three years was principal of the Winnipeg School of Art. During the war he was commissioned to paint records of the Royal Flying Corps. He was elected a member of the Ontario Society of Artists in 1920, in which year he was elected an Associate of the Royal Canadian Academy of Arts.

Mr. Johnston is represented in the National Gallery of Canada, Ottawa, by five works—"A Northern Night", "The Guardian of the Gorge", "The Magic Pool", "The Fire Swept, Algoma" and "The Fire Ranger."

CRAFT WORK EXHIBITED

Annual Event Sponsored by Handicrafts Guild

Upwards of 500 persons crowded into the Art Galleries and Museum on Sherbrooke street west, yesterday afternoon, to view the annual exhibits of craft work sponsored by the Canadian Handicrafts Guild, under Dr. Wilfrid Bovey, director of McGill University's Department of Extra Mural Relations, president.

Mayor Camillien Houde was scheduled to address the gathering on the value of both handicrafts and colonization in the Province of Quebec. Scheduled to arrive at 3.30 o'clock, he was only able to put in

UNVEIL MEMORIAL TO LATE DR. BULLER

Gazette Oct. 30/34

Royal Victoria Hospital shrines Memory of Great Oculist

BUST IS FAMILY GIFT

Dr. W. Gordon M. Byers Pays Tribute to Former Teacher—Canadian and U.S. Doctors Attend

The memory of the late Dr. Frank Buller, the first Canadian ophthalmologist with true scientific outlook to establish himself in Canada, was fittingly honored on Saturday afternoon when a bust of the noted physician by the well-known Canadian sculptor, Dr. Tait Mackenzie, was unveiled in the Royal Victoria Hospital by Mrs. Buller before a notable gathering of Canadian and American medical men. The bust is a gift of Dr. Buller's wife and three children to the hospital where he was chief ophthalmological for 10 years, from 1895 to 1905. In addition to a large number of prominent local doctors there was also present a delegation of six representatives from the council of the American Ophthalmological Society. Dr. Tait Mackenzie was also present.

The bust bears the inscription:

Frank Buller
M. D.
Ophthalmologist
Royal Victoria
Hospital
1895-1905
First Professor
of
Ophthalmology
McGill
University
1883-1905

TRIBUTE OF DISCIPLE

Dr. W. Gordon M. Byers, doctor Buller's successor as head of the hospital's ophthalmological department, spoke in part as follows of his achievements:

We are met within the Royal Victoria Hospital to dedicate a memorial to Frank Buller; and it is fitting that his disciple and successor should set forth the reasons why his memory should be gratefully honored.

"Dr. Buller was one of the world's foremost practitioners of medicine and surgery in diseases of the eye. He was qualified in the highest degree by nature for his calling; and in his training he imposed upon himself technical and professional requirements that must be regarded as ideal in the education of a specialist.

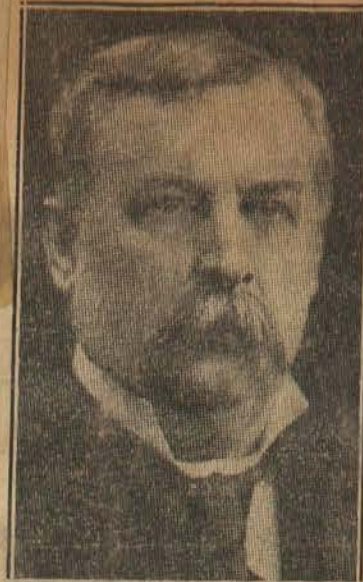
"In addition to a myriad of people who consulted him privately, Dr. Buller had as the first oculist to the Montreal General Hospital and later as the first oculist to the Royal Victoria Hospital the care of an even larger number of public patients. Those who served under him know best with what skill and entire lack of discrimination he ministered to the sick poor. Of silver and gold Dr. Buller gained little but in higher terms his gratuitous services place him among the foremost benefactors of his country.

HELD MCGILL CHAIR

"Dr. Buller was the first occupant of the chair of ophthalmology founded at McGill University in 1883. He was an excellent teacher, clear and concise in presentation, and generations of students gained under him a knowledge of ophthalmology that helped to complete the thorough clinical training for which the McGill Medical School has always been famous.

"Dr. Buller, a Canadian, was the first ophthalmologist with the scientific outlook to establish himself in Canada. During an extremely arduous life he made, at the sacrifice of health and leisure, 76 contributions to the literature of ophthalmology. Of several innovations for the betterment of practice, one at least, which has been of inestimable value in the prevention of blindness, will bear his name to the end of time.

"Dr. Buller's place in medical history lies in the galaxy of men whose work marks the culmination in our own time of the renaissance of ophthalmology. He was a man of rare quality, who embodied all that was best in the English characters. He was courageous, persevering, humane, just and conscientious. In his duty to the public and to the institutions which he served, he knew no compromise, and one feels that his last, and perhaps greatest, claim to remembrance rests in the cherished traditions of the high ethical standards which he set and maintained."



The late DR. FRANK BULLER, in his lifetime Canada's most distinguished ophthalmologist, to whose memory a permanent memorial, a bust by Dr. Tait Mackenzie, will be unveiled in the Royal Victoria Hospital this afternoon.

Works by C. W. Simpson 30. At Eaton's Galleries

An exhibition, opened this week in Eaton's art galleries, of works by Charles W. Simpson, R.C.A., covers the walls of two of the galleries. One of these galleries is given over to a collection of studies, in pen and water color, of American cities, from Montreal to New Orleans and from Pittsburgh to San Francisco. These are idealized portraits of places in which Mr. Simpson has found beauties where some people would least expect them. New Orleans and San Francisco have charms which anyone can see and Mr. Simpson has made the most of them, but the effects of light and color which he has got in Chicago and Pittsburgh are much more surprising; but, if surprising, they are convincing and people who have never been able to see those cities in that way may well wish that they could. The skyscrapers of Chicago are made to show how well they can reflect light and the smoke of Pittsburgh is all there in color without its ugliness. The pictures also show the amazing contrasts which are to be seen in growing cities. Some scenes of Montreal and Toronto are there to serve as a key and guide to the others.

The other gallery contains oil pictures and sketches. Two of the more striking of the few larger pictures are a view of Montreal from St. Helen's Island and a group of schooners in "Broken Ice." Among the smaller sketches, some sea-shore studies of water and sky, and particularly some of waves breaking on rocks, stand out. In the others there are a variety of subjects—Quebec farm houses, rivers, snow scenes, autumn tints—but in all of them the real subjects are the light and the colors which it produces, and the places and the things in them are almost used only as accessories to the effects of light.

This exhibition is to remain open for two weeks. The pictures by M. A. Fortin, in the third gallery, remain till the end of the present week.

Missing Painting Restored to Church

Southampton—It has been discovered that a picture which disappeared from the Church of St. Mary, Southampton, many years ago and was later found in a second-hand shop and is now to be restored to the church is the work of the Spanish painter Joanes (Vicente Juan Macip, 1523-79).

The picture disappeared many years ago. Later George Parker, who died last November, bought two pictures which attracted his attention in a second-hand shop. One was a begrimed canvas showing the Annunciation. In 1921 he sold this picture to an American for £100, but the buyer never claimed his purchase. Mr. Parker advertised extensively for the buyer, and right up to the time of his death tried to trace him but failed. Mr. Parker left both pictures to Miss B. Harding, who had looked after him.

Miss Harding knew that it was his wish that if the picture of the Annunciation was not claimed it should be returned to St. Mary's, it having been discovered that it was once that church's property. She has offered it to the church and also offered to have it restored at her own expense. It was during the work of restoration that the artist's name was discovered. The painting is on a canvas 7ft. by 5ft.

appearance at a little after five o'clock, when the majority of spectators had departed. Mr. Bovey, Mrs. James Pegg, honorary president of the guild; Dr. R. Tait Mackenzie, president of the Ottawa Valley branch, and others, received him.

The mayor apologized for his tardiness, made a hurried tour of the exhibits, but made no speech.

FOR EMBELLISHMENT OF CHURCH

Oct. 27/34 Gazette



Statue in carved wood of St. Pancras, patron saint of a large London district, which is to be placed in the Church of the Holy Redeemer, Clerkenwell. This work by Frederick Lessore, sculptor, of London, is gilded and painted and stands six feet high. The statue of the late Lord Mount Stephen, in the C.P.R. Windsor Street Station, Montreal, is by Major Lessore.

Books on Art

Star Nov. 3/34

Art and, still more, interest in art are coming into their own as a necessary part of education and, at the same time more consideration is being given to the difficulties of the elementary school teacher who has to teach this with other subjects. Any course in art teaching that is to be of use for younger children must be not too much of a burden for the teacher, must be practical and must have enough diversity to keep the children's attention alive. These needs seem to have been well recognized in a series of School Art Books which have just been published by the Renouf Publishing Company of Montreal, for the use of Canadian school children. They have been prepared by an editorial committee of Clarence V. Frayn, as chairman; Miss Maud Bellis, Miss W. M. Buzzell and Prof. H. F. Armstrong.

This series provides a separate book for each school grade; the set received ends at the seventh grade, after which an intelligent child, who has gone through this course, should be fit for a more specialized kind of art teaching. It is intended, as a preface to each book says, that "the books of this series shall be owned by the pupils so that the contents may be handy for reference at any time and prove an interesting incentive to study." The same preface, which is full of sound advice as to the use of the course, points out that the teacher need not be a trained artist, but should be interested in art. Each book contains thirty lessons, which can and should be taken not merely as directions for lessons as, still more, suggestions of ideas, which should be welcomed by the teachers.

Variety of interest is well provided for in these books and should be enough to keep the attention of any child. Each book contains a number of pictures, of recognized merit, with suggestions for their study and, at the same time, there are practical lessons which are thoroughly practical. For the earliest grades there are such things as the making of doll's furniture, and drawing which is not too unlike the sort of thing that a child might do on its own account. Each book leads on to the next, through studies of form and color, up to the last book which includes the elements of perspective and the use of shadows. The course, properly used, should be of good service in producing not so much artists as, what is more important, people who have some understanding of the nature of art and appreciation of it.

H.P.B.

Van Gogh's Life Story

LUST FOR LIFE. The Novel of Vincent Van Gogh. By Irving Stone. Longmans, Green and Company, Toronto. \$2.50.

In this reader's opinion, biography-novels are a mistake. Neither fact nor fiction, they proclaim their illegitimacy on every page—barred, almost by definition, from being either first-rate novels or first-rate biographies.

Irving Stone's resurrection of Vincent Van Gogh proves the rule; whether or not it is an exception is a matter of opinion. It certainly has all the advantages. Capably written, based on a life which was undoubtedly dramatic, it is an absorbing and profoundly moving book. One is led to suspect that its fatal drawback is not the author's fault, but inherent in the nature of the work.

That drawback is that Vincent Van Gogh, as portrayed in "Lust for Life," is not quite a living character. He is a sort of zombie. From the recorded facts of Van Gogh's brief and sensational career, the writer has conceived an idea—a good one, too. But this ideal Van Gogh does not quite harmonize with the real Van Gogh; periodically, the reader feels that the hero is stepping out of character. The cold facts of Van Gogh's own life almost, but not quite, harmonize with the character of Mr. Stone's Van Gogh.

All this, however, is a personal opinion—and a presumptuous one at that. Biography-novels have a wide following, if one may judge by the spate of them in recent years, and this is certainly one of the best of its kind. Mr. Stone opens his narrative with Vincent's 22nd year; the future painter is then a clerk in the London branch of his uncle's art firm.

Crossed in love, young Van Gogh drops the art business and goes into a bookshop. Then he studies for the ministry. Failing in his examinations, he turns evangelist; spends a winter in a Belgian mining district, and takes Christ's gospel too literally. When his ecclesiastical superiors discover that he has actually been giving his salary to the poor, living in a miner's hut and holding divine service in an abandoned barn, they cast him off. Another failure.

It is after his excommunication from the ministry that he discovers his own genius as an artist. The rest of the book traces his terrific battle against poverty, against criticism, against his own shortcomings and ignorance of drawing; the story reaches a well-sustained climax with the account of his residence at Arles, doing his best work while he tottered on the brink of the madness that finally claimed him. The notorious incident of Van Gogh's cutting off his own ear, to please the prostitute whom he loved, is excellently done.

Descending to sentimentality once or twice, the book as a whole is well written and interesting. Its chief source is the collection, recently published, of Van Gogh's letters to his brother Theo.

B.F.

MURAL PLACED ON DISPLAY AT SHOW

Nov. 6/34 Gazette

Mangold's Painting of Canadian Industry and Agriculture Vigorous Work

Carl Mangold's mural painting of Canadian industry and agriculture, exhibited this year by Canadian Industries, Limited, at the Canadian National Exhibition, Toronto, has been brought to Montreal and will be shown, starting tomorrow, at the Produced-in-Canada show in the Sun Life Building.

The large mural with its striking color effects aroused great interest at the Toronto show and has been given attention by artists and art critics in the United States and England. The mural was painted by Mangold at his Montreal studio, and was completed in two months.

It is a vivid and striking work, painted with a fierce tempo of activity. Against a background of industrial and agricultural scenes, 26 figures portray the various branches of human endeavor in Canada. Stream-lined airplanes zoom out of the sky. A powerful locomotive seems to be thundering across the canvas. A mine shaft, grain elevators, aviation hangars, the steelwork of a skyscraper, industrial plants and so on, are vividly depicted. From the northwest to the sea, the mural takes one through the heart of Canada, throws out her throbbing industry in vivid colors and strong figures.

The canvas is 35 feet in length and nine feet in depth. The artist, Carl Mangold, is of Swiss birth, and for the past five years has made his home in Canada. The mural has been placed at the south end of the Produced-in-Canada Exhibition in the Sun Life Building.

GIANT MURAL WORK WILL BE DISPLAYED

Gazette Nov. 3/34

"Canada Builds a Great Nation" Title of Special C.I.L. Canvas

Particularly suitable for the Produced in Canada Exhibition opening in the Sun Life Building next Wednesday is the great mural painting, "Canada Builds a Great Nation," which will feature the exhibit of Canadian Industries Limited. The work of a Montreal artist, Carl Mangold, the giant canvas gives a realistic and comprehensive picture of Canada at work and covers the whole field of commerce, manufacturing and agriculture. Labor and capital are shown working together in the task of nation building.

Shown once before in Canada, the mural completed late last summer was viewed by close to a million people at the Canadian National Exhibition in Toronto and so, impressive was the public reaction to the picture the sponsors decided that it should be shown at the Montreal exhibition.

Devoted as it is to the development of Canadian commerce and manufacture the mural provides a fitting and natural accompaniment for an exhibition that is concentrated on the display of Canadian-made products. Principal object of the exhibition is to increase interest in, and demand for, Canada's own goods and the Mangold canvas gives in one sweeping picture a vivid impression of what increased interest means to Canada's workers in factories and on the land.

Installation of the C.I.L. exhibit is now being completed. In addition to the mural an elaborate exhibit will demonstrate the extensive part that Canadian Industries Limited is taking in the development of Canadian business in factory, mine and field.

CHAS. W. SIMPSON EXHIBITS WORK

Nov. 6/34 Gazette

Montreal Artist Effective in Drawings of Cities and Rural Paintings

RECORDS OF TRAVEL

Shows Marked Ability in Seizing Picturesque Essentials—Light and Atmosphere Well Suggested

Oils and tinted drawings by Charles W. Simpson, R.C.A., of Montreal, make a colorful display in the Fine Art Galleries of the T. Eaton Company, Limited, of Montreal. These works, which are attracting a large attendance of picture-lovers, reveal this artist's skill in suggesting light and atmosphere and his flair for selecting interesting material.

Mr. Simpson's drawings, which represent wide travel, have been done with reproduction in view and in these he shows a fine sense of distance when setting down city vistas. Many of these works have been reproduced in United States publications where they won high praise.

In these drawings Mr. Simpson has been happy in capturing the character of the buildings. This has been attained without the slavish copying of every tiny detail, but by deftly noting essentials and keeping the impression broad and free. Thus he has set down characteristic bits about San Francisco—"Above the Golden Gate," "Market Street," a glimpse of Chinatown; "The Alamo, San Antonio," an expanse of buildings and bridged river at Pittsburgh, the Ghetto in the same city, picturesque spots in New Orleans, skyscrapers and railroad yards in Chicago, the imposing Parliament Buildings at Victoria, B.C., the spacious vista of Portage Avenue, Winnipeg, Toronto's waterfront, and, at home, Bonsecours Market and the since demolished Church of St. Andrew and St. Paul, Dorchester street.

This group, which occupies one gallery, has much that warrants close study.

SOME EFFECTIVE OILS.

The oils, which include some large canvases that have been shown at the Art Association galleries here, are marked by engaging color—especially in the smaller works which has been directly painted on the spot when the impression was keen. In this group there are "Log Cabin, Mirabel, Que.," "October, Lachute," with stream and glowing bush; "St. Octave, Que.," "The De Cavalier House"—old wooden structure with woman in garden. Ice and water figure in the atmospheric "Spring Morning" and the approach of winter is well suggested in "First Snow, Montreal River," with farm houses on the bank of the winding stream.

Of larger scale are "Broken Ice" with moored schooners and a horse and wagon on the wharf; "Montreal Harbor from St. Helen's Island," and "The Hillside" with its snowy banks, stream and noble trees.

Among other works there are three spontaneously treated marines—"The Afterglow," "Surf" and "The Golden Pathway."

DIES IN ENGLAND

Gazette Nov. 27/34

Mrs. W. E. Rowley Daughter of Former Lieut.-Governor

Brockville, Ont., November 26.—Word was received here today of the death at her home at Glassonby, Cumberland, England, of Mrs. W. E. Rowley, formerly Miss Frances Elsworth Richards, daughter of the late Hon. A. N. Richards, former Lieutenant-Governor of British Columbia.

Mrs. Rowley was born here 82 year ago. She studied art in New York, Paris and London and on her return was elected an Associate of the Royal Canadian Academy of Art and took charge of the school of the Art Association of Canada in Ottawa. Her work in portraiture is illustrated in the Parliament Buildings at Ottawa. She also was awarded the certificate of the Royal Humane Society in 1892 for saving a boy from drowning in the Thames River.

Surviving her are two sons and one daughter; Captain Guy S. Rowley, formerly of the 10th Hussars; Esme Rowley, and Mrs. Cyril W. Distin; also a half-sister, Mrs. J. H. Senkler, of Vancouver.

Private Showing Reveals
Fewer Figure Studies Ex-
hibited This Year

WATERCOLORS INCREASE

Many Montreal Artists Re-
presented—Majority of
Pictures Landscapes
or Seascapes

By GUY E. RHOADES.
(Canadian Press Staff Writer.)

Toronto, November 2.—The 55th annual exhibition of paintings, watercolors and color prints of the Royal Canadian Academy opened tonight with a private showing at the Art Gallery of Toronto with 234 pictures on the walls, most of them landscapes or seascapes.

Fewer figure studies are shown this year than in other recent shows, although portraits and still lifes are numerous. There is evidence of growing interest in watercolors and increasing expertness in their handling.

Most spectacular of the figure studies is that of Edwin Holgate of Montreal entitled "By The Lake," showing two women drying in the sun on the rocks of a northern lake after a swim in the blue water.

Dorothy Steven of Toronto, whose candid nudes excited interest in recent shows, has done an about-turn with a portrait of a white-haired old woman in a black lace dress with a black choker, sitting against a background of wallpaper with a colossal pattern. She calls it "The Mauve Decade."

Marion Long of Toronto is represented by her "Mexican Dancer," almost full length study of a full-breasted young woman in a close-fitting red dress, bathed in golden light, while Franklin Arbuckle shows a finely-drawn "Jennifer" removing a robe among alders near a bathing beach.

R. S. Hewton of Glen Miller, Ont., scores with "Marie," dark-haired, olive-skinned and clad in a flame colored dress, sitting on a stone beside a picket fence with her back to the sea and the cliffs in the distance.

Allan Barr of Toronto shows two fine still life, "The Silver Jug" and "Flower Piece" in which he exhibits great skill in depicting on canvas the glint and color of polished silver and glass. Mrs. Florence Proctor of Toronto has a gaudily-colored still life with artificial lilies rising from a glass bowl of yellowish liquid, set on a table with a robin's egg blue cloth beside a glass plate of colored glass globes and a conch shell.

SIMPSON HAS SEASCAPE.

Charles W. Simpson, of Montreal, is represented by a fine seascape called "On The Beach," showing a vast expanse of sand and rock on which bathers sport or rest under a hot, hazy sky. Among other seascapes is "Caribbean Clouds," by Percy Nobbs of Westmount, Que., a finely executed watercolor of purplish sea with a small sail on the horizon and a hazy sky across which drift great banks of cumulus cloud.

Landscapes include Fred Haines' "Wood Interior" of giant gnarled trees with tangled branches bathed in sunlight or sinking into deep shadows. L. A. C. Pantou's "Wind-song" shows dwarfed trees blowing in the wind atop a rocky rise under a glowering sky.

Frank Hennessey, of Ottawa, has a finely drawn group of snow-covered rocks protruding from gray water of a partly frozen river. Light catches the numerous facets of the rock and snow and is reflected in the water.

Competence in handling light and shade is shown by Elizabeth M. Nutt of Halifax in her "Sanctuary," a quiet garden scene over which lies sunlight sifting through trees and falling dappled on the grass and garden walk.

Arthur Lismer, back from his African trip, is represented by only one picture, his "Impressions of Basutoland," showing almost bare, brownish hills, rolling upward and burned by a furious sun.

A flame colored sunset reflected against a bare hill in the background lends a sombre note to A. J. Casson's "Mill Town" of little wooden houses touched by the slanting rays of the sun and throwing long dark shadows across the street.

Of historical interest is the big picture of the Parliament Buildings at Ottawa painted by R. A. Pilot of Montreal from a point on the road below Major Hill Park. Color vibrates in the "Corpus Christi Sunday" of Joseph Dreany of Toronto, with its white surpliced procession along a street lined with houses in need of paint. Beneath a huge hill in the background rises the little village church.

Liking for simple country is shown in the "Paysage, Temiscouata County" of Mary Mack, of Cornwall, Ont., a little watercolor landscape of bright green fields fading into darker trees in the middle distance with a river beyond and dark blue hills in the extreme background.

Among the portraits is Archibald Barnes' brilliant study of "Master Joe Wright," a small boy about five years old with dark hair and eyes, wearing a white shirt open at the neck and sitting confidently against a background of gray clouds.

E. Wyly Grier, president of the Academy, has fine portraits of Edward Johnson, tenor, G. A. Morrow and Davidson Harman. Notable also "Frad," portrait of a blonde in an old rose dress by Lillas Newton of Montreal.

Fewer Figures Appear In R.C.A. Show At Toronto

Star Nov. 3/34

Landscapes, Seascapes Predominate in 234 Works Exhibited; Increasing Attention to Water-Color Medium Indicated; Portraits Numerous

TORONTO, Nov. 3.—(C. P.)—The 55th annual exhibition of paintings, watercolors and color prints of the Royal Canadian Academy opened last night with a private showing at the Art Gallery of Toronto with 234 pictures on the walls, most of them landscapes or seascapes.

Fewer figure studies are shown this year than in other recent shows, although portraits and still lifes are numerous. There is evidence of growing interest in watercolors and increasing expertness in their handling.

Most spectacular of the figure studies is that of Edwin Holgate, of Montreal, entitled "By The Lake," showing two women drying in the sun on the rocks of a Northern lake after a swim in the blue water.

OUTSTANDING FIGURES

Dorothy Steven, of Toronto, whose candid nudes excited interest in recent shows, has done an about-turn with a portrait of a white-haired old woman in a black lace dress with a black choker, sitting against a background of wallpaper with a colossal pattern. She calls it "The Mauve Decade."

Marion Long, of Toronto, is represented by her "Mexican Dancer," almost full length study of a full-breasted young woman in a close-fitting red dress, bathed in golden light, while Franklin Arbuckle shows a finely-drawn "Jennifer" removing a robe among alders near a bathing beach.

R. S. Hewton, of Glen Miller, Ont., scores with "Marie," dark-haired, olive-skinned and clad in a flame colored dress, sitting on a stone beside a picket fence with her back to the sea and the cliffs in the distance.

Alan Barr, of Toronto, shows two fine still life, "The Silver Jug" and "Flower Piece" in which he exhibits great skill in depicting on canvas the glint and color of polished silver and glass. Mrs. Florence Proctor of Toronto has a gaudily-colored still life with artificial lilies rising from a glass bowl of yellowish liquid, set on a table with a robin's egg blue cloth beside a glass plate of colored glass globes and a conch shell.

FEATURE LANDSCAPES

Charles W. Simpson, of Montreal, is represented by a fine seascape called "On The Beach," showing a vast expanse of sand and rock on which bathers sport or rest under a hot, hazy sky. Among other seascapes is "Caribbean Clouds," by Percy Nobbs of Westmount, Que., a finely executed watercolor of purplish sea with a small sail on the horizon and a hazy sky across which drift great banks of cumulus cloud.

Landscapes include Fred Haines' "Wood Interior" of giant gnarled trees with tangled branches bathed in sunlight or sinking into deep shadows. L. A. C. Pantou's "Wind-song" shows dwarfed trees blowing in the wind atop of a rocky rise under a glowering sky.

Frank Hennessey, of Ottawa, has a finely drawn group of snow-covered rocks protruding from gray water of a partly frozen river. Light catches the numerous facets of the rock, and show and is reflected in the water.

Competence in handling light and shade is shown by Elizabeth M. Nutt, of Halifax, in her "Sanctuary," a quiet garden scene over which lies sunlight sifting through trees and falling dappled on the grass and garden walk.

Arthur Lismer, back from his African trip, is represented by only one picture, his "Impressions of Basutoland," showing almost bare, brownish hills, rolling upward and burned by a furious sun.

A flame colored sunset reflected against a bare hill in the background lends a sombre note to A. J. Casson's "Mill Town" of little wooden houses touched by the slanting rays of the sun and throwing long dark shadows across the street.

Of historical interest is the big picture of the Parliament Buildings at Ottawa painted by R. A. Pilot of Montreal from a point on the road below Major Hill Park. Color vibrates in the "Corpus Christi Sunday" of Joseph Dreany, of Toronto, with its white surpliced procession along a street lined with houses in need of paint. Beneath a huge hill in the background rises the little village church.

Liking for simple country is shown in the "Paysage, Temiscouata County" of Mary Mack, of Cornwall, Ont., a little watercolor landscape of bright green fields fading into darker trees in the middle distance, with a river beyond and dark blue hills in the extreme background.

Among the portraits is Archibald Barnes' brilliant study of "Master Joe Wright," a small boy about five years with dark hair and eyes, wearing a white shirt open at the neck and sitting confidently against a background of gray clouds.

E. Wyly Grier, president of the Academy, has fine portraits of Edward Johnson, tenor, G. A. Morrow and Davidson Harman. Notable also "Frad," portrait of a blonde girl in an old rose dress by Lillas Newton, of Montreal.

CANADIAN ARTISTS HONORED BY R.C.A.

Gazette Nov. 5/34
R. W. Pilot, of Montreal,
Elected to Full Membership
—Edwin Holgate Associate

OFFICERS RE-ELECTED

Other Painters Honored Are
Britton, Hewton, Palmer,
Brigden, Heming, Hennessey and Pantou

Nine Canadian painters, including two Montrealeers, were honored on Saturday by the Royal Canadian Academy of Arts at its annual meeting held in Toronto, where the 55th exhibition is being held.

The Montrealeers are Robert W. Pilot, who was made Academician, and Edwin Holgate, who was elected an Associate of the R.C.A.

The other elections are three Associates to full Academicianship—Harry Britton, Toronto; R. S. Hewton, formerly of Montreal and now of Glen Miller, Ont., and H. S. Palmer, Toronto.

Outside of Montreal, the new Associates include F. H. Brigden, Toronto; Arthur Heming, Toronto; Frank Hennessey, Ottawa, and L. A. C. Pantou, Toronto.

R. W. Pilot, R.C.A., of Montreal, was born in Newfoundland and on coming to Montreal studied at the Schools of the Art Association of Montreal and under the late Maurice Cullen, R.C.A. He saw war service in France and since his return has been a regular exhibitor at the shows of the Art Association of Montreal and the Royal Canadian Academy. He has found his most congenial sketching grounds in the ports and coves of Nova Scotia and New Brunswick, about Quebec and at Chambly.

He is represented in the National Gallery of Canada, Ottawa and many private collections. Besides being an accomplished painter he has made many capital etchings. He has twice won the Jessie Dow Prize for oils at the Art Gallery exhibitions. His exhibitions in the Watson Art Galleries, Montreal, have done much to increase the number of admirers of his work.

Edwin H. Holgate, A.R.C.A., of Montreal, was born at Allandale, Ont., and studied art under the late William Brymner, C.M.G., R.C.A., at the Art Association schools and later in France under Castelnuovo, Simon, Menard and Milman. He exhibits at the leading exhibitions in Canada and the United States, and paintings and engravings by him are in National Gallery of Canada, Ottawa, Provincial Museum, Quebec, Hart House, Toronto, and in the collection of the Hon. Vincent Massey. He saw war service in France. Mr. Holgate is an instructor at the Ecole des Beaux Arts, Montreal, and will soon direct classes at the Art Association of Montreal.

Harry Britton, R.C.A., of Toronto, was born at Cambridge, England, and studied in Toronto under the late F. McGillivray Knowles, R.C.A., and at Heatherley's and the London Art School in England. He is partial to marines and port scenes, and, in late years, has done some effective winter scenes in watercolor. He was elected A.R.C.A. in 1907. He is represented in the National Gallery of Canada, Ottawa.

Randolph S. Hewton, R.C.A., was born at Megantic, Que., and studied at the Art Association of Montreal under the late William Brymner, C.M.G., R.C.A., and later at the Julian Academy, Paris. He was elected A.R.C.A. in 1921, and before leaving Montreal was principal of the Schools of the Art Association of Montreal. He is represented in the National Gallery of Canada, Ottawa.

Herbert S. Palmer, R.C.A., of Toronto, was born in that city and studied at the Central Ontario School of Art, Toronto, and under Frederick Challenger, R.C.A., and J. W. Beatty, R.C.A. He was elected a member of the Ontario Society of Artists in 1909, and A.R.C.A. in 1915. He is represented in the National Gallery of Canada, Ottawa.

F. H. Brigden, A.R.C.A., of Toronto, was born in London, England, and came to Canada in 1873. He studied at the Ontario School of Art and was elected a member of the Ontario Society of Artists in 1898, later being its president. He is represented in the National Gallery of Canada, Ottawa.

Arthur Heming, A.R.C.A., of Toronto, was born in Paris, Ont., and studied in Hamilton, New York and London. He is well known as an illustrator of tales and articles dealing with the Canadian northland. His paintings in color have attracted attention in recent years and he has recently held a successful exhibition of his work in England.

Frank Hennessey, A.R.C.A., of Ottawa, was born in that city 40 years ago. Is self-taught in art. He is an artist on the staff of the Department of Agriculture. Of late years his work has been straight landscape, with the Gatineau Hills proving a congenial sketching ground. He is a member of the Ontario Society of Artists. He is represented in the National Gallery of Canada, Ottawa and the Mappin Gallery, Sheffield, England.

Lawrence A. C. Pantou, A.R.C.A., of Toronto, is a landscape painter whose work is almost monochromatic, with a tendency to browns. He is president of the Ontario Society of Artists, and in the present R.C.A. show in Toronto is represented by "Windsong" and "The Mill-pool, Cheltenham."

The election of officers of the Royal Canadian Academy resulted in the re-election of E. Wyly Grier, R.C.A., Toronto, as president; W. S. Maxwell, R.C.A., Montreal, as vice-president; Charles W. Simpson, R.C.A., Montreal, as treasurer, and E. Dyonnet, R.C.A., Montreal, as secretary.

Arthur Heming, A.R.C.A., of Toronto, was born in Paris, Ont., and studied in Hamilton, New York and London. He is well known as an illustrator of tales and articles dealing with the Canadian northland. His paintings in color have attracted attention in recent years and he has recently held a successful exhibition of his work in England.

Frank Hennessey, A.R.C.A., of Ottawa, was born in that city 40 years ago. Is self-taught in art. He is an artist on the staff of the Department of Agriculture. Of late years his work has been straight landscape, with the Gatineau Hills proving a congenial sketching ground. He is a member of the Ontario Society of Artists. He is represented in the National Gallery of Canada, Ottawa and the Mappin Gallery, Sheffield, England.

Lawrence A. C. Pantou, A.R.C.A., of Toronto, is a landscape painter whose work is almost monochromatic, with a tendency to browns. He is president of the Ontario Society of Artists, and in the present R.C.A. show in Toronto is represented by "Windsong" and "The Mill-pool, Cheltenham."

The election of officers of the Royal Canadian Academy resulted in the re-election of E. Wyly Grier, R.C.A., Toronto, as president; W. S. Maxwell, R.C.A., Montreal, as vice-president; Charles W. Simpson, R.C.A., Montreal, as treasurer, and E. Dyonnet, R.C.A., Montreal, as secretary.

Following the meeting, the annual dinner was held at the Toronto Club, when Duncan McArthur, deputy Minister of Education of Ontario, and Professor John Alford, of the Chair of Fine Arts, University of Toronto, and formerly of the Courtauld Institute, London, made addresses.

WOMAN WINS BEST MAPLE LEAF PRIZE

Gazette Nov. 8/34
Mrs. A. A. Adams, Oak Bay
Mills, Que., Submits
Finest Specimen

Mrs. A. A. Adams, of Oak Bay Mills, Que., has been awarded first prize in the Most Beautiful Maple Leaf competition conducted this year by the Canadian National and Canadian Pacific Railways. More than ten thousand leaves were submitted in this contest, and the first place award was only finally made after most rigorous inspection and study of form and color combinations on the part of the judges. Of extraordinary beauty, and showing the brilliant coloring that only a Canadian autumn can produce, the leaf submitted by Mrs. Adams is of such beauty as to command the close attention of all who see it.

The judges ran into real difficulty in the effort to select leaves for the second and third prizes, and finally, as a matter of fairness, awarded second honors to two different leaves, eliminating the third place award. Mrs. Guy H. Humphrey, of Hampton, King's County, N.B., and Marshall I. White, of Milton West, Ont., won the second prizes.

The judging in the Most Beautiful Maple Leaf phase of the competition was sponsored by the Royal Canadian Academy. The judges were F. S. Coburn, R.C.A., of Montreal; Charles W. Jeffreys, R.C.A., of Toronto; W. J. Phillips, R.C.A., of Winnipeg; and F. S. Challenger, R.C.A., of Toronto. The judges found the level of coloring and general perfection was extremely high, so much indeed that some hundreds of leaves were selected, mounted in panels, and during coming weeks will be on exhibition in railway stations stretching from the Atlantic to the Pacific. Montrealeers and visitors to the Produced in Canada exhibition can obtain an early view of this remarkable collection, as it is now one of the special displays at the exhibition.

The largest leaf phase of the competition was won this year by Richard Chambers, of 169 West Pender St., Vancouver. The leaf submitted by Mr. Chambers has an area of 226½ square inches, and is therefore 4½ inches larger than the prize winning leaf submitted by Angus McMonnies, of Courtenay, B.C. This leaf has an area of 213½ square inches.

C. B. Brown, chief engineer of the Canadian National Railways, and J. M. R. Fairbairn, chief engineer of the Canadian Pacific Railway, were the judges in this phase of the competition.

The nation-wide interest taken in the competition is illustrated by the fact that leaves were submitted from every province in the Dominion, and the sense of beauty and coloring enjoyed by Canadians was equally well illustrated by the high standard established by the actions of leaves submitted to judges.

La vue poignante du "Christ Mort"

La Presse Oct. 31, 1934.

Un tableau saisissant du peintre J.-J. Henner exposé pour la première fois à Montréal. — Quelques leçons dont Marc-Aurèle Fortin paraît avoir tiré profit en France.

La vie artistique renaît

LES visiteurs se rendent nombreux ces jours-ci aux galeries Scott, à l'ombre du Ritz-Carlton, et restent saisis et recueillis dès l'entrée du salon, à la vue du "Christ mort" de J.-J. Henner exposé, pour ainsi dire, en chapelle ardente. Les groupes se forment pour le contempler en silence. Le contraste des murmures étouffés est poignant pour quiconque arrive de l'activité fiévreuse du dehors.

Le Christ mort repose sur un drap qui le recouvre à peine, la chair d'une blancheur cadavérique, tandis que de l'ombre au-dessus de lui deux figures pathétiques de pleureuses fixent Sa tête à demi penchée, comme soutenue par une main invisible, et qui va peut-être s'animer. Une troisième figure est enfoncée dans une masse de cheveux roux aux pieds du divin Maître.

La composition n'est pas précisément neuve; les poses sont celles de plusieurs Saints Sépultres à plus de personnages. Le contraste de tons entre pour beaucoup dans l'effet du tableau; cette coloration toute blanche, cadavérique, que l'on peut reprocher à plusieurs autres portraits de Henner a ici sa raison d'être. La morne clarté du cadavre nu, tout entouré d'ombres savamment ménagées d'où se projettent à peine des figures pâles et comme distantes, dans un soupçon de voile bleu ou safrané, donne une expressive unité au spectacle. Tout décor disparaît pour mettre le sujet en évidence. La toile est bien composée, bien centrée. Autant qu'à son habileté habituelle à fixer des variations de clair-obscur, y laissant intervenir en toute discrétion un petit jeu de coloris, Henner doit la grandeur de son "Christ Mort" à la manière suffisamment floue dont il a traité les personnages de la scène. Il ne s'est pas payé le réalisme d'une leçon d'anatomie sur le cadavre divin; de même que les muscles la chair est pour ainsi dire oubliée, les rondeurs estompées dans

des teintes mates. Les physiologies sont un peu imprécises, comme dans le rêve ou l'émotion; et cela les rend expressives. On sent une présence dans le tableau. C'est comme devant le cadavre d'un être cher; on s'imaginerait qu'il va se ranimer, remuer un peu, parler peut-être; la mort vraie ressemble tant au sommeil. On ne veut pas parler tout haut; "il" entendrait sans doute.

Il faut donc pardonner à Henner d'avoir donné au Christ un thorax trop bombé et pas assez anatomique, je crois, pour ce que sa toile est lourde de pensée. Même ici vous trouverez encore ces cheveux roux si chers au cœur de Henner; il ne pouvait imaginer mieux pour Madeleine, affaissée aux pieds du cadavre et qui montre une coiffure très soignée. C'est un "grand" tableau. L'artiste (qui vécut, on le sait, de 1828 à 1905) paraît l'avoir eu lui-même en affection; il l'a gardé chez lui longtemps. Restée ensuite dans une collection privée d'Europe, la toile n'apparaît sur le marché que pour la première fois, emportée d'Angleterre par l'expert Harry Wallis. Les connaisseurs anglais la considèrent comme un chef-d'œuvre et le catalogue officiel l'évalue à pas moins de quatre mille dollars.

Au regard du catholique (et en cette opinion personnelle vous pouvez, si le cœur vous en dit, ne pas abonder en mon sens), j'ose me demander s'il ne faudrait pas attendre mieux du sujet. Supposons pour un instant que nous intitillions la toile: "Les femmes pleurant un mort" ou "Le cadavre du supplicié", etc., etc., ou quelque chose de profane, il n'y aurait rien à changer au tableau pour qu'il reste émouvant, pathétique, mais non plus ou très peu religieux. Je m'empresse d'ajouter, cependant, qu'à cette épreuve sévère beaucoup de chefs-d'œuvre du genre religieux ne résisteraient pas eux-mêmes. Notre esprit latin s'accommode avec un certain mésaise du protestantisme un

Notules

DEUX chefs-d'œuvre de Rembrandt, "Lisant la Bible" et "Portrait d'un gentilhomme", sont disparus de la résidence de lord Peel, à Hampshire, nous apprend un cablogramme de Londres ces jours-ci.

Le réputé peintre hollandais Isaac Israëls, dont l'art s'apparentait à l'impressionnisme français, est mort ce mois-ci à La-Haye des suites d'un accident d'automobile. Il avait 69 ans.

Ernest Board, 57 ans, peintre de fresques, est mort le 26 octobre à Albury, Surrey, en Angleterre. Sa toile murale la plus connue est à Bristol et représente le départ de Bristol de Jean et Sébastien Cabot pour leur premier voyage de découverte.

Miss Helen Norton, de Coaticook, a fait don à la Galerie des Arts de la toile de Horatio Walker intitulée "Chevaux au labour", peinte en 1910 et honorée à l'Exposition internationale de Venise en 1930 sous les auspices de la Grand Central Art Galleries de l'American Federation of Arts. Horatio Walker a maintenant 76 ans et peint toujours ses charmantes paysanneries orléanaises. "Chevaux au labour" a été reproduit et analysé dans la "Presse" du 12 avril 1934, à l'occasion d'une exposition chez Scott.

Le jeune paralytique Earl Bailey, de Lunenburg, N.-E., qui peint en tenant le pinceau dans sa bouche, a eu l'honneur, le 26 octobre, d'apprendre que deux de ses toiles ont été admises à figurer à l'Exposition des Beaux-Arts de la Pennsylvania Academy, de réputation internationale. Nous avons consacré un article illustré à Bailey en novembre 1932.

Le vernissage du Salon d'automne a lieu aujourd'hui au Grand Palais de Paris. Des milliers de personnes s'y sont rendues. Les critiques autorisées trouvent à l'ensemble une tendance marquée vers un conservatisme éloigné des crises des "ismes" exotiques d'après-guerre.

Expositions

EN vue aux galeries Johnson, rue Ste-Catherine ouest, une collection anglaise des Cooling Galleries de Londres. Quatre paysages authentiques de Constable figurent dans l'exposition.

De nouveaux icarts ont fait leur apparition dans le studio de la Gravure Française, 1240 rue Union (carré Phillips), chambre 422, édifice Old Birks. M. H.-Y. Guillois aime surtout montrer ces jours-ci, avant que la

demande populaire se les arrache, "Fleur de Lys", une belle étude de tons, "Rêve d'été", une composition aérienne et joyeuse, et particulièrement "Mélodie", qui représente quatre femmes (de ces femmes de rêve) engagées spirituellement dans un concert de salon.

Aux galeries Watson, rue Sherbrooke ouest, jusqu'au 10 novembre, exposition de paysages de Franz Johnston, A.R.C.A., O.S.A., amant de la lumière.

Chez Eaton exposition des dessins colorisés de Charles-W. Simpson, dont la "Presse" est heureuse de publier souvent des exemples en page-frontispice de sa rotogravure. Esquisses rapides et claires qui évoquent joliment des coins de villes canadiennes.

L'exposition annuelle de la Canadian Handicrafts Guild à la Galerie des Arts dure jusqu'au 4 novembre.

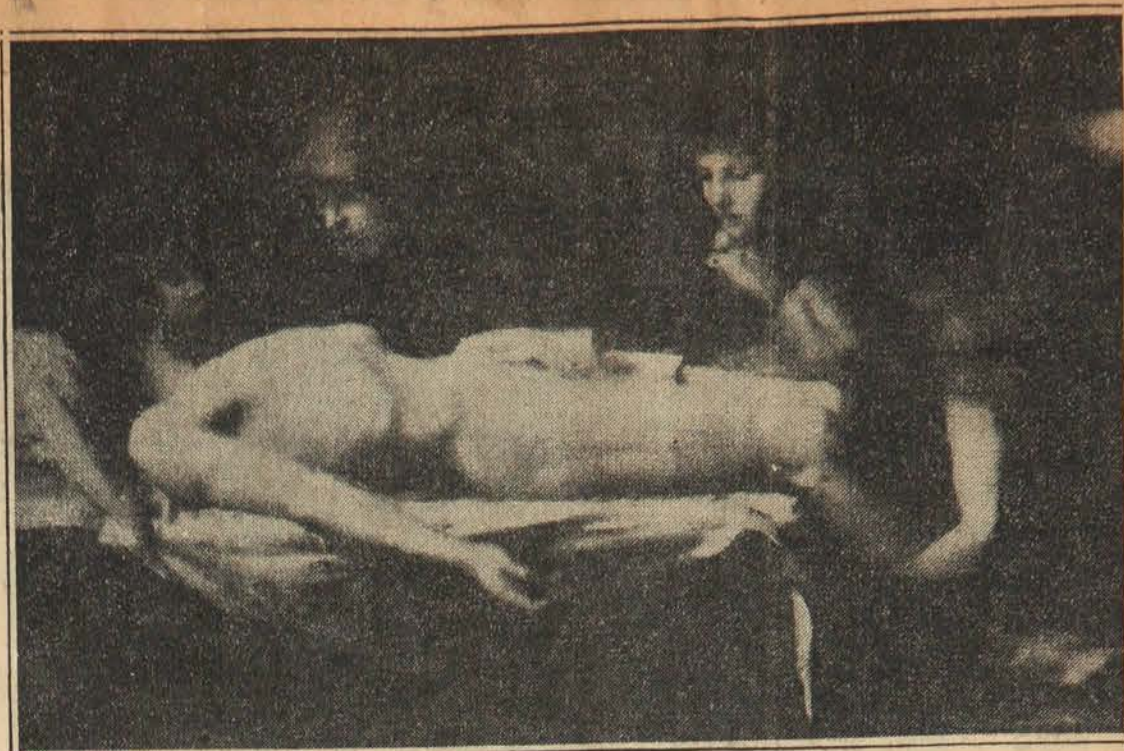
Reynald

McGILL LIBRARY EXHIBIT Gazette Nov. 8/34 Rumanian Books and Handicrafts Featured in Event

Books and handicrafts of Rumania are featured in an exhibition which opened in the McGill University Library this week and continues until November 30. The public will be admitted, free of charge, from nine a.m. to 9.30 p.m. on week-days, and from nine a.m. to five p.m. on Saturdays.

Besides books, magazines and photographs, depicting the life of this European country, the McGill exhibit includes many fine examples of peasant work, such as pottery, woollen knitted goods, textiles, etc. One of the features is a collection of color plates of Rumanian rugs and carpets which were exhibited in

Tableau de Henner à Montréal pour la première fois



"Le Christ mort" du peintre J.-J. Henner (1828-1905), une toile saisissante exposée à Montréal pour la première fois, aux galeries Scott, rue Drummond, et considérée comme une oeuvre de grand prix.

peu froid en art comme ailleurs; il aime voir dans le Fils de l'Homme le Fils de Dieu, et dans la mort du Christ le commencement de sa victoire sur la Mort... Néanmoins, le "Christ Mort", de Henner, est un "grand" tableau.

Les nuages de Fortin

L'EXPOSITION Marc-Aurèle Fortin aux galeries Eaton intéresse surtout par trois ou quatre toiles qui font voir quelles leçons il aura prises en France, durant son récent séjour à la faveur d'un petit héritage. Malgré ses naïvetés de dessin et son exubérance de coloris appliqué sans beaucoup de reliefs, Marc-Aurèle Fortin nous a paru un moment capable, — oh ! inconsciemment sans doute ! — de représenter ici un aspect intéressant de l'impressionnisme. Et cela eût aidé d'une certaine façon à l'aération de notre atmosphère artistique. Mais il se mit à se répéter et semblait résolu à n'être plus toujours que le même Fortin, lorsque soudain...

... l'appel au voyage et des ciels nouveaux, et peut-être le commencement d'un autre Marc-Aurèle Fortin... L'ancien Fortin, vous le connaissez déjà pour l'avoir vu dans maintes expositions. Il n'est pas jusqu'à la fameuse toile-ronçon, coupée en deux, qu'il ne ramène à chaque exposition pour faire tressaillir au fond de la tombe les manes du bandit Thouin alias Lépine. Sujets de faubourg (ô Hochelaga !), très souvent quelconques, peints avec un vif mélange de couleurs mais d'une touche sèche et sans profondeur, en superpositions, dans une atmosphère rendue lourde par des masses de nuages. Il lui arrivera même des naïvetés de composition comme de couper un tableau en deux par une ligne de mur mal placée. Tout cela reste pourtant direct et sincère.

Je préfère maintenant me tourner vers quelques paysages peints en France. Une vue de Rouen et "Port des pêcheurs, Côte d'Azur", s'ils restent encombrés comme les autres tableaux de Fortin, révèlent par ailleurs une tendance marquée à mieux faire valoir l'effet décoratif des couleurs vives en cherchant des commentements de relief. Une nature-morte perd à la surcharge des détails les qualités qu'on eût voulu y trouver. Mais "Vieux pont, Vallée du Rhône" me paraît du nouveau et du meilleur Fortin: des bleus et des verts limpides, un coloris liquide, qui repose du coloris crayeux trop familier à l'ancien Fortin, des tons chantants; imaginez simplement que l'artiste n'eût pas gâté ce paysage de joyeuse clarté en l'écrasant de ses habituels nuages en massifs. Si d'avoir vu des ciels nouveaux pouvait seulement inciter Marc-Aurèle à renouveler les firmaments dans ses toiles. Tels nuages s'admettent parfois pour tels effets. Mais toujours les nuages pommeles, ho! ho! C'est assurément l'un des secrets du paysagiste vrai que de savoir donner à ses nuages même les plus lourds une apparence de légèreté. La faiblesse de Fortin en ce domaine jette un gros "nuage" sur ses oeuvres.

Gazette Nov. 14/34
Felix Shea's Woodcuts

At Art Association

The current exhibition in the Print Room of the Art Association of Montreal is of woodcuts and linoleum cuts by Felix Shea. They are good examples of Mr. Shea's work, — portraits and pictures of birds. Some of them are just studies of birds, mostly ducks and geese, but in some of the best of these the birds with their natural surroundings have been used to make good decorative patterns. In many of the cuts there is an admirable economy of means, — cuts made up chiefly of black shadows with high lights just enough to indicate or suggest form. One of the best of all the cuts in the exhibition is one of this kind, of a boy playing the violoncello, and another in which the same method is used with good decorative effect is of a nude figure. The same use of masses of shadow with only essential touches of light is very successful in the portraits which make an interesting row. These are of people well known in Montreal and Mr. Shea has shown only the most necessary and telling features of their faces in a way that makes the portraits good character studies which, sometimes, are just not caricatures.

Pictures and Sketches

By Gordon E. Pfeiffer

Some vivid pictures and sketches by Gordon E. Pfeiffer are now on view in two of the galleries at Eatons. They show the province of Quebec and its life in many aspects in a number of small oil sketches and a few larger and more finished pictures, all of which make the most of the country's strong colouring. There are many typical Quebec houses, carts and sleighs and, in some of his pictures, Mr. Pfeiffer has chosen subjects rather of the kind that Krieghoff used to paint, though he has treated them in a very different and much more modern fashion. The pure landscapes are, however, more striking and several of them are views of the Saguenay country in unfamiliar conditions; one of the largest shows the hills round Cape Trinity under autumn reds and there are other notable views of that district. A subject which has been used in several pictures is the effect of strongly coloured foliage standing out against black or dark grey hills. One of the most successful of the pictures, — one which is quite unlike most of the others, — is of boats in Quebec harbour in a sunset light; another which stands out is of sunlight falling on snow in an old sugar bush, a good effect of light. The smaller sketches are for the most part broadly painted suggestions of color, and one of a red maple tree standing against a group of characteristic Quebec cottages is conspicuous.

Gazette Nov. 28/34

Art Collection Visited

Members of the Women's Art Society were shown the Van Horne collection of paintings and objects d'art in the residence, Sherbrooke street west, yesterday. Miss Van Horne conducted the party through the house, and sketched the history of the pictures and other works collected by her father, the late Sir William Van Horne. At the conclusion, Mrs. W. D. Lighthall thanked the pleasure she had afforded.

VERSATILITY SHOWN BY HERBERT RAINE

Gazette Nov. 8/34
Montreal Artist Reveals
Skill as Etcher and Painter
in Watercolor

RECORDS OF CITY'S PAST

Some Prints Deal With Old-time Scenes—Continent and Canada Yield Subjects Shown at Scott's

Interesting variety is revealed in the etchings and watercolors by Herbert Raine, R.C.A., of Montreal, on view in the galleries of W. Scott & Sons, 1490 Drummond street. Mr. Raine, long known as an etcher of high attainments, evidently finds the watercolor medium much to his liking and his use of it according to the best tradition—the transparent wash and omission of bodycolor, save in one instance where a tinted paper made it unavoidable.

As an etcher this artist's work remains as strong and engaging as ever, and there are prints in this section of the exhibition which will excite the covetous. Particularly does this apply to those pictorial records of bits of Montreal now gone or, as is inevitable in the sweep of progress, are endangered. The prints, which total 46, deal with widely scattered spots—Montreal, Quebec, the Rockies, Nova Scotia, England, France and Belgium.

PRINTS OF MONTREAL

Two plates of recent date in the Montreal set are "The Convent of Villa Maria, Monklands, Montreal" where the dignified architecture of this historic building is well realized and the foreground enlivened by Sisters and their charges wandering on the wooded lawn; and "Old Courtyard, St. Vincent street, Evening" in which the last rays of sunlight gleam on the side of an old building. "Notre Dame from the River" introduces the old Government building in Place Royale, and the parish church, as seen from St. James street, is the subject of another print. Bonsecours church and market have not been overlooked, and "Convent, Marie Bourgeois, Verdun" with its happily placed group of nuns is another attractive print of historical interest. "Place Youville, Montreal" shows the commemorative obelisk, the Harbor Office and distant grain elevators, and a much-changed section is shown in "Cote street and Bank of Montreal"—a view looking south with the since demolished saloon and the two trees that transformed the yard into a "beer garden." "Corner of Cote and Craig streets," shows the old German beer garden saloon and adjacent dilapidated buildings. These two prints recall the days when the offerings of the Theatre Royal, just up the street, were regarded as often quite "naughty."

Quebec has yielded good material—a front view of the ancient church of Notre Dame des Victoires, with fountain, figures and a caleche; the noble lines of the Customs House as seen from the side, with three planes overhead; the front of the Basilica viewed through a screen of trees; Champ-plain Market with a group of figures; Quebec as seen from Lévis; a steep street and irregular buildings observed from the Ramparts; and a quaint building at the corner of Hebert and Ste. Famille streets to mention some of them.

Of this province, too, are cottages and road at St. Fereol; a bit of Beupre; and Metis Beach with an osprey aloft spotting food in the calm water edged by rocks.

Nova Scotia inspires a print of fine atmospheric qualities—"A Misty Day, Chester"—with moored fishing craft, waterside buildings and horse and cart on wharf, and

of this province are "Aspetogan from Chester," and "Silver Birch and Aspetogan" in which the water stretches from the wooded foreground to the distant mountain which is the highest in Nova Scotia.

CONTINENTAL SUBJECTS

Of the Continental series are the abandoned church at Heule, Belgium, with a brook cutting a meadow in which a woman tends cows; the impressive architecture and soaring tower of the Cathedral at Courtrai, Belgium; two fine interiors—"Church of St. Michael, Ghent" and "Notre Dame, Lamballe, Brittany." Dol in Brittany has furnished good material, and, across the Channel, Exeter yields a fine subject in the print called "Corner of West Street and Step-cote Hill."

One print of the Rockies excites the taste for more, for Mr. Raine has in moderate compass convincingly suggested the bulk and majesty of the mountain that towers above Lake O'Hara. This is in every respect a fine print—big in feeling, broad in effect and admirable in the handling of receding planes.

The watercolors are distinctly cheerful in spirit, with the painter out to capture atmospheric effects—the sun through a fog bank at Metis Beach; the gleam of sunlight water on a calm day at St. Luce, P.Q. where church and buildings make a good composition; Metis Beach at twilight, with stretch of water beneath a band of purple cloud. "A Perfect Day, Metis Beach" shows the watery expanse backed by sun-touched billowy clouds that throw reflections in vertical strips. This locale has been rich in pictorial material which the painter did not overlook at different hours and in varying weather—Light House Point, Boule Rock, Mount Misery, Cow Rock, and many beach scenes in which rocks and evergreens play their part show sound judgment in selection of subject matter and convincing interpretation.

Of the Laurentian district are Devil River, St. Jovite, and a glimpse of Lac Oulmet, both of which are broad and spontaneous.

This exhibition, according to present plans, closes November 16.

PORTRAIT OF SHAW MISSED R.A. SHOW

Gazette Nov. 10/34

G. B. S. Relates Incident in
Opening Exhibit of John
Collier's Work

London. — Bernard Shaw opened an exhibition of Paintings in Little by the late John Collier at the Arlington Gallery, Old Bond Street, where one of the pictures is of Mr. Shaw himself.

"John Collier," said Mr. Shaw, "could draw with a fishing rod. I never met or heard of any other artist who could do that. He did it on the ground that you should draw a thing from the distance at which it was to be looked at."

"No other man," he continued, "would have thought of doing it with a fishing rod, but I assure you my portrait was drawn with a fishing rod, and that is a sample of the sort of facility and practicalness that he had."

"The portrait went to the Academy and found its natural place on the line. Everything was going beautifully, when a distinguished Academician—whose name I forget—came in at the last moment. He saw the portrait and said, 'Take that damn thing away, we don't want any b—y beavers.'"

"Accordingly the picture was not hung in that exhibition."

"Supposing Mussolini, or Hitler, or Stalin had done that, all the papers would be full of a denunciation of the infringement of the dignity of art and the liberty of the individual. But here nobody says anything about it," Mr. Shaw added.

It was a standing problem outside the Royal Academy why it was that John Collier was not a very distinguished ornament of the Royal Academy. He was a man of outstanding talent and amazing craftsmanship, he said.

It was one of the peculiar things about being an artist that you could make a merit of your own deficiency, and declare that the things you could not do were not art.

"Whistler," he said, "made a tremendous amount of capital by denouncing the things he could not do. In this country we seldom looked at pictures. Instead, we read books or newspaper articles about them."

POWERFUL MARINES SEEN AT MORGAN'S

Gazette Nov. 10/34

W. St. Thomas Smith,
A.R.C.A., Shows High Qual-
ities as Watercolorist

BRITISH ISLES SCENES

St. Thomas Artist Has Found
Congenial Material in
Fishing Villages and
Open Sea

Watercolors by W. St. Thomas Smith, A.R.C.A., of St. Thomas, Ont., are drawing picture-lovers to the fifth floor of the store of Henry Morgan & Co., Limited. Here, attractively hung, are over 70 works by an artist long identified with the watercolor medium. His method of broad handling with fully-charged brush gives many of these paintings a strength usually associated with oils.

This painter, who was born at Belfast, Ireland, and came to Canada at an early age, admits to no training under a master and all he knows, which is considerable, he has discovered for himself by study direct from nature. Keen observation coupled with industry won him an important place in Canada as a watercolorist so that the Royal Canadian Academy of Arts elected him an Associate of that body in 1902.

Those who over a long period of years have made it an agreeable duty to "take in" picture exhibitions will recall some splendidly constructed autumn landscapes from his brush as well as paintings in which threatening skies were capably suggested. For a period the rush of brook in flood interested him and he was singularly successful in catching the effect of broken water. This skill is evident in many of the watercolors now on view, but now he takes the spectator to the sea.

Mr. St. Thomas Smith knows the sea in both calm and boisterous moods and he knows how to record his impressions. Here is no niggling timidity—he tackles the most difficult subjects with a confidence born of experience.

SOME GOOD MARINES.

The heave of wave and hiss of spray are well suggested in "Stormy Sea, Achill Island, Ireland." There is nothing half-hearted about the variety of weather depicted. "Storm on the English Channel" is another engaging work with fishing boat, a distant steamer and cliffs almost obscured by the mirk of lowering clouds. "Orkney Fishermen Going Out to Sea" is marked by less tempestuous weather and a sky that glows red on the horizon. "On the Thames, London" shows that even barges and a tug can be attractive subjects in the right atmosphere.

The paintings of sea scenes with the fishing fleets going out or coming in are many and he has found his subjects on the Irish and Scottish and English coasts. Effective, too, are his transcriptions of quiet havens with steam trawlers and boats moored near quays, backed by modest houses. The painted sails of Venetian boats supply one good subject.

Ireland has also given him subjects of a different sort—the blue of water in the bogs where the peat has been cut. The fuel piled in heaps to dry add to the decorative line of these landscapes which usually include some noble blue mountain about which mists float. There are Irish landscapes in which women drive sheep, and the picturesque fishing villages have not been overlooked.

Of Canada, there is one autumn landscape—maples in vivid leaf near a roadside ditch. This work catches the spirit of the fall season.

The exhibition is in all respects an interesting one, if only to show how watercolor boldly handled can "carry." In treatment these pictures look simplicity itself, but this impression can only be conveyed by one who has attained this sense of spontaneity after years of patient study and practice.

Work of Herbert Raine Nov. At Scott's Galleries

There are both etchings and water-color drawings in the collection of work by Herbert Raine, R.C.A., which now covers the walls of W. Scott and Son's large gallery. The water-colors make the largest and the best group of work in this medium that Mr. Raine has shown in Montreal; they are admirable examples of the pure and simple use of water color and are delightful studies of the many variations of light and color which are to be found by those who can see them, on the lower St. Lawrence. All but two or three of these pictures were painted at Metis. A particularly good one of a wooded stream in the Laurentians is one of the exceptions. In the others—there are about thirty of them—it is not so much the views which are different as the conditions of time and weather in which they have been seen. There are, in point of fact, two views which have been painted five or six times each, with complete and surprising difference between the resulting pictures. Atmosphere is the principal subject of all these drawings and they have the quality of fresh air which water-color gives better than any other medium.

The etchings, more numerous than the water-colors, have the delicacy with which most people are familiar in Mr. Raine's work and there are some dry-points which are much stronger in their general effect of lights and shadows. Most of the places shown in them are in Montreal or Quebec, but there are others in Nova Scotia, France and Belgium. The Custom House at Quebec, a convent at Verdun, a Nova Scotian harbor and groups of Brittany fishermen and women have provided some of the best of the subjects.

The Independent Art Society's Exhibition

Holding no exhibition of its own this year, the Independent Art Society has a small collection of work by its members included in the Produced in Canada Exhibition at the Sun Life Building. A few of the works shown are by well known exhibitors but most of them are by people whose pictures are seldom seen here. Adrien Hebert has some Montreal scenes and Thurston Topham shows two pictures of moonlight. Among the more notable of the oil pictures are a landscape by Lorne Bouchard, a Saguenay view built up of rather formal patterns by John Loggie, a landscape and a flower picture by Belle Richstone, a simplified landscape, with pleasant color, by Maurice La Belle, a picture of a brook and trees by Jordanus vander Vliet, who has also a good landscape pen drawing, and two street scenes by Agnes Lefort and John Pepper. Among the water-colors there are a good drawing, almost in monochrome, by D. A. J. Pavitt, a picture of a group of farm buildings and another landscape by H. Jackson Barker and a small flower picture by Leslie Coppold. The few pieces of sculpture include a bust of J. Murray Gibbon by Henri Hebert, a very good head of a Chinese by Pauline Johnson and a well modelled, life-sized figure of a girl by Orson Wheeler.

JUDGES ARE CHOSEN Gazette Nov. 14 Five U.S. Artists to Make Awards for Oil Paintings

Washington, November 13. — A jury of five of the outstanding artists in the United States has been appointed to select paintings and make awards for the 14th biennial exhibition of contemporary American oil paintings to be held at the Corcoran Gallery of Art next March.

Trustees of the gallery announced today that the following painters will serve: Jonas Lie, of New York City, chairman; George Harding, of Philadelphia; Victor Higgins, of Taos, New Mexico; Henry Lee McFee, of Woodstock, N.Y., and Richard E. Miller, of Provincetown, Mass.

The jury will name the winners of the William A. Clark Prize awards, which are: First prize, \$2,000 and the Corcoran gold medal; second, \$1,500 and the Corcoran silver medal; third, \$1,000 and the Corcoran bronze medal; fourth, \$500 and the Corcoran honorable mention certificate.

La Patrie Nov. 8/34



La splendide toile murale du peintre Carl Mangold qui figure à l'Exposition des Produits Canadiens. Sur un arrière-plan rempli de scènes industrielles et agricoles, un groupe de 26 personnages, tous engagés dans l'oeuvre nationale du Travail. Tous les aspects de l'industrie y apparaissent, en gradation symétrique, depuis la mécanisation des fermes jusqu'à l'exportation, en passant par l'aviation, l'électricité, les transports, la sidérurgie, etc.

INSTITUTIONS GET GRANTS FROM CITY

Gazette Nov. 5/34
\$436,338 Distributed to 90 Charitable and Other Local Organizations

\$73,000 FOR TUBERCULAR

Ambulance Services, Boys' Work, Dispensaries and Hospitals All Aided by Money Donations

Subsidies and grants to charities and institutions, an annual vote by the City Council, were distributed at Saturday's meeting of the aldermen, the appropriations being consented to without discussion. The amount to be distributed is \$436,338.

The list:

Sacred Heart Hospital, Cartierville, (tuberculosis) ..	\$73,000
Sacred Heart Hospital Cartierville (chronic diseases) ..	65,773
Gray Nuns—home for incurables ..	14,600
Notre Dame de La Merci, Cartierville, (care of vagrants, paralytics, etc.) ..	34,280
Saint Luke Hospital (infirmary and paralytics) ..	10,950
Saint Henri Hostel for Paralytics ..	15,968
Notre Dame Hospital ..	8,333
Jewish General Hospital ..	12,968
Montreal General Hospital ..	25,000
Saint Mary's Hospital ..	25,000
Saint Luke Hospital (general services) ..	50,200
Saint Justine Hospital ..	3,333
Children's Memorial Hospital ..	1,667
Neurological Institute ..	15,000

AMBULANCE SERVICES.

Notre Dame Hospital ..	1,500
General Hospital ..	1,500
Royal Victoria Hospital ..	1,500
Saint Luke Hospital ..	1,500
Hôtel Dieu Hospital ..	500
Justine Hospital ..	500
St. Joseph's Hospital ..	500
St. Jean's Hospital ..	500
St. Mary's Hospital ..	500
St. Vincent's Hospital ..	500

BOYS' WORK.

Boys' Home ..	500
Regina Institute ..	500

DISPENSARIES.

St. Joseph's Dispensary ..	500
St. Joseph's Institute ..	500
Henry Hospice (ten conditional beds) ..	2,500
Laval Dental Hospital ..	1,200
Montreal General Hospital dental dispensary ..	500
Sisters of the Poor ..	1,500
Tuberculosis dispensary ..	1,800
Sacred Heart convent ..	1,580
St. Joseph's Blind Institution ..	1,185
St. Joseph's Canadian Association for the Blind ..	474
Montreal Association for the Blind ..	474
Canadian National Institute for the Blind ..	474
St. John and Dumb Institute ..	474
Royal Lifesaving Society ..	158
St. John Ambulance Brigade ..	100
Society for Crippled Children ..	474
Saint Vincent de Paul Patronage ..	395
Jean le Prevost House ..	395
Parks and Playgrounds Association ..	435
Welfare of Youth Association ..	474
Bruchesi Institute Boys' Camp ..	1,106
Bruchesi Institute Girls' Camp ..	1,106
Colonne des Greves ..	790
Sainte Therese Vacation Colony ..	553
Ditto for construction work ..	300
Crippled Children's Vacation Colony ..	395
Diocesan Camp Corporation of Montreal ..	395
Jeanne d'Arc Vacation Colony ..	237
School of applied social hygiene ..	395
School of Arts and Vocations ..	1,580
Archaeological and Numismatic Society of Montreal ..	1,185
Art Association ..	158
Order of Nurses ..	295
Derivation of St. Jean Baptiste ..	158
University Settlement ..	100
Child Welfare Association ..	1,500
Society for Child Hygiene ..	1,500
Bruchesi Institute (anti-tuberculosis dispensary) ..	6,320
Bruchesi Institute (St. Denis a.t. dispensary) ..	1,501
Royal Edward Institute ..	6,320
" (Rosemount dispensary) ..	150

Saint Henry Hospice dispensary ..	395
Family Welfare Association ..	1,975
Catholic Society for Protection of Women and Children ..	1,185
Salvation Army ..	1,580
Assistance Publique ..	4,740
Sheltering Home ..	200
Montreal Sailors' Institute ..	316
Catholic Sailors' Club ..	316
Montreal Diet Dispensary ..	160
Baron de Hirsch Institute ..	370
Catholic Welfare Society ..	790
Protestant Relief Committee ..	395
Catholic Service Guild ..	395
Assistance Maternelle ..	316
Montreal Maternity (Royal Victoria) ..	1,580
Gray Nuns (adoption bureau) ..	1,185
St. Anne's Nursery ..	100
Soeur Bonneau ..	632
Old Brewery Mission ..	553
Union Nationale Francaise Society for Protection of Women and Children ..	632
Montreal Tourist and Convention Bureau ..	1,580
Society for the Protection of Animals ..	2,000
Institute of the Good Shepherd ..	395

ARTISTS PRAISE WORK OF CHILDREN

Gazette Nov. 14/34
International Exhibition of Efforts of Children Under 12 Held at N.Y.

NEW YORK, Nov. 14—(A. P.)—Famous artists flocked last night to view the water-colors and crayons painted by children under 12 in the International Exhibition at Rockefeller Centre.

"It's marvellous," commented Miguel Covarrubias, noted Mexican caricaturist. "Much better than the average professional show."

Jonas Lie, landscape painter, and president of the National Academy of Design, stayed to admire almost until closing time.

Also among the audience were a group of psychologists who shook their heads solemnly and tried to interpret the impulses behind the more gruesome pictures—a man hanging from a gallows, depicted by an Irish boy; headless bodies in pools of blood in war scenes, painted by Chinese boys; the funerals pictured in the Mexican group.

DIFFERENCES NATIONAL.

Educationists studied the youthful artistry for a record of life in many lands. German children chose gay Christmas scenes for their subjects. Trucks, tractors and factories figured largely in the Russian section. Wholly improbably birds were drawn by the children of Tunisia. Palestine sent pictures of biblical stories.

Nothing attracted as much attention or caused so much amusement among all types in the audience as the painting of a seven-year-old American Indian. Using a sheet of brown wrapping paper, simple water colors and decidedly comic technique, the artist has pictured three Redskins, scantily clad, chasing each other across the desert.

WILL VISIT MCGILL

Gazette Nov. 15/34
Dr. Langman Also to View Art Association Galleries

Dr. L. D. Langman, professor of art at McMaster University, Hamilton, Ont., will visit McGill University and the galleries of the Art Association of Montreal during the week-end, according to announcement made at the university yesterday by Col. Wilfrid Bovey, director of the department of extramural relations. He is lecturing in Toronto today and tomorrow he will view the National Gallery at Ottawa.

NEW YORK MUSEUM CURATOR IS DEAD

NEW YORK, Nov. 17—(Star Special)—Bryson Burroughs, curator of paintings at the Metropolitan Museum since 1907 and associated with the museum since 1906, died yesterday at his home in this city. He had been ill since last spring and had only recently returned from the Potts Memorial Hospital, at Livingston. He was 65 years old.

GORDON E. PFEIFFER SHOWS PAINTINGS

Gazette Nov. 15/34
Quebec Artist Finds Landscapes of This Province Congenial Material

ALL SEASONS TREATED

Canvases at Eaton's Fine Art Galleries Also Depict Activities of Farmer and Woodsman

Quebec landscapes have absorbed the entire attention of Gordon E. Pfeiffer whose paintings are on view in the Fine Art Galleries of the T. Eaton Company, Limited, of Montreal.

This exhibition—the second "one-man" show to be held in Montreal by this Quebec artist—shows progress in handling and growing confidence, and much of the work reveals a distinct advance.

The dominant characteristic of Mr. Pfeiffer's painting is boldness. There is generally bigness in design and he is uniformly successful in importing solidity to his hills and mountains, a quality he succeeds in suggesting in his structures. The farmhouses and barns of his canvases are evidently built to stand the stress of autumn gales and winter blizzards. His painting of the human figure is adequate for the purpose, since its introduction is only incidental, and the same applies to his horses and oxen. He has a decided feeling for atmosphere and his color sense is sound.

Mr. Pfeiffer is primarily a painter of the Quebec scene and he finds all seasons attractive. The exhibition reveals industry and a genuine effort to express himself in a sanely individual way. Some of the larger paintings are a trifle overpowering in their bold statement and reveal passages where what was essayed did not quite "come off." In the smaller works there is a more even quality and a greater sense of spontaneity.

SOME LARGE WORKS.

Among the big works are "Spring, St. Urbain"—hills, road and sleigh at a season which suggests thaw; "Ste. Famille, Winter," with the quaint church and cluster of buildings of this spot on the Island of Orleans, the river and distant mountains; "Cape Trinity" with the bold rocky headland in sunlight and rolling wooded hills banded with shadow in the distance; "The Basilica, Quebec," where a religious procession passes near the entrance; "North Shore Village, St. Simeon," with a fence-edged road that leads to the buildings about the church, with hills and the St. Lawrence River in the background; "Storm Coming"—an angry sky above massive mountains above meadows where hay is being loaded into ox-drawn carts; "Lac Jacques Cartier," where the water and distant hills are seen through a screen of trees in the foreground; "Le Four Abandonne"—thin snow on rolling country dipping to a tree-edged lake, hills, clad with trees that catch the rosy glow of the sun, that are backed by massive mountains, and, in the foreground the old open-air oven with its shelter of dilapidated planks. Nearby is a gnarled bare tree which, with artistic licence, the painter could have omitted without disturbing the design. "Le Quatrieme Rang," is very much off the beaten track, with its house, outbuildings and oven, hills and mountains and a general atmosphere suggesting that farming here is a struggle with nature.

Of winter activity in the woods there are "Pines in Winter" with a logging team and a woodsman following with an axe; and "Yarding"—a horse, led by a running man, hauling a single log through the snow while two men work nearby. "After Snow" is marked by trees under a blanket of white near a river with open ice. "Old Sugar Bush," a work of good atmosphere, shows a man emptying a sap bucket while a horse with sleigh bearing a barrel stands nearby. This painting well suggests the milder atmosphere of a sunny day in spring.

"Schooners in November Ice, Quebec," is good in composition, with the craft under sail amid floes of thin ice. In the distance the ferryboat is making a passage, and in the background is the Citadel, Chateau Frontenac and the tower of Laval University. There are good values in this canvas which was painted at sunset.

Of the smaller works, the painter has found congenial subjects at St. Hilarion, with its spruce-dotted pasture, church and rain-squall; "Winter Road to Beaufort"; "Sunny Morning, October," with sun-glow on a house, a man in a cart and pumpkins supplying a gay color note; "Blacksmith Shop, Winter," with boys playing with a sledge; "Bishop Laval's Mill, 16th Century," and several glimpses of landscape in autumn.

EFFECTS OF GREEK ART FOUND WIDELY

Genius and Form Can Be Traced Down Through Ages, Says Walter Pach

Gazette Nov. 15

The genius and form of ancient art—the classical school of Greece—has shown itself down through the ages in the paintings and works of sculpture conceived by those who came later, Walter Pach, American art critic, stated last night at a meeting of the Art Association of Montreal, held in the Art Gallery, Sherbrooke street.

He dealt mainly with the romantic school of art, tracing its beginning with David and carrying on to the start of the impressionistic period. To prove his point that classic form continued with the romanticists, Mr. Pach showed on the screen a picture of a Greek bronze done in the early days of the Christian era. Side by side with it he showed a painting of a nude by Bayre, one of the followers of the romantic school. The form and drawing of both figures was almost identical. He declared that Bayre could not possibly have copied from the Greek statue, as it was unearthed some time after he painted his figure of the nude.

Mr. Pach reviewed the entire era of romantic art. He stated that Goya, the Spanish painter, influenced to a considerable extent the work of that leader of the romantic school, Delacroix. He showed reproductions of paintings by Goya, by David and by Delacroix, and also those of the other members of the romantic school in France and England.

In the Frenchman, Rude, he saw the development of the human romantic art, with Rude's dramatic, forceful paintings of the spirit of the French revolution. Artists, he stated, began to paint people that had never before appeared on canvas, as the French peasant and the laborer at his work.

He returned to John Constable to demonstrate, through that artist's moving paintings, one of the purest forms of romantic art.

"No art," Mr. Pach declared, "is purely classical, or purely romantic. There is something of the other in each." In the romantic school he saw the breaking forth into a new life, with a sense of adventure, of new worlds to conquer, of romance and life.

Dr. J. W. A. Hickson was in the chair.

COUNTRY MIRRORED IN EARLY PAINTING

Gazette Nov. 21/34
Few Masterpieces in French

Regime Pictures, But Culture Portrayed

Although painting in Canada produced few if any masterpieces during the French regime, in the many works of this period still extant was to be found a faithful picture of the mentality and the culture of the first inhabitants of the country, Gerard Morisset, honorary attache of the Louvre Museum, said at a lecture meeting of l'Alliance Francaise de Montreal in the Ritz Carlton Hotel last evening.

By far the greater part of the works produced during the 17th and 18th centuries was of a religious character, the speaker remarked. He explained that this was to be expected since the increase in population entailed the construction of additional churches, chapels, hospitals, monasteries and schools. It was natural for the well-to-do to think of decorating these buildings before acquiring paintings for their own homes. Bishops, governors, intendants, wealthy citizens and even kings of France presented paintings to these various institutions. Notwithstanding the large quantity of paintings produced in New France many works had to be purchased in France, so great was the local need.

Ernest Tetreau, president of the society, paid a warm tribute of esteem to the memory of Paul Seurot, prominent French citizen who died a few days ago. Mr. Seurot was a member of the board of administration of l'Alliance Francaise.

British Art Loans Favored

London, December 17.—The House of Lords today gave first reading to a Government bill which would authorize the lending overseas of pictures representative of British art now in the National Gallery.

Art Treasures Stolen

Toronto, December 17.—Four paintings, one by J. J. Henner, valued at \$1,650, were stolen from the premises of Ward, Price, Ltd., auctioneers, over the week-end. Value of the three others was \$600. They had been sent to Toronto for auction by Carroll Galleries, London, Eng.

SHOWS SKILFUL WOODCUTS

Gazette Nov. 16/34

Montreal Artist Shows Facility in Black and White and Tint

GROUP OF PORTRAITS

Intimate Knowledge Shown in Depicting Ducks and Activities of Those Who Hunt Them

Woodcuts and linocuts by Felix Shea make an interesting exhibition in the Print Room of the Art Association of Montreal, where the prints will remain on view until November 25.

This Montreal artist, who is a capable exponent of the art of the woodcut, shows good draughtsmanship and an effective sense of the decorative. His balance of lights and darks is usually well arranged.

An attractive section of the collection is a series of portraits which reveal considerable skill in seizing the telling lines—the essential element in a woodcut, since rendering the characteristics that make the likeness depends on line and mass without the employment of half tones. The subjects of these portraits are well placed and, considering their size, the blocks show skill in cutting.

Mr. Shea is most engaging when he goes into the open air for his subjects—scenes that the duck hunter must know by heart. To depict ducks on the wing is no easy task, but Mr. Shea does not let that deter him, with the result much study has led to the production of such prints as "Surprise Flight"—three ducks above water as seen through a screen of reeds; "Frightened Ducks," where six birds have just left the water which is still agitated as the last ascends; "Early Flight," in which four ducks wing against a broken sky, their bodies flushed by the light of dawn, and "Pitching In"—a duck dropping to reed-fringed water.

DUCK HUNTER'S MEMORIES

Prints that will recall to hunters moments of the less cheering kind, are "Late Start," done with tints from three blocks, in which a man setting out with decoys is startled by ducks on the wing—part of a potential "bag" gone beyond recall; and "Putting Out Decoys," in which in the breaking dawn a man poles a boat laden with counterfeit birds to a clump of reeds. It is a print that suggests the hour when everything is damp and cold, and the wind is far from tropical—the sort of morning when even the most case-hardened wonder why they swapped warm blankets for a stretch of grey water and a dismal sky. In arrangement and spirit it is one of the most effective prints in the show.

Birds of another kind are shown in the print of gulls against heavy, broken clouds, and there is a pretty natural print of a snipe. Canada goose, with its striking plumage, is not overlooked and geese of the barnyard variety obligingly make an attractive pattern. There are also some small prints of ducks feeding.

Scenes of Montreal are shown—"Dufferin Terrace," and Place Royale, looking north, which introduces the old Government building, the twin towers of Notre Dame Church and the striking lines of the Aldred Buildings.

Then, too, there is a nude resting comfortably on the grass, and, distinctly more formal but cosier, there is "Fire Place, Lucerne"—now the Seignior.

Two decorations—ducks in flight in oil reveal good design and uminous color.

Incidental to the show, is a display of three linocuts, as used for one of the color prints displayed, and the tools used in the cutting of these and of the wood blocks.

MISS I. W. WALKER DIES AT HAMILTON

Former Deaf and Dumb Institute Matron Was in 89th Year

HAMILTON, Ont., Nov. 20—(C.P.)—Miss Isabel W. Walker, sister of the late Sir Edmond Walker and former matron of the Institute for the Deaf and Dumb at Belleville, died here today in her 89th year.

Miss Hamilton had spent many years of her life in Government service, first as assistant superintendent of the Ontario Hospital at Kingston, and later at Belleville, but for the past 31 years lived here. She was for many years a member of the executive of the Canadian Scientific Association and for some years acted as curator of the Hamilton Museum.

Herbert B. Walker, Montreal, former manager of the Canadian Bank of Commerce, and A. Percy Walker, Pelham Manor, N.Y., are others.

L'oeuvre d'artistes catholiques au Pays du soleil

La Presse Nov. 16/34



In 3e exposition des Artistes catholiques japonais s'est tenue au début de l'été 1934 dans un grand magasin de laques à Tokio et a remporté un succès considérable. Voici deux des toiles qui furent exposées: A GAUCHE, "Le Christ au désert avant sa vie publique", où l'artiste a conçu le Christ en Japonais et lui a donné une pose à la Bouddha; A DROITE, "Jour de fête", de Miyo Nakamura, qui montre des dames japonaises entrant dans une église catholique.

MONTREALER LOSES CASE OVER PICTURE

Gazette Nov. 28/34

Question of Genuineness Left Open by Judgment Given at Ottawa

(By The Canadian Press)

Ottawa, November 27—The question as to whether a painting in the possession of T. W. MacDowell, of Montreal, was a genuine Krieghoff, was left open by a judgment handed down in county court by Judge F. L. Smiley today. MacDowell thought it was not a genuine Krieghoff and brought action against E. W. Marshall, of Ottawa, from whom he had purchased the painting.

In dismissing the action with costs, Judge Smiley stated that the plaintiff had not proven that the picture in question was not a genuine Krieghoff, and, moreover, he was not satisfied that a warranty as to its authenticity had been given.

On July 27, 1933, MacDowell purchased from the firm of E. W. Marshall a painting alleged to be the work of Cornelius Krieghoff, famous painter of Canadian scenes. The original price asked was \$350 but it was purchased jointly with a rug priced at \$250 for \$500. When the lump purchase was made it was specified by the dealer that the price of the rug was to be \$250; or, in other words, the painting was being sold for \$250.

"I am forced to find that while doubt may have been cast on the genuineness or authenticity of the picture, the evidence is not conclusive and does not enable me to say that it is not genuine," Judge Smiley stated in a written judgment.

"As to the allegation as to whether or not a warranty was given, I find that the plaintiff has not satisfied the onus of proof. If I am right in this decision, then the action should be dismissed. If I am wrong then it is necessary to deal further with the allegation that the picture is not genuine. In that respect, I do not believe the plaintiff has satisfied the onus of proof."

"Experts called by the plaintiff gave it as their opinion that the picture was not a genuine Krieghoff, but they do admit that it is very similar to the paintings of Krieghoff, has some of Krieghoff's characteristics and that parts are reminiscent of Krieghoff. It was shown that in his later years Krieghoff dashed off 'pot boilers' and perhaps this was one of them."

"At one time the picture came under observation of Dr. (A. G.) Doughty and he was inclined to purchase it as a genuine Krieghoff for the archives."

"It was thought that the Chud-Hach Mountains (the subject of the picture) were somewhere in Quebec but it was found that there were no such mountains in Canada and so Dr. Doughty did not purchase the picture."

"Dr. Doughty, who has purchased many similar pictures, stated emphatically that no person, expert or not, would be able to tell if the picture were not a genuine Krieghoff."

The guarantee given by the Marshall firm to Mr. MacDowell stated: "To the best of our knowledge we attribute the painting of Chud-Hach Mountains to C. Krieghoff and believe the same to be original."

Pénétrons dans la forêt où les arbres craquent de froid



"Les pins en hiver", l'une des belles toiles qu'expose Gordon-E. Pfeiffer aux galeries Eaton, montre une forêt de pins où on a l'illusion de s'enfoncer avec les gens du traineau, sous un froid vif et mordant. (Cliché la "Presse").

SORBONNE TO SHOW CANADIAN SCENES

Gazette Nov. 30/34

Trip of French Mission to Jacques Cartier Celebrations Will Be Depicted

(Canadian Press Cable.)

Paris, November 29 (Via Havas).—Films depicting the trip of the French Mission to Canada this summer for the fourth centenary of Jacques Cartier's voyage of discovery up the St. Lawrence River will be shown tomorrow evening in the large amphitheatre of the Sorbonne.

Among those who will speak will be Hon. Philippe Roy, Canadian Minister to France; Henry Bordeaux, French academician; Paul Marchandeau, Minister of Commerce, and M. Contenet, president of the Paris Municipal Council.

Commenting on the trip today, Henry Bordeaux, who represented the French Academy on the Canadian mission, said it was a profound emotion for any Frenchman from the Old World to find himself in the New World, in Canada, and discover language, race, tradition and faith had been retained there. Even the folk songs remained, he said.

He expressed a hope that the French Academy would award to the three French speaking universities of Canada medals for the French language and to the two superior orders of the Ursulines and the Sisters of Notre Dame, both women's orders which from the beginning of French colonization taught French in Canada.

"To maintain its language and culture Canada has need of the sympathy and friendship of France," he declared. "On the other hand, Canada serves by its force and by its belief in the strength of the family, as an example to us."

EIGHT CROSSES BARED ON ST. SOPHIA WALLS

Star Nov. 22/34
Byzantine Art Works
Found in Moslem Mosque

ISTANBUL, Nov. 22.—(Special Cable to The Star and N. Y. Herald-Tribune Copyright)—Prof. Thomas Whittemore, American archaeologist, yesterday revealed to the world eight magnificent Byzantine crosses which had been hidden by plaster for hundreds of years in the arches of the Mosque of St. Sophia.

Prof. Whittemore, who is president of the Byzantine Institute of America, has been engaged for the last three years in uncovering the hidden treasures of Byzantine mosaics which adorn the entrance of this famous Christian church, built by the Emperor Justinian in 537. The eight crosses now disclosed are vividly colored on a gold background. Part of his time Prof. Whittemore has spent in cleaning the magnificent marbles on the walls of St. Sophia of the fine Turkish plaster which has covered them.

Prof. Whittemore has now finished his work for the winter and will return to carry it on next spring.

The Turkish conquest of 1453 converted the Justinian church into a mosque and many of the mosaics were then concealed behind plaster, so it is nearly 500 years that these treasures of Byzantine art have been lost to the world. Mustapha Kemal, president of the Turkish Republic, flouting tradition, ordered the mosaics uncovered.

THE WEEK'S REVIEW OF ART

Star Nov. 28, 1934.

Landscapes by Two Painters At Eaton's

Marius Hubert Robert, whose works, in oil and water color, are now being shown in two of the Eaton Co.'s galleries, had a small exhibition at the Art Association rather more than two years ago. The pictures which he showed then were of places in France and Palestine and were full of rich and brilliant color. He is now living in Toronto and the pictures at Eaton's are mostly of places all across Canada, from Nova Scotia and Gaspe to British Columbia, and fine coloring is still a characteristic of his work. The works in one of the galleries are oil pictures and some of them are of French scenes and are evidently older than the others. They are broadly and freely painted and the color and lighting of the Canadian pictures makes them stand out from the others. The water colors, in the other gallery are illustrations of places and events in Canada; many of them appear to have been made for reproduction in print and have a certain hardness which suits that purpose. They are, in some cases, more successful as illustrations than as pictures and they show a number of typical Canadian scenes and events. Among them are good records of a stampede at Calgary, an Indian encampment, sailing on Toronto Bay and other scenes of the kind.

In a smaller gallery at Eaton's there are now about forty small sketches in water color by Lincoln Morris of Montreal. They are slight and suggestive sketches and some of the slightest are among the best of them. There are particularly good suggestions of light and atmosphere in a view of Yarenes, with the church standing out between the stormy sky and river, in the autumn browns in the Road at Ville LaSalle, in the view of a tug in the mist in Early Morning, Lake St. Louis, in a view of Repentigny and another from Vercheres; and there is good color in a scene in the Laurentian foothills and in a landscape of big trees on a hillside.

ATTRACTIVE WORKS BY HUBERT-ROBERT

Dec. 1/34 Gazette
Much-Travelled Painter Exhibits at Eaton's Fine Art Galleries

VERSATILITY IS SHOWN

enes in Europe and Canada Capably Done in Both Oils and Water-colors

Paintings in oil and watercolor by Marius Hubert-Robert, being shown in the Fine Art Galleries of the T. Eaton Company, Limited, of Montreal, make an engaging collection and reveal this much-travelled artist, as a worshipper of sunlight technically equipped to render his impressions with confidence. He is particularly happy in the works that deal with intense light such as "A Canadian Farm," with its barns, silo, cattle and trees; "Quebec Chicken Farm," where there are masses of white fowl, trees, fence, barns and a laden ox-cart; "Landscape near Brome," in which horses rest near a stream, edged by trees in autumn leaf; "Huntsville Harbor"—a bit of the quay with steamer and a stretch of water; "Cove at Percé," quite familiar as a bit favored by painters, but interesting in the arrangement of the boats on the sand and the nets drying; and "Oxen Team, Rivière du Loup." Less intense in glare, as becomes the autumn season, is "The Heights of Parry Sound" where the vista reveals trees, shores and islands.

SOME EUROPEAN SCENES.

"Fishermen in Brittany" gives the painter scope for color in the vari-colored sails of the shipping at the wharf, on which members of the crew are congregated. In this group, too, is "Mediterranean Fishing Fleet" where the sunlight is intense, the sails gay and the water aglow with reflections. "Mont St. Michel" is quieter in tone, with the massive buildings above the calm water. Nice in the arrangement of sunlight and shadow is "Street in Perigord"—an old doorway with woman feeding chickens in a narrow street bridged by a shadowed arch. "Honfleur, Normandy," with its quiet waterway, bridge, quayside buildings and distant church, suggests the approach of evening and there is a sense of quiet in "Concarneau"—a building with clock-tower and shipping under a calm sky.

Exhibitions In Montreal

An important exhibition of French painting by Impressionists and modern artists will open at W. Scott and Sons' galleries on Drummond St., next Saturday, December 1st at 3 o'clock. The exhibition, which is arranged in conjunction with Alan Reid and Lefevre, Ltd., of London, is of picked examples of some of modern French painters. There will be in it five pictures by Renoir and three by Cézanne. Among the other painters, who will be represented by one picture each, are Manet, Degas, Monet, Sisley, and Pissarro and of later painters, Van Gogh, Gauguin, Picasso, Matisse, Odilon Redon and Derain.

An exhibition of oil pictures by Rita Mount of Montreal will be opened in the Print Room of the Art Association of Montreal this afternoon. It will remain open till Sunday, December 16th.

Sketches by F. L. Brooks

A number of sketches, in oil, water color and monochrome,—there are more than a hundred of them,—by Frank Leonard Brooks, are being shown at present at the Coffee House, 1191 Union avenue. It is a very interesting collection, though the place is not very well suited for seeing them. The larger, and better part of them are sketches in water color, or pen and brush drawings in brown. Many of them are of places in London and particularly in Chelsea, and in them Mr. Brooks shows that he knows and understands the atmosphere of London and appreciates the beauties which are to be found in London mists and fogs. There are excellent suggestions of this in the views of the Thames, in Chelsea Reach, and in Fog, Battersea Bridge as well as in a view of

As a watercolorist Mr. Hubert-Robert is a believer in clear "washy" color—a fact that was evident in a collection of Continental scenes shown by him a few years ago in the Print Room of the Art Association of Montreal. This method of handling the medium is still his practice in a group of Canadian subjects which include: "Port of Vancouver," spacious in feeling; "Logging in Quebec,"—men at work on a brook stream; "A Laurentian Lake"—hunters on shore and in canoe with many evidences of success in the chase; "St. Lawrence at Quebec," "Docking, Niagara-on-the-Lake" and "Toronto Waterfront" in which the painter's skill in painting shipping is evident; a rural scene with church and hay-makers on the Isle of Orleans "The Evangeline Well" and the Parliament Buildings at Victoria to mention a few of many attractive items.

PICTURES AT ARTS CLUB Annual Christmas Exhibition by Members Opens Today

The annual Christmas Exhibition by members of the Montreal Arts Club opens today at the club's premises, 2027 Victoria street. Oils, water-colors, etchings and wood cuts are included in the works displayed on the club walls. Many of them have never before been placed on public exhibition. The artists represented in the exhibition include R. W. Pilot, R.C.A., Adrien Hebert, A.R.C.A., Paul B. Earle, A.R.C.A., R. H. Lindsay, Guy Brook, Emile Lemieux, Thurston Topham, G. C. Adams, Thomas Garside, Felix Shea, Frank Downey, James C. Beckwith, D. H. McFarlane, A. Cloutier, Leslie Smith, Hugh Peck, J. M. Miller, David McGill, and F. T. Kalin. The exhibition will be open to the public between the hours of 10 a.m. and 12 a.m. and 3 p.m. and 5 p.m. daily, except Saturdays, until Friday, December 21.

ACADEMY EXPELS ARTIST FOR COPYING

NEW YORK, Dec. 11.—(Star Special)—Stephen Bransgrove, Australian painter, winner of the Ellen Speyer prize for 1933, has been expelled from associate membership in the National Academy of Design for "conduct considered prejudicial to the Academy." A resolution of expulsion was passed unanimously by the Academy's council at a special meeting on December 3. The resolution accused Bransgrove of copying the works of other artists and exhibiting them as his own. One of the paintings alleged to have been copied won the Ellen Speyer prize and attracted such favorable attention that Bransgrove was proposed for associate membership in the Academy and was elected at the spring meeting in 1934.

A. Y. Jackson's Pictures at Watson Gallery

The collection of works by A. Y. Jackson which is now being shown at the Watson Galleries on Sherbrooke street, contains about thirty pictures and small sketches which are thoroughly representative of his more recent work. They show a preference for mountains and hilly country, most of them are of autumn or winter scenes and there is, of course, an abundance of snow. Many people will prefer the more naturalistic sketches, some of which are very true and brilliant, but the larger pictures are more characteristic of Mr. Jackson, with their strong masses and more or less formal patterns, some of which take him rather far from Nature. There are some striking effects and contrasts of color and, as usual with Mr. Jackson, some remarkable painting of sunlight on snow; and color and pattern together give many of the pictures a great decorative value. A large sketch of a scene in Labrador shows a bleak and bare country, of which the hardness seems to have got even into the clouds and a notable picture among the more realistic ones is of roofs at Murray Bay seen through falling snow. These pictures, as is the way with Mr. Jackson's work, give one something to think, and perhaps to wonder, about, whether one likes them or not.

A dark street with a brightly lighted shop-front. There are some charming studies of English country scenes and of places in France and Spain and in all of them the atmosphere plays an important part. Apart from their own merits the sketches should please the many people who know and like the places which are shown in them. A few prints, of wood or linoleum cuts are also in the exhibition. The oil sketches are broadly, even roughly painted and are not so good as the others.

Ellen Terry's Letters For British Museum

London.—Bernard Shaw has presented to the British Museum the letters received by him from Ellen Terry. Selections from the correspondence were published in book form three years ago under the editorship of Miss Christopher St. John and aroused wide interest. While the originals of Mr. Shaw's side of the correspondence are believed now to be in America, the letters to him from Ellen Terry will shortly be available to students, with the exception of a small proportion where references to living people make it undesirable for them to be seen yet. Mr. Shaw explained that it was only due to the feelings of some of the persons referred to that the passages concerned will not be made public at present. "They were not included in the published volume of letters," he said, "for the same reason."

The Trustees of the British Museum also received as a gift from J. Wheeler Williams, some manuscripts of Thomas Jefferson Hogg, the friend of Shelley, including autograph notes by the poet in a criticism of his friend's play, a letter from Mrs. Shelley to Mrs. Hogg, and a painting of the yacht Don Juan, in which Shelley was drowned. Mr. Williams's sister, Mrs. A. Saxton Snell, has added to these a carpenter's account for repairs to the fatal yacht and the great part of Hogg's manuscript of his Life of Shelley. A fragment attributed to Claire Clairmont (Shelley's sister-in-law and mother of Byron's daughter, Allegra, forms part of the gift.

Viscount Esher, who has recently presented to the Bodleian, through the Friends of the National Libraries, nine of the "pre-First Editions" by famous writers which were exposed this summer as forgeries, has given the British Museum (again through the Friends of the National Libraries) eleven of these now celebrated productions, which were not in the Museum's collection.

A sheet of lead inscribed in Latin with a curse, found in excavations in Telegraph-street, Moorgate, has been presented by Mr. G. F. Lawrence, and Dr. C. Davies Sherborn has given other objects from the same site, among them a rare type of brooch made from bronze wire (second century B.C.), a bronze and an iron stylus of Roman times, and a bone Saxon pin with a perforated disc head from about the tenth century A.D.

"At Home"

The annual New Year "At Home" of the Art Association of Montreal will take place on the afternoon of New Year's Day from four to six o'clock. Mr. H. B. Walker, president of the Association, will receive the guests assisted by Dr. C. F. Martin, vice-president, and members of the council.

FRENCH PAINTINGS ON VIEW AT SCOTT'S

Gazette Dec. 3/34
Fine Examples by Members of Impressionist and Modern Schools Shown

INTERESTING ART PERIOD

Collection From London Includes Six Works by Renoir Showing Development Between 1872 and 1910

Interesting alike to the connoisseur and the student is the exhibition of French paintings on view in the galleries of W. Scott & Sons, 1490 Drummond street. Aptly entitled "The Impressionists and Modern Artists," the collection provides a survey of painting at one of the most interesting periods of its development. The fight for recognition by the Impressionists is relatively recent enough not to call for comment save, in passing, it might be said that, viewing the beautiful product of the brushes of the best of this school, the wonder is why they could not be appraised at their high worth without delay and bickering, and as for the so-called "moderns" the critics are still divided in opinion, though the entry of their work into the permanent national collections in galleries directed by officials of unquestioned insight and probity—a Cézanne now hangs in the National Gallery, London—prove that the performances of this group warrant and are receiving serious, if tardy, consideration.

The present exhibition, which has been organized in conjunction with Alex. Reid & Lefevre, Limited, of London, shows the Impressionists and Post Impressionists of the nineteenth century, and brings the twentieth century school right up to date, displaying an example of all the outstanding men of what is known the world over as the "Ecole de Paris."

Competent critics in Europe and in the United States have called Cézanne and Renoir the two Pillars of the Temple of nineteenth century French painting. Perhaps Renoir finishes off the great tradition of painting that was begun in Italy in the sixteenth century, while Cézanne opens up a new era which was developed in the twentieth century by Picasso.

SIX RENOIRS SHOWN.

Here are on view six Renoirs of different periods, the earliest being "La Seine à Chatou," done about 1872. It is painted in the pure Impressionist technique and is full of delicious and tender tones. As the title suggests, the scene is the swiftly flowing river beloved of Parisians, and the glitter from the sky in the water is handled in masterly manner. It is not only the canvas of a poet but of one born to be a painter. For a contrast there is "Les Lilacs," painted about 1910, when Renoir was about seventy years of age. Another interesting picture is "Le Pigeonnier de Bellevue," a subject much painted by Cézanne, which shows the artist in a new development of his technique and color.

Cézanne is well represented by "Portrait du Fils de l'Artiste," painted about 1888 in one of his grandest moods. It is a picture of great dignity and recalls to some that other master, of the seventeenth century, Rembrandt. Some European critics have put the Cézanne on the same level, and as warrant for this view point to the fact that his work hangs in practically every important public gallery in Europe and the United States. It was only recently that the new director of The National Gallery in London, England, placed the first Cézanne on the walls of that gallery, which is usually called the greatest collection of masterpieces.

An accomplished artist, whose works are not often shown in Canada, is Georges Seurat, who, with Cézanne, is one of the leaders of the Post Impressionists and has had a great influence on twentieth century French painting. There is only one example of his very limited output in the exhibition, but it is of the pointilliste and last period of the artist. The work of this man has helped the twentieth century painters with their design. The glittering sky and sea are broken by darker houses and small sailing boats, and the horizontal and upright lines skillfully used give their architectural structure to his work.

There are, too, paintings by Sisley, Degas, Monet, Manet, Pissarro, Gauguin, Lautrec, and that other great figure, Van Gogh, whose works have always caused controversy and argument whenever they are shown in a new place for the first time, but they have found honorable places in some of the greatest public galleries.

The twentieth century is well represented by Picasso, Matisse, Derain, among others, and the link between the Post Impressionists and the Moderns is made by the two elderly and sensitive men, Bonnard and Vuillard. "Le Chandelier" is probably the best picture which Vuillard ever painted and has been favorably compared to this artist's picture in the Tate bought by the late Sir Hugh Lane and presented by him to that gallery many years ago. The exquisite colors of pink, blue, gold and brown could only be put together by a Frenchman of impeccable taste.

Among the items of this important collection is a beautiful painting of flowers by Fantin-Latour. The metal pot is filled with small and lovely blooms grouped tightly and is painted lusciously in the very best manner of this man who belonged to neither the Impressionists nor the Romantics.

The exhibition furnishes the opportunity of seeing paintings lovely in their own right, and interesting in that they are by members of groups of which the late Roger Fry, discerning critic and ardent sympathizer, wrote so sincerely—that the French Impressionist and Post Impressionist painters belong to one of the really great creative periods and their works would be included among the world's masterpieces.

NEW MUSEUM WILL BE READY IN MARCH

Gazette Nov. 30
Work Under Way on Building Which Will Display Canadian Art and Sculpture

Construction work on Montreal's new museum will be completed and all interior settings arranged by about March 1, 1935, when it will be opened to the public. The site of the new museum, which will be primarily for the display of art work and sculpture in wax of religious subjects and those dealing with Canadian history, is at the northwest corner of Queen Mary Road and Cote des Neiges Road, where excavating has already been started by the contractors, Heroux and Robert, Limited. The building will be patterned after the Musée Grévin, of Paris, France, and is being constructed by Musée Catholique, Incorporee, recently incorporated under provincial charter by Dr. Victor Morin, well known notary and life-long student of numismatics. The building will cost about \$30,000 and will stand not far away from the St. Joseph's Oratory.

Interviewed at his office yesterday, Dr. Morin stated that the capitalization of the new museum corporation has been largely subscribed in France. The enterprise is an entirely private one and will fill a need in Montreal in respect to this class of museum. Those wishing to subscribe towards the project may still do so as a limited amount of capital is still available to Canadians.

Ludger and Paul M. Lemieux, the architects for the building, have drawn plans in such a way as to permit additional storeys being constructed, but for the present it will consist only of the ground floor, which will contain most of the exhibits, and the first floor on which a few displays will be arranged.

A consignment of wax models and paintings depicting early Christian life in the catacombs of old Rome have already been received. These will constitute the first exhibition at the museum and they will be arranged by Albert and Robert Tancredi, well known artists, as soon as the progress of building construction will permit. The former is a sculptor and has volunteered to arrange the wax figures, while the latter artist will see to the painting of suitable backgrounds.

Groups will be arranged in such a way as to depict life-like scenes and the painted backgrounds will give perspective to the settings. Another section of the museum will be devoted to the display of paintings of religious and historical subjects and it is believed that the museum may eventually become a national centre for this class of art.

Dr. Morin stated that a nominal admission will be made, as at the Musée Grévin in Paris, but that the objectives of the corporation are educational and that special days will be arranged so that school children may visit the museum.

Parson Painters Exhibit

London.—The Society of Parson Painters maintains a creditable average level of merit, and some of the better known members seem to improve on previous work. As represented at Walker's Galleries, 118, New Bond street, there is more intimate study of the influence of light and air, and design and draughtsmanship are surer.

These virtues are noted especially in the grey tones of "Rye" (43), by the Dean of Westminster; the "Bass Rock" (26), by the Rev. Arthur A. Cowan; the decoratively treated "Barges by Sheppey" (32), by the Rev. William B. Monahan; the airy "Cornfield" (49), by the Rev. Claude Terry; in the drawings of the Rev. Sam Spencer (57), the Rev. J. H. Darby (75), Canon A. J. Robertson (89), and the Rev. C. E. Pratt (94), while the Rev. B. S. Lombard has a very dramatic impression of a "Sunset on St. Petersburg in Winter" (106).

The sincerely observed Tree Studies by Archdeacon Lonsdale Ragg are an attractive feature of the collection.

ACKSON SHOWS SCENES OF WINTER

Gazette Dec. 3/34
Toronto Painter Well Represented in Exhibition at
Watson Art Galleries

MANY QUEBEC SUBJECTS

Country in Laurentians and
Along Lower St. Lawrence
Has Inspired Interesting
Group of Pictures

A. Y. Jackson, of Toronto, who has long been closely identified with the Group of Seven—by reason of the increase in adherents now the Canadian Group of Painters—is showing a collection of oils in the Watson Fine Art Galleries, 1434 Sherbrooke street west.

The show, which is attracting a good deal of attention, is of a nature to win friends for this Canadian painter who has taken an independent stand on art matters and worked hard to promote and develop the so-called modern school of painting in Canada. Some paintings there are that irritate by reason of lapses in color—works that, to the conservative picture-lover at least, prompt the query, "Why? Accepting the direct, brusque attack and the emphasis of forms to fall into the patterns characteristic of the 'school,' there are occasional works that in the handling of cloud formations and in the use of unusual color are perplexing.

CHARACTERISTIC IN STYLE.

Characteristics of style generally associated with Mr. Jackson's paintings are more evident in the larger works on view. Here the importance of pattern is stressed, sometimes in a manner that is a bit obvious as in "St. Lawrence, Early Spring" where the treatment of the rolling country is strongly emphasized. "St. Urbain"—houses, barns and a church in a spacious snowy landscape with distant hills seen under a sky disturbing in color. Houses and fences with a band of river and distant shore are the pictorial elements of "Les Eboulements," and blue hills of odd shape dominate houses and barns in "Winter, Baie St. Paul." A man works at the wood pile in the painting entitled "St. Tite des Caps," a winter scene good in arrangement, and there are lovely values in the jumble of buildings in "La Malbaie"—snow-covered roofs, a church and distant river with two sleighs, under falling snow. This work convincingly suggests the closing of a grey, winter day. A souvenir of Mr. Jackson's voyage into the Canadian arctic is seen in the "Eskimos of Pangnirtung"—two figures and a dog near a tent on a forbidding shore with massive barren rocky hills in the background.

"Quebec Village," with its church and buildings, fence and man driving a sleigh loaded with firewood is distinctly of this province, and "A Northern Lake" is a work that is wholly satisfying—a noble wooded hill aglow with autumn hues beneath a calm blue sky, and in the foreground a row of bare dying birches that throw shadows on the thin snow-covered ice edging the cold water that mirrors the distant hill. It is a painting that has captured the majesty of the Northland at the season of crisp days and chilly nights.

ATTRACTIVE SMALL WORKS.

It is in the smaller works that Mr. Jackson makes his strongest appeal to the lover of pictures who on canvas or panel looks for an impression of nature that has been part of his visual experience, and in this group there are a number of works capital in design and engaging in color. The suggestion of rough, make-shift buildings and rutted road is convincingly expressed in "Street in Cobalt," and in its subtle values of grey a distinctly satisfying work is "Old House, St. Urbain," with its snow-loaded roof and snow-drifted French-Canadian Barn—a typical rambling structure in a field, backed by a bold, wooded hill, is a convincing transcript of a bright winter day. "Laurentian Hills"—two old barns beneath a snowy rise, and beyond a stretch of wooded and cleared country reaching to a range of blue hills, is an interpretation of Canadian winter that is true to place and season. "The White Barn," a winter scene, with the farm building and ad-

juncts gleaming in the sunlight that flushes a near-by tree and the drifted snow, is another vivid impression. "Winter Morning" is admirable in its suggestion of space—barns and houses in a landscape that rises to a distant hill, and in the road a horse and sleigh, and "Evening, Les Eboulements," with its barns and distant mountains, is a work of delicate harmonies that suggests the swift approach of night. "Western Islands," an interpretation of another season, is an attractive composition of few elements—red rocks from which rise the bare stumps of two trees and a spacious stretch of blue water. Hinting at the grimness of country in Algoma is "Lake"—wooded hillside and water in autumn. "Fish Houses, Breton," a work restful in its shows a group of non-descript buildings on rocks and edging a cove with a boat at mooring.

THE WEEK'S REVIEW OF ART

Star December 5, 1934.

Modern French Painters At Scott's

An exhibition, held earlier this year at the Art Association of Montreal, gave a general view of the French painting of the nineteenth century, but stopped short of the most modern work. A collection of pictures, brought together by Messrs. Reid and Lefevre of London, and now being shown in the galleries of W. Scott and Sons on Drummond St., overlaps the former exhibition in respect of a few painters and brings French painting nearly up to the present date. It is called an exhibition of French Paintings by the Impressionists and Modern Artists.

The painters whose work is being shown are divided in the catalogue into Impressionists, Post-Impressionists and Moderns. Work by men of the first two classes has been seen here, if in no great quantity, and all the painters in these classes who are represented in this exhibition were also represented in the spring. The work of the moderns is therefore the most interesting part of this collection since most of it is quite new to Montreal. It must be said that none of the pictures are of the latest or most extreme type; the exhibition is rather an introduction to the most modern French painting and, while much of it may prove indigestible to the more conservative, there are stout radicals, even in Montreal, who will be disappointed by its moderation.

Of the painters whose work has not been shown here before, there is Modigliani, by whom there is a portrait of the American painter, Morgan Russell, — probably very truthful but decidedly a caricature, which suggests that the painter had not much respect for his subject. One may doubt if caricature should be done on quite so large a scale, but the picture is very conservative for Modigliani. Raoul Dufy's "Cacino de Nice" will trouble many people; it is a brush drawing in heavy black outline with color almost as an accessory and much indefiniteness of detail, but it is a picture with much suggestion of truth. There are some still life pictures which need trouble no one. Vuillard's excellent "Le chandelier," Pierre Bonnard's good study of sunlight on a table spread out-of-doors, and Derain's less interesting picture of fruit. A sketch by Odilon Redon of geraniums is brilliant and much more successful than his larger, and rather sticky, picture of flowers. There is a broadly painted sketch of flowers by Picasso which does not represent his work very well. A scene of white houses in a village street by Utrillo is simple and truthful and its drawing is quite normal, unlike much of his later

work. Even simpler, and full of color, is the one small example of Matisse, which represents him well, but not in his latest manner. One small picture by Henri Rousseau, — Le douanier, — is here, — so simple as to be childish.

Work by the other painters in the present catalogue has been seen here before and a few of the pictures were in the exhibition which was held in March. There are three good examples of Cezanne, and a fine landscape of Martinique by Gauguin which, since it is one of his earlier works and much more naturalistic than his Tahitian pictures, will not satisfy his keener admirers. Van Gogh's "Les Oliviers" is a good example of his painting but not one of the best.

Renoir is represented by six pictures, among which are a good early landscape, a happy portrait of a little boy and a flower picture, "Les Lilas," which is very cool in its color for a picture painted in the last ten years of his life. There are two excellent drawings by Toulouse-Lautrec, a characteristic drawing of a dancer by Degas and a very typical work by Seurat. A landscape by Camille Pissarro is full of sunlight; the landscapes by Monet and Sisley just represent them, without doing them justice. The only work by Manet is a small sketch of flowers in a glass jar, in which he seems to have become so interested in the glass that he forgot the flowers. There is a very good flower picture by Fantin-Latour, who was of the same time but not of the same school as the other men whose work is here.

H. P. B.

Autumn And Spring Scenes

In the studio of Miss Berthe Des Claves, at 1158 Beaver Hall Square, there is now being shown a collection of recent work by herself and her two sisters, Miss Alice and Miss Gertrude Des Claves. Most of the pictures and sketches are her own and very many of them are scenes of autumn in Canada. Autumn this year has been rather kind, in its way, to painters; its colours were very good and it lasted longer than usual. Miss Des Claves has brought a lot of it back to her studio, where its red and yellows spread brightness and cheerfulness. The autumn colors even outshine those of the pictures of spring in this exhibition. The pictures and sketches, large and small, and many of them in pastel, have mostly been made in this province, though there are a few of places in Nova Scotia, with some very characteristic sailing boats. By Miss Alice Des Claves there are some excellent horses; big plough horses and several groups of Dartmoor ponies in their native scenery. A few portraits and portrait studies by Miss Gertrude Des Claves complete the exhibition.

Pictures by Rita Mount

The walls of the print room of the Art Association of Montreal are covered at present by an exhibition of oil pictures and sketches by Miss Rita Mount. Conspicuous are many studies of sailing boats, which Miss Mount understands and paints so well. They have been painted in many conditions and in all of them the boats are good, though, since many of them are sketches which have been painted as they were seen, their grouping does not always make good pictorial composition. There are a number of bright and sunny landscapes, some of the best of them of places on the sea coast, with very good effects of colors in the hills and the water. Some pictures of the Rocky Mountains, most of them in the neighborhood of Banff are very fresh and pleasant and show much of the brightness and hardness of the mountains. A few sketches made in the city are attractive but not very striking, and are less successful than the pictures of the sea coast and its boats, which are more particularly in Miss Mount's own territory.

The Women's Art Society

The annual exhibition of work by the members of the Women's Art Society of Montreal is now being held in one of Eaton's Galleries, where thirty-one members show between seventy and eighty pictures in oil, water color and pastel. A few of the members are painters whose work is fairly well known, but most of them are amateurs whose pictures are not generally seen in exhibitions. Flower pictures take an important place in this exhibition and among the more notable works of this kind are those by Mrs. Lilian Hingston, Mrs. Mary L. Dunning, Annie B. Powles, Avril Manby, Elsie F. Fairbrother, Mrs. Elizabeth Mitchell and Mrs. E. G. Richardson. Portraits and figure subjects are few, but there are an interesting portrait of a man by Mrs. Pierce and four studies, with some character of the same Chinese girl, by Mrs. Beatrice Long, Mrs. A. L. Allan, Norah Smyth and Mrs. E. G. Richardson. There are some successful landscape sketches in water color and oil, some of the more striking being those by Jean Kyle, Ruth Henshaw, Marjorie Allan, Ida Beck and Margaret C. Thompson. Work of some interest is also exhibited by Mrs. John Allan, Ida M. Huddell, S. Ashton Phillips, Jean Baillie, Mrs. M. E. Dingle, Margaret Sanborn, Violet Robertson, E. J. Macfarlane, Mrs. Allan Turner, F. W. Sweeney, Mrs. Jane Luke, Ethel Derrick, Mrs. Annie Pringle, Mrs. Karl H. Forbes, and Mrs. Winifred Lewis.

WOMEN PAINTERS HOLD ANNUAL SHOW

Gazette Dec. 10/34
Members of Women's Art
Society of Montreal Exhibit
Work at Eaton's

IS RICH IN VARIETY

Landscapes Predominate,
With Flower Pieces and Portraits Rounding Out an
Interesting Collection

Interest in the exhibition of paintings by members of the Women's Art Society of Montreal has drawn a large attendance to the Fine Art Galleries of the T. Eaton Company, Limited, of Montreal, and already the little scarlet stars signifying sales have begun to appear. The work, for the most part done for the pure love of it without an eye to the market, is up to the standard of past years, and there can be no complaint on the ground of variety of subjects. Here will be found no daring experiments in color or treatment. Without repression of individuality, there seems to be no inclination to produce paintings that are other than comely and readily understood. There are, as is inevitable, uneven spots in the show, but, at that, there is throughout evidence of a sincerity that is highly commendable.

Marjorie Allan shows good design and confident brushwork in "The Road Turns"—a house, trees and roadway—a subject that, despite its small compass, is "big" in feeling. Mrs. Ann Low Allan reveals versatility in a portrait of a Chinese girl—"A Daughter of China," in which care has been bestowed on the painting of her rich garment, and in a group of landscapes, among them the effective "Black Lake," with its house, water and clouds. Jean Baillie has not been abashed by the problem of painting vapour swirling about noble mountains in "White Mists at Cap L'Aigle," and Ida Beck in her pastel portrait of a young woman, has used the delicate chalks with good effect. In her watercolors, "Autumn, Mount Royal" and "Bride Path" she displays a free washy treatment and engaging color. Mrs. Mary L. Dunning has a soundly painted work in "Marigolds," and Elsie F. Fairbrother is sympathetic to such blooms as daffodils and irises.

Mrs. Karl H. Forbes has painted a bit of characteristic scenery in "Quiet Afternoon, Laurentians," with its water and spruces, and Ruth Henshaw shows an effective watercolor called "Perce Rock."

GOOD FLOWER PIECES.

Mrs. Lilian Hingston exhibits "Dahlias" and "Roses," which strengthen the position she is winning as a painter of flowers. She succeeds in capturing the essential characteristics of the blooms she portrays, shows a good decorative sense in their arrangement and takes no liberties with color.

Ida M. Huddell, who shows landscapes, is distinctly happy in "A Country Road"—houses and a twin-towered church, and Mrs. Winifred D. Lewis has an ambitious pastel in "Road to the Sugar Bush," a snow scene with birches, bush and a rutted road. Trees and water are the pictorial elements of "Indiana, Autumn," by Mrs. Jane C. Luke, who yearly shows advance in investing her landscapes with light and atmosphere. These qualities especially mark "New England, Summer," Mrs. Beatrice M. Long, besides a portrait of a Chinese girl, has imparted dignity to her profile portrait of an Indian, called "A Daughter of the Creeks." Avril Manby has a sincere work in "Sweet Peas," the blooms being arranged in an old green ginger jar, and E. J. Macfarlane, presents a capital bit of painting in the carts and old buildings of "St. Ives, Cornwall."

Mrs. Elizabeth Mitchell has a freely treated and nicely arranged work in "Jar and Gladioli," and Mrs. J. Pierce shows capable brushwork in "A Detective Story Portrait"—a man evidently engrossed in a "thriller." Mrs. Annie Pringle has recorded a picturesque bit in "The Turn of the Road." Violet Robertson manifests a solid touch in her snow scene called "Orange House," with its hills and blue shadows, and, in pastel, sets down a glimpse of the North River winding between snowclad hills. The locale suggests that alluring stretch from Piedmont northwards. Mrs. E. G. Richardson shows a practised hand in her painting "Zinnias," and has also found a congenial sitter in "Miss Woo." This portrait is a distinctly good bit of painting.

There is spirit and movement to sea beating in on rocks in "The Rock-bound Coast of Maine," a watercolor by Margaret C. Thompson, and Miriam Holland shows her usual happy selection of subject, sound drawing and good tone in a harbor scene, and in the old buildings edging a village street.

Other contributing works that go to add interest to this collection are Mrs. John Allan, Ethel Derrick, Mrs. M. E. Dingle, Jean Kyle, S. Ashton Phillips, Annie B. Powles, Margaret Sanborn, F. W. Sweeney, Norah Smyth, Mrs. Allan Turner. These paintings remain on view until Saturday.

OLD WORLD BEAUTY SHOWN IN POSTERS

Colorful Exhibition Opens
Today in Windsor Station
Concourse

Beauty spots and places of interest and history in twenty-one countries over four continents are represented in the display of posters that frame the Windsor station concourse in a blaze of color from the Osborne street entrance to the St. Antoine street elevator exit and which are on exhibition there from today until December 16. They illustrate countries touched by the three cruises of the Canadian Pacific steamships, the world cruise and West Indies cruises of the Empress of Britain, the five-in-one cruise of the Empress of Australia to the Mediterranean, East Africa, South Africa, South America, and West Indies, and the Norwegians fjords cruise next summer.

Mountains, rivers, valleys, land and sea scenes, the remains of ancient Empires in the form of temples, monuments and ruined cities, flourishing modern cities whose history goes far back into the past, peoples and costumes, the widest possible range of countries and climates, all this and much more is reproduced in the posters.

The countries shown include Norway with Midnight Sun scenery and mountains and fjords; Holland, with famous churches and Royal Castles and its landscape reclaimed from the sea; Tunisia, with the white cities and palms of Africa; Italy, with its noble lakes and great cities, Milan, Palermo, Naples, Rome and Venice; France and the Riviera, with its luxurious resorts and its Roman remains; Greece, with its great relics of an old civilization; Egypt, illustrated by warriors from the Soudan; India, with its Oriental splendor of cities and palaces and a great poster of the Mogul Emperor receiving an embassy; Ceylon, the Malay States, Java, China, the Philippines, Hawaii, South Africa, showing the Victoria Falls, more than a mile wide, and the mysterious City of Zimbabwe, the Bahamas, Jamaica and Brazil and Argentina.

FRENCH ACADEMY AT TERCENTENARY

Gazette June 18/35
"Immortals" Attend Celebration in Green and Gold Uniforms

Paris, June 17—(C. P. Havas)—France's "40 Immortals" today began the celebration of the tercentenary of the French Academy, of which they make up the current membership.

The Academy, membership in which is France's highest official honor to her intellectuals, was founded in 1635 by Armand du Plessis, Cardinal Richelieu, Prime Minister of Louis XIII.

Resplendent in their green and gold-braided uniforms, the members of the Academy and numerous representatives of foreign governments attended mass in the chapel of the Sorbonne, built under Richelieu's direction. The countess de la Rochefoucauld, nee Richelieu, represented the Richelieu family.

Five recently-elected members of the Academy who have not yet been formally received by that body attended. They were: Marshal Franchet D'Esperey, Leon Benard, Andre Bellesort, Claude Farrere and Jacques Bainville. Jean Cardinal Verdier, Archbishop of Paris, celebrated the Mass.

The members of the Academy and foreign representatives then were received at the Elysee by President Albert Lebrun.

A special historical exposition was inaugurated in the National Library. It included the original letters patent of the Academy. The document is a large sheet of parchment bearing the royal seal on green wax with green and red ribbons.

Other documents on view are the letters of Honore de Balzac and Charles Baudelaire, announcing their candidacy, and the manuscript of "The Immortal," the novel which was made between Al-

FRENCH AND DUTCH PAINTINGS SHOWN

Gazette Dec. 8/34
Important Collection From
Amsterdam on View at
Johnson Art Galleries

OUTSTANDING ARTISTS

Pissarro, Sisley and Jong-
kind Are Impressionists Re-
presented—Worthy Works
by Dutch School

Choice paintings by leading mem-
bers of the Dutch and French
schools from the galleries of E. J.
van Wisselingh & Company, of
Amsterdam, brought to Canada by
P. C. Ellers, are on view in the
Johnson Art Galleries, Limited, 1340
St. Catherine street west, and, as
usual, there are many items in the
collection that excite covetousness.

In every way worthy is the Dutch
group which ranges from the quiet
home interiors by Neuhuys to the
vivid Eastern impressions of Bauer.
Here is to be seen the work of
painters who found everyday scenes
about them subjects worth record-
ing—honest, direct transcriptions of
things seen without straining after
effects, but invested with a simple
dignity and quality that explain the
hold that the painters of this school
have on the picture-lover.

Bosboom, in both oils and water-
color, is shown as accomplished
draughtsman and sympathetic col-
orist in two church interiors, a
glimpse of the Town Hall at Hat-
tum, Holland, and "In the Stable."
In all he reveals skill in the mass-
ing of his lights and shadows and
his happy faculty in placing cor-
rectly the incidental figures.

P. J. C. Gabriel, whose restful
subjects mean more and more on
closer acquaintance, finds beauty in
a mill near a stream, is attracted
by old buildings, trees and a ditch,
and reveals noble design in "Peat
Making"—a stretch of water with
wheeling gulls and in a moored
boat at the edge of the bog a man
works with a long handled spade
digging the submerged fuel. The
distant water catches the shimmer
of the sun, and the spit of land,
part grass-covered and part with-
out its layer of turf, is fine in tone.

THE BROTHERS MARIS.

Jacob Maris, who knew all about
mills, riverside towns and the
rapid shift of clouds and sunlight,
is represented by "The Three
Mills," and, among others, "View
of Dordrecht, Holland." The latter
is marked by billowy clouds in
light and shadow above a cluster
of buildings and a sun-flushed
church tower. William Maris, a
gifted brother, signs a landscape
with willows, called "Cattle in the
Meadow."

Mauve, besides a winter sunset,
reveals the sense of good composi-
tion and distinguished color in
"Woodcutters"—vertical trees and
distant bush after a fall of snow.
Grooten, whose work now seldom
comes into the market, shows
how to handle the green of trees
in full leaf. This watercolor, called
"Near the Farm, Ewyskshoeve," is
powerfully painted—buildings seen
through trees, fowl foraging in the
grass and a man digging near a
pile of fallen branches. The effect
of sunlight and air is convincingly
presented.

Weissenbruch is here with three
works that indicate versatility—
"Polder Landscape," with a man in
a boat; "Cattle on the Stream," a
water-edged meadow, reeds, and
three cows, with a sky filled with
silver-edged clouds—a work of fine
values and "juicy" touch; and "On
the Beach of Scheveningen." The
last-named, simple in subject and
seemingly simple in treatment—
sand, a figure, gentle waves and
vast distance.

Jongkind, the Impressionist, signs
"Winter Scene with Skaters," in
which the chill atmosphere is well
suggested, and Breitner, in a capi-
tal "washy" watercolor shows his
ability to suggest essentials. This
work—a man shoeing a horse out-
side a farrier's shop, while two men
watch another animal awaiting its
turn, has its note of humor in the
two children and their dog watch-
ing the blacksmith at his task.

Neuhuys has interiors with fig-
ures, effectively lighted and handled
with the touch which indicates the
born painter. Mothers and their
children are his subjects, and his
children are true to age and type.
In all of these works there is a
satisfying harmony of tones. There
is beauty in a few square inches
of grey wall.

Marius A. J. Bauer, who early in
life heard and heeded the call of
the East, is capably represented in
two media. In oils there is the im-
pression of vivid sunlight and mov-
ing mounted figures in "A Moroc-
can Fortress." The citadel gleams
in the intense light and the sun-
baked plain stretching to its mass-
ive walls seems to shimmer in the
heat. In "Blind Beggar"—a white-
robed figure with staff stands in the
shadow of buildings, while below
him in the background are the
domes and buildings of Jerusalem.
"A Festival Day at Delhi," shows
the imposing bulk of a building,
while the foreground is filled with
horsemen. "Natives Bathing, Cey-
lon," is a fine atmospheric impres-
sion—a stream edged with luxuri-
ant growth, elephants on the dis-
tant shore, a boat and figures in the

continued

stream, and on the near shore
figures in attitudes of rest. An
earlier work in oil is "A Castle at
Constantinople"—a massive build-
ing beyond an old tree which
throws its shadow on a dismounted
horseman.

In the French group there is a
low-toned landscape by Daubigny;
a reed pen drawing by Fantin-
Latour, whose appreciation of lovely
color is shown in an oil—Night
withdrawing as Day comes in;
Monticelli in two manners—a blond
rolling landscape, and a richer-
toned canvas with jewel-like values
in the garments of the figures—
"Moses and the Daughters of
Pharaoh."

Boudin, besides a beach scene
with buildings at Trouville, shows
another side of his art in a village
fete in Brittany where there is a
mass of peasant girls in their quaint
black and white costumes backed
by buildings and trees. Troyon is
shown in a less heavy-handed work
—a crisp water color of trees near
a brook in which a white cow
stands. By Utrillo is "La Porte
de Ville" massive in design and
characteristic in brushwork.

Pissarro at two periods is here—
"Le Pont-neuf a Paris," the noble
stream, bridge and buildings as
seen under delicate sunlight, and
"Au Bord de la Seine a Pont Marly,"
painted in 1871 when putting down
color as he saw it was his chief

concern and the broken color of the
Impressionists had not been adopt-
ed. This canvas is full of air—
buildings with red roofs edge the
moving water and over all is a
summer sky with moving clouds.
Boats and figures at the shore are
mirrored in the stream.

There is one work by Sisley, called
"Summer Morning." It is one of
the finest works by this member of
the Impressionists that has been
shown in Canada for many years. In
it the sunlight glows on the noble
tree and on the bank where a woman
bends to pick a bloom. There is a
distant house and a tall wall throws
a marvellously transparent shadow
on the path. It is an outstanding
example.

Art in Review

Works of Dutch And French Painters

Star
12.12.34.

The Johnson Galleries on St. Ca-
therine street are now receiving
their annual visit of pictures
brought to Canada from E. J. van
Wisselingh and Co. of Amsterdam.
The present exhibition contains
work, pictures in oil and water
color and etchings, by some eight
modern French and seventeen Dutch
artists. Among the French pictures
are an excellent landscape, "Matin
d'ete," which is a good example of
the work of Sisley, a striking picture
of the gate of a French town by
Utrillo, not in his latest manner,
—a picture, full of light and air, of
Paris and another picture which
represent the work of Pissarro. An
admirable landscape by Monticelli
has been shown here before, but
another and even better example of
his work, a group of women by a
brook under trees, called "Moise et
les filles de Pharaon," is new. There
are three good pictures by Boudin;
two of scenes on the shore at Trou-
ville and a third of a village festi-
val in Brittany, with a pattern
made of the white caps of peasant
women. A small water color land-
scape sketch by Troyon is particu-
larly good and there are a good
Daubigny and two small studies of
figure subjects which illustrate the
less familiar side of the work of
Fantin-Latour.

The modern Dutch school is well
represented in this collection. By
Marius Bauer there are a number
of pictures and etchings; a water
color sketch of men bathing in a
river in Ceylon is a striking one,
and there is an interesting arrange-
ment of color in "At the source."
Several pictures by Jacob Maris are
here; a big view of Dordrecht is one
of the best of them; and several by
Bosboom, among them two very
good water colors, of interiors of a
stable and of a Dutch town-hall. A
brilliant little water color of horses
by G. H. Breitner and a water
color sketch by Mauve are also to
be noticed. Many other modern
Dutch painters are represented,
among them, Josef Israels, Willem
Maris, Weissenbruch, Tholen, Neu-
huys, Gabriel, Jongkind and others.

The Arts Club Exhibition

The exhibitions which are held
from time to time of work by mem-
bers of the Arts Club provide news
of what is being done by a number
of the most active workers in Mont-
real, and the annual Christmas ex-
hibition, which has just been open-
ed in the club's gallery on Victoria
street, is as good as others which
have gone before it. There are pic-
tures in oil and water color, draw-
ings and prints; most of the pic-
tures are small and some of them
are modestly described in the cata-
logue as merely sketches. Conspicu-
ous among the larger pictures is one
by Paul Earle, in which there is a
very interesting effect of light dis-
tant, and shaded foreground. "At

continued

sunrise." A similar effect is used, in
a quite different manner in J. M.
Miller's view of Beaupre. A strik-
ing sketch is the "Old barn," one
of several by Frank Downey and
there is an interesting study, in
browns, of still life among the pic-
tures of G. C. Adams. A view of a
snowy street, and a hilly landscape,
"The Carter's Home" are two of the
best of the sketches by R. H. Lind-
say, and there is a good study of a
sky in Tom Galside's "Petite Riv-
iere." Thurston Topham shows a
pleasant oil sketch, an effective
landscape in water color and some
successful little line cuts.

Water colors continue to grow in
importance in these exhibitions. In
this one there are a number of
strong and broadly painted views of
docks and machinery by James
Beckwith, some more precise ones
by A. Cloutier, and others, rather
slighter, by Leslie Smith. Other
members whose work is shown are
Felix Shea, Adrien Hebert, Guy
Brock, D. H. MacFarlane, David
McGill, Emile Lemieux, Hugh Peck
and F. T. Kallin.

News of Art In Montreal

The Continental Gallery on St.
Catherine St. has brought to Mont-
real the works of several Austrian
painters whose pictures had not be-
fore been seen here. At present
there are in the gallery two land-
scapes, closely finished pictures by
a Viennese painter, Anton Filkuka,
of much fame in his own country,
particularly as a painter of portraits
and figure subjects. There are also
in this gallery a number of good
works by British painters, past and
present. Notable among them are
several works by Lee Hankey and
specially a strong, if not pretty, half
length of a girl with a shawl and a
pleasant view of an Italian town.
Other British pictures of interest are
—a small picture of a girl feeding a
horse by Lucy Kemp Welch, a great
student of horses, a brilliant picture
of two sailors by A. D. McCormick,
a sketch of a harvest field by W. D.
Mackay, landscapes by the two
Farquharsons, Joseph and David,
and one by B. W. Leader.

At Eaton's gallery a small ex-
hibition was opened this week of
work by George Shirley Simpson.
These are pictures and sketches in
oil and pastel. Some of the few
larger ones, of flowers and still life
are among the best, both as pic-
tures and as paintings. Of the land-
scape sketches the most successful
are some of snow scenes, in town
and country, particularly one or two
of hills under snow.

The lectures to be given this
season at the Art Association of
Montreal will mostly deal with prin-
ciples and aspects of modern
methods in art. The next lecture,
which will be given next Wednesday
evening, December 19, will be by
Edward Howard Griggs on "Race,
Epoch and Artist as Forces behind
Art." In January Jerre Abbott will
lecture on "Traditional aspects of
twentieth century painting"; in
February Prof. John Alford, for-
merly of the Courtauld Institute in
London and recently appointed to a
professorship in the University of
Toronto, will speak on "Modern ten-
dencies in art." In March Dr. Hans
Tietze is to lecture on "European
painting in 1910."

DIONNE CHILDREN INSPIRE SCULPTOR

Quintuple Birth Theme of
Crucifix by Melville
Jack

HAMILTON, Dec. 11.—(Star Spe-
cial.) — Dionne sisters, famed
quintuplets of the Ontario hinter-
lands, may be immortalized as a
divine challenge to exponents of
birth control by the interpretation
of their birth as sculptured in an
oak crucifix by three guild carvers
in their studio here.

Designed to serve as a prayer
icon, the daring yet seraphic en-
semble portrays the living Christ
upon the Cross endowing life upon
five happy-faced cherubs depicted as
emerging on tiny wings from the
heavenly background within the
quadrants of the Cross.

It will be given to the Dionnes at
Christmas to be erected in the
little Dionne home, in the memorial
hospital where Dr. A. R. Dufos is
medical guardian, or in a wayside
shrine where pilgrims in the future
may revere the miracle it repre-
sents.

Melville Jack conceived the de-
sign. He is an artist in his own pro-
fession, that of wood sculptor, but
his artistry is a family trait. His
elder brother, Richard Jack, Royal
Academician, is noted for his por-
traits of King George and Queen
Mary and many eminent Canadians.
Robert Cruickshanks laminated the
oak for the icon, and David Miller,
veteran Scottish carver, did the
sculpturing.

No attempt was made to portray
the facial characteristics of the
Dionne sisters. The cherubs symbol-
ize their birth by Divine Grace, the
artist explained.

He said that the theme was sug-
gested by dissertations against birth
control delivered by Bishop J. T.
McNally, prominent Roman Catholic
dignitary.

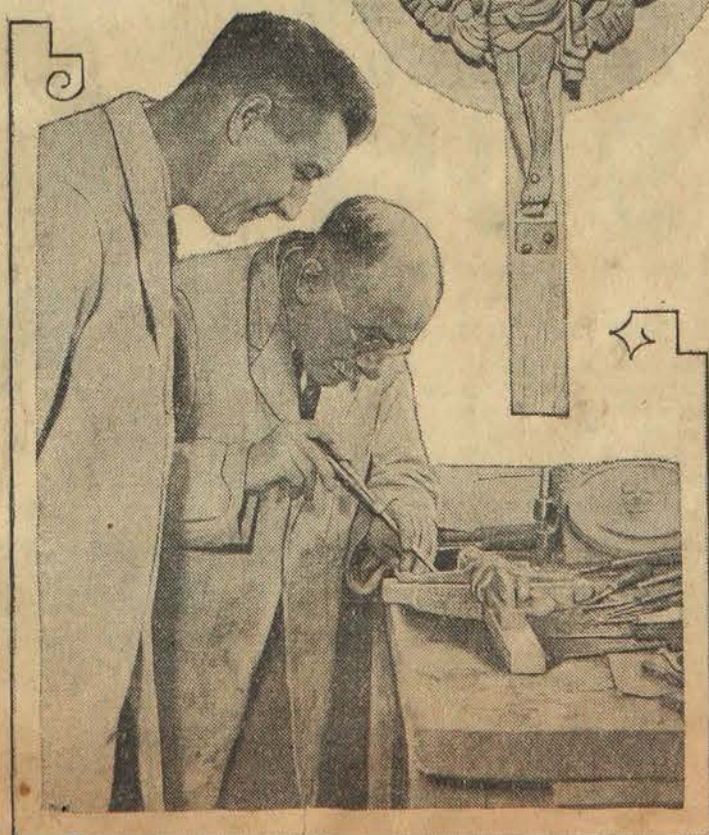
"I thought the birth of the
quintuplets should be interpreted as
a Divine challenge to the modern
trend, I toyed with the idea, finally
sketched a rough design, and David
Miller caught the theme in his carv-
ing. As the cherubs took form, we
decided there was only one place for
the crucifix—Corbeil—and that it
should be erected there as a perman-
ent reminder of the spiritual sig-
nificance of their birth," said Mr.
Jack.

The three guildsmen are Protes-
tants, but much of their work has
been done in Catholic edifices. They
admit that the theme of their crea-
tion is radical and provocative of
controversy, but they say that they
are interested only in its mystic
symbolism.

Inspired Work

Melville Jack (left) and
David Miller put finishing
touches to Dionne crucifix in-
terpreting birth of quintuplets
as Divine challenge to birth
control exponents. The artists
are members of the Church
Art Guild in Hamilton. At the
right is the crucifix depicting
the living Christ imparting life
to five cherubs seen in the
quadrants of the cross.

Star - Dec. 11th, 1934.



Oeuvres de l'école impressionniste ou moderne en France

Star, Dec. 21/2
Photography
At the Art
Association

A Canadian International Salon of Photographic Art is something new. It is the name given to a particularly good collection of photographs, which has been got together by the National Gallery of Canada, with help from the Camera Club of Ottawa, and is being sent round Canada for exhibition; at present it is to be seen in one of the upper galleries of the Art Association of Montreal. The exhibition is to be welcomed as showing a great deal of good work in photography and, further, showing how much work of this is being done in Canada. At same time the collection is truly international and especially American since more than half of the exhibit live in the United States and more than a quarter of them in Canada. The European photographs are few but mostly good.

The right of photography to be considered an art and not merely a craft depends chiefly on the choice which the photographer makes of subject, position and lighting; after that he can omit some of the detail in the subject which he does not want in his picture, and he can do something by combining two or more photographs. There are in this exhibition many examples of good photography, used to make attractive portraits of people or places, street scenes, views among mountains and others. There are others in which effects of atmosphere have been caught, several good photographs of falling snow and one of Venusian seen through mist. Several very successful photographs are of animals; one of a black cat against a dark background is one of the best things in the exhibition, as a picture and as a work of photography; others, good but more literal, are of a pair of cart-horses and of a toad. Some of the happiest effects must have been got more or less by chance; a particularly good one is of two candles, one burning and the other just blown out and smoking; others are of a mass of storm clouds, and of a seagull flying against a cloudy sky.

Among the most interesting pictures in the collection are some of those in which use has been made of the patterns of light and shadow made by common objects and by buildings, some of which have little beauty of their own. A very effective use of an arched stairway is made in "Half Way Down" by Walter Meyers; the curve of a roadway makes a good pattern in "Visitors Arrive" by D. Pease; tall office windows are cleverly used in "The Temple of Mammon" by Johan Helder of Ottawa. Striking patterns made by light and shade on the walls of grain elevators and similar buildings have been observed and recorded by Russell King of St. Lambert and J. Vanderpant of Vancouver. Other interesting effects of this kind are got from pieces of machinery, from the wheels of a cart, from the shadow of a trombone on a white wall in "Music" by Johan Helder and from that of a flower-vase in "The Curving Shadow" by Rowena Brownell. There is a clever use of shadow in "Monuments to Science"—the shadow of a statue against a tall building. A good pattern is made by a log-boom in "Boat Towing Logs" by Margaret Bourke-White, and figure compositions are similarly, if less successfully used by H. Richardson Cremer.

Pictures made from arranged subjects or by double printing or similar methods are generally less effective. In "The Soul of the Dance" by H. F. Kells of Ottawa, the dancer is seen against an enlargement of her own head, but this adds little if anything to the value of a remarkably good figure study. The little figure in a candle flame in "Spirit of the Flame" by J. R. Macdonald of Toronto shows ingenuity and not much else, and much the same is true of the arrangement of a repeated portrait as the "Queen of Spades". H. F. Kells' "Death of Cleopatra" is conspicuous among the arranged subjects; it has taken a setting of scenery and six models to make it and the result does not seem worth all this.

H. P. B.



Quelques-unes des toiles exposées aux galeries Scott, 1490 rue Drummond, jusqu'au 22 décembre: EN HAUT A DROITE, "La lecture", de Matisse; EN BAS A GAUCHE, "Le Casino de Nice", de Raoul Dufy; EN HAUT A GAUCHE, "La cousine", de Renoir; EN BAS A DROITE, "Portrait du fils de l'artiste", par Cézanne.

ART FORM DEFINED
BY SPIRIT OF TIME

Racial and Epochal Trends
Traced by Dr. Edward
Howard Griggs

Though the personality of the artist moulds the art form, the expression is moulded through the epoch and the epoch through the race. This is the invariable factor in the creation of great art, in the opinion of Edward Howard Griggs, Ph.D., who addressed members of the Art Association of Montreal at the Art Gallery last night.

Dr. Griggs is head of the department of philosophy at the Brooklyn Institute of Arts and Sciences and the author of "The New Humanism," "Philosophy of Art," "Self Culture Through the Vocation," and numerous other books dealing with literature, philosophy, art, education and ethics. He previously occupied chairs at the University of Indiana and at Stanford.

"Art is limitation," said the lecturer. It is the imposition of this limitation upon the wealth of artistic material by which the artist reveals his personality. "What he sees depends upon what he is—and no two persons see alike."

The speaker illustrated the effect of personality on art by choosing contrasting examples from equivalent times and fields and showed the results of conditioning by early life, experience, character and training.

Behind the artist was the inescapable spirit of his times, the "Zeitgeist," that influenced. Whether it was in opposition, as in the case of Emerson, or in sympathy, as in that of Leonardo da Vinci, this was a predominant factor, said the speaker. Da Vinci, "the most myriad-minded man in the history of the world" was the supreme example of the height of his times.

The epoch, believed Dr. Griggs, was the high-point of the race. The art of Greece reached its zenith with its civilization and took the form of sculpture, the form nearest in relation to the civilization. In the Italian Renaissance the predominant art was painting,

which expressed best the return to materialism. The rise of the warlike Norsemen was ultimately reflected in the rise of German music.

The Elizabethan epoch in England saw the emergence of great drama that held all the moral sense that has become the essence of English people. This, said Dr. Griggs is something fundamental and can be found all through English drama and poetry from Beowulf to Tennyson and will remain as the heritage of the Anglo-Saxon.

The speaker was introduced by H. B. Walker, president of the Art Association.

News of Art
In Montreal

The landscapes by Tom Stone, O. S. A., which are now being shown in one of the galleries at Eaton's, are typically Canadian pictures of typical Canadian scenes. Some of them are so typical that they suggest that Mr. Stone has not yet quite found himself and falls into imitating other painters. Winter and autumn are the times of year when most of the pictures have been painted, and Mr. Stone shows some skill in the handling of snow and of the effect of sunlight on it. Rivers, lakes and mountains are the subjects which he has painted, well chosen and painted in a way which is sometimes successful and at other times very promising. There are some good studies of the spring break-up of the Gatineau River, and effective little pictures of Maligne Lake, Mount Robson, the Pickanock River, Muskoka in winter, and many other attractive places.

A lecture will be given at the Art Association of Montreal this evening at 8:15, by Edward Griggs, on "Race, Epoch, and Artist as Forces behind Art."

A small collection of sketches and pictures by the American painter, Walter Pach, who recently lectured here, is being shown in the Print Room of the Art Association.

Prints in
Colour

Christmas is the time of year when color printing is in its glory. Christmas cards, Christmas numbers and many other uses spread color prints everywhere at this season, and every one with any memory can see the enormous strides which have been made in color printing processes in recent years. Christmas cards often were in the past, and sometimes are even now, atrocities of bad design and poor printing, but methods of printing have progressed so far that painters of ability and eminence have taken to designing Christmas cards.

As good, or even better, are many of the all-year-round color prints, those which stand entirely on their own merits. Their excellence depends in some cases on the ways which have been adopted in designing for color printing and in others on the perfection of methods of reproducing pictures in color. Many of the best modern color prints employ the oldest of methods,—the method of printing from blocks, used by the Chinese and Japanese before printing from type was invented in Europe, and some of the artists who design such prints, and often cut and print their own work, have evidently been inspired by Japanese work. A great quantity of very fine work of this kind is being produced in Europe and America.

The first of the very good color reproductions were made by Germans, at Munich and Vienna, and some of the best work is still done in those places, though much of the British and American work is quite equal to it. In their zeal for perfection some of the German printers even used embossing dies to reproduce even the brush marks in oil paintings. A great deal of the most effective modern color printing is done in reproducing work in water color and it has reached an extraordinary degree of exactness. There are reproductions, for example, of the work of so delicate a painter as Russell Flint, which can only with some difficulty be distinguished from originals; and the same is true of the work of many other painters. And so color printing, whether as original work or as reproduction, by providing good pictures at cheap prices, has become the most truly democratic branch of art.

NEW ART BODY LIKELY
Gazette Jan. 30/35
Formation of Maritime Association Being Planned

Ottawa, January 29.—Early formation of a Maritime Art Association is expected by Walter H. Abell, art professor of Acadia University, Wolfville, N.S., who is in Ottawa making arrangements for loan collections for paintings from the National Gallery here. Appreciation of the fine arts will be promoted by the association through exhibitions and lectures. A number of colleges and art societies already have indicated their willingness to join.

An organization meeting will be held in the near future, probably at Saint John, N.B., in February.

Tentative plans already have been made to bring the travelling Canadian art exhibition to the Maritimes in the spring.

NE PHOTOGRAPHS AT ART GALLERY

Gazette Dec. 22/34

Meritorious Canadian Work
Shown With Examples by
European Experts

What the camera can do when an artist selects the material and "shoots" is evidenced in the collection of prints on view in the Art Association of Montreal. This collection of the Canadian International Association of Photographic Art comes from the National Gallery of Canada, Eric Brown, the gallery director, writing the foreword to the catalogue in which he says, in part:

"No form of artistic expression has made greater advances in recent years than photography. The pictorialist, after a long sojourn in the wilderness of complete subservience to his medium, has at last wakened up to the fact that he is its master and that even without the complete freedom of the painter or draughtsman to use nature as his keynote, he can draw from nature's visible storehouse such abundant wealth of design, form and character as will supply most of his artistic needs, and the result is modern photography."

The exhibition is an interesting one. There are a number of beautiful subjects that will attract attention—Marcus Adams's print of H.R.H. Princess Margaret Rose of York, Venetian scenes by Iugre Barbieri, and by Murray Barford; "Miss Sandra" by Dorothy Wilding; H. R. Cremer's profile of a lovely woman in "Serenity"; Harold G. Swahn's "Water Lily," and H. W. Wagner's "Harmony"—a winter scene, to mention a few.

There are, too, subjects in which the nude has been treated with discretion and delicacy, and some prints with that quality generally known as "human interest," among them Helen Farrell's "Hesitation," a print of an alert squirrel distinctly in doubt; "Connaissance"—two cats rubbing noses on a broken fence, by Erno Vadas; Oliver Berg's gleaming black cat in the print called "Concentration," and J. W. McFarlane's "Popeye"—a noble frog.

Of unusual interest are the examples by Canadians who acquit themselves nobly in company with the best English and European exponents. A. S. Archer, Toronto, has a fine print in "A Pair of Candles"—one lighted and the other just extinguished, the band of waving smoke being lovely in form. H. Colley Foster, Toronto, has a fine architectural fragment in "Fan Vaulting," and W. F. Haehnel, Toronto, has an effective print in "Patience of the Waves." Two white horses feature "Workmates" by C. M. Johnston, Ottawa; and H. F. Kells, Ottawa, shows skill in "Blizzard," and imagination and good taste in "Soul of the Dance"—a study of the nude. There is good decorative arrangement in "Tiddlywinks" by Bruce Metcalfe, Weston, Ont., and a note of quiet humor in "The Little Lieutenant" by John Morris, Toronto. Among the three prints by G. Nakash, Montreal, is a portrait of the Rev. F. W. Norwood. J. Vanderpant, Vancouver, is effective in prints where simple forms in sunlight and shadow make effective pattern—"Concrete Power," "The Window" and "Corrugated Design," the last-named being particularly striking.

The prints on view total 177.

PROFESSOR OF FINE ART Gazette Jan. 5/35

W. G. Constable Receives
Appointment at Cambridge

London.—William George Constable, director of the Courtauld Gallery, London, and professor in the History of Fine Art in the University of London, has been elected to the Professorship of Fine Art at Cambridge.

Mr. Constable is the author of the commemorative catalogues prepared for the special exhibition held at Burlington House, London, in recent years. He was assistant director of the National Gallery, London, when he was appointed to the Professorship in 1931. He is a former Fellow of St. John's College, Cambridge. As an undergraduate he was a law student, and he held the Whewell Scholarship in International Law, but after the war he passed on to the Slade School, and in 1923 was an assistant at the National Gallery.

THE WEEK'S REVIEW OF ART

Star Dec. 26/34

Time and Place As Influences On Artists

The relation of works of art to the personality of the men who made them and to the times and places in which they made was the subject of a lecture which Dr. Edward Howard Griggs gave to the Art Association of Montreal last week. Dr. Griggs, treating his subject very broadly, did not put forward any new facts but set himself rather to arrange and expound facts which are generally known. While he dealt more or less with all branches of art he gave special attention to poetry and drama, as being specially English arts, and set himself to show that Shakespeare, for example, though not "for an age but for all time," was of his age, and claimed that it was possible, by careful study of Shakespeare's works, to reconstruct the life and character of the writer. He took no account of the artist as a man born before his time, as some artists have supposed themselves to be, and maintained that, while a work of art represents the personality of the artist, that personality is a product of the place and time in which the artist lived. He illustrated his views by comparisons of the work of poets, painters and composers of different countries and periods. The lecture owed as much to the style and fluency of the lecturer as to the interest of his subject.

News of Art In Montreal

The next lecture at the Art Association of Montreal will be on Monday evening, January 7th. The lecturer will be Jere Abbott and his subject will be "Traditional aspects of twentieth century painting."

Art classes are now open at the Young Women's Hebrew Association. They include classes in drawing, painting, modelling and handicrafts. The drawing and painting classes are under the direction of Alexander Bercovitch and those in modelling are directed by Charles Faimele. There are senior classes and junior classes for children. The registration of students is already large.

LADY LAVERY, AGED 47, DIES AT LONDON HOME

Star Jan. 4/35
Artist's Wife Noted For
Great Beauty

LONDON, Jan. 4.—(A. P.)—Lady Lavery, wife of Sir John Lavery, famous British painter, died at their home in London last night, it was announced today.

She was 47 years old. Lady Lavery was noted for her great beauty and often posed for her husband, who always said she was the best model he ever had. She herself was a painter of some talent.

Lady Lavery had been ill ever since she underwent an operation some months ago. Sir John had been at her bedside for weeks.

Lady Lavery is the former Hazel Martyn, daughter of Edward Jenner Martyn, of Chicago, and was the widow of Edward Livingston Trudeau, of New York.

The president and committee of the Art Association of Montreal are holding a preview for members this afternoon of the exhibition arranged by the courtesy of the Carnegie Corporation of New York, of contemporary paintings by artists of the United States and an exhibition of contemporary American prints lent by E. Weyhe and Company of New York.

A Museum of Forgeries

Forgeries take a quite conspicuous place in many of our great art collections; it is fairly safe to say that there is no big museum in the world which has not, or at any rate has not had forgeries among the original works in its cases. This fact is now being suitably recognized by the British Museum, with a plan to give a room to the exhibition of a collection of forgeries of works of art or objects of antiquity. The museum in its time has undoubtedly been caught, like every other, and has been offered and has rejected forgeries in abundance, though the cases in which its chiefs have been taken in are not among the most famous of their kind. One of the most famous cases is that of the crown or tiara of an ancient Scythian king, which was bought some years ago by the Louvre and was exhibited as a valuable possession till it was found that the artist who had made it was still living in Paris. It appears that the artist in this case was not to be considered a forger, since he made the tiara as an original work and it was an astute man of business who saw a chance of taking in the Louvre authorities, and succeeded.

There have been many other objects which were made as original works and converted into forgeries, but apart from that, the making of forgeries is a fairly big business in some places in Europe. An Englishman, who is interested and expert in old Italian bronzes, was looking for such things in Italy not long ago and happened into a workshop in which a fine and quite new bronze of the fifteenth or sixteenth century was in process of being cast; no doubt that bronze is now to be seen in some museum. There are many places where similar additions to antiquity are being made, but their owners are generally more careful to keep out strangers.

The British Museum gallery of forgeries, when it is opened, will serve two good purposes. It will serve to warn and educate collectors. It will also probably exhibit some very good pieces of work, of which the only fault is that they pretend to be what they are not. A forgery which will deceive the experts of the great has to be the work of a good artist and a good craftsman. There have been able artists and craftsmen who found that they could only sell their work by attributing it to well known names, and some of the blame for the existence of forgeries of works of art must fall on the people who put high values on works of particular men or periods and can not recognize the merits of work by less known artists. When the British Museum, or any other museum has made its collection of forgeries, that collection will, pretty certainly, contain many things that are well worth seeing, and there will probably be still unrecognized forgeries in the museum's main collections.

CELEBRATED ARTIST, HUBERT VOS, IS DEAD

Star Jan. 10/35
Won Many Awards in
World Art Centres

NEW YORK, Jan. 9.—(A. P.)—Hubert Vos, noted portrait painter, died yesterday of pneumonia. He was 79.

A native of the Netherlands. He came to the United States to represent the Dutch Government as art commissioner to the first Chicago Fair. He liked America so well that he decided to stay here and became a citizen.

He won many awards in quick succession, among them a first class gold medal in Munich for his "Pauvre Gens" and the Diplome d'Honneur at Dresden for a pastel called "Home Rulers."

Medals and honors were conferred on him in London, Madrid, Amsterdam, Brussels, Berlin, and other art centres. In 1887 he established a studio in London and opened two art schools. He was one of the founders of the Society of Pastellists and of the Society of British Portrait Painters.

OLD PISTOLS COME UNDER POLICE EYE

Gazette Jan. 5/35

Museums Given Order to Re-
gister Ancient Flint Locks
and Other Weapons

CURATORS IN QUANDARY

Antiques Dating Back to
1650 May Be Involved—
Many Could Still Be
Dangerous

Picture a twentieth century Dick Turpin dashing up to Montreal museums to get an old flintlock pistol, only to be confronted by curators with the daring cry: "No! They're all registered with the Provincial Police!"

Four metropolitan museums—the McCord National Museum, McGill University's Redpath Museum, devoted to ethnological displays; the Chateau de Ramezay and the galleries of the Art Association of Montreal—are in a quandary as result of an edict which went out from offices of Maurice Lalonde, District Chief of the Provincial Police, yesterday to the effect that they too must register under federal laws all pistols and revolvers—no matter how old—in their possession.

E. Lionel Judah, curator of McGill Museums, revealed that within the near future he would confer with Chief Lalonde on the subject. He told The Gazette: "Of course, we are glad to comply with federal laws; I do not want McGill University to be a leverage for people who want to break the law. But must we register, too, old, time-worn flint and steel lock pistols?"

In certain cases, he emphasized, old flint locks could not possibly be converted into weapons; but in others, caps could be put in them—"and they would thus become very, very dangerous weapons." But would modern banditti dare enter steel-vaulted banks armed with a wheel lock pistol to confront clerks and gendarmes armed with rapid-firing Colt or Smith and Wesson automatics?

Within collections of old firearms in museums at McGill University there are from 100 to 150 very old pistols, it is understood. They include chiselled Italian daggers of 1650, with bell-nosed barrels eight inches in length and with a 14 bore; German wheel lock military pistols used by the Reiters; 16th and 17th century metal haft Edinburgh pistols used by the Highlanders; wheel lock, flint lock, pepper boxes and percussion locks used by soldiery in the early days of Canadian history, and primitive muzzle-loaders of the United States. The Art Association of Montreal has within its Sherbrooke street galleries a treasured collection of beautiful old pistols, while within the walls of the ancient Chateau de Ramezay are to be found from 12 to 20 very old pistols used by British and French troops in the days when Montreal was Ville Marie and when Wolfe's Highlanders chased the Sieur de Montcalm and his Fleur de Lys troops from the Plains of Abraham.

PUZZLED OVER RULINGS.

Mr. Judah admitted that he was puzzled as to just how these old weapons would be registered with the Provincial Police; he had been queried on that very subject by the Art Association of Montreal, he admitted. Miss Anna Dowd, curator of the Chateau de Ramezay, expressed surprise at the decree from Chief Lalonde's offices—"but I suppose we'll have to register them."

It is understood that ever since the new amendment to Canada's Criminal Code came into effect with the advent of January 1 requiring registration of "all revolvers and pistols," Chief Lalonde's offices have been swamped with

demands for registration papers from users of modern fire-arms—bank employees, offices, persons licensed last year to carry revolvers, etc. Some 3,000 registration forms have already been sought, it was revealed yesterday.

War veterans or families possessing trophies of the Great War such as German field revolvers must register these, it is understood.

And don't forget that rusty old flint-lock with the broken trigger hanging over the mantelpiece!

GIFT OF PORCELAIN

Eighty Pieces in Collection at Art Gallery

The Art Association of Montreal has recently received a fine collection of English porcelain from Mrs. Margaret Fountaine Brown of London, England, in memory of her mother, the late Mrs. Mary Watson of Bute House, Montreal.

Bute House, well-known to Montrealers as one of the best young ladies schools about 1885, was situated on the south-east corner of Sherbrooke street west, and the corner of McGill College avenue, where Strathcona Hall is now situated. There are about eighty pieces in the collection.

PAINTER'S REALITY NOT LIKE LAYMAN'S

Gazette Jan. 8/35

Critics of Ultra-Modern Art

Given Partial Answer by
Jere Abbott

What, after all, is reality?

Jere Abbott, director of the Smith College Museum of Art at Northampton, Mass., posed that question before members of the Art Association of Montreal last night, in dealing with the more extreme forms of 20th century art and their content.

The eye, he stated, had become accustomed to certain things in painting. It looked at a particular work of art; it was pleased because the painting reminded it of something—it was real. On the other hand, in many cases, the eye viewed a modern cubistic painting with the immediate reaction: "Why, it's absurd! It isn't real. I never saw such a thing."

Mr. Abbott had his answer ready. He threw on the screen several lantern slides of modern abstract paintings, apparently meaningless and apparently without reality. "And now," he stated, "I will show you photographs from real life, and they, surely, should be simple to understand." His first photograph would have been a perfect abstract painting. It was, however, a photograph looking up a flight of stairs. His second was a view from a bridge—again it might have been a modern painting. The third was the last and the best. It depicted, according to the eye, a quiet June day, with billowy white clouds in the skies and trees dotting the landscape.

"This," said Mr. Abbott, "seems quite easy to understand. It reminds you of a quiet summer day in the country. You can see the tall, mighty trees before your eyes. But what is reality? In this photograph you are really looking at ground being blown up by dynamite in the western part of this continent. The trees are the eruption of earth. Reality? Well—"

The individual needs to know the history of 20th century painting to understand it, Mr. Abbott stated. He must first know the story of its progression, and then break the eye from its trained expectancy of certain things in art.

The lecturer followed the progression of painting through several periods to its abstract end-points. He illustrated his talk with a series of lantern slides.

Dr. J. W. A. Hickson was in the chair. The meeting was held in Art Gallery, Sherbrooke street.

CECIL ALDIN DIES AT 64

English Artist Was Famous
for Drawings of Dogs

(Canadian Press Cable.)
London, January 6.—Cecil Aldin, the well known artist, died today. He won wide recognition for his drawings of dogs. He was 64 years of age.

Cecil Charles Windsor Aldin was a water-color and pencil artist. Much of his work was on sporting and topographical subjects. He was an illustrator and the author of several books. His chief recreation was hunting, and many of his drawings were hunting scenes. At one time he was master of the South Berks Foxhounds. Two of his pictures were purchased by the National War Museum.

Born in 1870 at Slough, he studied anatomy at South Kensington and also took instruction in animal painting. He brought out a collection of paintings of the old inns of England in 1920. One of his best known pictures was entitled "A Dog Day." In 1918 he was official purchaser for the National War Museum. He lived at Purley, near Reading.

Famous English Art Critic Will Tour Dominion

Halifax, Jan. 15.—All ready to impress and perhaps shock art circles in Canada with his ideas on modernistic art, James Barton, one of England's best known critics, was on his way to Ottawa today where he will discuss plans for a Dominion-wide lecture tour with officials of the National Gallery.

SPRING ART SHOW

Art Association of Montreal
Sets Date March 21-April 14

The annual spring exhibition, under the auspices of the Art Association of Montreal, will open with a private view for members on Thursday, March 21, and the show will continue until April 14. It is announced that the last day for receiving entries at the galleries on Sherbrooke street west will be Monday, March 11.

New Year Reception.

The annual New Year "at home" of the Art Association of Montreal held yesterday afternoon was attended by nearly two hundred and fifty guests. Receiving at the head of the grand stair case were the president, Mr. H. B. Walker, and the vice-president, Dr. C. F. Martin, Mr. W. B. Blackader and Mr. Arthur Browning.

Among those present were: Mr. Justice Surveyer, Mrs. R. Stanley Bagg, Mrs. Arthur Drummond, Mr. and Mrs. Leslie Tucker, Mrs. A. D. MacTier, Mr. and Mrs. Lionel Judah, Miss Katherine Judah, Mr. and Mrs. Robert L. Scott, Mrs. C. D. Hislop, Miss Laura Johnston, Miss Janet L. Cumming, Dr. and Mrs. H. E. MacDermot, Colonel Walter Lyman, Sir Andrew Macphail, Miss A. L. Rawlings, Miss Lavinia Stuart, Mr. and Mrs. P. B. Yancy, Mrs. George Allan, Mr. K. S. MacLachlan, Mr. and Mrs. Arthur Lyman, Mr. Mostyn Lewis, Mrs. R. D. MacDougall, Mr. and Mrs. Charles A. Lewis, Mr. and Mrs. R. M. Mitchell, Mr. and Mrs. W. Northey, Major F. L. C. Bond, Miss Theodosia Bond, Miss Elsie G. Dewy, Miss Barbara M. Payne, Mrs. E. F. Garrow, of Toronto; Mrs. V. Hammond, Mr. and Mrs. F. D. Clark, Miss Alice Snowden, Rev. F. Scott Mackenzie, Mrs. Mackenzie, Mr. and Mrs. A. O. Dawson, Miss Isobel Mackenzie, Miss Amy C. Lindsay, Mr. Douglas Mackenzie.

Dr. Bruce E. Marshall, Mrs. Richard Kerry, Mr. James B. Thomson, Mr. and Mrs. C. A. Bishop, Mrs. W. A. Bishop, Mr. William C. Bowles, Miss L. A. Duguld, Miss Mary S. Saxe, Mr. and Mrs. A. M. Pattison, Miss Meada Pattison, Mr. George H. Fensom, Mr. Charles Johnson, the Misses Williams, Dr. C. W. Colbey, Mr. Joseph Shima, Mrs. A. P. Shafford, Miss Augusta Rathborne, of New York; Miss G. Goulden, Miss Jane Kemm, Miss C. Levin, Miss Eleanor Davidson, Mr. and Mrs. W. Anglin, Mr. and Mrs. Larmouth, Miss Laura Young, Miss Clements, Mrs. W. H. Galt, Miss Peggy Galt, Miss Dorothy Galt, Miss Edith M. Luke, Mrs. Jane Luke, Mrs. Anna C. Luke, Mr. Charles J. Saxe, Miss Nesta Low, Miss Mary M. Caton, Mrs. E. B. Asplet, Mr. and Mrs. William Alexander Murray, Miss J. M. Ross, Miss K. D. Malcouronne, Mrs. A. P. Murray, Mr. and Mrs. Percy E. Nobbs, Dr. A. G. Nicholls, Mr. George Nicholls, Mrs. Leila Morrison, Mrs. H. T. Bovey, Mrs. W. J. Turpin, Mrs. C. L. Henderson, Miss Jean Munro, Miss J. L. McConnell, Mr. W. G. Mackenzie, Mrs. J. B. McConnell, Miss Amy C. Lindsay, Mr. and Mrs. R. Ross Robertson, of Mexico City; Miss Norah L. Smith, Mrs. E. T. Lambert, Mrs. H. A. Higginson, Dr. Enright, Miss C. Davidson, Mr. James H. Davidson, Miss Mona R. Elliott, Miss Sophy L. Elliott, Miss Jessie W. Johnstone, Mr. Gordon Johnstone.

Mr. and Mrs. W. A. Murray, Mr. C. S. Hulme, Mr. and Mrs. F. D. Chapman, Mrs. Karl Forbes, Miss Dorothy Shepherd, Miss Haldee Forbes, Miss Zella Witham, of Toronto; Miss Fannie Coffey, Mr. W. Sweeney, Miss Julia McFee, Mr. and Mrs. J. F. Savage, Mr. Stanley B. Lindsay, Miss Alice James, Miss Avis Fyche, Mrs. Max Fyche, Miss Camilla Roatta, of Florence, Italy; Mr. A. W. Ridout, Mr. and Mrs. N. M. Yule, Miss J. L. Reid, Miss H. M. Giles, Mr. and Mrs. E. E. Fairman, Mrs. J. C. Heriot, Mrs. Gillard, of London, England; Miss Eydythe Bignell, Mrs. George Eedson-Burns, Major E. L. M. Burns, M.C., R.C.E., of General Staff Headquarters, Ottawa; Miss M. F. Hadrill, Miss Louise Shaw, Miss Luke, Mrs. Binns, Mrs. E. L. Weston, Miss Weston, Mrs. J. V. Owen, Mr. J. V. Owen, Jr., Mr. and Mrs. R. C. Vaughan, Mr. Charles Henri Marin.

BRITISH ART SHOW
OPENS AT OTTAWA

Jan. 4/35. Star.
Collection Representative
of Contemporary Artists
on Exhibition

OTTAWA, Jan. 4.—(C. P.)—Catholicity of expression, embracing all the academic and modern tradition in art, yet the whole stamped with a restraint, or an insularity if you will, which divides it from similar American or European work, mark the exhibition of contemporary British painting which was opened here last night, in the absence of the Governor-General, by Lady Bessborough, at a reception in the National Gallery of Canada.

The paintings, 86 in number, which have been brought from Great Britain by the National Gallery, will form a travelling collection to be circulated among the principal cities of Canada during the coming year.

ALL SCHOOLS SEEN

This loan exhibition is genuinely representative of art in the United Kingdom today. The Academy is included, and so are the young men and the experimentalists, those who like geometry in design, or those who prefer stimulus from the novel patterns of dream symbolism.

One sees a half century of art history in three rooms. The romantic figure groups that were of the days of Burne-Jones and Rossetti survive in a picture like "Persephone" by Harry Morley. The subdued, linear designs of Whistler continue in the work of James Pryde and the delights of the impressionist palette are justly conveyed in the canvases of James McBeay.

The Scottish are much to the fore for Glasgow, in the 20th century has been the home of many conscious Modernists. The influence of Post-Impressionism has been strong in the North, and, true to the historic predictions of their race, J. B. Ferguson and S. J. Peploe have sought in spiration in the scenery of France which they have depicted in planes of pure color, a technique adapted directly from the French master Cezanne.

MODERNIST TOUCH STRONG

The English have come even further into the present. Many of them have concentrated on the decorative use of color. An expressive line that unites broad patches of brilliant reds and blues is possessed by Matthew Smith. Vanessa Bell and Duncan Grant have, from the French Modernists, adapted much but they have also created much that is original to themselves. Duncan Grant, in his decorative compositions, uses a heavy impasto, a green that is as lush as English grass, and in his landscape, "The Farm Pond, near Firle, Sussex," has obtained an amazing quality of recession.

John Nash, who loves the English countryside with a sober, unchanging love, has two pictures, in flat pattern and clear line, glimpses of Somerset scenery. His straight, clean draughtsmanship reminds one slightly that he is a brother of Paul Nash, the painter with the fertile brain, and who here turns from geometry in the landscape, "Rye Marshes," to a gentle rearrangement of objects, "Siren," done in a super-realist fashion.

The most facile of all British artists, Augustus John, has on exhibition his well-known portrait of Sir Robert Borden, and also a still life, "Cyclamen," a canvas that brilliantly demonstrates John's consummate virtuosity.

THE WEEK'S REVIEW OF ART

Star January 10/35

Pastels by
F. Hennessey
At Eaton's

A very admirable simplicity of method is one of the outstanding and most attractive features of the pictures by Frank Hennessey, A.R.C.A., which are now being shown in Eaton's galleries. All of them are Canadian landscapes and almost all of them are in pastel, and they are full of color which in many cases suggested more than actually given.

In some of these pictures there are fine blues of water and distant hills; one view in the Gatineau Hills is a good example; in some others there are gay color effects, as in the excellent study of a harvest field at evening, the picture of Big Whitefish Lake, with its lights on the water and rocks, and in two bigger pictures of autumn yellows and reds in the Gatineau valley. But even more striking than these are the many pictures in which very little positive color is used and a great deal of color effect got with the use chiefly of browns, greys and white.

There are a number of good studies of broken surfaces of snow and some very skillful contrasts of the whites of snow and sky in the picture of a church in a wide snow covered valley, in the "Field in March," in "Evening at Eagle Depot," in which the snow on the ground and on the roofs and the sky are all white with their own qualities, and in many others. The little picture called "A day in Spring" is a very good study of patches of snow among trees on a half bare hill-side, and a delightful picture, "Evening light," is of a little river between grassy banks, which seems to be full of color. Others in which simplicity is especially successful are "The Lakeside" and "Logging Mill," while "Abandoned camp," "Logging dam" and "The skidway" have rather more detail but never more than the picture needs. There are nearly sixty pictures in the collection with something good in all of them.

The Old Art
And the New

The earnest student of the newer methods in all arts must often be troubled by the fact that the champions of these methods are so much inclined to offer excuses rather than reasons for their faith. Mr. Jere Abbott, who lectured to the Art Association of Montreal on Monday evening, is the director of the Smith College Museum at Northampton, Mass., and was formerly at the head of the Modern Museum in New York, and, with an evidently robust faith, he treated the question of new methods boldly. He started by posing two questions—"Why is there so much dissension about painting in the twentieth century?" and "Why is visual unintelligibility so annoying?"—he held that auditory unintelligibility is less annoying, which must be considered doubtful. He certainly discussed his two questions, even if he did not give any conclusive answers to them.

Mr. Abbott's subject was called "Traditional aspects of Twentieth Century Painting," and he made it his business to try to appease the dissensions and abate the annoyance, which are produced by some modern painting, by pointing out that everything in it can be shown to be of the same kind as things which were done in the past. Old Chinese pictures, with their distinctive principles of perspective, pictures by Mantegna, fabulous animals by Jerome Bosch, and many other older works were called into service and compared with modern works. The question of reality, which many people can not find in modern work, was illustrated by photographs of staircases and bridges taken from unusual view-points and other photographs. Mr. Abbott did in point of fact show that even modern abstractions can be proved to differ more in degree than in kind from much old and accepted work.

As a survey of its subject the lecture left little or nothing to be desired, but what Mr. Abbott succeeded in making clear was that there is no very good reason why a modern painter should not paint abstractions or other mysteries if he chooses to do so, and that a parallel can be found in older art of many countries. But this, while it may be a perfectly valid excuse, does not seem to be a convincing reason why some of the newest pictures should be painted.

H. P. B.

News of Art
In Montreal

An exhibition of American art is to be opened at the Art Association of Montreal next Saturday afternoon, January 12th, and a preview for members will be held on Friday evening.

The exhibition is in two sections. One of these is called Contemporary Paintings by Artists of the United States, and the pictures in this have been selected by a committee appointed by the Carnegie Foundation. The other section is of Contemporary American Prints, and has been gathered by E. Weyhe and Co., of New York. In both sections there is work by some of the younger and less conventional artists and the exhibition is understood to represent some of the newest kinds of American art. The collection is being circulated among the principal Canadian art galleries by the National Gallery of Canada.

An exhibition of Canadian water colours by Henry Simpkins will be shown at the Watson Art Galleries, Sherbrooke St., W., for two weeks from next Saturday, Jan. 12th.

The photographs in the Canadian International Salon of Photographic Art, which were recently shown at the Art Association, have been removed to the galleries of Henry Morgan and Co., where they will be shown for about a week.

MCGILL NEW HAVEN
FOR OLD WEAPONS
gazette Jan. 16/35

Museum Curator Asks Citizens Not to Destroy Pistols in Their Homes

REGISTRATION PROBLEM

Loss of Valuable Relics Feared in View of Dislike of Many to Be Involved in Red Tape

Don't destroy your old pistols and revolvers—send them to E. Lionel Judah, secretary of the Museums Committee of McGill University.

This plea was addressed yesterday to Montrealers who are contemplating disposing of their ancient weapons because it is too much trouble to register them with the Provincial authorities.

Mr. Judah, who was found in his office fondly fingering a 150-year-old double-barrelled, self-priming, flint-lock pistol, made by Derringer in Cornhill, London, England, admitted that he was also seeking the co-operation of Chief Maurice Lalonde, of the Provincial Police, and Fernand Dufresne, head of the Montreal Police Department.

"This pistol," Mr. Judah said, referring to the one in his hand, "was sent to me by L. A. Renaud, of the Chateau de Ramezay. If other Montrealers will do likewise, McGill University will be glad to register them and place them in its museums."

"You know," he smiled, "I am now in the rogues' gallery! I have had to take out a permit to carry a revolver, in case the police should find me carrying around a rusty, century-old flint-lock. So, I've had my photograph taken, and I've been finger-printed. Now that that is over, I'm busy registering all our museum pistols, guns and other weapons."

ASKS FOR CO-OPERATION.

To prove that he was anxious to add to McGill's collection of weapons, Mr. Judah exhibited a copy of a letter which he has sent to Chief Lalonde, reading as follows:

"I understand that there are many people who wish to have their pistols and revolvers destroyed, and I would very much like to know whether it would be possible for you to suggest that these weapons be presented to the Museum here at McGill University. We are trying to make a collection of the various types of pistols and revolvers. You can readily understand that, with the present amendment to the Criminal Code coming into effect, in a few years it will be very difficult to get a representative collection of this sort of thing. I would, therefore, ask your co-operation in this matter."

He said that a similar letter would go forward to Director Dufresne, of the municipal police.

A Lecturer
On Art and
Education

The place of art in everyday life and more particularly its function in modern education will be the theme of a series of addresses to be delivered this winter by J. F. Barton, headmaster of the Bristol Grammar School, England. Mr. Barton will reach Canada this month and will travel across the Dominion for the National Gallery of Canada, which last year arranged a similar tour by W. G. Constable, who was then director of the Courtauld Institute of Art in London.

"I am going to Canada with two aims, in general, in mind," said Mr. Barton, discussing his forthcoming tour. "The first is to indicate in my addresses the meaning of art and its broad application to the purposes of life, or, more simply, the place of art in everyday life. The second is to stress the function of art in modern education and, I hope, to be able to point out in concrete

INTEREST IN ART IN
CANADA IS AT PEAK
Gazette Jan. 21/35

National Gallery Trustees in
Annual Report Recommend
Permanent Building

(By The Canadian Press.)

Ottawa, January 20.—Reporting that interest in art in Canada is at its highest point in history, the trustees of the National Gallery of Canada in their annual report emphasize the necessity of providing a permanent building for the gallery "which would safeguard the National Art treasures and form a monument on Canadian art."

The report of the trustees was signed by H. S. Southam, of Ottawa, chairman, and presented to the House of Commons Friday by Minister of Public Works, H. A. Stewart.

The trustees declare "such a building would at the same time permit the exhibition of the Canadian war memorials collection, which is now in its 15th year of storage, while the interest in the deeds and events it illustrates are still acutely remembered by the public."

Canada lags behind the other Dominions in respect to a gallery building, the trustees say, and that Australia, New Zealand and South Africa have all recognized the importance of the arts by building national institutions for their housing, teaching and study.

Jan. 7/35 THE NEW PISTOL LAW

THE NEW Dominion law regarding the possession of firearms has caused a good deal of confusion in the public mind, as witness the predicament of those in charge of the city's museums, who do not know whether or not they should register antique firearms in their possession.

While the law in this respect has yet to be defined, it may be as well to restate the broad effect of the newly-adopted amendments to the criminal law.

Under the law as it now stands, no person in Canada may lawfully possess a pistol or revolver unless it has been registered with the police; and, except in his home or place of business, no person may carry a firearm capable of concealment, or convey it in any vehicle of which he is in control or of which he is an occupant, without a police permit.

Sentence of five years in prison awaits the violator.

The stipulated penalty for other crimes is increased by not less than two years if a gun is found on the offender when arrested.

While organized crime has not yet evolved to the terrific efficiency attained in the United States, lawless raiders in speedy cars have made sporadic appearances.

By the new law, Canada is taking early action to halt a growing menace.

One effect will be that any shooting gangsters who are discouraged by the prospect of an intensified campaign against crime in the United States will think twice before contemplating emigration to Canada.

ADIAN SCENES HENRY SIMPKINS Gazette Jan. 15/35

Montreal Artist Shows Excellent Watercolors in Watson Art Galleries

VARIED SUBJECTS SHOWN

Good Draughtsmanship and Sound Color Sense and Vigorous Treatment Revealed in Works Displayed

Henry Simpkins, of Montreal, who last year was awarded the Jessie Dow Prize for watercolors, is holding his first "one-man" show in this city at the Watson Art Galleries, 1434 Sherbrooke street west. A regular exhibitor during the past few years at the spring shows of the Art Association of Montreal, Mr. Simpkins has a chance on the present occasion of displaying a greater variety of subjects and revealing an impressive command over this difficult medium. Around half a hundred works are on view and throughout a high standard is set.

This young painter handles watercolor with vigor and decision, and his work is in the best tradition—fluid washes of clean transparent color laid on with freedom and left alone. In his winter landscapes the heavy paper is left white and the effect of snow is thereby attained with a crispness and sparkle that would be impossible with white paint. In fact, throughout all the works there is an absence of body color, save where in the very nature of the colors used there is now and then a suggestion of the opaque. This treatment of the medium leads to the avoidance of muddiness and results in work that is decisive and clean.

HAPPY IN SELECTION.

In the selection of his subjects Mr. Simpkins is usually happy. He is not concerned with distorting nature to make a pattern. Beyond a perfectly legitimate elimination of non-essentials and simplification in design the scene seen is the scene painted, and the collection on view indicates that Canadian subjects are distinctly congenial and have been interpreted with sympathy. Viewing these works strengthens the conviction that here is a worker in watercolor who faces a promising future.

To even those who have, as it were, "dabbled" in watercolor there will come the realization that the seeming simplicity of these paintings hides a lot of hard work—selection, arrangement, attainment of harmonies and control of fluid washes, yet in none is there a hint of labor. In effect they are clean, crisp and spontaneous—masses of color put in with a broad touch, without fussiness and niggling detail. The values are just and the forms right, for, without insistence, the drawing is there. Mr. Simpkins shows courage in electing to work in a medium which, strangely, is appreciated chiefly by the discerning connoisseur and collector, but it is clear that he is sympathetic to it, and it is encouraging to note that both in Canada and in the United States its importance is becoming more generally recognized.

There is a refreshing variety about the examples shown—the painter's brush has been busy in many places and in varying seasons. There is a crisp impression of carriages awaiting fares in "The Cab Stand, Sherbrooke Street," and another Montreal "bit" is a view of the City Hall, Nelson's column and umbrella-sheltered carts in Jacques Cartier Square. Of Quebec there are "Sous le Cap," showing the narrow thoroughfare and old buildings, with a line of washing out to dry; and "Lower Town"—houses in sunlight and shadow beneath the buildings on the heights. Trees in sunlight fringe the arched bridge in "Old Mill, Ste. Therese," and quaint houses and old willows at Ste. Therese make pattern with their shadows in "Early Morning." "The Camp"—two tents set among birches splashed with sunlight excite a desire for the chance to live that way, and "The Farm Yard," with its barn and foraging fowl, is sunlit and warm.

Fox River has proved a fruitful sketching ground, where the shacks, carts and boats have supplied good material. In this group are "The Beach," and "The Little Bridge." From Gaspe, too, are some capital items—"Windy Day," and a large painting of men working at tables on the beach gutting fish.

LURE OF LAURENTIANS.

The Laurentians have another sympathetic interpreter in Mr. Simpkins who has found beauty in many places. A lovely limpid sky marks "Sundown near Piedmont," and the majesty of the hills is well suggested in "Twilight, Rouge River," with its barns, ploughed land and high banks edging the stream. Bark Lake is shown beneath a spacious sky in which storm clouds gather, and rolling, cultivated country is shown in

"Arundel Valley." Noble elms tower above a haycart in the sunny "Late Afternoon, Arundel," and a motorboat disturbs the water in "The Narrows, Bark Lake." Wooded rocky shores in sunlight and shadow edge the blue water in "The Gorge, Rouge River," and the force of that stream is shown in the tumble of white water below the rocks, on which lumbermen are picking out stranded logs, in the work entitled "Logging, Rouge River." From this country come "Mirror Lake, Montfort," "Habitant Homestead," "Late Fall, Rouge River," "The Falls, Labelle," "St. Mary's Falls, Montfort," "Evening, Deer Lake," and "Expectation"—an angler standing on a rock trying his luck in a lake backed by rolling hills.

Equally effective is the painter when he tackles a wood interior, and he touches a high point in "A Summer Glade"—a deer and fawn amidst trees in sunlight and shadow. It is a very real impression and suggests to the spectator that he has suddenly "come on" this scene. Another wood interior that urges an immediate inspection of the fly book is "Trout Water"—trees, rocks and patches of white water that look highly promising.

The hills in winter—that season of unblemished loveliness when the absence of foliage reveals a hundred unsuspected notches and gullies, have made strong appeal to Mr. Simpkins, and his industry is evident in some fine examples of the Laurentian area. "After a Snowfall, Morin Heights"—a cluster of spruces under snow is a true impression of a sunny winter day. The snow clings to the foliage

of the evergreens in odd shapes and overhead is a clear sky of lovely blue. Range on range of wooded hills flushed by the sun make an attractive scene of "Early Morning, Morin Heights," and sunlit birches and spruce with distant hills are the pictorial elements of "February Afternoon, near Morin Heights." Shacks, barrels and men at work, with a team of horses and trees throwing blue shadows on the snow make a good composition of "The Sugar Camp."

Henry Simpkins, who was born in Winnipeg, studied at the Winnipeg School of Art, and, in 1928, went to England and France on a tour of study. He returned to Montreal in 1930 and commenced to exhibit here and in Ottawa and Toronto. He is a member of the Canadian Society of Water Color Painters.

According to present plans the exhibition will close January 23.

AESTHETICS AIM OF EDUCATION IN ART Gazette Jan. 18/35

J. E. Barton, English Authority, Finds Change in Present Century

The idea behind art education is not to create geniuses but to promote intelligent interest in the aesthetic side of life, J. E. Barton, of Bristol, England, internationally-known authority on art, stated Tuesday night in an interview here.

Mr. Barton was met by reporters on the platform of Montreal West station, where he switched from the Empress of Australia boat special to the Ottawa train. He will tour Canada under the auspices of the National Gallery of Canada, in accordance with the Gallery's policy of spreading art education and appreciation in Canada. He speaks in Ottawa tomorrow, and in Montreal on Friday before the Art Association of Montreal.

There is a difference between the art of today and that of the 19th century, when art and industry were completely divorced. At that time art was nice but not necessary. Today it is something bound-up with everyday life.

As an example of art in industry, Mr. Barton drew attention to the modern automobile. The introduction of art into car design, he stated, had not only made the automobile easier to look at, but also easier to sell.

"The business man, who is apt to say he knows nothing about art, is the one who is really creating it in this present-day world of ours," Mr. Barton told his interviewers.

The English art authority has done distinguished work for the British Broadcasting Company, and while in Canada will deliver several brief addresses over the network of the Canadian Radio Commission.

JAMES E. BARTON, internationally known British art authority and headmaster of the Bristol Grammar School, will arrive in Montreal from Ottawa this evening to lecture at 8:15 p.m., before the Art Association of Montreal on "The Gothic Age in England."

Ottawa Citizen, Nov. 7/34

Contemporary U.S. Painting Shown At National Gallery

CHARACTERISTIC of the country whence it sprang is the exhibition of contemporary paintings by artists of the United States which was opened at the National Gallery yesterday afternoon. It is vigorous and purposeful, diversified and contrasting, and also a little garish and chaotic. It strongly reflects what has been called "the American scene," and that scene being so wide and dissimilar, the canvases themselves are wide in subject and dissimilar in ideas and treatment.

This sense of diversity in aim and feeling is the first thing that impresses the visitor. There is no sense of unity or nationalism in the exhibition such as one finds in a Canadian show. This is probably in its favor, and yet there is missing an element that robs it of distinction as a whole. There is no lack of technical achievement nor of vital ideas, however. There is the "will to paint" written over a large part of the show, and very many examples of talent that has something to say and that says it without effort. The trouble with other works, however, is that they are well enough done but somehow do not rise above a struggling immaturity.

THERE are sharp influences visible in a good many of the paintings, and these influences are modern French. Derivative trends are especially evident in the work of the younger artists, and Cezanne, Matisse, Pissarro and Gauguin are the spiritual fathers of many of the items, some very striking, on display. The older painters are more "American" in their solidity and strength.

Americans go in much for realism in their figure studies, and this is a stimulating characteristic of the present exhibition. There are also tendencies to what the more moderate onlookers will describe as freakishness, but whatever the right view of these is, there is nothing downright blatant. In landscape work there is not a great deal that reveals freshness of view, and in this field Canada can show to decided advantage. Yet one or two artists stand out for their sense of color and atmosphere.

A TOUR through the half dozen galleries which contain the two hundred pieces (including the special exhibition of prints) will reveal a score of striking efforts. Leon Kroll's "Barbara" is a thing of quiet and rhythmic beauty. In the same room is John Carroll's "Reclining Figure," a startling conception with psychological overtones and abstract qualities. This will be denounced and defended. Umberto Romano's "Psyche and the Sculpture" is a work of strange implications and unusual treatment.

There are several nudes, and the

outstanding one is Bernard Karfoff's "Seated Nude," a capably contrived figure with a superb head and masterly line arrangement. Katherine Schmidt's "Eve" is an echo of Renoir, in which the Renoir roundness is attained but not the Renoir radiance. Yasuo Kuniyoshi's famous "Circus Ball Rider" is here, though close inspection does not quite fulfil expectations. Eugene Speicher's "Cowboy" is in this artist's best manner—firm and competent and finely organized. The modern touch is found in Marguerite Zorach's "Old Mrs. Smith," a fine characterization even though its style is somewhat radical.

Paul Sample's "Barber Shop" is a pleasing item, nor should John Sloan's "Drying Their Hair," Lauren Ford's child study, "The Big Parade," Guy Pene du Bois's "Chanticleer," and Thomas Benton's racy "Missouri Musicians" be overlooked.

AMONG the comparatively few landscapes, Georgina Klitgaard's "Spring Morning" discloses itself as about the finest in the collection. Its color is sensitive, the composition skilful, and the whole conception is carried out with vitality and sureness. Stefan Hirsch's "Mexico" is vivid and perfectly suggests that country even to one who has never been there. Jonas Lie's "Returning Sardinians" is notable as from the able brush of a well-known painter.

Luigi Lucioni's "Arrangement of Light" is decorative in an original sense and is so appealingly painted that it stands out among the still lifes. Another expert work is Dorothy Varian's "Still Life With Duck," notable for its effective color arrangement.

THE EXHIBITION of contemporary American prints being held in connection with the exhibition of paintings is a stimulating collection and well worth study. Again there is the same diversity of mood and subject and the same vigor and directness. This display of prints comes from Messrs. E. Weyhe and Company of New York.

For the paintings, the National Gallery is indebted to the Carnegie Corporation of New York, which appointed a committee to select the works included. It is an exhibition, therefore, chosen by competent hands and representative in scope. After the opening exhibition in Ottawa, the collection will move to other cities in Canada and eventually will tour the British Empire.

E. W. H.

PAINTINGS OF SEA BY GEORGE G. FOX

Gazette Jan. 31/35
Exhibition at Scott's Reveals Skill in Depicting Water in Varying Moods

If there is any melancholy in the thought that George G. Fox never had a one-man show in his lifetime, there is certainly no melancholy in the paintings that hang on the walls of the galleries of W. Scott & Sons, 1490 Drummond street, in the one-man show that came after his death. George Fox was a Montreal business man who painted for relaxation and who, when he was freed from the cares of business, turned to his hobby with an even greater zest. Yet, for all that painting was an escape, there is little of the amateur to be seen in his canvases.

George Fox loved the sea and he painted it in full sunlight and in fog, in its boisterous moods and when calm reigned. As painting that has for its purpose the recognition and celebration of a well-liked scene, this painting is successful. To see it, must bring nostalgia to people who know the Atlantic shore, especially to those who have an affection for Grand Manan—woody rocks and boats softened by the tints of early morning fog; racy seas churning white after storm; the tide, full and complacent in the cove; glassy green waves, caught as they rise in the sun, before they collapse and go frothing to shore; spume flying; the meeting of sky and water. There are a few small sketches of boats and houses; bright spots, some of them, but the painter was happier repeating the motion and color of the unquiet ocean.

The show will be on view until Friday of next week, when it gives place to the work of Dorothy Stevens of Toronto. Another current show at Scott's is a small group of distinguished water-colors by Russell, Sir D. J. Cameron and McBey.

BRITISH LECTURER AT ART ASSOCIATION

Star Jan. 19/35
Gothic Architecture Is Praised In Address

Hailing the 13th century gothic construction period as "an age of spiritual awakening," J. E. Barton, art lecturer of the British Broadcasting Corporation, made a staunch defence of this type of architecture against many criticisms levelled at it from time to time, before the Art Association of Montreal, last night.

In the course of a profusely illustrated lecture, he explained the technical advantages of the gothic style, particularly in regard to vaulting and disposed of the erroneous theory that England's cathedrals and those of other European countries had been built by gangs of roving workmen, by showing two cathedrals completed at the same time, thus rendering their construction by the same people impossible.

Lincoln, Gloucester and Exeter were freely used by the speaker, in explaining to his audience the development of the various features of gothic art, such as bosses, traceries and windows, following the original acceptance of the great, powerful printed frames which had made possible so many improvements, especially in ecclesiastical construction.

PAINTINGS ON VIEW

Select Collection Being Shown in Print Room

A selection of paintings from the collection of Dr. and Mrs. John L. Todd has been lent to the Art Association of Montreal during their residence abroad. The paintings which are now on view in the Print Room are examples of Maris, Corot, Lhermitte, Fantin-Latour, F. Roybet, Henri Harpignies, Monticelli, Mauve, J. Pettie, Jose Weiss, Diaz, Th. de Bock, Marchetti, Constable, Troyon and Van Marcke.

S. Minister Gratified That Canada And His Country Are Joining In Another Interest

Distinguished Gathering at National Gallery of Canada For Formal Opening of Display of Contemporary American Painting. Chairman of Board Warmly Thanks Those Who Made Exhibition Possible.

Warm satisfaction that the United States and Canada are joining in yet another interest, that of art, was expressed by Hon. Warren Delano Robbins, United States minister, in formally opening the exhibition of contemporary American painting at the National Gallery of Canada yesterday afternoon. The exhibition, which is on loan from the Carnegie Corporation of New York during a tour of the British dominions, will continue at the Gallery for the ensuing month.

H. S. Southam, chairman of the board of trustees, welcomed Mr. Robbins and a large and distinguished company for the opening of the exhibition. Voicing the hope of the board that the exhibition will give Canadians an opportunity to discover artistic trends in the United States and compare them with those in Canada, Mr. Southam extended the hearty appreciation of the board to Hon. Hugh A. Stewart, K.C., minister of public works, who was present, for his continued sympathy with the work of the Gallery which operates under that department of government.

Among those present for the opening were Mrs. Robbins, Mrs. Stewart, Mrs. Southam, Sir George and Lady Perley, Lady Pope, Hon. I. M. Tokugawa, Japanese minister, Hon. Raymond Brugere, French minister, Eric Brown, director, and H. O. McCurry, assistant director.

Happy Brotherhood.

"I am very happy to assist at the opening of the exhibition of contemporary American painting which is here today as a loan by the Carnegie Corporation," Mr. Robbins began. "It has been my joy to visit this lovely Gallery on several occasions and to admire quietly and at my leisure the beautiful collection that you have here."

"I feel that there is a brotherhood among artists and those artists who have mastered their subjects in Italy, Spain, France and in the Americas, feel that they have amongst them an understanding," Mr. Robbins continued. "It seems to me that this understanding, this brotherhood is happy and healthy and the fact that the Carnegie Corporation is sending this very fine collection of paintings to Canada will be worth while."

"I have seen many of the paintings done by your Canadians: Kriehoff, Paul Kane, Paul Peel, Tom Thompson, Ernest Fosbery and Franklin Brownell, who, strange to say, was an old Massachusetts man and from my home town in New Bedford. You have something in your art in Canada which appeals to me and something which one does not find in all countries. There is that simplicity, virility and purity in your painting, which, I think, represents the people of Canada."

"This is not a moment for speech-making," Mr. Robbins concluded

Formally Opens Display Of American Painting



HON. WARREN D. ROBBINS, U.S. Minister to Canada.

"It is merely a moment for giving thanks that the two countries are joining in another interest—that of art. This is merely an occasion for me to declare open this exposition and to give you my heartiest good wishes."

Deeply Grateful.

Mr. Southam extended a welcome, on behalf of the board of administration of the Gallery, to all present. He predicted that the exhibition, depending on one's approach to it, would prove interesting, stimulating, amazing, and he thanked the Carnegie Corporation, under Mr. F. P. Keppel, its distinguished president, for having selected the pictures and having underwritten the entire expenses of the exhibition tour throughout the British dominions. "This exhibition is just another evidence of the co-operation extended by the Carnegie Corporation to the board for which we are deeply grateful," he added.

"There is no doubt this exhibition will reveal two facts," Mr. Southam went on. "First that contemporary American painting is definitely modernistic, so called, and second that contemporary painting in Canada which we consider modernistic is more conservative and, perhaps, old fashioned in comparison."

Mr. Southam thanked Mr. and Mrs. Stewart and Sir George and Lady Perley for their presence and interest in the Gallery.

Tea was later served on the second floor of the Gallery, the long buffet tables being effectively adorned with crystal vases containing yellow chrysanthemums.

American Pictures And Prints

In this country, or at least in this part of it, we see far more of the work of European painters than of those who live just to the south of us, and we know generally very little of what they are doing. It was therefore a wise idea for the National Gallery of Canada to get for circulation in the Dominion a collection of pictures which represents the newest American painting and this is now being shown at the Art Association of Montreal. That it is representative is fairly guaranteed by the manner of its selection, by a committee appointed by the Carnegie Corporation of New York, and by the fact that plans are being made for showing it in other British dominions.

As the catalogue shows, about one-quarter of the contributors to this exhibition were born outside of the United States, but nearly all of them had training in America. There is, however, nothing which indicates the existence of any American school of painting; the diversity and inequality of the work is remarkable, even when one allows for the fact that 99 painters is a large number to represent any country. A great many of the pictures are evident imitations of the work of other, generally French, painters, and there are several attempts, not too successful, to follow Renoir and Cezanne; there is one example of Japanese and one apparently of Persian influence.

There is not a large number of outstandingly good pictures, and some of the best known painters, such as Jonas Lie and Rokwell Kent are represented, but not by the best of their work. The exhibition is unlike most Canadian exhibitions in the relative scarcity of landscapes, and most of the best pictures are portraits or figure subjects, among which are to be found examples of realism and of some other isms, including even cubism. Of several of the nudes and other figure subjects it would be hard to say if the painting or the models are the uglier, and there are signs here and there of a truly modern cultivation of ugliness for its own sake.

The prints, which are exhibited downstairs in the print room, have been chosen by Messrs. E. Weyhe & Co., of New York, and are evidently as representative as the pictures upstairs. There are a hundred of them in a variety of processes, with lithography predominating. There are works by many of the best American artists, many of them are very good, while others are surprising or eccentric, and the whole collection is well worth seeing.

Canadian and West Indian Landscapes

Harold Beament has at the Continental Galleries on St. Catherine street the best exhibition of his work that he has given here. The pictures, most of them landscapes, have been painted in the West Indies and in Canada, and the West Indian scenes are particularly attractive partly perhaps because they are less familiar. A big picture of bright sunlight and shadow on a group of figures, "Sponge Trimmers, Nassau," is one of the best things in the exhibition, and just as good are "Among the Banyans," of figures and tree trunks in strong sunshine, and "Puerto Rican Arrangement," a gay picture of hills and a valley in greens and yellows. Having seen the light in the West Indies, Mr. Beament seems to have brought some of it back with him for the enrichment of his Canadian landscapes. There is some fine light and color in "Smoky Dusk, Rouge River Valley," in "From a Hilltop, Otter Lake," in "Spring Morning" and "Afternoon, Otter Lake." In contrast with these, "Pearly Light, Autumn" is a delicate pattern in yellows and greys. "Silvery Winter" is a striking effect in greys and white, and "Coastal Rhythm" is mostly in greys. Among the best of the pictures of winter are "Covered Bridge, Laurentians," "Winter Stillness," a study of snow and brown trees, and "Spring Ice." There are some interesting studies of heads and a number of good, small sketches.

ART OF WOOD CUT TO BE ILLUSTRATED

The Women's Art Society meets in Stevenson Hall on Tuesday morning, January 22, at 11 o'clock, when the lecturer will be Miss Kathleen M. Fenwick. Her subject "Wood Cuts and Wood Engraving" will be illustrated with lantern slides. Miss Fenwick has been for seven years with the department of prints and engravings in the National Gallery at Ottawa. Before coming to Canada from England she was on the staff of Goldsmith's College, University of London. She studied in London, Paris, and Florence, and made a special study of prints and drawings at the British Museum and the Victoria and Albert Mu-

A Show of Water Colours By H. Simpkins

Water color painting, happily, continues to progress in Canada. The work of Henry Simpkins, formerly of Winnipeg, has been conspicuous among the good work in several recent exhibitions here, and a collection of his water colors, which is now being shown at the Watson Galleries on Sherbrooke St., gives a good opportunity of appreciating it. The pictures in this collection are all of scenes in Eastern Canada,—in the Laurentians and in Gaspé and are as remarkable for their charm as pictures as for the sureness and directness of their painting. There are a few large ones, of a size which is generally too big for water colour, but two of these are particularly good ones,—a beautiful piece of quiet evening colour in "Twilight, Rouge River" and a fine effect of light and space in a view over snow-covered hills at Morin Heights. There are many other good things in the exhibition—an excellent sunset at Piedmont, some very pleasant street corners in Quebec, Montreal and Ste. Therese, a study of drifting mist against a hillside at Mont St. Pierre, a picture of boats and houses at Fox River, and a Habitant Homestead full of quiet, rich colour, which help to make up an unusually attractive collection.

Pictures of Dancers by Henri Fabien

Exhibitions in which figure pictures are the chief feature are unusual here; an exhibition of this kind, of work by Henri Fabien of Ottawa, is now on view in the gallery of W. Scott and Sons on Drummond street. In his search for good figure subjects Mr. Fabien has found them among dancers, and nearly all of the pictures in this exhibition are of dancers, still young enough to be slim and light, in stage dresses and dancing poses. They have given him opportunities for much excellent drawing and painting, though the painting is, in some cases, so exact and careful as to produce a certain stiffness. The largest of them is the picture of a nude dancer which was shown at the Spring Exhibition, and there are many smaller ones which are admirable studies of pose and balance. A small nude figure is remarkable for its painting of flesh and draperies, and two larger nudes have skillful and interesting contrasts of red fire light and whiter light to show off the truth of their drawing and modelling.

There are a few landscapes in the exhibition, a pleasant interior of a habitation house, a few very good, small flower pictures and two particularly good pictures of fruit, but the figure pictures are both more interesting and more important.

News of Art In Canada

A lecture will be given at the Art Association of Montreal next Friday evening, January 18th, at 8.15, by J. E. Barton, Art Lecturer of the British Broadcasting Corporation, who is making a lecture tour in Canada for the National Gallery of Canada. He will speak on "The Gothic Age in England," a subject on which he is considered to be an authority.

The Cooling Galleries of London are holding an exhibition at the Johnson Art Galleries, St. Catherine street, of pictures, chiefly by British artists of the nineteenth century, with some examples of the work of European and Canadian painters. Among the many painters represented are W. Collins, W. Mulready, E. W. Cooke, Sir James Linton, Yeend King, Leonard Richmond, Dudley Hardy, Sir David Murray, and C. Napier Hemy. Attendance at this exhibition last Saturday is said to have beaten all records, for density, in the history of Montreal art shows.

Three works by modern French painters have just been bought by the Toronto Art Gallery. These are a head of a child, "Portrait de Claude," by Renoir, a landscape, "La Seine a Chatou," by Renoir, and a still life, "La Table Garnie," by Pierre Bonnard. These pictures were all in the exhibition of modern French pictures which was held recently here at Scott's galleries.

GOTHIC PERIOD IN BUILDING DEFENDED

Gazette Jan. 19/35 J. E. Barton, English Art

Lecturer, Finds 13th Century Golden Age

ILLUSTRATES ASSERTION

Puts Building Specimens on Screen to Support Contention Masons of England Were Inspired

Attacking the prevalent legend that Gothic architecture is of "feverish," over-decorative nature, J. E. Barton, art lecturer of the British Broadcasting Corporation, praised 13th century Gothic art as the expression of "an age of spiritual awakening" in northern countries in an address to the Art Association of Montreal last night. His lecture, profusely illustrated with lantern slides, opened a tour which Mr. Barton is making through Canadian and American cities. Misconceptions of the Gothic arise, in his opinion, from later examples which, on the Continent especially, tend to "cleverness" in decorative schemes. He quoted the words of a critic: "English Gothic architecture ended in a cucumber frame; Continental Gothic in a wedding cake."

Mr. Barton concerned himself with England, and several pictures of Tudor masonry showed what was meant by the "cucumber frame" metaphor—tracery designs had by 1500 become formal, dignified and completely uninspired. A few views of French and Flemish cathedrals illustrated, at the same time, the "wedding cake" development.

But the speaker's selection of photographs of 13th century English buildings bore out his claim that this was the Golden Age of English masonry. He began by showing specimens of 12th century churches—the Romanesque style, borrowed directly from Rome and, in England, usually the work of Norman architects in monastic buildings. The Roman arch was the distinguishing feature here.

In sharp contrast were the buildings erected less than a century later—pointed arches, lofty central vaults with the tension ingeniously converged at single points and supported by arrangements of buttresses, were the outstanding features of "a whole new world in both structural and decorative design." The new fashion was observable not only in cathedrals but even in small parish churches, a few of which survive. In some cathedrals, notably Lincoln, both types exist side by side—the change had been effected while the great buildings were being completed.

ARCH CHANGED TREN

An engineering innovation, he pointed out, was directly responsible for the new design. The pointed arch, and all other distinguishing characteristics of the Gothic, sprang from the discovery of practicable means for erecting a high central vault, or fireproof lining, in ecclesiastical buildings. Romanesque arches were heavy, cemented masses; it was possible to vault aisles, but the high arch over the nave presented insuperable engineering difficulties. With the discovery of the Gothic arch and the consequent possibility of erecting powerful frameworks, this problem was solved. The Gothic vault was built on the plan of an umbrella, and so contrived as to throw the strain only at certain points.

Then, by a long series of detailed views taken in such famous cathedrals as Gloucester, Exeter and Lincoln, the speaker proceeded to show the gradual development of Gothic incidentals—window structures, traceries, carved bosses and the like.

He stressed the fact that while the Romanesque buildings had been the work of a small monastic group, Gothic architecture was the result of communal effort. In no age before or since had there been such numbers of British masons capable of following a general design with such individual skill. He exploded the myth that 13th century buildings were chiefly the work of "travelling gangs" of masons, by showing two cathedrals finished simultaneously. Each was a perfect example of a different type of work, and the time factor made it obvious that different masons had been responsible for that work.

MORGAN TO SELL SIX OLD MASTERS

Star Jan. 30/35 Rubens and Franz Hals

Portraits Among Those to Go

NEW YORK, Jan. 29—(U.P.)—John Pierpont Morgan has begun to dispose of some of his priceless art treasures. Charles R. Henschel, president of Knoedler Galleries, last night announced he was handling sale of six paintings from the Morgan collection. They are valued at \$1,500,000.

Among the six are the famous "Anne of Austria" by Peter Paul Rubens and Chirlandajo's "Giovanna Tornabuoni." The latter alone is worth \$500,000 according to connoisseurs. There are two Franz Hals portraits, Sir Thomas Lawson's portrait of Lady Elizabeth Farren and Fra Lippo Lippi's "St. Lawrence Enthroned."

The Metropolitan Museum of New York announced last night it had purchased "Anne of Austria" and "St. Lawrence Enthroned." The amount paid was not mentioned.

The Trustees of the National Gallery of Canada have issued invitations for an exhibition of British posters on Friday, February 8, from four to six o'clock at the National Gallery. The exhibition will be opened by Sir Francis Floud, British High Commissioner.

SIX MORGAN PAINTINGS SOLD FOR \$1,500,000

E. Ford Said Buyer of One at "Less Than \$500,000"

NEW YORK, Jan. 31—(A. P.)—Within a few weeks after they were put on the market, six paintings from the collection of J. P. Morgan have been sold for approximately

\$1,500,000, it was disclosed yesterday.

Two of the paintings were acquired by the Metropolitan Museum of Art, and four by private collectors whose identity was kept secret.

It was authoritatively reported in art circles, however, that Edsel Ford, son of the automobile magnate, had purchased what was described as the cream of the Morgan collection—"Portrait of Giovanna Tornabuoni" by Ghirlandajo for "less than \$500,000."

ART OF WOODCUT IS REVIVED TODAY

Development Since Fifteenth
Century Described By
Miss K. Fenwick
Gazette Jan. 23

Woodcuts and wood engravings from those of the fifteenth century to such contemporary examples as the illustrations of George Bernard Shaw's "Black Girl in Search of God," were discussed by Miss Kathleen Fenwick, of the department of prints and engravings of the National Gallery, Ottawa, when she gave an illustrated lecture on their history at a meeting of the Women's Art Society held yesterday in Stevenson Hall.

Miss Fenwick pointed out that the woodcut was the earliest form of illustration. The first of these were of religious subjects, and later were grouped with movable print and reproduced on paper. Some early woodcuts were of playing cards, made and sold by the monks, and gambling became so common that it was prohibited by law.

The "Poor Man's Bible" made for poor priests, and consisting entirely of woodcuts, was described by Miss Fenwick. Woodcuts were used to point morals, as in the case of two produced at the time of the "black death," shown on the screen, intended to teach the lesson of dying in a state of grace and thereby routing the evil spirits pictured as lying in wait for the soul.

Use of a metal plate instead of a wood block was illustrated by a picture of St. Christopher.

Some of the finest and richest cuts ever made, the design by an artist and the cutting done by another artist, were shown, Miss Fenwick stating that Venice was the centre of the art, and later Spain, followed by France.

With the invention of copper plate engraving, the art of the woodcut was forced into the background and had died out in the sixteenth and seventeenth centuries. Later came a time when the woodcut was worked across the grain instead of following it, and gave a finer engraving.

Modern work in woodcuts, including that of William Blake, Eric Gill, Paul Nash and Edwin Holgate, was depicted on the screen, with the comment by Miss Fenwick that the woodcut has come into its own again.

Mrs. W. A. Gifford, the president, opened the meeting and Mrs. D. S. Higginson introduced the speaker, who was thanked by Mrs. A. Dunton.

HISTORY OF WOODCUT TOPIC OF LECTURE **Star Jan. 23, 1935**

Revival of Old Art Shown to Art Society

A revival of the art of the woodcut is taking place, and there are some excellent examples of modern work, Miss Kathleen Fenwick told members of the Women's Art Society when she addressed them yesterday in Stevenson Hall. Miss Fenwick, who is with the department of prints and engravings in the National Gallery, Ottawa, discussed the history and art of wood cuts and wood engravings, illustrating her lecture with a number of interesting lantern slides.

The wood cut, dating from the fifteenth century, was the earliest form of illustration, the lecturer pointed out. Religious subjects were the first inspiration, and a collection of such wood cuts formed the "poor man's Bible" for those who could not read. Woodcuts were later used to point morals. On the other hand, some early wood cuts were used to make playing cards, until this form of gambling was prohibited.

Some of the finest and richest cuts ever made, the design by an artist and the cutting done by another artist, were shown, Miss Fenwick stating that Venice was the centre of the art, and later Spain followed by France.

With the invention of copper plate engraving, the art of the wood cut was forced into the background and had died out in the sixteenth and seventeenth centuries, until its recent revival.

Modern work in wood cuts, including that of William Blake, Eric Gill, Paul Nash and Edwin Holgate, was shown on the screen.

Mrs. W. A. Gifford, the president, opened the meeting and Mrs. D. S. Higginson introduced the speaker, who was thanked by Mrs. R. A. Dunton.

LECTURE SERIES ON LEISURE TIME USE

Gazette Jan. 24/35
Comprehensive Course to Be
Conducted at Y.M.C.A. for
City Districts

Courses in recreational, social and cultural leadership in four districts of Montreal will be inaugurated this evening at the Central Y.M.C.A., and will continue during a period of seven weeks. The courses are planned to help club and group leaders, officers of young peoples' societies, social workers, school teachers, parents, and all others interested in the constructive use of leisure. The Y.M.C.A. is initiating and sponsoring the project, remarked Wm. R. Cook, of the National Council Y.M.C.A. of Canada, who has been brought here from Toronto to organize and direct the courses.

The courses will include such activities as, informal group and party games and stunts for all sorts of places and occasions; handicrafts, demonstrations of working in wood, metals, leather, weaving, etc.; table games from many lands; and how to make and use them; community singing, song leading, folk songs; art appreciation, self-expression, use of art galleries, and other resources; social mixers—ice breakers—singing games; square dances, and elementary folk dance; drama, how to select plays for amateur players, how to put on skits, play reading; music, how to listen, the making of primitive musical instruments, music resources of the city; story telling, books and reading, the use of libraries.

Addresses and lectures will be given on such subjects as, "The Principles of Leadership," "Place and Purposes of Recreation," "How to Plan Programmes," "How to Use Local Resources," etc.

Mr. Cook in his opening address on "Recreation and the Need of Leaders" will speak on the increase in leisure time, which creates a community problem, and in order to deal with it effectively trained group leadership is needed.

The courses have been planned in consultation with the following, and others, who will act as lecturers or directors of activities: William Bowie, executive director of the Parks and Playgrounds Association; William R. Cook, of the National Council Y.M.C.A.; Miss Jesse Herriott, physical director for women, McGill University; Edwin H. Holgate, art instructor; Harold Eustace Key, conductor of the Mendelssohn Choir of Montreal; J. C. Lang, director of physical education of the Protestant Board of School Commissioners; Miss Alice Lighthall, chairman of the exhibition committee, Canadian Handicrafts Guild; Miss Violet McEwen, librarian of the Children's Library; Miss Hilda Suddes, honorary instructor, English folk dancing class, extra-mural department, McGill University; Cecil West, assistant director of the Montreal Repertory Theatre.

There will be four series of courses, one for the Maisonneuve district, one for the Mount Royal avenue district, one for the central and western district, and one for the northern district of Montreal. Each, explained Mr. Cook, will have one session during the course in the Art Gallery, through the courtesy of the Art Association of Montreal.

Marines by George Fox At Scott's

The many admirers of the work of the late George Fox will find very much to please them and something even to surprise them in the exhibition of his pictures which he now being shown at Scott's gallery on Drummond street. He was for many years a regular contributor to Montreal exhibitions, but many of the pictures which are now at Scott's seem never to have been shown to the public before, and they give a quite new idea of his power as a painter and particularly as a marine painter; they put him on all counts, except quantity of work, among the best marine painters that there have been in this country.

Most of the pictures in this exhibition, and all the most important of them are sea-shore pictures. Some of them are small but very good sketches of boats and harbors; several are studies of sea fog, but these, except for one of a harbor mouth with the sun showing through fog,

are not among the best of the exhibits. The shore pictures, of sea, waves and rocks, stand out above these, and some of them are larger than the more modest canvasses which Mr. Fox was in the habit of exhibiting. The largest of them is a splendid view of a calm sea and a rocky coast which is quite admirable in its arrangement of light and color. There are delightful pieces of color in many of the others, and, with these, some astonishingly true and pictorial studies of breakers and surf and of the rush and swirl of waves among rocks.

The pictures reveal a side of Mr. Fox's painting which must have been better known to his friends than to the public, but that is by no means the only reason why the exhibition is well worth seeing.

THE WEEK'S REVIEW OF ART

"Star" Jan. 25, 1935

Water Colours By Three Scotsmen

Some water colors, few but unusually good, are to be seen at present at Scott's galleries on Drummond street. Their painters are three Scotsmen, of whom one, Russell Flint, has done most of his work in England; the others are Sir D. Y. Cameron and James McBey, whose fame rests on their painting of Scottish scenery. Every one knows Russell Flint's work, either as originals or as reproductions, but his figure subjects are much more familiar than the pictures of mountains in the Highlands which are here. There are also an admirable sketch of the Piazza of St. Mark at Venice and one of a girl in Spanish dress, "Carmona posing," painted in a drier technique, which is quite unlike Mr. Flint's usual manner but makes a striking effect of the play of light on the dress.

Sir David Cameron's water colors include an excellent sketch of a French farm, but most of them are of Scottish scenery, of the kind that he has so often painted in his oil pictures. These fairly slight but delightfully simple and direct sketches may be studies for oil pictures and are quite as interesting as many of his more finished works.

The work of James McBey has been less seen here than that of the other two painters. The drawings in this exhibition are Scottish scenes in pen drawing with light washes of color. The complete simplicity of the method is one of the great charms of the drawings; there is not an unnecessary touch in them and one can seldom see so much effect of color and atmosphere got with such slight means.

Gothic Art In England

There is no lack of descriptions of the gothic buildings of Europe, but there always seems to be room for another, especially when it is as good as the lecture which Mr. J. E. Barton gave to the Art Association of Montreal at the end of last week. Mr. Barton, who has lectured on art for the British Broadcasting Corporation, has been brought to visit this country by the National Gallery of Canada, and his lecture last week was quite one of the best that has been given to the Art Association in many years.

In its descriptive part Mr. Barton's lecture had the advantage of an abundance of very good lantern slides to illustrate it, so many that it was not much of a lecture as an exhibition of pictures of gothic art with a continuous commentary. The pictures, since the subject of the lecture was "Gothic Art in England" were chiefly of English cathedrals and churches, but there were a few French examples for comparison as well as pictures of other forms of gothic art, in woodwork, metal and painting.

Mr. Barton's remarks were all excellent as description, but they went beyond that and provided explanation of the origin and development of gothic design. He set himself to destroy the, rather common, belief that Gothic art is a sort of decoration applied to indifferent surfaces, even, as in some modern examples, a skin used to hide structural steelwork. He based his explanations all through his lecture on the structural methods of gothic builders, and showed how architecture in the middle ages began with construction and proceeded to its decay as a misused method of construction. Three special examples were used by him to illustrate his lecture, — the Angel Choir at Lincoln, the Chapter House at Southwell and the Choir at Gloucester, and these were described and illustrated in some detail, though many other buildings were mentioned and shown on the screen.

New Portraits And Old Prints

Canadian history and geography are well illustrated in an exhibition, which has just been opened in the galleries of the T. Eaton Co., of Canadian prints, with a few drawings and some old maps and plans. The events shown in them are mostly of the earlier part of the nineteenth century, the scenes are in Eastern Canada, from Winnipeg to the Atlantic, though most of them, as might be expected, are in Quebec and Montreal. One Quebec series gives interesting and sometimes amusing views of garrison life in Quebec, and there are a number of prints relating to Wolfe's siege of Quebec. There is a fine early view of Toronto and a good collection of views of Niagara Falls, from different view-points and at different dates. Some of the prints are after well known historical pictures of battles and other events. The collection, which is a fairly large one, contains some rare specimens and a few books in early editions.

In another of the galleries at Eaton's there are some portraits in oil and pastel by Miss F. Bechman. The pastel portraits of children are some of the best of these, and a picture of a girl in a black dress stands out among the larger ones. They strike one as being true and faithful portraits. Also by Miss Bechman are some interesting copies of portraits, in London galleries, by Vandyck, Andrea del Sarto, Goya and Sargent.

Pictures by T. R. MacDonald

Some portraits, pictures of still life and landscape sketches by T. R. MacDonald, one of the younger Montreal painters, are now being shown at the Arts Club on University St. The still life pictures are the best of these and several of them are very good; the portraits, which show promise of better things to come, are evidently good portraits though rather hard, and are cleanly painted. A striking one, and one of the most severe, is "The House-keeper," a well painted picture of a woman in a white dress; two portraits of men are good in their drawing, but less good in colour; the best painted and the most solid of the portraits is one called "Pauline" of a woman in a black shawl, which has some very good qualities. A picture of a dancer resting and a sort of caricature of a burlesque show are less true to life. The landscape sketches are interesting and there are some good ones of Montreal streets.

cellent as description, but they went beyond that and provided explanation of the origin and development of gothic design. He set himself to destroy the, rather common, belief that Gothic art is a sort of decoration applied to indifferent surfaces, even, as in some modern examples, a skin used to hide structural steelwork. He based his explanations all through his lecture on the structural methods of gothic builders, and showed how architecture in the middle ages began with construction and proceeded to its decay as a misused method of construction. Three special examples were used by him to illustrate his lecture, — the Angel Choir at Lincoln, the Chapter House at Southwell and the Choir at Gloucester, and these were described and illustrated in some detail, though many other buildings were mentioned and shown on the screen.

AUCTIONING KIPLING PRESS FILES TODAY

Copies of Allahabad Papers,
True 'First Editions', for
Sale in London

London, July 2.—(P)—The true "first editions" of Rudyard Kipling—yellowing files of newspapers—will go on auction here tomorrow.

The lots offered for sale are 72 crimson, buckram-bound volumes of issues of the Allahabad newspaper "Pioneer" and 208 issues of "The Week's News" of Allahabad in which stories like "Plain Tales from the Hills" first saw the light.

"I wish we could buy them," Col. Cecil Bailey, secretary of the Kipling Society, said. "I suppose the prices fetched will run into three figures, and we are poor,—one can't do much on a \$2.50 annual subscription."

Literary experts and members of the Kipling Society will turn up at the sale in full force. To the latter, attendance will be an act of devotion, for the 1,832 daily issues of the "Pioneer" covering the period from 1885 to 1890 and "The Week's News" issues covering 1888-91 show Kipling as the literary apprentice.

In all, collectors will buy nearly 200 columns of Kipling stories of which the greater part are unsigned.

It was while working on the "Pioneer" that Kipling wrote "Soldiers Three," "Wee Willie Winkie," "The Phantom Rickshaw," and the "City of Dreadful Night."

Many of the poems published in these two papers have never been reprinted. They did not even get into the famed "Wheeler's Indian Railway Library," as did the stories.

Column after column of his "Pioneer" stories Kipling wrote when hardly out of his teens—he was born in 1865. His career as a newspaperman ended in 1890 when his writings had started selling freely.

Star, Jan. 31/35

R

MRS. PRATT LEFT \$5,000,000 FUND

Former Sherbrooke Girl is
Chief Beneficiary in
\$6,000,000 Estate

NEW YORK, Jan. 31.—(C.P.)—A trust fund of \$5,000,000 for his wife, a former Sherbrooke girl, and cash bequests to relatives in Sherbrooke are included in the will of George D. Pratt, former Conservation Commissioner of New York State, who died at his home at Glen Cove recently. The will disposes specifically of more than \$6,000,000, though the estate may be larger.

The widow is the former Vera Amherst Hale of Sherbrooke, Que. At her death the fund will pass to Mr. Pratt's three sons and one daughter. The widow also receives \$250,000 in cash, household effects and certain works of art.

Among the recipients of cash bequests of \$25,000 each are four sisters-in-law and one brother-in-law, all of Sherbrooke. They are: Gladys Hale, Mary S. Atkinson, Cecilia Skelton, Alice McCrear and Forbes Hale.

John Robinson, jr., of Newcastle, N.B., receives a similar \$25,000 bequest for "faithful services" as superintendent of Mr. Pratt's summer camp at Holmes Lake, N.B. The camp itself is bequeathed to the widow.

Large Wall Paintings By Hogarth At "Bart's"

Gazette Jan. 26/35

London—For more than 40 years two large wall paintings by Hogarth of very considerable importance have remained practically unknown on the staircase of the Great Hall of St. Bartholomew's Hospital, writes the art critic of the Morning Post.

Public ignorance of their origin and high quality was excusable mainly owing to the fact that they were almost wholly covered with cloister brown paint, and six coats of opaque varnish, each layer having apparently been applied by incompetent restorers who at various times had tried to brighten the pictures.

Fortunately wiser counsel prevailed, and the authorities at St. Bartholomew's decided to make one more attempt to restore the famous wall decorations. Under the direct personal supervision of Sir Alec Martin, of Christie's, and Secretary of the National Art-Collection Fund, the paintings have been cleaned and restored by G. Clark, his two sons and nephew, and the cost has been generously defrayed by Lord Bearsted and Lord Duveen. I saw the pictures before their restoration began, and thought that great courage and greater skill were essential for the difficult task which Messrs. Clark had undertaken. But this firm has fully justified the confidence of those who commissioned them. They are not among the much-boomed picture doctors, but all are highly accomplished craftsmen, and deserve the warmest praise.

The subjects of the pictures are "The Pool of Bethesda" (29 ft. 3 in. by 13 ft. 8 in.) and "The Good Samaritan" (16 ft. 9 in. by 13 ft. 8 in.); the three sketches below the pictures represent "Rahere Asleep and Dreaming," "His Reception of Gifts and Beginning of Building the Hospital" and "A Patient carried on a stretcher, tended by two brethren of Saint Bartholomew."

The series were painted by Hogarth in memory of his birth near the Hospital, and were presented by him to the Governors in 1737. He himself was then made a Governor. The pictures hold a peculiar place in Hogarth's oeuvre, and their genesis, as told by himself, ought to be given. In a letter without date he says:

"Before I had done anything of much consequence in this walk (i.e., painting and engraving modern subjects), I entertained some hopes of succeeding in what the offers in books call the great style of history painting; so that without having done a stroke of this

grand business before, I quitted small portraits and familiar conversations, and, with a smile at my own temerity, commenced history painting, and on the great staircase at St. Bartholomew's Hospital, painted two Scripture stories, The Pool of Bethesda and The Good Samaritan, with figures seven feet high.

"These I presented to the Charity and thought they might serve as a specimen to show that, were there an inclination in England for encouraging historical pictures, such a first essay might prove the painting of them more easily attainable than is generally imagined.

"But as religion, the great promoter of this style in other countries, rejected it in England, I was unwilling to sink into a portrait manufacturer; and still ambitious of being singular, dropped all expectations of advantage from that source, and returned to the pursuit of my former dealings with the public at large."

Before this adventure in the "Grand Style," which he pretended to dislike, Hogarth had produced two masterpieces, "The Harlot's Progress," and "The Rake's Progress," although he says in the above letter he had not done "anything of much consequence."

In the "Pool of Bethesda" we see that he was well acquainted with the "black masters" which he satirized. The "Pool" is almost wholly based on their method. There are imitations of Murillo; indeed, the figures of Christ and the man reclining in front of him are reversed versions of the figures in a well known painting by the Spanish master, which was sold at Christie's in July, 1933, and now belongs to Mr. Owen Hugh Smith, of Hill street.

Then there are imitations of El Greco, Veronese, Rubens; and of Vandyck's horse in "The Good Samaritan." The only Hogarthian characterization is displayed in the two figures on the spectator's extreme left in "The Pool of Bethesda."

Nevertheless, the pictures are of extraordinary merit. The rhythms and color schemes of both works move in pictorial relationship, and the general design has a certain monumental nobility. Yet, it is well that Hogarth returned to his former pursuits and gave us paintings such as the great "Marriage à la mode" series of "Modern Occurrences in High Life."

The Prime Minister and Sir Maurice Hankey have seen the paintings, and both express their pleasure at the successful restoration of Hogarth's splendid works.

THE WEEK'S REVIEW OF ART

Star Jan. 30/35

Sailing Ships Old and New by Montague Dawson

The attraction of sailing ships and of pictures of them never fails, perhaps because a sailing ship is one of the very few man-made things which can seem to have a life of its own; and the life, as well as the form, of ships is what Montague Dawson always manages to get into his pictures of them. The ships which appear in the exhibition of his work at the Watson Galleries on Sherbrooke street are both ancient and modern; several of them are entirely convincing reconstructions of ships of the fifteenth and sixteenth centuries.—Henry Hudson's ship, "The Half-Moon," is one of them,—and there are ships, both English and French of the eighteenth century, men-of-war and modern merchantmen. The simple lines and the suggestion of speed in several pictures of racing yachts make good contrast with the masses of the bigger ships.

The seas on which the ships float in Mr. Dawson's pictures are always as full of life as the ships themselves. For the most part the pictures are of deep water and in the present collection the seas are fairly rough. There are some quieter seas in the yacht-racing pictures, and in one of them the yellow colour of shallow water in the Solent. As a good sailor of experience, Mr. Dawson does not fail to give his ships the sails which fit the weather, sea and sky, without letting accuracy interfere with pictorial design. Effects of light are interesting in several of these pictures, particularly of sunrises and sunsets; they give some fine colour to the pictures and, in some of them, a rather dramatic quality.

The exhibition which is truly representative of Mr. Dawson's recent work, is to be open till February 16th.

News of Art In Canada

A collection of porcelain, mostly English with a few French or other European pieces, has just become the property by gift of the Art Association of Montreal. There are about eighty pieces in the collection, which has been given by Mrs. Margaret Fountaine Brown in memory of her mother, Mrs. Mary Watson, of Bute House, Montreal. Mrs. Watson is remembered by many elder Montrealers, some of whom were pupils at her school at Bute House, which stood on Sherbrooke Street, at the corner of McGill College Avenue on the site now occupied by Strathcona Hall.

The last day for sending in exhibits for the Spring Exhibition of the Art Association is Monday, March 11th. The exhibition will open on Thursday, March 21st, and will remain open till April 14th.

The annual report of the Trustees of the National Gallery of Canada for the year 1933-4, which has been published, shows only few major additions to the national collections in the year. The only new oil pictures were two by Dutch painters of the 17th century, one of which was given to the gallery by the National Art Collections Fund of Great Britain, which has progressed so much that it is now able to help overseas galleries and museums as well as those at home. The National Gallery also acquired about 120 new prints and drawings in the year.

An important function of the National Gallery, — the arranging of travelling exhibitions, — showed considerable development in the year. Eleven collections, of very various kinds, were shown, first at Ottawa and then at other cities, and nine cities received exhibitions. Three of the collections in the report were shown in Montreal.

The Trustees repeat their annual appeal for a proper building for the National Gallery, to replace its present very inadequate housing.

CANADA'S MILLET PAINTING NOT FAKE

Star Jan. 30/35
"Oedipus" Considered One
of Best and Earliest
Works of Artist

OTTAWA, Jan. 31.—(Star Special by Staff Correspondent)—The Millet picture owned by the National Gallery of Canada here is not one of the fakes which, Millet's grandson has revealed, were perpetrated. The Gallery has only one, "Oedipus," but it is considered one of the best and also one of the earliest of the great artist, French experts who have seen it declare that it ought to be in the Louvre.

The picture now in the Ottawa Gallery was accepted and hung in the Paris Salon in 1847, two years after Millet arrived in Paris. His first contribution a year before had been rejected. The second one was a re-painting of it. It was also displayed at the Millet memorial exhibition there in 1887.

SAYS FAKES IN BRITAIN
BARBIZON, France, Jan. 31.—(U.P.)—Jean Charles Millet, on trial for fraud, was proud last night that he and Paul Cazot, an artist, had been able to bamboozle scores of American and English art collectors by selling them faked masterpieces.

The grandson of the master, Jean Francois Millet, boasted in an interview here on the scene of the original Millet paintings of the last century, that numerous fakes were hung with pride as genuine in scores of museums throughout the world — but chiefly in the United States and the British Isles.

Millet pointed with pride to the facts, as he sees it, that these fakes done by Cazot are not necessarily inferior to the pictures painted by his grandfather, or other masters.

"I never sold a fake in all France," Millet bragged, "but disposed of great numbers in Britain, many of which eventually reached America. We sold originals in some cases, but mostly retouched originals or copies — and what the dealers did with them certainly was none of our business."

"I know, for example, that the Edinburgh Museum bought as an original a painting of 'The Bottler,' which was one of our copies — and it is still hanging in Edinburgh. Many others are floating around, such as the miniature, 'Man with a Hoe,' and 'Church of Grenville,' both signed 'Millet.'"

"Cazot," Millet said, "is merely a good house-painter with an unusual gift for retouching and giving pictures quality and age. He has copied Millets, Corots, Boudins, Sisleys and other works by the masters which hang today in the best galleries."

Millet is busy preparing final evidence to prove that the "Basket-Weaver in a Red Bonnet," basis for his trial for fraud, is a "real original," and thus gain acquittal. He then intends to force the London buyer to pay the remaining 150,000 francs (about \$9,900) he says is still due him on its sale.

THE WEEK'S REVIEW OF ART

Star Feb. 6/35

Painters in Paris Try New Ways

It is some time since a group of artists in New York offered their works for exchange for goods and services which they needed, instead of money which they could not get. The plan met with some success but seems to have come to an end. In Paris, on the other hand, the idea has now been taken up by some of the least known painters and, according to reports, a fairly brisk trade is being done. A live pig in exchange for a painting of the nude is one transaction reported—perhaps it was a pink pig; a sculptor got a pair of rubber boots in barter for a statue of a monkey. More important is the case of the plumber, who took pictures—presumably more than one—as payment for fitting up a bathroom.

Another line of sales activity had led to the fitting up of a train—Train Exposition des Artistes—for showing the works of unknown painters. This has been done by the Confederation of Intellectual Workers. Eight freight cars were painted white, red and blue outside, and lined with gunny sacking as a suitable background for pictures; visitors enter at one end of the train and pass through to the other. The first exhibition contained 304 pictures, which were shown first at a Paris station and then sent on tour through France. A critic says of them that they are "not great art, but good for a railway station."

News of Art In Montreal

There are now to be seen in the Print Room of the Art Association of Montreal some pictures selected from the collection of Dr. and Mrs. J. L. Todd, of Montreal, who are at present residing abroad and have kindly lent these pictures to the Association. There are more than twenty works and they include two very good examples of Matthew Maris, two of Diaz and excellent pictures by Daubigny, Willem Maris, Mauve and other modern painters.

The exhibition of pictures by the late George Fox at Scott's gallery on Drummond St., remains open till the end of this week. It will be followed by an exhibition by three Toronto women artists,—portraits in pastel and oil, etchings and nudes Dorothy Stevens, A.R.C.A., S.A., and sculpture by Frances Ring, A.R.C.A., and Florence Le, A.R.C.A. This exhibition is to be opened with a private view on Monday.

Exhibitions In London

An exhibition, chiefly of portraits, by Miss Kathleen Shackleton, whose work is known to every one in Montreal and Quebec, was opened in London in January. An important part of the collection is of French-Canadian types, many of which were drawn by Miss Shackleton, at the suggestion of the Quebec Government, in connection with the Jacques Cartier celebrations last summer. The portraits, which are in pastel or crayon, include members of the celebration committee, French-Canadian types and some of older lumbermen; there are also a number of landscapes of the Gaspé peninsula, which belong to the Provincial Department of Highways. There are other landscapes and portrait studies of French, Indian and Irish fishermen from Perce.

The critic of the Times finds that "Miss Shackleton has a keen sense of character, both human and landscape, she draws with expression, if not very firmly, her landscape composition is good and the restraint of her colouring can not be too highly praised."

A bill now before Parliament will allow the British National Collections, and particularly the National Gallery to lend works, or at least works by British artists, for exhibition outside of the country. It was felt that some action of the kind was needed after the loans made by foreign countries to the big exhibitions held at Burlington House in recent years. The Italian and French governments, in particular, were very generous in sending some of their most valuable art treasures for exhibition in London, and the new bill will make it possible for the British government to return the compliment, even if only to a limited extent.

The exhibition of Art in Industry, which is now open in the galleries of the Royal Academy at Burlington House has aroused plenty of comment, not all very complimentary. There are old things and new in applied art and even a lot of examples of the art of advertising, in

COLLECTION OF ART BOUGHT FOR NATION

Gazette Jan. 26/35
Two Museums Jointly Acquire
Eumorfopoulos Oriental
Treasures for £100,000

London—The world-famous collection of Chinese and Far Eastern works of art made by George Eumorfopoulos has been acquired jointly by the British Museum and the Victoria and Albert Museum. This collection, which is one of the most, if not the most, extensive of its kind, is at the same time celebrated throughout the world for the quality and rarity of the specimens which it contains. Sculptures, metal-work, jades, gold, silver, glass, ivories, lacquer, paintings, and pottery and porcelain are all included; indeed, whole groups are represented, of which the national collections until now have contained few specimens or none.

The total price for which the collection is offered is £100,000, which is admitted by competent experts to be far below the price which it would fetch if put up to public auction. By the lowness of the price asked, the owner is in effect making a considerable gift to the nation.

Loans of certain specimens will also in due course be available for leading provincial museums.

Towards the initial payment very helpful contributions have been received from the National Art-Collection Fund, Sir Percival David, and the Universities' China Committee. But to secure the remainder of the collection further payments will have to be made.

Towards these all members of the public who appreciate the beauty and historical import of Oriental art are invited to contribute according to their means.

Such contributions may be sent to the Director of either the British Museum or the Victoria and Albert Museum, or through the National Art-Collection Fund, and will be gratefully acknowledged.

George Eumorfopoulos, who until his retirement on August 31 last was Vice-President of Messrs. Ralli Brothers, was then believed to be the oldest member of the Baltic

Exchange, with which he had been associated since 1880.

Apart from his prosperous activities in the city, Mr. Eumorfopoulos is a man of rare taste who, during his long life, has not been able to resist beauty, whether it was beauty of form or color, or of both combined in monumental design.

Monetary value has not lessened or increased his desire for a fine piece of porcelain or bronze, or a painting from a rock temple in the Orient.

If any masterpiece appealed to him it was his from the moment his eyes communicated the secret of its beauty. He is an ideal collector—one may assume that he will continue to acquire the things of beauty that are a joy for ever.

There have been many such collectors in England—Mr. Eumorfopoulos is one of the greatest—and like some of the others he has been a generous contributor to our national art institutions.

One of his most important benefactions—it was first publicly announced in the Morning Post—was the gift to the British Museum of the incomparable frescoes of "Three Bodhisattvas," found in a cave temple in Shansi, south of Peking.

In June, 1932, he allowed the public to see his treasures at his home, No. 7 Chelsea Embankment, in aid of the China Flood Relief Commission.

Star Feb. 13, 1935

Portraits and Sculpture by Three Women

Portraits of children can generally be counted on as an attraction in any exhibition of pictures, and children have an important place in the exhibition of work by Dorothy Stevens, A.R.C.A., O.S.A., of Toronto, which is now being shown at Scott's gallery on Drummond street. There are some sixteen portraits and most of them, and all the portraits of children, are in pastel. They are convincing as portraits and they have the charm which belongs to pictures of children and, at the same time they are decidedly pictures, with a decorative value, and not merely portrait sketches. One of the best of them in arrangement and color is of a little boy in a blue suit, "John Rykert"; the portrait of "Peggy Armour" in a white, embroidered dress is another particularly good one and those of "Jane Ann Rees" and "Auguste Bolte" are attractive as portraits and as studies in tones of white. The treatment of whites and pale colors in many of these pictures is most interesting; one very good example is in the oil portrait of Mrs. Elliot, in which the dress, the fur, and the background are all white. Of the portraits of older people, the pastel of Mrs. H. J. Burden is specially successful in its color and its sense of life, and that of Mrs. H. L. Allward, in a black dress is almost as good. The large oil portrait of Mrs. Douglas Ridout, a seated figure in front of a Chinese screen is one of the most striking and decorative pictures in the exhibition.

The few nudes in the exhibition are perhaps even better than the portraits. The largest of them, "Siesta" is excellent in drawing and modelling and the figure stands out against a happy contrast of yellows and whites. "The Venetian blind" has a graceful figure in an interesting study of reflected lights. Two oil pictures and two pastel studies of West Indian Negroes are remarkably good.

The etchings by Dorothy Stevens which are shown are few but they include an excellent portrait of Prof. Pelham Edgar, of Toronto, and several fine studies of shipyards and munition factories.

* * *

In the same gallery a few pieces of sculpture by two other Toronto artists, Frances Loring, A.R.C.A., and Florence Wyle, A.R.C.A., are being shown, and there is, in them, an interesting contrast between the clever modelling and detail of Miss Wyle's work and the stronger composition of Miss Loring's. All these pieces are small; the two largest are a fine figure of a girl carrying a large fish, dignified in pose and simple in the treatment of detail, by Miss Loring, and a delightful garden figure of a dancing child by Miss Wyle. There is good composition in all Miss Loring's works, the graceful "Dream," the "Lamia" and the well constructed and expressive kneeling figure called "Grief." A quite small torso of a girl, by Miss Wyle, is an admirable piece of modelling and is one of the best of all the pieces of sculpture. Her portrait bust, a decorative head and a little head of a baby are also excellent.

MILLET AND ARTIST CONVICTED OF FRAUD

Feb. 27/35 Faked Paintings Case Concludes in France

FONTAINEBLEAU, France, Feb. 27.—(U. P.)—Jean Charles Millet, grandson of the famous painter, and Paul Cazot, an artist, were found guilty today of selling fraudulently a faked Millet painting, "Winnower in Red Bonnet."

Millet and Cazot were sentenced to six months in prison and fined 500 francs (\$31). Cazot, a brilliant painter "gone wrong," was the author of the fakes, which were said to be as good as the originals and capable of fooling almost any expert. His wife was given a suspended sentence of one month.

Some of the fakes are in museums abroad and various art curators have been worrying over the genuineness of their treasures. During the trial, Millet contended he was not guilty as he had sold none of the fakes in France, but only to English and Americans, who "will buy anything."

Millet and Cazot were ordered to pay the court charges and refund to Roger Michaud, French transport magnate, 100,000 francs (\$7,925) which he paid for the "Winnower."

News of Art In Montreal

A lecture will be given to the Art Association of Montreal next Friday evening, February 15, by Prof. John Alford, formerly of the Courtauld Institute of Art in the University of London, and now Professor in Toronto University. His subject will be "Modern Tendencies in Art."

An exhibition of water colors by A. J. Casson, A.R.C.A., will be opened in the picture galleries of the T. Eaton Company next Monday, Feb. 18.

Wall Painting In America

Mural painting is making amazing progress in the United States and there is now a Mural Painters' Society, which has just opened an exhibition in New York. Buildings of all sorts have been and are being decorated with paintings and a big series of such paintings has been made in the Congressional Library at Washington.

It is clearly right that the painters of mural decorations should form a society of their own, since their work calls for special qualities which are quite distinct from the painting of other pictures. Mural pictures must be essentially decorations and they must fit into and even become part of the buildings in which they are put. The artists who make them have, in many cases, felt obliged to go back to much older painters for methods and, sometimes for the choice of subjects. There is quite a tendency to make pictures of this kind not only tell stories but even be instructive,—not constructive, and in some of the most modern of them subject is allowed to get the better of decorative value. In a review of the exhibition, Royal Cortissoz quotes the remark of a painter, "I hate those paintings representing fisheries and manufactures presenting a pianola to the fine art."

While the growth of mural painting is a most satisfactory fact for painters, there is also the architect's side of the question to be considered. There are many mural paintings which kill the effect of the architecture in which they are placed and the architect certainly has some rights to be considered. A blank wall is often not a bad thing in itself and, if it is an essential part of the architect's design, he surely has a right to object to its being covered with pattern and colour or, at least, to have some say in the choice of its decoration. It must be remembered that the architect was there first and that his work is likely to last much longer than that of the painter.

CARICATURES FORM INTERESTING SHOW

Gazette Feb. 28/35

Prominent Personalities Figure in Collection of Work by M. L. Schwartz

Prominent personalities figure in a collection of caricatures by M. L. Schwartz being shown in the 5th-floor gallery of the store of Henry Morgan & Co., Limited. Mr. Schwartz, by birth a Montrealer, for some time employed his pen as caricaturist on a French afternoon newspaper, with special regard to sports events.

The show is interesting, in that caricatures have seldom been solely the subject of a public exhibition in Montreal before, but the artist has not always been happy in his likenesses. More elimination of unimportant details, a deeper search for the essential, "telling" line and less emphasis on over-exaggeration would in most cases have made the subjects more like the average person's knowledge of them—for by contact or photographs none of them is unknown.

Mr. Schwartz with his pen has covered a wide range as regards the personalities which have excited his fancy—Lauder, Andrew Mellon, Kreisler, Cantor, Paderewski, Arnold Bennett, Kipling, Eugene O'Neill, Arliss, Dempsey, Babe Ruth, Darrow, George Jean Nathan, Bernard Shaw, Mussolini, and from nearer at home, Hon. E. N. Rhodes, Hon. L. A. Taschereau, E. W. Beatty, Stephen Leacock, Rt. Hon. R. L. Borden, Rt. Hon. R. B. Bennett and Chief Justice R. A. E. Greenshields, to mention a few.

J. P. MORGAN RAISES \$1,500,000

Star Feb. 6/35



"I'm growing older," the 67-year-old banker pointed out in announcing that part of the famous J. P. Morgan private art collection would be sold in anticipation of possible estate administration problems after his death. A group of old masters, including the Rubens portrait, "Anne of Austria", shown here, went for \$1,500,000.

WARMTH OF SOUTH IN PAINTER'S SHOW

Gazette Feb. 12/35

Representative Work of Dorothy Stevens on View at Scott Galleries

Montrealers who cannot get rid of the rest of the winter by going to California or to the West Indies, will do well to visit the art galleries of W. Scott and Sons, Drummond street, during the next fortnight. An exhibition of the work of Dorothy Stevens, A.R.C.A., O.S.A., of Toronto, was opened yesterday at a private showing, and those who saw it received vicariously something of the warmth of the south. There is, for instance, the painting of the two colored nudes in the pineapple field, and there is the graceful Negro girl shading her eyes from the sun. She stands, darkly glowing, against a well-arranged and refreshing pattern of broad green banana leaves. It is interesting, by the way, to compare this canvas, which has been loaned by the Toronto Art Gallery, with the original sketch, in pastel.

"Well-arranged" is a description that applies to Miss Stevens' work as a whole. She keeps her high spirits well in control and there is nothing slapdash about her work, either in color or design. Yet it remains flexible and warm and alive. She paints proficently, especially in her nudes, whether they be the children of the tropics or the fair-skinned women of Canada. The figure in "Siesta"—probably the most accomplished canvas in the room—lying outstretched, with knees raised, and seen from above, is beautifully observed and modelled, and unerringly placed; the figure is the thing and the background is in harmony with it. Another striking nude is "The Venetian Blind," so called from its background of sunlight stripes.

The nudes are, however, only a small part of the exhibition. Most of the show is devoted to portraits, four in oils, and 12 in pastel. Miss Stevens has been particularly successful with children; she believes

—and she proves—that the medium is well suited for portraits of alert little boys, like Augustus Bolte; serious little girls like Jane Anne Rees, and appealing, tender little figures of the age of John Rykert.

There is a third Dorothy Stevens in the show, and that is Dorothy Stevens the etcher. The nudes are arresting, if not spectacular, and the pastel portraits are numerous, but neither must be allowed to put the eight etchings under a bushel. Miss Stevens has won distinction in this field. The wistful pickaninny sitting self-consciously in the straight-backed chair may be a reminder of the painter who does child portraits so sympathetically, but her shipbuilding, airplane building and shell factory scenes, some of which were done for the Canadian War Records, are executed with a vigorous organization of detail and with a hard objectivity that might have been expected from the pastellist.

Associated with Miss Stevens in this exhibition are two other Toronto women, Frances Loring, A.R.C.A., S.S.C., and Florence Wyle, A.R.C.A., S.S.C., the sculptors. In spite of the sculpture show now current in Toronto, they are both well represented, though with smaller pieces. Outstanding in this group are Miss Loring's imaginative "Dream Within a Dream," and her sturdy, somewhat formalized, "Girl with Fish." Miss Wyle's struggling "Rebirth" and her "Madonna" in simple and happy rhythms.

Miss Dorothy Stevens, A.R.C.A. (Mrs. R. de Bruno-Austin), of Toronto, is opening her exhibition of portraits and etchings at the Scott Galleries, Drummond street, this afternoon with a private view, when tea will be served. Miss Stevens is the guest of Mrs. Stanley Johnston.

Declares Many Works of Corot in U.S. Faked

Star March 3/35

New York, March 3.—Many paintings by Corot in American collections and museums, Dr. George de Cornell, director of the Fine Arts Guild of America, declared tonight, are copies put out by groups of art swindlers in Paris.

Many Modiglianis, some Monets and a few Manets and Pissarros also are the work of obscure copyists who turn out fake masterpieces, Dr. de Cornell asserted.

"They say that out of 3,000 Corots, 2,000 are in the United States and England—only Corot never painted 3,000 pictures," Dr. de Cornell said.

Dr. de Cornell described the group headed by Jean Charles Millet, who recently received a six months' prison sentence in France, as the chief but only one of many similar groups selling copies of masterpieces as originals. Millet is the grandson of the famous painter, Jean Francois Millet.

The amazing charge that when the world famous painting of Mona Lisa was stolen from the Louvre, five copies were sold to American millionaires as the original painting for "around \$300,000 apiece" was also made by Dr. de Cornell.

NOTED PAINTER DEAD

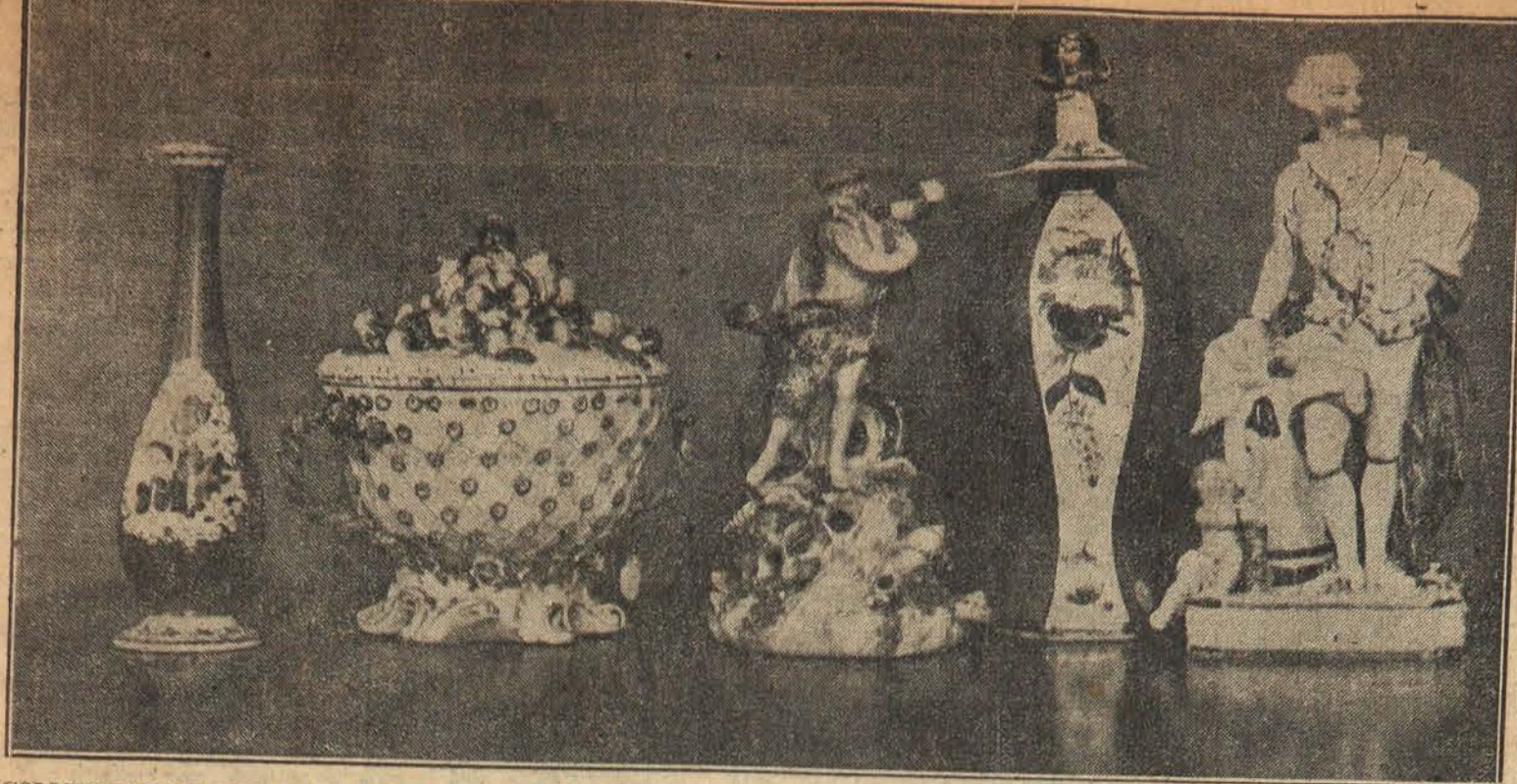
Stephen A. D. Volk, 79, Was Famed for Lincoln Portraits

Fryeburg, Me., February, 7.—Stephen A. Douglas Volk, 79, noted

American portrait painter, died at his home here early today. Famed for three portraits of Abraham Lincoln, Volk was working on a fourth until his health grew feeble recently.

Volk also was known for portraits of King Albert of the Belgians, David Lloyd George, war-time premier of Great Britain and General John J. Pershing. The late King Albert decorated the artist with the Cross the Order of Leopold II.

A summer resident of Maine 40 years, Volk in recent years spent winters here, too.



COLLECTION DE PORCELAINE ANGLAISE. — La Art Association de Montréal vient de recevoir de Mme Margaret Fountaine Brown, de Londres, Angleterre, une précieuse collection de porcelaine anglaise, en mémoire de sa mère, feu Mme Mary Watson, de Bute House, Montréal. Bute House était considérée vers 1885 comme la meilleure école anglaise. Elle était située à l'angle sud-est de la rue Sherbrooke-ouest et de l'avenue McGill College, sur l'emplacement actuel du Strathcona Hall. La collection de porcelaine reçue comprend 80 morceaux. Sur la photographie, plus bas, on distingue, de gauche à droite, un vase de Buckingham, de 1820; un bol pour framboises de l'époque 1730-70; une Neptune de Chelsea, un Chelsea Derby de 1770-84; un vase Pinckton de 1793, un William Pitt et un Crown Derby de 1753-1848. — (Photo la "Patrie").

19TH CENTURY ART TERMED ABNORMAL

Gazette Feb. 16/35
Was Inspired by Special Set
of Circumstances, Prof.
Alford Says

The art of the nineteenth century which even yet most people supposed was the normal kind of art was, in reality, a most abnormal kind of art, Prof. John Alford, of the University of Toronto, told last night's meeting of the Art Association of Montreal in giving an illustrated lecture on "Modern Trends in Art."

It was abnormal, he pointed out, in the sense that it was due to a most unusual set of conditions, and because it fulfilled only a very small part of the functions that art usually has been called upon to fulfill.

The lecturer pointed out that the special circumstance which dominated the whole outlook of the nineteenth century, and continued to dominate the outlook of today though the conditions were changing, and the outlook was changing, was the individual revolution, and the enormous growth in numbers and ascendancy of an industrialized city population. During the preceding 300 to 400 years the art of Europe had been shaped by a well-defined set of ideals, not simply or primarily moral ideals, but by a plan of living, social, cultural and artistic of which the dominant ideas were those of the landed aristocracy brought up in the classical tradition of "humane letters."

Continuing, he said that nobody would claim that the industrial city embodied or expressed any ideal or theory of a way of life other than that of individual opportunism in the accretion of wealth. The making of things became merely a matter of business, of wholesale manufacturing and profitable marketing, and that applied to houses as much as to crockery or chairs. In short, the first result of the introduction of machinery and industrial methods was a wholesale slaughter of the old traditions and the old significance of beautiful making.

The natural instinct of anybody with any feeling for beauty was to fly from it, and people fled. Some fled from industrial ugliness to Florence or Venice and the French Riviera; those who could not leave fled to sentiment and romance. That implied that people fled from the real world to an imaginary one where emotions were freer, and art became essentially emotional and sensational and intellectually and morally lazy.

Signs of the romantic attitude to art, Prof. Alford said, were paintings of "rustic sentiment" and, in part, the work of Millet and Landseer which he contrasted with Botticelli and Giorgione.

Turning to the more recent trend, that of impressions, the lecturer asserted that here they were in the main stream of positive painting. The impressionists turned their backs for good and all on the romance of the past. The development of this trend was illustrated by the works of Manet, Renoir, Degas, Pissarro and Cézanne.

Dr. C. F. Martin, vice-president, introduced the lecturer.

PAINTING PROGRESS OF WORLD RELATED

Gazette Feb. 15/35
Artist Discusses Principles on
Which Art of Ages Has
Been Based

Highlights in the history of the development of art, through painting, were touched on last night by Miss Annie Savage, Montreal artist, of the staff of Baron Byng High School, in an illustrated lecture on "The Understanding of the Arts," delivered to the leadership groups of the Maisonneuve, Mount Royal-Rosemount, and North Branch Y.M.C.A. districts of the Montreal Y.M.C.A. Recreational Institutes in the Art Gallery, Sherbrooke street. Col. Gerald W. Birks, president of the Montreal Y.M.C.A., was in the chair, and the groups were welcomed by H. B. Walker, president of the Art Association of Montreal.

In studying art in all its branches, said Miss Savage, the main principles were the same, and the essence of art was simplicity. Through an understanding of these principles one had the key, so to speak, to the greatest works of art of all ages. Commencing with Egypt, of 20 centuries ago, she traced the contributions of the various nations to the art of painting up to the present day, concluding with the work of several painters who had laid the foundations for a distinctly Canadian school of painting.

From Egypt, with its beautiful temple walls at Thebes came force, and strength, and simplicity—an adaptation of art to needs. Greece, with its beautifully tapering columns of the Parthenon liberated the spirit and inspired charm and romance in its painters. Rome, however, was not much interested in anything outside of the material and contributed little to art, apart from the Coliseum, which was simple, solid, and practical. The Byzantine civilization gave brilliant decoration and masses of color.

From Italy came Giotto, whose spirit of simplicity and directness gave a new birth to the fresco school. Germany's characteristic was realism. German painters carried landscapes a step beyond Giotto. They were the discoverers of oil colors. Holland's gift to painting was the peace and quiet of horizontal and vertical lines.

Spain produced three of the greatest masters of painting — Velasquez, realist, portraying a sombre and sinister Spain; Goya, revolutionist, almost brutal in his appalling scenes of war; and El Greco, the great creative artist who is recognized today as the prophet of modern art. England, said Miss Savage, was the mother country of the landscape school.

Turning to Canada's painters, she emphasized the work of Kreighoff, who specialized in early French-Canadian life; J. W. Morrice, Tom Thomson, A. Y. Jackson, J. E. H. MacDonald and Lawren Harris, as attesting the fact that modern painting in Canada had reached the point where the actual life of the country was being translated.

William R. Cook, of the national council of the Y.M.C.A., Toronto, also spoke, and demonstrations in block printing were given by Felix Shea and in sculpture by O. S. Wheeler.

HANDICRAFTS IDEA TAKING FIRM HOLD

Gazette Feb. 18/35
Reports From All Over Can-
ada Indicate Renaissance,
Col. Bovey States

FASHION MAKERS LISTEN

Attraction in "Peasant Materials" Being Realized, Members of Handicrafts Guild Are Told

Handicrafts are playing a greater part in Canadian life, both rural and urban, than they have played since the renaissance of the movement, according to reports from all over Canada which were read at the annual meeting of the Canadian Handicrafts Guild, held at headquarters, 2019 Peel street, yesterday.

Lieut.-Col. Wilfrid Bovey was elected president of the Guild for 1935. Mrs. W. Oliver Smith was elected first vice-president and Mrs. N. K. Laflamme second vice-president. Other officers elected were: Honorary president, Mrs. James Peck; honorary vice-presidents, Miss M. M. Phillips and Mrs. W. D. Lighthall; honorary legal advisers, Dr. W. D. Lighthall, K.C., and Brooke Claxton; honorary notary, H. E. Herschorn; and honorary librarian, Miss Adele Languedoc.

In his annual report, Lieut.-Col. Bovey, the president, said, in part, that the realization had come very clearly that country life must develop an economic system of its own. "For a hundred years," he elaborated, "we had lived in an industrial epoch, our whole outlook was based on city life, and the ideal of the country child was to get to the city." Now a change was seen and it was very plain that a great number of our people would never live in cities at all.

As a result of this realization the belief had arisen that there should be a change in the education of country children. Their minds must so be trained, he added, that rural life would be for them a full life and that they could get every possible advantage out of it. "To put the matter another way, rural life itself can provide a real basis of education," said Lieut.-Col. Bovey, "and I need hardly say that in any such educational system as this, country arts and crafts must have a place."

Turning to the handicrafts movement's economic interests, the president reported that fashion makers had at last listened and had seen the attraction of country stuffs—"peasant materials," as they called them. "We know that the next few years will see an increasing use of linens and tweeds, and I hope that our shops will be able to profit from the situation," he said. "I am quite sure that craft workers in general will benefit, because we shall not only have a market for country tweeds and linens, but renewed interest in wrought iron, woodwork and hooked rugs. It is because I am quite sure of this that I am going to recommend a very direct effort on the part of the Guild to forward all these new activities."

FOREIGN COMPETITION.

The lodging of a formal complaint with representatives of the Dominion Government against the competition of cheap foreign imitations was reported by him, as well as the fact that the name of the Right Honourable R. B. Bennett headed the list of new life members.

Highlights of reports from various parts of the country follow:

MacLure Selanders, secretary of the Saint John, N.B., Board of Trade, was meeting with a great deal of encouragement from the New Brunswick Government in his efforts to interest them in further development of the crafts in that province.

Miss Lillian Burke, of Cape Breton, announced a great deal of progress and the tenth anniversary of the revival of Cape Breton home industries which had been organized about 40 years previously by Mrs. Alexander Graham Bell.

The Alberta provincial committee reported that the Fine Arts Division of the Department of Extension, University of Alberta, working under the Carnegie grant, had asked it to assemble a travelling Loan Exhibition of Handicrafts to be shown at 28 centres in the south of the province. This was to be under the direction of Dr. W. C. Carpenter of the Institute of Technology and Art, Calgary, with Major F. H. Norbury, Edmonton, as lecturer. Already northern points in the province were sending in requests to the committee that they too might take advantage of the exhibition.

The Winnipeg branch reported an endeavor to extend the interest in Indian work.

The Extension Department of St. Francis Xavier University wrote of widespread requests for information about looms, weaving, vegetable dyes, etc., and of the desire of many to weave fine cloths and plaids.

The Mount Allison Handicraft Guild reported a steady increase in sales of such items as handblocked Christmas cards and seals, jewelry, beaten and etched copper, and bags.

The Charlotte County Cottage Craft noted the prevailing fashion for tweeds and homespun.

OFFICERS ARE ELECTED

The following were elected members of the general committee: Lieut.-Col. Wilfrid Bovey, chairman; William Bentley, Robert M. Campbell, Ernest Cormier, Mrs. George Currie, A. T. Galt Durnford, James M. Fraser, J. Murray Gibson, Mrs. J. C. Heriot, Edwin Holgate, Mrs. F. M. G. Johnson, E. L. Judah, Mrs. N. K. Laflamme, Miss Alice Lighthall, Mrs. W. O. Ryde, Miss Jane Spier, Mrs. E. B. Savage, and Mrs. W. Oliver Smith.

Montreal educational committee: Mrs. J. C. Heriot, chairman; Mrs. C. R. Bourne, Mrs. Harry Clark, Mrs. J. A. Hutchison, Mrs. W. S. Johnson, Miss F. L. Hagar, Mrs. George MacLeod, Mrs. Dakers Patterson, Miss M. M. Phillips, Mrs. J. S. Rayside, Mrs. E. S. Coleman, and Mrs. Lorne Montgomery; committee on Indian work: Miss A. Lighthall, chairman; Mrs. M. Bowman, Ashley Cooper, Major Harwood Steele, Inspector Fletcher, Mrs. Hugh Davidson, Gordon Reid, R. Denis, and Mrs. R. Warren.

Miss Jane Spier was elected to compose the committee on dyes. The Montreal shop committee will be made up of James A. Fraser, Mrs. W. Oliver Smith, Mrs. George Currie and Geoffrey Hedges.

The following will make up the permanent collection committee: E. L. Judah, chairman; Miss Doro-

thy Blair, Mrs. C. H. Beresford Hands, Wilson Mellen, Gordon A. Neilson, Mrs. E. Underwood and L. A. Renaud; committee on metal work: A. T. Galt Durnford, E. Cormier, Lieut.-Col. Loudon and Noel Chipman; committee on woodwork: Edwin Holgate, chairman; W. S. Maxwell and Henri Hebert; publicity and publications committee: Robert Campbell, chairman; Mrs. Geoffrey Hedges, J. Murray Gibson, Mrs. F. M. G. Johnson, Mrs. W. O. Ryde, Mrs. Gerald Birks, and Guy Vanier; house committee: Mrs. E. B. Savage and Mrs. A. T. Galt Durnford; committee on pottery: Miss Berry, chairman; Miss M. A. Doull; and finance committee: Lieut.-Col. Wilfrid Bovey, William Bentley, and Mrs. N. K. Laflamme.

THE WEEK'S REVIEW OF ART

Star Feb. 20/35

Water Colors

By A. J. Casson
At Eaton's

Quebec Scenes

By a Native
Painter

The collection of water colors by A. J. Casson, A.R.C.A., of Toronto, which is being shown in one of Eaton's galleries, gives a more complete idea of his work than the few examples which have been exhibited here from time to time. They are rather unequal, not so much in their painting as in the choice of subject and composition, but in all of them there is a clean and sure use of water color and an admirable simplicity of form. In many of them there is also a very good planning of color; the "Northern Ontario Farm," with its red hillside and shadowy foreground is one of these; a country road in spring greens is another, and there is an excellent contrast of greens and distant blues in "The Hayfield Gate," one of the most satisfactory pictures in the exhibition. Another good piece of color is in the red walls and white roofs of "The Housetops," and there are others in several scenes of lakes in Ontario.

A picture, chiefly of snow and clouds, "The Winter Road," is a good example of the sort of rather formal pattern which Mr. Casson makes of his landscapes. In one or two cases the pattern of the clouds is a little too strong for the landscape below it, and the formal treatment of water is not always so successful as it is with hills and trees. There is good atmosphere and color in a small sketch "In the Caledon Hills"; "Afternoon on Lake Muskoka" is more naturalistic than most of the other drawings and has a happy effect of sunlight on the hills; a birds-eye view of buildings and people in "The Village Church" is clever and amusing.

A quite small exhibition which is now open at the Gwynne Studios, 2058 Victoria street, shows the scenery of this province from a rather new point of view. Quebec landscapes and village scenes by Quebec painters of training and experience abound; these pictures are by Miss Yvonne Bolduc, of Baie St. Paul, who has passed her life, not yet a long one, in that village and has seen little, if anything, of other places or of the work of other painters. Her pictures give the hills, houses and people of the province as they appear to an untrained, native eye, and her painting of them shows a rather surprising sense of what can be done with paint. There is no picture making about them; they are faithful records of things seen; but the choice of subject and view-point show a distinct sense of what makes a good picture. The best of them are oil pictures; in pastel, which she has taken up more recently, she is less successful.

One of the largest and latest, of Rang St. Croix, is a good picture of a snowy valley with scattered houses, and a good effect of distance. There are very good blue distances in several of the pictures, notably in a well chosen view of Baie St. Paul, in which there is a pleasant contrast with the greens on the houses and the shadows in the snow, in a picture of Moulin Bouchard, with some good and characteristic

houses in the middle distance, and in a small pastel "Postillon Remi," with a fine red sleigh in the foreground. Good drawing and placing of figures in a night scene, "Avant

The Passing Years

Gazette Feb. 19/35
From The Gazette of Twenty-five Years Ago, Sat., Feb., 19, 1910.

Mr. A. E. Thibault, formerly registrar for the County of Montcalm, was sworn in yesterday before Mr. Justice Delorimier as deputy registrar for Montreal.

Port Arthur, Ont.—Two Italians were killed at Duck Lake on construction work on the National Transcontinental Railway on the 10th. They met death when the powder house exploded. This makes over two hundred railway laborers who have been killed so far along the national railway.

The Art Association yesterday closed a deal for the sale of its building on Phillips Square and the way is now clear to proceed with plans for the new art galleries, which will be erected on the old Holton property on Sherbrooke street. For the old gallery the association received the large sum of \$275,000, which works out at about \$29 a square foot on a land valuation only. The property has an area of 9,800 square feet, with frontages on both St. Catherine street and Phillips Square. The purchaser is Mr. James H. Maher, contractor.

DUDLEY WARD DEAD
HERE IN 56TH YEAR
Gazette Feb. 25/35

Native of England Made Reputation for Himself as Artist in Canada

Following an illness of over a year, William Burnett Dudley Ward, artist, died at his residence, 2089 Ile Visitation, yesterday morning. He was in his 56th year.

Mr. Ward was born in Turnbitch, Derbyshire, England, on April 19, 1879, and came to Canada about 25 years ago. He had made his home in Montreal for the last 11 years. During this time he was employed by several local firms as a commercial artist, including The Gazette Printing Company, Ltd., the Montreal Lithographing Company, and Batten, Ltd. He also worked for the Rolf Clark Lithographing Company, of Toronto.

One of Mr. Ward's paintings, "Fairy Sleep," is in the permanent collection of the National Gallery of Canada, Ottawa, and he exhibited from time to time at the Ontario and Montreal exhibitions.

Surviving are the widow, formerly Dorothy Goldsmith, a son, Jack Donald, and a daughter, Dorothy Warren.

The funeral will be held at the William Wray chapel, University street, tomorrow afternoon at two o'clock. Interment will be in Mount Royal cemetery.

Of Doubtful Masterpieces

(S. C., in The Scotsman.)

An unhappy case which is at present before the Courts in France, where a grandson of the artist Millet is under trial in connection with the supposed forgery of pictures purporting to be by his grandfather, has reawakened the interest which is always aroused by such disclosures. The affair has a local interest in so far as one picture is concerned. A study for the picture "The Haybinders" in the Thomy-Thierry collection of the Louvre, was for some years in the Scottish National Gallery but was removed as soon as its doubtful character became evident, and, while it is no longer in the possession of the Gallery, it is one of the works figuring in the inquiry in France. It is sometimes difficult to draw a line between these works, which are deliberate fakes or forgeries produced with the wilful intention of defrauding an unwary public, and the cases of mistaken or doubtful attribution, where the work of one artist may pass as that of another through some similarity of treatment or character, but in which the attribution is made in perfect good faith or through accident.

Judges happen in the very inner shrine of Law and Justice. For many

years the portraits of two Judges, each masquerading under the title and dignities of the other, looked down on the advocates in Parliament Hall. By some mischance they had been interchanged in their frames, unnoticed until the request for a photograph of one of the pictures produced a print which would not fit other representations of the man, and a hunt through the Hall, where his portrait was known to be, found him under another designation.

Again, the "Portrait of a Young Man" in the Scottish National Gallery has been attributed at various times to Rembrandt, Lievens, Dow, Paulus, Bor, Solomon Koninck, and is at present catalogued under Ferdinand Bol, which is probably right. This is a case where the picture certainly derives from the Rembrandt school but may be by any one of his followers, and opinions differ as to which is the most likely.

Other pictures in the Gallery which were at one time called Rembrandt have had their attributions changed within recent times, in each case as the result of new information which threw further light on the pictures. In such circumstances there is always a margin for differences of opinion as to the artist where the age and "genuineness" of the picture is never in doubt. The faked Old Master is usually not difficult to detect. The faked modern picture is less easily identified. It is interesting to note that the doubtful character of "The Haybinders" was established as the result of independent investigation quite apart from the alleged confession of the forger.

It is generally believed

Use of that X-rays can, in some X-Rays mysterious way, establish the authenticity of a picture. This is far from the truth. The X-ray negative gives only a shadow record of the thickness of the various layers of paint, or rather their resistance to the penetration of the ray, and, of course, a simultaneous record of the same qualities in the support on which the picture is painted, whether canvas or panel. Certain pigments have more resistance than others. Many of the modern synthetic colors have little or no resistance under normal conditions of use and fail to give a record, but the X-ray is helpful in revealing unexpected thickness of paint which may not be visible on the surface, and so reveals alterations or overpaintings, as well as changes in the structure of the picture or its supports.

The picture "Verdonck," by Hals, in the Scottish National Gallery, is an outstanding example of this form of investigation. Originally entitled "The Toper," the figure had a velvet cap and held a wine-glass. Chemical analysis showed that the cap differed in age and medium from other parts of the picture. X-ray showed the hair complete underneath the cap, and an unrecognisable object in the hand. A contemporary engraving which always had been described as "after a lost original by Hals" gave the necessary clue, and the restoration of the picture to its original state by the removal of the hat and wine-glass, made possible by the difference in the medium, was only a nice problem in chemistry.

X-ray is constantly used, and today it is seldom that any picture of importance is restored or treated in any way without such examination. Results can sometimes be surprising. One landscape in the Scottish National Gallery is painted on top of a complete still-life with a basket of fruit and flowers. In the identification of fakes, X-rays can be helpful, as when a supposed Dutch picture of the seventeenth century on panel was found to have a modern screw nail in the panel under the paint, and not at a place where there had been a repair.

Much the most valuable form of examination is by micro-chemical analysis, in which minute fragments of pigments or a cross-section of the picture from a puncture through paint, ground and support made with a sharpened-off hypodermic needle are subjected to analysis under the microscope. Certain pigments came into use at certain periods, so by analysis it can be established whether a picture contains only those pigments known at its supposed period. The discovery of cobalt blue in a Primitive would be regarded as more than suspicious. Not only so, but the mediums binding the pigments can be examined and in many cases dated. Certain dried oils can be dated to within narrow limits up to an age of about a hundred years. On a recent test an expert chemist dated a detached fragment of paint to within two and a half years of the known date of the picture, which was about forty years old.

was desired. A paper edging had been pasted round the stretcher to make a neat finish to the relined canvas. This was soaked off, and it was found that small fragments of newspaper had stuck to the relining mixture on the edges of the stretcher. Each fragment of newspaper was carefully removed, and on one was found the notice of a first performance of a play. The language was French and a little investigation in Paris gave the date of the play's first appearance in the year that had been suggested as the approximate date of the painting, while a further microscopic examination revealed that the canvas had been relined before the picture was painted.

In the case of "The Haybinders," the picture did not arouse suspicion, as

It was supposed to be only a preliminary trial for the well-known picture in the Louvre, and slight differences were easily acceptable as alterations in the later and finished work. Not only so, but, purchased from the grandson of the artist, by an art dealer and connoisseur who was a friend of the family and a recognized authority on the Barbizon school, the picture was accompanied by letters and correspondence from various members of the artist's family, in whose possession it had been, including a certified photograph of a will in which the picture was mentioned—a completely credible series of documents which had all the appearance of reliability, and, if otherwise than genuine, they are surely unique in the whole history of art frauds. When doubts arose, the picture was subjected to scientific analysis of the most rigorous character, and after a visit to France, where specimens of pigments were examined not only on pictures but on the palette kept in the artist's studio at Barbizon and on his painting stool, on which he wiped his brushes, the cumulative evidence against the picture was so damning that it passed out of the possession of the Gallery about five years ago.

It is seldom that the forger can avoid making a blunder of some kind, although

he may know enough to circumvent the rough and ready tests of the workshop, but with the resources of modern chemistry at command he can usually be detected. Ultra-violet light and infra-red photography are pressed into service, and the microscopic examination of the picture surface helps in the general scrutiny. Professor Laurie's methods of comparison of brushwork and surface characteristics by means of direct photographic records on an enlarged scale have their own particular application. Many galleries and museums, both in this country and abroad, now have elaborately equipped laboratories, where the scientist is a ready collaborator with the art expert.

At times the identification of a fraud may turn on Sherlock Holmesian observation. A few years ago a picture attributed to a particular artist came under suspicion. The picture had been relined, a common device, as it renders the back of the original canvas unget-at-able. X-ray revealed nothing. Chemical analysis placed the date of the paint as too recent for the artist, but some confirmation

YVONNE BOLDUC
SHOWS PAINTINGS

Native of Baie St. Paul Is Self-taught Artist of Promise

Artistic talent is revealed in the paintings of Yvonne Bolduc, a young French-Canadian whose work is being exhibited, beginning tomorrow, at 2027 Victoria street. Miss Bolduc who has only been painting for three years hails from Baie St. Paul, where she has lived all her life.

Miss Bolduc started by designing rugs for her sister. On the advice of a Montreal society woman she turned her attention to oil and canvas. She is untaught and until last year, had never seen an original painting.

It is only natural that her ideas are at present considerably ahead of her ability to put them into satisfactory form and color. Experienced artists who attended a private showing yesterday, had criticisms to make, but they were also full of praise.

Miss Bolduc's pictures are painted on oilcloth and shingle board. She has an uncanny sense of grouping and a really fine sense of line. Her conception and use of color is as yet undeveloped except that on occasion she brings off effects that would do credit to a trained artist.

Moreover, Miss Bolduc conveys a real conception of the terrain she paints. She portrays the Lower St. Lawrence country as she sees it, without any trace of the well worn and stereotyped methods which have become traditionally associated with the Quebec Christmas card. This lends a freshness to her work that is often startling.

There are about thirty pictures on exhibition. They portray various phases of habitation life as seen, not by a visitor, but by one of the people.

Modern Tendencies In Painting

A certain tone of apology is far too usual with lecturers who set out to explain modern art to less enlightened people. There was, happily, nothing of this kind in the lecture which was given last week to the Art Association of Montreal by Professor John Alford, of Toronto, and formerly of the Courtauld Institute in London. He, as is the custom on such occasions, traced the development of painting—he had not time enough to deal with other forms of art—from fairly early time nearly up to the present, but, unfortunately, he had only just got to Maget and a few later painters when he found that it was time to stop, so that, having introduced his subject, he was unable to develop it. The lecture gave in consequence an impression of being a prologue to a lecture which was not delivered.

Modern trends in painting made the subject which Mr. Alford had taken and he made it his purpose, so far as he went, to show the effect on art of the industrial revolution and the ugliness which it introduced into modern life. The painting of the later eighteenth and nineteenth centuries was, as he saw it, an effort to find a refuge from factory chimneys, smoke, working class dwellings and other new atrocities, and he showed some pictures of English towns to make his meaning clear. In this way he accounted for a large proportion of the historical and costume pictures and the landscapes which filled nineteenth century exhibitions. He hardly got

much further than this, but he seemed to be prepared to show an acceptance of modern surroundings, and the adoption of them as subjects, by painters, when his lecture had to come to an end. It was regrettable that he had not time enough to show, as he apparently intended, the reaction from a reaction which is given as an explanation of some of the curiosities of modern painting. H.P.B.

News of Art In Montreal

Ernst Neumann, continuing his series of lectures on the Graphic Arts, will speak on this subject to the Sigma Delta Tau Sorority on Thursday evening.

An exhibition of water colors and sketches of foreign and Laurentian subjects by Hugh G. Jones, R.C.A., F.R.I.B.A., will be opened in the print room of the Art Association of Montreal on Saturday, March 2nd.

WITH WORKS A VIEW AT SCOTT'S

Gazette Feb. 25/31
Water-Color Painting of
Local Artist On Exhibit at
Galleries

Water-color painting does not always receive the attention it deserves. It seldom shouts aloud and it never spreads itself over large fields. If it is mixed with an exhibit of the more robust oils—as it never should be—it is drowned out; too often it is relegated to the print rooms, as a sort of appendage to the big shows, and is forgotten; when it stands alone, it is frequently ignored. Some of this is, of course, due to the medium itself, but most of its singing small must be blamed on the painters. Watercolors need not be sentimental and wishy-washy. Outstanding men have demonstrated that there can be authority in them; such painters as Charles Comfort of Toronto, for example; his "Young Canadian" and his portrait of the violinist Chuhaldin, could hold their own in any exhibition.

James E. Beckwith, of Montreal, whose show at the galleries of W. Scott and Sons, Drummond street, opened Saturday, is not a painter in oils who has taken to water-colors. He began with architecture, but he has shaken free of the restrictions which such beginnings so often imply. Indeed, flexibility is his greatest strength. Instead of building on a framework of pencil drawing, as many do, or using the pen, he goes directly to the paper with swift, sure brush-strokes and achieves not only freedom, but virility and spontaneity as well. Often, too, his color is rich and warm, as in the portrait study "Portia," which has a bigness and a daring that reminds one of some of the modern Germans; and a luminosity, as in the broken cloudy sky in his "Fishermen."

The much-abused word "Impressionistic" must be applied to many of Mr. Beckwith's works, whether they be subjects like "Processionale Exotique," with its gay pattern, his operating theatre studies, his industrial sketches, or landscapes like "Across the River," which has a little feeling of David Milne in the use of color spots on white.

He is intrigued by industrial subjects and his technique stands him in good stead as he sets down such things as tapping in the foundry, machines, forges, barges. Montrealers should value his series of harbor scenes, all sturdily alive.

R. H. A.

AGED ARTIST ANGRY AS SUCCESS COMES

Gazette March 14/35
World Laughed 40 Years and
Now Eilshemius Vents
Spleen

By ELENORE KELLOGG.
(Associated Press Staff Writer.)
New York, March 13. — Louis Eilshemius, whom the art world laughed at for more than 40 years, was still bitter today though a painting of his family hangs, by invitation, in the exhibition of the National Academy of Design.

"I've been so mad all these years that when the invitation came at last, it was nothing," he said. "I knew I deserved it. The artist is the best critic."

"The academy rejected fine paintings of mine in the past. They rejected Blakelock, too, and after he was dead, they hung him. It's stiflingly silly."

A gray-bearded invalid of 74, crapped in a steamer rug, Eilshemius looked around the room where he spends his day—an old-fashioned room crowded with furniture, books, paintings, the family coat of arms and photographs of his ancestors.

"Not a soul comes to see me from the outside world," he lamented. "A few artists come, but nobody else, I'm here alone. The academy didn't even invite me personally to send that painting, they invited my dealer."

"I never got as much as \$60 for a painting in my life," he said. "The art dealer gets it all. They pay me almost nothing and sell the pictures for \$2,000. Why don't museums and collectors come right to the artist?"

Eilshemius described himself as a romanticist in painting. "Real art is romance and emotion and imagination. A painting like a photograph is not art. You must put something of yourself into it."

Modern art? the old man snorted. "These modern abstractions are ridiculous rot. I could paint one of those in five minutes."

TORONTO PAINTER SHOWS WORK HERE

Gazette March 6/35
J. W. Beatty, R.C.A., Has
Collection of Landscapes in
Eaton Fine Art Galleries

GOOD AUTUMN SCENES

Artist Also Finds Winter
Congenial Season and Baie
St. Paul a Happy Sketch-
ing Ground

J. W. Beatty, R.C.A., of Toronto, shows his skill as a painter of Canadian scenery in a collection of his work on view in the Fine Art Galleries of the T. Eaton Company, Limited, of Montreal. Capable draughtsman, a sound colorist, facile in the handling of oils and evidently a believer in a direct, sincere interpretation of nature as it appears, Mr. Beatty is in the forefront of Canadian landscape painters. It is an engaging show that reveals the artist as a man who finds all seasons to his liking, though, from the point of view of color, autumn makes strong appeal, while the winter scenes give greater opportunity for subtlety in values.

The art of Mr. Beatty, which is worthily represented in the National Gallery of Canada, Ottawa, has many admirers in Montreal where, over a long period of years, he has been a contributor to the Royal Canadian Academy exhibitions. In fact, some of the larger works now exhibited have been hung here before. In this group must be mentioned two: "Brooks Falls, Magnetawan River,"—water breaking in foam beneath a bridge, the torrent boiling over a rocky bed in the shadowed foreground; and "Wood Interior, near Port Hope," with noble trees, rock, sun-splashed ground and in the distance beyond the clearing a distant blue hill. Impressive in its sense of bulk and joyous in the riot of its vivid tones is "The Mountain"—a noble rounded wooded hill beneath a sunny sky. The trees in autumn leaf make a bold blaze of color, while below in a meadow path between high banks a man drives cows. There is a fine transparent quality to the shadow that bands the middle distance. "The New Roof, Parry Sound," with its vivid hill in the background and the sunlight playing on the barn roof and scaffold employed in its construction, is another bold interpretation of strong light. Beneath trees near the building is a woman carrying buckets, accompanied by a girl. "The Red Canoe, Magnetawan" is effective in the treatment of the waving reeds in the foreground and the autumn-hued foliage of the wooded distant hills towards which the two paddlers are headed. "At Petite Riviere,"—a group of old houses backed by open water with distant hilly shore, is a freely handed winter scene of sound qualities.

FINE SMALLER WORKS.

The group of smaller works—sketches done with directness while the impression was fresh, touch a very high level. In most of them there is a refreshing economy of means, the values are fine and, as in all his works, the selection of scene is distinctly happy. Convincing in its impression of a stormy evening is "A Side Road, Burks Falls"—a pathway between trees in autumn leaf, beneath a cloudy sky that threatens rain. "Easter Time, Kearney, Ont.," has good pattern in the sinuous stream that flows between ice and snow, the background being screened by a row of birches. Of a more clement season is "Old Bridge, Port Hope"—the wooden structure spanning wooded banks being seen from the riverbed beneath. Maples thrive and flaunt their vivid livery in "Near Burks Falls," and gay foliage frames the foreground edging the water in "Clam Lake, Parry Sound District."

Spacious in feeling and satisfying in its delicate values is "Early Spring, Kearney, Ont.," with its snow and ice that stretches to a distant wooded hill, backed by rosy clouds. The impression of strong sunlight is well conveyed in "Farmhouse, Kearney, Ont.,"—the old snow-clad building, backed by dark spruces, having a rather abandoned air. The shadow of the fence makes pattern on the snow.

Some capital subjects come from Baie St. Paul—"The Mill," the wooden building with its tall smokestack, backed by a noble hill and, in the foreground ice and open water, is a faithful transcript; "March" with its old houses and distant hills is true to season, and several other winter scenes in this group are very definitely of Quebec province.

It is from all angles a distinctly interesting and refreshing show.

GREAT ART IS BORN OUT OF EXPERIENCE

Gazette March 13/35
Dr. H. D. Brunt Analyzes
Theory of Tragedy Before
Literary Group

Expressing the view that "art is one of man's ways of organizing and interpreting his experience" Dr. H. D. Brunt, professor of English at Macdonald College, discussed three factors to be considered in any tragedy, in addressing the St. James Literary Society last night on "The Theory of Tragedy in Art."

The factors were, first the man to whom the happening occurred; second, the artist who expressed that experience in some artistic form; and third, the onlooker or listener, or the audience.

"To the protagonist in this tragedy there is but one solution—oblivion," Dr. Brunt continued. "It is not a tragedy if he has a hope of ultimate success—heaven or Valhalla. It is only when the sufferer who feels this futility is himself the artist that he can transcend his own sense of futility and turn it into the stuff of which great art is made."

The lecturer went on to depict the second factor, the artist. "He is the spectator of this grand but futile struggle. What does it all mean? Is futility the last word? What shall the artist do with this experience, how shall he organize and interpret it?"

"Out of all this struggle, this failure, this sense of futility religion offers a heaven, take it who will. But art offers something more heroic, out of the very material, the raw material of that tragic experience, that group of tragic experiences, the very tragedy of mankind itself with its blood-stained pages of history. Out of that despair the artist creates a statue of Laocoon a Dead March in Saul, a play of Oedipus Rex, a King Lear, a St. Joan—out of mankind's agony he makes imperishable artistic shapes and forms that remain when the protagonist and the artist have passed away."

Dr. Brunt said that lastly there was the onlooker, the audience. "What does the tragic in art mean to us? The best answer is still that of Aristotle—his katharsis, to purge the passions with pity and horror. We needs must love the highest when we see it, and as we look and listen there comes to us from novel, poem and play, from statue and picture, the sense of the grandeur of that struggle, that a struggle is worth while, a great respect for mankind, a great pity. In the presence of the artistic presentation of that struggle and catastrophe we admire, revere, love, pity, are ennobled."

The speaker was thanked on the motion of John Shearer, seconded by J. B. Thomson and replied to the discussion which followed his address.

C. B. James, president, who was in the chair, announced that Dr. J. A. Nutter, J. B. Thomson, himself and F. L. P. Anderson, secretary, would form a committee to prepare a slate of officers for the annual meeting to be held in a fortnight's time. He requested nominations from the members.

A New High for Paintings.

To the Editor of The Gazette:
Sir, — One of the most interesting cultural developments of the past five years has been steadily increasing interest in art. This has been true of almost the entire world, for we hear of exhibitions in New York and London where such enormous crowds gathered to see the pictures, that police were needed to control them. The private collector is also strongly to the fore, and in New York, London and Paris the sales-rooms have witnessed the keenest competition to acquire the works of art offered. The result has been such as to necessitate an even wider search for the fine paintings so eagerly sought for. The Soviet Government has been approached, and a few pictures from the famous Hermitage collection at Leningrad have recently found their way into the United States.

Up to 1929 the highest price ever paid for a painting was \$750,000 for Gainsborough's "Blue Boy," but this year a new high record for the price of a painting was made when a sum upwards of \$1,150,000 was paid for Raphael's "Madonna of the House of Alba" by a collector in Washington. Another interesting event was the decision of Mr. J. P. Morgan to sell six of his paintings, and so keen were buyers to obtain them that the sum of \$1,500,000 was raised for them within fifteen days, one buyer actually sending an aeroplane six hundred miles to get a photograph of one of them. It is of course difficult to account for this great renaissance in the love of art, except, perhaps, that as life becomes more mechanized man's innate love of beauty finds expression through the medium of art. Someone has said that, "art is a new religion." But, whatever it is, there never was a greater interest in it than now.

W. R. W.

Montreal, March 13, 1935.

J. E. Beckwith's Water Colors At Scott's

Another representative of the rapid, and very welcome, advance of water colour painting in Canada, James E. Beckwith, has a collection of his work on view at Scott's gallery on Drummond St. One of the attractions of Mr. Beckwith's drawings is the apparent ease with which he does them and gets an immense amount of suggestion out of a few lines and strokes. They are also distinguished by their subjects, most of which are industrial scenes, inside and outside of factories, and views of the harbour with its ships, barges, cranes and elevators. One of the best of them is a picture in black and white of a locomotive in a snow-covered railway yard, another is of a factory building with bright red tanks on its roof. Among the best of the harbour pictures are one of barges lying at a wharf with a big sand-heap as background, one of barges in dock, and a good piece of colour in a sailing yacht hauled up on shore.

Of other subjects there is a delightful simplicity and completeness in a study of clothes hanging on a line in a backyard, a good portrait study, an effective sketch of a rocky shore with a fisherman standing out against a big cloudy sky, and two scenes in hospital operating theatres, in which the white clothes of surgeons and nurses are interestingly used.

Mr. Beckwith's charcoal drawings are just as good and done with the same freedom as his water colours. A very good one is of a night scene with figures standing under the light of a street lamp and there are similarly good contrasts of light and shade in a drawing of a man working at oxy-hydrogen welding and another of a boxing ring under an overhead light in the middle of a large building full of people. There is a great sense of space in these and in a factory interior, with machinery indicated by a few lines in the middle of a steamy and smoky atmosphere.

New Work by C. E. de Belle

A severe illness at the end of last summer made only a short interruption in the work of Charles de Belle, A.R.C.A., and his studio is full of new pictures, most of them made—or since the autumn, which have not yet been exhibited. A large part of them are pictures and sketches of scenery among woods and lakes in the wilder part of Ontario, and that rather desolate country of rocks and trees has inspired some of the best of Mr. de Belle's work,—painted in a new mood and with more freedom and breadth than most of his former work. The difference is noticeable in a number of pictures, of town and country under snow, in which there is much color, in spite of the prevailing white. These are nearly all pastels, as are some excellent studies of snowstorms, with the air full of falling snow, and many of them are larger as well as stronger than similar studies which Mr. de Belle has made in the past.

Even more striking than these are some oil sketches of the Ontario country, made in early and middle autumn. They show the sadness more than the brilliancy of Canadian autumn but, though the gayer reds and yellows are absent, they are full of color and the browns, greens and blues give a remarkable impression of the beauty and mystery which are to be found in the woods by those who can see them. These sketches by themselves make a group unlike anything that Mr. de Belle has ever shown in Montreal. With these there are a number of figure subjects,—groups of children in Mr. de Belle's manner and a very dignified Madonna,—a face with the figure merely suggested by the faintly visible white draperies.

Exhibitions In Montreal

An exhibition of caricatures by M. L. Schwartz is opening tomorrow at Morgan's. There are about eighty caricatures of people well known in Canada, the United States and European countries — the President and Mrs. Roosevelt are among them. This is the first exhibition of his work that Mr. Schwartz has ever given.

* * *

In the Print Room of the Art Association of Montreal an exhibition of water colors and sketches of foreign and Laurentian subjects by Hugh G. Jones, R.C.A., F.R.I. B.A., will open next Saturday, March 2, and will remain on view till Sunday, March 17.

Better Light for Old Masters In National Gallery Planned

Gazette March 2/35
London.—In the National Gallery, Trafalgar Square, an experimental system of lighting, designed for the better display of the pictures, is to be put into operation on March 8.

This announcement was made by Mr. Ormsby-Gore, speaking at the annual dinner at the Trocadero of the Illuminating Engineering Society. He acknowledged the generosity of the great lighting firms who had come forward to undertake the lighting of many famous buildings at their own expense.

Floodlighting was still in its infancy, and there was still a great deal to be learned. There was very much more in it than the mere flooding of a facade or a garden with intense light. Direction, reflection, intensity and color all had to be carefully considered.

Mr. Ormsby-Gore then made the statement regarding the possibility that Westminster Hall may be floodlighted for the Royal Jubilee celebrations.

In spite of the critics, floodlighting, he considered, was going to develop, and to play an increasing part in times of national celebration and thanksgiving.

There was another strong argument for floodlighting—people had more time to look at buildings in the evenings, and floodlighting enabled them to do so. People noticed a fine building and its architectural design as it stood out against the night.

There was another form of lighting which presented its own special problems—the lighting of our picture galleries and museums.

"My department has just completed a new installation of electric lighting at Trafalgar Square. It is now three years ago since a committee was appointed by the director and trustees of the National Gallery to lay down the principles which, in their view, should govern the new lighting of the galleries at Trafalgar Square.

"The first was the adequate illumination of the pictures; the second a minimum amount of light on the floor and upper portions of the ceiling in order to reduce the effects of reflection of spectators and other objects in the glass of the pictures. By this contrast effect, and by using opaque masks and shades, we have found it possible to light the pictures adequately without using very high intensity lamps, and so to reduce dazzle.

"There may, of course, be criticism of the dimness of the galleries. We have, too, to face the difficulty that artificial light sources must be contained in the building and are not at the relatively infinite distance of natural daylight, so that it is not yet possible to reproduce the general diffuseness of natural daylight.

"There is another most fascinating side to the lighting of picture galleries to which I hope your attention will be increasingly directed, and that is the question of lighting and color.

"We have still a great deal to do before the pictures in our galleries can be visited at any time of the day and seen in their true coloring in spite of the vagaries of natural lighting.

"I look forward with great interest to the experimental opening of the National Gallery on March 8. I hope that soon after that occasion we shall be ready to enable the general public to visit our National Gallery on certain evenings each week and view its wonderful contents by electric light."

THE WEEK'S REVIEW OF ART

Living British
Painters at the
Art Gallery

Star March 13/35

It is quite certain that, here in Canada, we do not know as much as we might about the work that is being done by artists in other countries and it is good that exhibitions of representative work from other countries should be given here, if possible. If this is to be done, it is clearly a useful function to be performed by the National Gallery of Canada, and the gallery must be given credit for the desire to give such exhibitions. Unfortunately it is very doubtful if it is possible to make such exhibitions truly representative; artists and owners may be excused if they are reluctant to let some of their best pictures be sent on a tour of Canada lasting several months, and good intentions of the National Gallery are bound to end in such results as the exhibition of Contemporary British Painting, which is now being shown in the lecture room of the Art Association.

Sixty-four living painters have pictures in the collection, and most of the men whose work is best known over here are represented in the catalogue, though hardly on the walls. A small picture of Venice by Brangwyn—probably a study for something bigger—is typically full of sails, masts, big anchors and color; Sir John Lavery's "St. Patrick's Purgatory"—a sea shore crowded with figures, is moderately interesting; Augustus John has a rather good flower picture, but his portrait of Sir Robert Borden does justice to neither; the one picture by James Pryde is characteristic but quite unimportant. A portrait by Gerald F. Kelly is good in a commonplace way; two pictures of Italy by Sir D. Y. Cameron are good, but are not the best work of his that has been seen here; by Mr. Sickert are "Les loges," one of his imitations of Degas, and a strange sketch of a singer in a blue light. The work of Sir George Clausen, Arnesby Brown, and Sir W. Rothenstein is represented, but not well.

A striking but ugly portrait of Jeno Lener, the violinist, is by James McBey, who has a pleasant little landscape, "In Provence," a good study of sunlight. In R. G. Eves' portrait of Thomas Hardy, the subject is much more interesting than the picture. Other portrait studies of some interest are by Ethel Gabain, Neville Lewis, Dod Procter and E. Barnard Lintott. Some of the better pictures in the exhibition are Sydney Lee's Venetian house, William Nicholson's flower picture and sketch of a hayrick, Walter Russell's "The estuary," John Nash's picture of autumn flowers, Alan Beeton's rather precise "Interlude," a small portrait of a girl, and Duncan Grant's "Farm Pond" in Sussex, with its vivid and rather harsh colouring,—his big "Toilet of Venus" is remarkable chiefly for ugliness of surface and colour. Algernon Newton's "London from Buckingham Palace" is a resuscitation of 18th century painting, in the manner of Samuel Scott. There are also a number of pleasant or interesting sketches by Roger Fry, Oliver Hall, Nadia Benois, E. Beatrice Bland and Eve Kirk. A quite unprofessional painter, Lady Patricia Ramsay, makes as good a showing as most of the others.

There are only a few pictures by painters whose aim seems to be to get something original, or unusual, at all costs, but they help in giving such entertainment as the exhibition affords. Conspicuous among them is William Roberts' "Sun bathing," an intriguing arrangement of bare, red arms and legs, of uncertain ownership, phonograph records and bottled beer.—Edward Wadsworth's strange balancing feat of sea fauna and nautical tackle, and Charles Ginner's "Stratford on Avon," which is only distinguished by the way in which the paint is put on to produce a surface like a hook rug. Paul Nash's "Rye Marshes," looking like a design for fortifying the English coast, is a milder example of originality.

All these things do little to relieve the general insignificance of the exhibition. A preface to the catalogue, by Professor Constable of the Courtauld Institute, ends by saying that "a remarkable development in British painting may well be expected," but the evidence of it is not shown here.

H. P. B.

News of Art
In Montreal

A hopeful report of the affairs of the Art Association of Montreal was given by Mr. H. B. Walker, the President of the Association, to the annual general meeting, which was held last week. There was some decline in the attendance of the public and the financial position of the Association still presents difficulties but membership, after declining for some years, began to go up again last year, which gives good grounds for hoping for better things in the future. Other reports presented to the meeting were also fairly encouraging. Owing to the generosity of friends of the Association the collections in both the picture galleries and the museum continue to grow and several valuable additions have been made.

* * *

An illustrated lecture will be given to the Art Association next Monday evening, March 18th, at 8.15, by Dr. Hans Tietze, of the University of Vienna, on "European painting in 1810."

* * *

An exhibition of oil pictures by David B. Milne, of Toronto, will be opened at Scott's galleries, Drummond St., next Monday, March 21st, and will remain open for two weeks. Mr. Milne, who was born in Ontario, was trained and has spent much of his time in the United States. He was one of the New York painters whose work was shown in the great Armories Exhibition in New York, by the side of some of the foremost European painters, in 1913. He has for years been given a high standing among American painters. Most of his recent work has been done in Canada, in the Timagami and Muskoka districts.

* * *

The annual Spring Exhibition of the Art Association will be opened with the usual private view for members on the evening of Thursday, March 21st.

Pictures by
Ernest Gerrish

An exhibition of work in water color and body color by a painter rather new to Montreal, Ernest Gerrish, is being held at the Gwynne Studios, 2027 Victoria street. Most of Mr. Gerrish's previous work has been in miniature painting and traces of this experience are to be seen in some of the detail of several of these little pictures. Among the best of them are several views, outside and inside, of a charming and typical old Quebec house near Montreal; the interior of the old kitchen is one of the most attractive of them. A studio interior is also very interesting. A taste for color is shown in several pictures of sunsets and sunrises,—one of a liner at sea and another of a 17th century ship in the middle of colors and reflections in the sky and the sea. A picture of fishing smacks tied up in an English harbor has very pleasant color and tone, as has another of a fishing smack at sea. Interesting studies of unusual effects of light are a picture of a liner entering New York harbor at dawn, and "London at war," a view across the Thames at night, with clouds of smoke and the beams of searchlights. There are also some simple and successful little sketches of snow in the Laurentians.

ART ASSOCIATION
INVITES VISITORSStar March 9/35
Annual Report Shows Decline in Attendance
At Galleries

An invitation to the public of Montreal to pay more frequent visits to the galleries on Sherbrooke Street West and make use of the cultural benefits placed at the disposal of the population was extended by Miss Ethel M. Pinkerton, secretary, at the 73rd annual meeting of the Art Association of Montreal, held in the reading room of the Art Galleries yesterday. H. B. Walker was re-elected to the presidency.

In her report, which was read by Arthur Browning, M.A., the secretary said there was no reason why unemployed persons with a sense of cultural values should not visit the galleries. There was a decline in the attendance figures, and this presented a situation with which even the art centres of Europe had to cope.

"Even in the Old Country, it is the same," she added. "Some are inclined to blame the moving pictures, but if it is the moving pictures I might say that our pictures move as often here, what with 16 exhibitions a year. It is not as if the visitors always saw the same thing; the portraits are changed."

BRIGHT PROSPECTS

The presidential report was featured by a statement that "continued improvement is looked for with a reasonable degree of confidence, despite the difficult problems remaining to be solved, and it is to be hoped that the rising tide of prosperity may soon be reflected in a more liberal support of the association."

"The income," he stated, "was insufficient to provide for its very moderate requirements—a situation from which there is no immediate relief in sight, though the prospect of better times appears brighter. It is generally admitted that substantial improvement has been made towards economic recovery."

In his ways and means report, Mr. Browning urged further use of the building which, he said, had been given as a legacy to the people of Montreal by a few wealthy, public-spirited citizens of a past generation. "There is not a dollar of debt upon the building," he reminded, "and all we ask for from the subscribers and the public is their co-operation in supplying sufficient funds for the proper maintenance and efficient operation of the galleries."

DONATIONS ACKNOWLEDGED

In acknowledging the gift donations, he made special mention of the Archdeacon of Lewes, who though not connected with Montreal, enriched the museum with the presentation of two wine glasses, the only ones of their kind in the world. While in Montreal, the Archdeacon paid a visit to the galleries one day and manifested so great an interest in the building that, being an authority on glass, he sent along the two wine glasses. The gift was all the more significant due to the fact he did not belong to Montreal, but was a stranger passing through the city. His act was considered a generous example and one which, it is hoped, will bear fruit.

Other gifts acknowledged were the "Horse at the Trough" donated by Miss Helen Norton; a portrait of "The Right James Carmichael, Fourth Anglican Bishop of Montreal," a bequest of H. B. W. Carmichael, M.D.; "Reclining Figure" and "Study of Nude Figure" bequests of Mrs. William Brymner.

A deficit of \$4,053.71 was disclosed in the financial statement, operating costs exceeding by that amount the total income of the year which from all sources totalled \$19,915.35. Considerable satisfaction was found in the increase of membership which during the past year was the greatest since 1931. There are now 1,426 members as against 1,328 the previous year. This still represents a shrinkage from 1928 when membership reached a peak of 1,740.

OFFICERS RE-ELECTED

No change occurred in the slate of officers, those of 1934 being re-elected. They are Hon. president, Lord Atholstan; president, H. B. Walker; vice-presidents, C. F. Martin, M.D., LL.D.; C. W. Colby, Ph.D., LL.D.; hon. treasurer, W. B. Blackader, and secretary, Miss Ethel M. Pinkerton. The council is composed of Arthur Browning, M.A.; T. S. Gillespie, Elwood B. Hosmer, R. P. Jellett, J. W. McConnell, F. Cleveland Morgan, M.A.; Brig.-Gen. E. deB. Panet, elected for three years; J. W. A. Hickson, Ph.D.; Gordon W. MacDougall, K.C.; Ross H. McMaster, Lt.-Col. Herbert Molson, C.M.G., M.C.; W. J. Morrice, Harry A. Norton, F. N. Southam, elected for one year; Ernest Alexander, D. Forbes Angus, Philip S. Fisher, G. W. S. Henderson, G. Alfred Morris, Howard Murray, Prof. Ramsay Traquair, M.A., F.R.I.B.A.

Those present at the meeting excluding the officers were: M. H. Gault, Dr. J. W. A. Hickson, Rev. L. A. Maclean, Rev. and Mrs. Lawrence Clare, B. W. P. Coghlin, P. Douglas Garton, Mrs. H. Y. Russell, Mrs. C. Lecocq, Mrs. Charles A. Lewis, Mrs. C. L. Henderson, P. S. Stevenson, Mrs. George Edson-Burns, Roscoe Chaffey, H. Poynter Bell, F. R. Thompson, Charles Henri Mar

WIDER USE SOUGHT
FOR ART GALLERIES

Gazette March 9

Deficit of \$4,053 in 1934

Reported at Annual
Meeting

DONATIONS ASKED FOR

Membership in Association
Now Numbers 1,426, as
Against 1,740 in 1930,
Report Shows

Last year was a lean one for the Art Association of Montreal, as it was for a great many other organizations, according to the reports presented at the 73rd annual meeting, yesterday. The income totalled \$19,915, as against expenditures of \$23,968, which meant a deficit of \$4,053. But, as the honorary treasurer, W. B. Blackader, pointed out, there was one bright spot in 1934—the membership showed an increase of 98 over 1933, now numbering 1426. The association has hopes of getting back to the 1928 figure, 1,740.

The president, H. B. Walker, pleaded for donations, of even the smallest denominations, and regretted that the gallery was not used more by the general public. He referred to the exhibitions of last year. Mr. Walker paid hearty tribute to the National Gallery of Canada, for its valuable service in sending around collections, and thanked the citizens who had made gifts to the association. In speaking of the lectures, he referred particularly to that on Italian art given by Signor Eugenio G. Croizat.

Gifts included a new screen, donated by H. W. Molson, and the following paintings: "Horses at the Trough," Horatio Walker, given by Helen Norton; a portrait of Rt. Rev. James Carmichael, fourth Anglican Bishop of Montreal, J. Colin Forbes, by H. B. W. Carmichael, M.D.; two of William Brymner's figures, by Mrs. Brymner. Dr. Carmichael also gave a portrait bust of Surgeon Richard Carmichael of Dublin. A number of engravings and prints were added.

\$10,000 ACKNOWLEDGED.

The treasurer reported the gift of approximately \$10,000 in the will of the late Miss Mary Kathleen Oakes, in memory of her niece, Miss Vivian Crawford Harris.

Mr. Walker referred with satisfaction to the success of the senior art classes under Edwin Holgate, A.R.C.A., and Lillias Torrence Newton, A.R.C.A.

On behalf of F. Cleveland Morgan, who was not present, Arthur Browning presented the report of

the museum committee. Acknowledgement was made of a number of important gifts, including some pieces of Persian pottery from the 12th and 13th centuries, and a rare mosque lamp, by Harry A. Norton; 78 pieces of rare porcelain, by Mrs. Fountaine Brown, Eastbourne, England, in memory of her mother, Mrs. Mary Watson, formerly of Montreal; and a rare type of English wine-glass, 1760, by the Archdeacon of Lewes, England, who had been a visitor to the museum and who had admired the collection. Miss Molson made possible the purchase of some antique Quebec furniture.

OFFICERS RE-ELECTED.

The meeting elected Mrs. Fountaine Brown a Fellow.

The officers were re-elected, as follows: Honorary president, Rt. Hon. Lord Atholstan; president, H. B. Walker; vice-presidents, C. F. Martin, M.D., LL.D., C. W. Colby, Ph.D., LL.D.; honorary treasurer, W. B. Blackader. The following were chosen as members of the council for three years: Arthur Browning, M.A., T. S. Gillespie, Elwood B. Hosmer, R. P. Jellett, J. W. McConnell, F. Cleveland Morgan, M.A., Brig.-Gen. E. deB. Panet, elected for three years; J. W. A. Hickson, Ph.D.; Gordon W. MacDougall, K.C.; Ross H. McMaster, Lt.-Col. Herbert Molson, C.M.G., M.C.; W. J. Morrice, Harry A. Norton, F. N. Southam, elected for one year; Ernest Alexander, D. Forbes Angus, Philip S. Fisher, G. W. S. Henderson, G. Alfred Morris, Howard Murray, Prof. Ramsay Traquair, M.A., F.R.I.B.A.

Exhibit of Pictures
In Theatre Lounges

Gazette March 23

London—There is to be a new sort of artists' "Academy"—in the lounges of the Prince of Wales Theatre, W.

Gordon Courtney, manager of the theatre, is proposing to exhibit the works of unknown artists who, through lack of funds or any chance of exhibiting in West End galleries, cannot show their works to the public. A "sending-in-day" will be arranged at which a distinguished Hanging Committee will choose the works.

Well-known artists who have consented to act as patrons of this and succeeding exhibitions include the Marchioness of Queensberry, Sir William Llewellyn, Sir John Lavery, Dame Laura Knight, and Jacob Epstein, Alfred Praga, and C. R. W. Nevinson have already consented to serve on the Hanging Committee.

The exhibition will be open daily to the public, free of charge, between 10 a.m. and 1 p.m., after which it will be open only to patrons of the theatre.

THE WEEK'S REVIEW OF ART

Star March 6/35

Pictures by J. W. Beatty At Eaton's

An exhibition at Eaton's gallery of oil pictures by J. W. Beatty, R.C.A.,—the first collection of his work that has been brought here, at any rate for some years,—shows him once again as an open-minded painter, with a wide taste in his choice of subjects and in his ways of treating them, and as a thoroughly Canadian painter. The pictures in this exhibition are all Canadian landscapes, painted in all seasons, though the color of the autumn pictures makes them stand out among the others.

The larger pictures have some very decorative composition, even if this occasionally gives them a certain theatrical quality. The big "Wood Interior" is a good example of this and could be made into a design for a fine stage setting; the several smaller Wood Interiors have less of this with more freedom, and there is a particularly good one with a strong light seen between darker trees. The Magnetawan River and the district around Kearney, Ontario, have given Mr. Beatty some of the best of his pictures, both big and small; the large, peaceful river scene of "The Red Canoe" is one of these; the tumbling water and dark rocks in front of red trees at Brooks' Falls is another outstanding one. There is fine decoration too in the splashes of bright color in "The New Roof" and "The Mountain, Burk's Falls," with the striking contrast of its cool green foreground.

The smaller pictures, of which there are thirty or more, are evidently, in some cases, sketches for bigger pictures, and there are many good things among them. A few have autumn reds, but some of the best of them are snow scenes, which look rather subdued in the company in which they are hung, but have, all the same, much very attractive color in them. "Thaw, Kearney" is an excellent study in greys and browns, there are more good greys in "Winter Afternoon, Kearney," a very true and effective pink evening light on snow in "March, Baie St. Paul," and a happy contrast of lights in "Road at Beaver Lake"; and many others are just as interesting in their several ways.

An Exhibition Of Caricatures

About eighty caricatures by an artist not yet known in Montreal, Maurice L. Schwarz, are now being shown in the picture gallery of Henry Morgan, Ltd.—the first exhibition of his work that has been given in Canada. Mr. Schwarz has travelled the world and seen many celebrities, and these drawings are the result of some of his observations of them. Many of them have the right quality of caricature,—they have suitable exaggeration and are quite recognizable. Bernard Shaw and Gabriele D'Annunzio lend themselves well to the treatment; Arnold Bennett and Wallace Beery

have features which exaggeration does not disguise, and these have provided some of the best of Mr. Schwarz's subjects. In the case of Gandhi it is sometimes hard to distinguish a portrait from a caricature. Mr. Schwarz has made his task more difficult in most cases by drawing only the heads of his subjects.

A number of Canadians appear in the collection. Chief Justice Green-shields comes out well; the representations of Mr. Taschereau and Mr. Edgar Rhodes are less successful. Some people have features which seem to give the caricaturist little chance of doing much with them; Sir Robert Borden and Professor Leacock seem to be among these; they can only be the subjects of more or less successful portraits, unless accessories are used to help out the result. Mr. Mackenzie King comes apparently into the same class.

The American caricatures are headed by President and Mrs. Roosevelt, which are not among the happiest of Mr. Schwarz's drawings. Very much better are the heads of Paul Whiteman, Amelia Earhart and Texas Guinan. Others of the more successful things in the collection are the impressions of Einstein, of Mme. Galli-Curci, of King Alfonso and of Douglas Fairbanks, Sr., all of whom have something more or less distinctive on which to hang caricature.

Water Colors Of America And Europe

Sunlight and strong color are always to be found in plenty in the water colors of Hugh G. Jones, R.C.A., and the collection of them which is now being shown in the print room of the Art Association of Montreal, with as much in them of these as ever, is a most comforting antidote to the present spring color, whatever it may be, of Montreal. And this is specially true of his larger drawings, rather unusual both in size and shape for water colors. There is lots of most cheerful color among which forms are sometimes only suggested, but very clearly suggested.

As in other exhibitions of Mr. Jones' work, some of the best of the effects come from Italy; an enormous Roman arch over a road near Naples is one of the best of all these pictures; a Venetian fishing-boat, with a painted sail which fills most of the picture, is another. Several drawings come from England and Wales; one of the Dartmoor country is a good picture and also very true in its wet and heavy atmosphere and there are similar qualities in the distant Welsh mountains, seen past the ruins of Harlech Castle. Of the largest Canadian landscapes one of the very best is the juicy green picture of sunlight at Lake Macdonald.

There are, on one of the screens, a collection of small color studies in which there are figures of dancers and groups of figures, which are of much interest, but some of the best things in the exhibition are the nearly seventy small sketches made in the neighborhood of Lake Macdonald. These are notes of effects of color and light and many of them show the same places seen at different times of day and under different conditions of weather. They make a quite delightful collection and they show, in a most striking way, the immense range of possibilities which Canadian scenery can give to a painter.

News of Art In Montreal

The last day for sending in works for the Spring Exhibition of the Art Association of Montreal is next Monday, March 11.

The annual general meeting of the members of the Art Association will be held next Friday afternoon, March 8, at 5 o'clock.

An important exhibition of pic-

tures by British painters will be opened in the galleries of the Art Association tomorrow, Thursday, 7th. This is one of the collections brought together and circulated in the Dominion by the National Gallery of Canada. It represents the work of most of the best known British painters of the present time, and includes works by Frank Brangwyn, Augustus John, Sir D. Y. Cameron, Lady Patricia Ramsay, James McBey, Sir John Lavery, John Nish, Paul Nish, Sir George Clairson, Richard Sickert, Sidney Lee, Sir William Rothenstein, Roger Fry, C. E. Nevins, Sir Charles Holmes, Clare Leighton, Walter Russell and other living painters.

BRITISH PAINTERS' WORKS ARE SHOWN

Gazette March 8/35

Moderns and Older School
Mingle on Walls of Art
Galleries

NOT ALL CONTEMPORARY

Show Nevertheless Exhibits
Representative Examples
of Paintings With Eng-
lish Atmosphere

In his foreword to the catalogue of contemporary British painting which opened yesterday in the Lecture Hall of the Art Association of Montreal, W. G. Constable, of the University of London, says: "...modern architecture and interior decoration become more and more unsuitable for the ordinary type of easel picture. On the other hand, steel and concrete with their constructional consequences, provide ample wall space eminently suitable for treatment by the painter on boldly decorative lines. Such treatment is taking two forms: either purely abstract to harmonize with the geometrical style of the modern building; or the use of strictly contemporary themes, either figure or landscape, when a subject painting is desired..."

From this standpoint, "contemporary" is the last word that should be applied to this show. To begin with, there are too many old-timers. Important as they may be in the history of British painting, there is nothing contemporary in men like Cameron, Clausen, Holmes, Lee, Rothenstein, Sickert, Brown. English atmosphere, yes; charming, doubtless; but they have nothing to do with steel and concrete, and the surge of this post-war world leaves them in a back-water. Even such figures as Lavery—what has his St. Patrick's Purgatory to do with 1935?—and John—his Borden portrait was done in 1919—belong to the past.

Closer to our era come men like Duncan Grant, the Nashes, Ethelbert White, Matthew Smith, Nevins, Edward Wadsworth and William Roberts. If the exhibition had started with them and moved off to the younger painters it might have been called "contemporary" with some justification. The whole thing would have been clarified if the word had been used in the strictest sense and not in the sense of painters still working. Of course the show might have been less popular, particularly with those who go to see it out of sentiment. Innocuous as the collection is, there was some disappointment yesterday—this sort of thing is not English—and there were some snickers. But not over the old-timers.

QUIETNESS CHARACTERISTIC

One thing all the painters have in common—the English temperament, probably—is their quietness. High spirits do show here and there, but not too frequently. Duncan Grant has them. His "Oysters," a still life, is not highly colored, but it is painted with good solid gusto; his rough "Toilet of Venus" is really a mural, which might fit into a modern decorative scheme; his "Farm Pond" is almost too sumptuous. Matthew Smith's "Aix en Provence" is a racy, nearly roaring, color attack; his flower piece is very much alive. Edward Wolfe, in "Towards Tarifa" is spirited enough, but he runs thin and a little panicky. No one, of course, has more exuberance than Frank Brangwyn; to his own undoing, for Brangwyn rushes into vulgarity. Vulgarity framed like a coffin in black and gold. To the modernist, there is more satisfaction in the Pechstein-like "Trippers" of J. D. Fergusson, and the "Sun Bathing" by William Roberts. At least the point of view is different in the latter, with its human beings like statues carved out of wood, its solid shadows, its pattern of stiff limbs; it has a humor and a cynicism that give it a modern approach.

One is not just sure what Paul Nash "means" by his "Siren." But all meaning aside, it is a gratifying arrangement in green and red-brown of a window and a tree with a nest in it and a sort of figure-head. The difference between modern and conventional is seen through comparison with the painting next to it. William Nicholson's "Sweet Sultan" is also an arrangement—flowers in a vase and a lace handkerchief at one end of a black marble fireplace—but beside the Nash, it is cheap and sentimental. "Siren" is frankly artificial, and there is something modern about that, too.

Just how modern, is another question, for in some of their work, painters like the Nashes, Frances Hodgkins and Edward Wadsworth live in a little exclusive world of their own. While they do not in the least paint like Victorians, they have a primness, an artificiality, that makes one think of the drawing rooms of another era. Strange as it may seem, there are aspects of the fusty antimacassar period that are not out of character with our times. There is something more, though, in the angles of Paul Nash's "Rye Marshes," in its dry blue and tan; in John Nash's beautiful "Autumn," with its carefully placed bouquet on the sill of a window that looks out over a wheatfield; there is something in Wadsworth's carefully pyramided seaweed and shells that approaches surrealisme.

SOMETHING FOR ALL

This is as close as the exhibition, which was arranged in co-operation with the National Gallery of Canada, Ottawa, comes to Mr. Constable's pure abstractions, and unless the Grant Venus be taken as such, there is nothing in "boldly decorative lines." Ethelbert White is decorative, but he is delicate and graceful rather than bold; and Harry Morley belongs to the Pre-Raphaelites.

For those who cannot go as far as the Nashes and their individual way of looking at things, and who have outgrown the Clausens and the Camerons, there are the in-betweens, like Vanessa Bell, Roger Fry and Lucien Pissarro. There are few genre paintings, touching the workaday world, the outstanding one being Henry Lamb's "Cottage Interior." And there are always the portraits. It is interesting to know what Thomas Hardy looked like; and Augustus John cannot be ignored. His Borden portrait is painted swiftly and surely, and his cyclamen is as fresh and soon-

taneous as some of the more recent works are self-conscious and artificial.
R. H. A.

DISTANT SCENES IN WATER COLOR SHOW

Gazette March 5/35

Exhibition by Hugh G. Jones
Presents Views of France,
Italy and Britain

The next best thing to going abroad is to read about the far, enchanting places, or to look at pictures of them. For the coming two weeks, Montrealeers who go into the print room at the Art Gallery may enjoy the latter pleasure. In his exhibition of water colors, Hugh G. Jones, R.C.A., F.R.I.B.A., whisks them away out of bleak March on a sort of Cook's Tour of the Riviera, Italy and one or two odd corners of Britain.

Who would not go to Venice?—broad sails looming up out of a streaked early morning sky; barges on the Grand Canal, floating on their wobbling, colored reflections; a pattern of prows, loads of vegetables, arches, people, steps. Or Taormina?—crowded design of ruins and hills; Capo St. Andrea, with its sickle sweep of land sweeping out from the terrace into the purple and green sea. There is Sorrento, with sails drying in the sun; and a tall Roman arch near Naples; a village fountain somewhere along the Riviera; a patch-work hill in Picardy. In Britain—Tormadoc Bay in Wales, an ancient castle, water, hills and fields; the hills and clouds of Dartmoor; a picturesque cottage in Wiltshire.

To look at Mr. Jones's paintings is essentially to go somewhere. As a delighted lady in the Gallery, yesterday, said: "So real!" There is nothing to stand between the traveller and the place; no worrying "point of view," no struggle for individual expression; no experiments. One feels that the painter is interested in what Eric Newton calls "the human vision"; that he is charmed with the places themselves, with their romance and color. He sets down so faithfully what he sees that his pictures would not fight with the letterpress of a book that was designed to attract travellers to Europe. This is not to say, however, that they are pitched in a high key; they are not blatant or in the least poster-like.

Mr. Jones works proficiently and with assurance, using broad free washes and achieving a solidity that is not always associated with the medium. This is particularly noticeable in the square towers of Pincio and the Riviera, and in the landscape done near Venice, with its towers standing solidly against the massive dark hills and the brooding clouds. Atmosphere, in the literal as well as the figurative sense, intrigues him. The sketches of Lake Macdonald consist of a series of moods; weather, if you like; clear water, shadows and reflections, shifting clouds, changing light.

In addition to the larger pictures, there are a great many thumbnail sketches, mostly moments of Lake Macdonald.

The exhibition will be open until Sunday, March 17.

R. H. A.

SPECIAL EXHIBITS BEING ARRANGED Gazette March 23

Royal United Service Museum,
Great Attraction to Visitors
to London

London—The Royal United Service Museum is always a great attraction to visitors to London. This famous building, all that remains of the old Palace of Whitehall, has for long been a centre of Imperial associations. In this, the Jubilee Year of H.M. the King's Accession, there will be special exhibits connected with the fighting Services.

On the Naval side, visitors will see a complete Review of the Fleet in Miniature, and a series of models depicting the developments of battleships in the past twenty-five years, from the original Dreadnought to the Nelson of today. Particularly interesting will be a complete set of pictures of the men-of-war in which His Majesty served when a naval officer.

Another unique exhibit will be a forty-foot diorama depicting "The Mechanized Army of Today in Miniature," with all the units from headquarters to the fighting front. A section devoted to aviation will show the progress in service aircraft during a quarter of a century, with scale models of the most notable types.

Visitors will also be able to see a number of relics and exhibits presented to the Museum by Their Majesties the King and Queen and other members of the Royal family.

ART CASE WITNESS CHARGES FRAME-UP

Gazette March 19

Claims Attempt Was Made
to Get Him to Commit
Perjury

OLD MASTERS IN SUIT

New York Art Corporation
Claims \$30,000 Insurance
Following Local
Fire

Testifying in the Superior Court as to the value of oil paintings said to have been damaged by fire, and for which the New York Art Corporation is seeking \$30,000 under an insurance policy issued by the American Home Fire Insurance Company of New York, John J. Cusack, art dealer, yesterday characterized as a "frame-up" statements he is alleged to have made in a previous court action that the paintings suffered no damage in the fire.

The paintings are claimed by the plaintiff corporation to have been worth \$89,000, originals of old masters. They were in Mr. Cusack's apartment at 1530 Bernard avenue west, Outremont, when the fire occurred in 1932. Mr. Cusack was testifying regarding amount of damage to the paintings when Senator C. P. Beaubien, K.C., attorney for the fire insurance company, sought to attack his credibility by pointing to apparently contradictory testimony rendered by him in another case over the paintings.

This previous case hinged on the validity of transfer of right of claim from Cusack to the New York Art Corporation, and Senator Beaubien read from a deposition said to have been made by Cusack to the effect that the paintings had not been harmed at all by the fire. "They tried to get me to commit perjury," said Mr. Cusack. "It was a camouflage."

READY TO GO LIMIT.

"That's going pretty far," warned Senator Beaubien.

"I'll go the limit," replied Mr. Cusack heatedly.

It was explained to the court by Henry Weinfield, K.C., attorney for the art corporation, that in 1932 his client had sold to Cusack nine paintings for \$45,000 on the understanding that if they were not disposed of by him within a year they would be returned. He was required to insure the paintings. While they were in the art dealer's possession, the fire occurred and the paintings were damaged to the extent of \$30,000, and suit was taken to recover.

Genuineness of the paintings was questioned by the insurance company, said Senator Beaubien in explaining the company's stand in refusing to pay indemnity. And they were not damaged in the fire, as alleged by plaintiff, he said.

Amplifying his stand, Senator Beaubien explained to Mr. Justice Wilfrid Mercier who is hearing the case, that the policy is invalid because false representations had been made that the paintings were formerly the property of the Royal Family of Greece and had hung in the National Palace. The paintings are not old masters and are not even copies of the originals, it was submitted. They were estimated to have a value of only \$9,000.

OWNERSHIP DENIED.

A further ground in refusal to pay indemnity is that Cusack allegedly told the insurance company he was owner of the paintings when as a matter of fact they were in his possession under a conditional sale. The insurance company also contends there was collusion between Cusack and the art corporation in that the transfer of claim from Cusack to the corporation was made with the stipulation that the art dealer was to receive 20 per cent. of any amount which might be paid by the insurance company. This stipulation amount-

ed to promotion of litigation on a commission basis and is therefore illegal, it was asserted.

Asked by Senator Beaubien whether on his arrival at his apartment after the fire he did not notice something peculiar, Mr. Cusack agreed emphatically that he did, because the apartment was fireproof for the paintings and no one ever smoked in it.

Further hearing is continuing today, with another four days scheduled to be taken up by the case.

Among the works of art said to have been included in the collection and damaged by the fire were "The Holy Family," by Salembeni, valued at \$3,000; "Ecce Homo" by Ferrari, valued at a like sum; "Madonna and Child" by an unknown, valued at \$20,000.

Associated with Mr. Weinfield is Henry Chauvin, K.C., and Samuel Rudenko. E. Gaddois, K.C., is associated with Senator Beaubien.

CRISIS IN EUROPE HAD ART PARALLEL

Gazette March 19

Pre-war European Spirit
Shadowed in New Painting
Movements

1910 FIXED AS KEY YEAR

Cubists and Expressionists
Then Made First Appearance, Prof. Hans Tietze,
Vienna, Notes

"The European crisis had its forerunner in art," Prof. Hans Tietze, of Vienna, told a large audience of the Montreal Art Association, last night, in a lecture on "European Painting in 1910." Products which were sometimes suspected of frivolity or craziness or imposture, he said, speaking chiefly of Cubism and Expressionism, were revealed to be tragic documents of the European spirit just before the outbreak of the World War. "By their sensitiveness, which in one way is their professional quality, the artists foresaw the impending catastrophe. Once more art revealed itself the most delicate seismograph for the most intimate movements in the life of nations."

Why 1910 particularly? "It is surprising to note," said Prof. Tietze, "to what a degree the various artistic movements, although, of course, existing before and after, were concentrated in this year, which for the student of art assumes a character of fatality. I feel the year 1910 to be a symbolic focus of far-reaching artistic powers." It was in 1910 that the first cubists made their appearance — Picasso, Braque, Derain and others showing paintings in the Paris Salon d'Automne, in which the natural appearance of things were obviously and consciously deformed, in reaction against impressionism; it was in 1910 that Kirchner, Nolde, Schmitt-Rottuff and other young German expressionists formed "The Bridge"; that Kokoschka and others in Vienna showed efforts in the same direction; that the futurists of Italy, Marinetti, Severini, Prampolini, made their first turbulent manifestations; that the Russian painter Kandinsky published his book "The Spiritual Principle in Art," which contained the complete programme of what was afterwards called "absolute painting"—painting based on pure relations of forms and colors without the slightest regard for the natural appearance of objects.

DEVELOPMENT TRACED.

As he outlined the development of Cubism from French rationalism and of Expressionism from German feeling and irrationalism, influenced, on the one hand, by Cezanne and on the other, by van Gogh, and told of their rebellion against Impressionism, with its desire to reproduce the visible world and its aim at the cosmopolitan style, Prof. Tietze presented a series

of remarkably fine slides, illustrating the characteristics of all schools. By reproduction of Gothic sculpture and mediaeval paintings, he also brought home to the audience the fact that the expressionists, sacrificing beauty to spiritual values, were not opposed to the real essence of art, but only to a certain interpretation of it. They and the cubists wished to deliver art from its isolation and to make of it an instrument of essential human needs.

The excitement and nervousness of those pre-war days had given way to a seeking for quiet and rest, the speaker concluded. The painters had found that there was something in tradition, after all. Art today was easier of access. But 1910 was no blind alley, and the modern form, the return to new classicism or naturalism, could only be explained by the fact that it had passed through Expressionism and Cubism.

Dr. J. W. A. Hickson, who introduced him, referred to the fact that Prof. Tietze had been for 25 years Professor of Art at the University of Vienna and had been given work of re-organizing the museum of Austria after the war.

EXHIBIT OF WORKS OF DAVID B. MILNE

Gazette March 19

One-man Show at Scott's
Brings Out Artist's Individual Style

SUCCESSES ARE RECENT

Not Really Canadian Painter,
But One Born in Canada
Who Has Worked in Out
of Way Places

One of the most individual painters in the history of Canadian art is David B. Milne, whose one-man show opened at the galleries of W. Scott and Sons, Drummond street, yesterday. Indeed, to those who have learned to see their Canada in terms of men like Tom Thomson, Arthur Lismer, A. Y. Jackson and J. E. H. McDonald, he is not a Canadian painter at all. He is a painter. He was born in Canada and he works in our hills and woods, but he never gives us any sense of celebrating the Canadian scene; on the contrary, his delicate landscapes might have been painted anywhere; the fact is, he is impelled by an inner vision, by an individual philosophy and by the need to resolve individual problems. For years, he has lived his own life in little out-of-the-way places of Ontario, unmoved alike by the surge of the world outside and the development of art in his own country. It is only lately that he has come much to public notice, and his recent successes in Toronto and elsewhere are highly gratifying to all believers in the integrity of the artist.

At first glance, many will find Milne's canvases puzzling. Gallery visitors are frequently irritated, even affronted, by them, in the way that people have of being annoyed with the unusual. But the first impression is not only of strangeness but of authority. And the best of it is, these paintings are not obvious; they are the sort that grow: the more one looks at them, the better one likes them. What seems, on the first impact, to be a jumble of lines, sorts itself out into receding hills; a litter of twists reveals itself as a fallen tree and a tangle of driftwood on the beach; but, more than that, pattern develops, for Milne is not very much

concerned with whether he is painting a little village at the bottom of a great empty sky, or water lilies and glass bottles, or even a paper bag or a crumpled comic supplement.

Milne works from the line, and a nervous, spontaneous line it is, and then washes in his color. His palette is meagre. It is quite in keeping with his ideas that there should be nothing sumptuous about his color or the way he lays it on, or that there should be little solidity in his forms. Sometimes he scarcely seems to visit the canvas at all, as if he said to himself: "Impressions are fleeting, always changing: why build up forms rigidly, as if they were eternal? Why be dogmatic? Look! the storm is over. The clouds are hurrying across the hills. There is a wan glimmer and a passing reflection in the pool. Quick! Let us catch them!" The moment, yes; but something else remains; a quiet melody, scarcely heard, on this beach; a serenity, in these hills; a grace, a delicacy, in these wisps of trees, in these white flowers.

SINCERITY NOT DOUBTED.

Milne likes white, and black, and the contrasts and separations wrought by black and white. Too much, sometimes, for comfort. How daring he is, filling up the foreground with a huge chimney and the angle of a house! A block of

lifeless black. The contrast makes the spotted violets and greens behind the obstacle dance with a greater liveliness, but surely the cost is too great.

Some have said Milne is tricky; he has even been accused of evading the painter's problems; but there is no doubting his sincerity, and he is preoccupied with his own problems. And he has his own individual contribution to make to Canadian painting, a contribution as refreshing as it is valuable.

R.H.A.

Witness said that as the paintings now appeared in court, ranged about the walls, he could not see damage. One painting, however, that of Madame Malbran and reputed to be by Baron Gerard, the witness testified had a mark on the lady's bosom, a tear of the canvas.

The charge of conspiracy was made by Mr. Weinfield while he was examining Lucien Bernier, fire adjuster. He said that part of the plaintiff corporation's case was that there was conspiracy between one Schofield, official of the insurance company, and Cusack. On suggestion of Mr. Justice Wilfrid Mercier, the charge will be raised later during hearing of the case.

To examine into Grandperrin's competence to testify as an art expert, Senator C. P. Beaubien, K.C., acting for the defendant insurance company, asked him to name the school of painting in which the "Holy Family" belongs. Witness named the Venetian school which, he said, was characterized by religious subjects. Asked to name some painters of that school, witness obliged with a lengthy list.

"Not bad," murmured Senator Beaubien, approvingly. "And Leonardo da Vinci?"

"I would put him in the Florentine school," said Mr. Grandperrin.

Did Mr. Grandperrin know there were three Salimbis? Witness shrugged. If the "Holy Family" in court were painted by the great Salimbis, its value would be enhanced? Undoubtedly, said witness. Did he know if the painting exhibited were authentic? Witness admitted he had no way of knowing.

Lack of damage also seemed apparent to the witness as regards "Gentilhomme," reputedly by Maratta, "Ecce Homo," reputedly by Ferrari, "St. Cecilia," reputedly by Della Porta.

The court waited in silence for about a quarter hour pending arrival of Edward Young, broker, to testify for the plaintiffs. He was at the time of the fire a neighbor of Cusack's. The court remarked that because he was delaying the case, Mr. Young would qualify as a lawyer. It was explained that, being a broker, he was delayed because of the stock market, which closed at three o'clock. Mr. Weinfield observed he didn't know that such things as stocks existed these days.

FIRE STORY TOLD

Mr. Young testified that when he was appraised of the fire, he telephoned for the fire reels and then rushed to pour three buckets of water on a blazing sofa, which was in the salon where the pictures were hanging. Overhead was the "Holy Family." The smoke was quite thick, he said.

Maurice Cusack, 17-year-old son of the art dealer, described the fire and smoke in the salon. He threw glasses of water on the flames, he said. The fire reels arrived in a few minutes.

Lucien Bernier, fire adjuster connected with the Canadian Fire Adjusting Company, asserted that the paintings were damaged, because there was no fire yet which did not cause damage. Asked by Senator Beaubien whether, in the face of testimony of art experts that there was no damage, he persisted in saying the paintings had been injured, witness reiterated emphatically that he did. Senator Beaubien pointed out that the surface of the painting of the "Holy Family," which witness said was damaged, would not absorb smoke or effects of the fire, and asked him whether he, as an adjuster, was competent to judge alleged damage.

At this point, His Lordship rose, for the hour was after the usual lunch time adjournment, and walked out with his judicial hat on while question and answer were still being put. The case is continuing today.

NO DAMAGE CAUSED PAINTINGS, EXPERT TESTIFIES IN SUIT

Gazette March 27/35

Counsel Confronts Witness
With Contrary Statement
in Document

CONSPIRACY IS CHARGED

Allegation to Be Raised Later
in Hearing—Men Who
Fought Fire Heard—
Adjuster in Court

Testimony by an art expert called to establish damage to the paintings that they actually suffered none, and charge of conspiracy involving an official of the insurance company, featured yesterday's session of the Superior Court case in which the New York Art Corporation is seeking \$30,000 from the American Home Fire Insurance Company.

The paintings, said to be old masters and alleged to have been damaged in a fire which broke out in the Outremont apartment of J. J. Cusack, art dealer, were valued by the plaintiff corporation at at least \$100,000. Indemnity is now sought almost on the full amount of insurance.

Georges Grandperrin, artist summoned by the plaintiff to testify as to damage of the paintings, was unable to say that they had suffered any actual damage. "The Holy Family," reputedly by Salimbis, which a previous witness had estimated to be worth from \$30,000 to \$100,000, Mr. Grandperrin said looked undamaged to him.

So contrary did his testimony seem to Henry Weinfield, K.C., lawyer for the art corporation, that he referred to the witness as an "adverse witness," though summoned by himself. Mr. Weinfield confronted him with a written statement purported to be signed by the witness and asked him how he reconciled his verbal testimony yesterday with what he had written establishing the amount of damage suffered by the paintings.

WEEK'S REVIEW OF ART

Star March 20/35
David Milne's
Canadian
Pictures

Art at the
Opening of
The Century

One of the most surprising exhibitions that has been seen here in recent times is that which is being shown at Scott's on Drummond street, of works by David B. Milne. According to all usually accepted rules and customs of painting Mr. Milne's work is undoubtedly bad; but he is not concerned with any accepted ideas on the subject and has worked out a method of his own which, in many of his pictures, produces astonishing results.

Form seems to interest Mr. Milne very little and surface even less; what he has painted in most of his pictures is the general effect of light and atmosphere in open spaces, sometimes in the country and sometimes over the roof-tops of a small town. The light is got with large areas of white, on which heavy black outlines are combined with mere dabs of color, which in some cases are merely suggestions. One of the surprising things about these pictures is the amount of color which is suggested, but the method has the evident fault that it leaves a great deal to the spectator, and it is hardly likely that most of the people who look at the pictures will be bothered to exercise their imaginations to the necessary extent. At a close view much of this work gives little but chaos and ugliness; from the right distance it falls into place, light appears, lumps in the sky become clouds and the pictures assume form and color.

The use which Mr. Milne makes of blacks and leaden greys is rather disconcerting; he puts blacks into landscapes where no one else would use them; yet his black rocks and trees and black waters somehow fit into his scheme. There is, however, a black foreground in a picture of Six Mile Lake which hardly represents anything in nature. An interior, painted largely in very dark grey, is strangely effective from the right view-point, but Mr. Milne's outdoor scenes are generally much more satisfying than his interiors or still life pictures.

Mr. Milne's method is clearly his own and is not copied from any one else. Most well-trained painters will observe that he can not or will not paint, but, for all that, he sees things which are worth painting and paints them with a technique which appears to be childish but must have been fully developed to get the effects that he wants. His way of painting is his own and he is able to make good use of it; he has imitated no one else and his work does not call for imitation by others.

H. P. B.

Landscapes by
Ruth Dingle

A collection of small pictures by Miss Ruth M. Dingle, makes a very pleasant exhibition at the Coffee House, 1191 Union Avenue. Nearly all of them are oil pictures, some of them painted out of doors, and records of facts rather than compositions, but good ones and full of color. They show places all over Canada, from Victoria to Nova Scotia, and there are some excellent Quebec landscapes. Most of them, however, and some of the best are of mountains and lakes, and Miss Dingle has been remarkably successful in the difficult business of painting mountains. There are a number of good mountains in the exhibition, most of them from Jasper Park or thereabouts, and some fine crags in the Tonquin Valley. Other very satisfying pictures are of places on Ontario Lakes, among them Canoe Lake—Tom Thomson's lake. For the most part the pictures have been painted in the summer; snow, except on mountain tops, is comparatively scarce in them, and in most of them there is gay color, with sunlight and blue skies. Two exceptions, which are both good pictures, show an approaching snowstorm in the Laurentians and a sea fog on the Nova Scotian coast. Two pictures in water color and tempera are particularly good—views of Maligne Lake, full of color, a little formal in design and decorative. A group of decorative medieval costumes is interesting.

ARTIST IS UNCERTAIN
CONCERNING PICTURES
Star March 26/35
Insurance Case Continues
in Court

Expert evidence on the effects of a fire on a group of paintings for which the New York Art Corporation is seeking damages of \$30,000 under a fire insurance policy, from the American Home Fire Insurance Company, of New York, was resumed before Mr. Justice Mercier in the Superior Court today.

George Grandperrin, Montreal artist, admitted that he had made a report following the fire in the apartment of J. J. Cusack, in which he stated that the damage appeared to be serious, although he could not be absolutely certain on the point. At that time, he explained, the paintings were covered with a fine ash from the smoke. As they now appeared in the court, he said, with the smoke cleared off, there appeared to him to be no damage.

As to his valuation of the damage, he said that he had based his earlier figures on the assumption that the pictures in question were the authentic old masters, claimed by the plaintiff. Personally he had no means of knowing positively whether they were authentic or not. The hearing is continuing.

DAMAGED PICTURES
AS LAW EXHIBITS

Gazette March 20
Defendant Fire Insurance
Company Calls for Production in Court

VALUE IS IN QUESTION
Suit for \$30,000 Halted for
Day Until Art Can Be
Visualized by
Tribunal

Hearing of the case in which the New York Art Corporation is seeking \$30,000 from the American Home Fire Insurance Company for damage said to have been caused by six paintings in a fire, came to an abrupt halt yesterday in Superior Court as Mr. Justice Wilfrid Mercier called off proceedings until the pictures are produced in court this morning.

During the morning yesterday the court was being treated to a detailed description of the value of the paintings, claimed to be old masters, and of the amount of damage caused them in the fire which occurred at Outremont in the home of J. J. Cusack, art dealer, when His Lordship, after looking at photographs of the paintings, agreed they should be produced "in the flesh" and ordered their appearance in court this morning. There was adjournment during the afternoon awaiting their production.

The motion asking that the pictures be produced was presented by the insurance company, and said: "Whereas the plaintiff, the New York Art Corporation, is claiming in virtue of a transfer of an insurance claim by one J. J. Cusack in favor of the plaintiff, damages allegedly suffered in a fire by some paintings described in the declaration in this case; and whereas the six paintings alleged to have been damaged have not been produced in court and that it is in the interest of justice and of the parties that the plaintiff be ordered to produce instantaneously the paintings claimed damaged; and whereas the defendants, in accord with the judgment granting the motion and ordering the pictures to be produced at 10.15 this morning.

ART RESTORER HEARD.

Prior to the adjournment testimony was given by Albert Thompson of 120 Claremont avenue, who described himself as an art restorer.

He identified photographs of pictures he had examined at the Cusack home after the fire. From a memorandum in pencil he gave details of titles and names of the artists.

Dealing with original values of the paintings, Mr. Thompson said at Old Masters have no actual value in that they sell for what they would fetch in London. There is no market in Montreal.

One picture, entitled the "Holy Family," claimed to have been worth 9,000, was now said to be a complete loss. Damage was caused, the rest was told, by smoke and heat.

ARTIST SAYS VALUE OF
PICTURES DECREASED
Gazette March 27
Insurance Hearing Continues

Hearing was resumed before Mr. Justice Mercier in the Supreme Court today of the claim for \$30,000 by the New York Art Corporation against the American Home Fire Insurance Company, as damages alleged to have been caused to a group of paintings in the course of a fire in the Outremont apartment of John J. Cusack.

Called as a witness for the plaintiff company, George Delfosse, well-known Canadian artist, stated that he had gone to see the display of paintings in the apartment of Cusack previous to the fire. Subsequently, after the fire, he had visited the place in company with Henri Prost, artist, and had examined the paintings for possible damage. It was his opinion, he said, that the pictures had decreased in value to the extent of \$30,000.

The hearing is continuing.

ART EXPERT UNDER
ATTACK AT HEARING

Gazette March 21/35
Defence in Picture Insurance
Case Queries His
Qualifications

4 PAINTINGS PRODUCED
Judge Refuses to Sit Until
All Six in Dispute Are Before Him—One
Retouched

Testimony of Henri Prost, summoned as an art expert to establish the value of paintings and extent of damage sustained in the Outremont home of J. J. Cusack, art dealer, with efforts of the defence to discredit his testimony, were among the highlights of the case in the Superior Court yesterday in which the New York Art Corporation is seeking \$30,000 from the American Home Fire Insurance Company.

With cross-examination of Mr. Prost by Senator C. P. Beaubien, K.C., for the insurance company, still unfinished, Mr. Justice Wilfrid Mercier adjourned further hearing to Monday.

A painting of the Holy Family said to be by Salimbeni Mr. Prost valued at from \$30,000 to \$100,000 prior to the fire. After the fire the oil was retouched, giving it a newer appearance and making it lose its appearance of antiquity so that the picture is now worthless, he said. The loss because of fire he estimated at 100 per cent.

To attack his competence to judge the paintings, Senator Beaubien asked Mr. Prost to outline his art training and his work. It developed he had studied at the Beaux Arts School in Lyons, France, and had done decorating work here such as in the Palestre du Nationale, the school hall of St. Sacrement, and the church at Montebello. Asked by Mr. Beaubien if he knew which of three paintings of the "Holy Family" by Salimbeni was the one figuring in the litigation, witness replied he did not.

PAINTINGS IN COURT

Following judgment of Mr. Justice Mercier on Tuesday, the paintings were brought to court yesterday to serve as exhibits. They were ordered produced at 10.15 in the morning but at noon only four had made their appearance, and the court would not sit until all six had been produced. As His Lordship explained smilingly, it was necessary that the "corpus delicti" be at hand before hearing would commence.

With the paintings came a large number of experts summoned by both sides of the case and a crowd of curious lawyers and the general public to get a look at the works of art.

The pictures ranged about the court room walls for purposes of the case, and their attributed painters, were the Holy Family, by Salimbeni, insured for \$11,000; Madame Malibran, by Baron Gerard, insured for \$7,500; Primitif, by an unknown, painted on plaster; Saint Cecile, by Barthelemy Della Porta; Ecce Homo, by Ferrarri; and Gentilhomme, by Maratta.

Among the art experts summoned to give testimony were Georges Parrain, Henri Prost and Georges Delfosse, all of Montreal; Richard Offner, professor of the history of art of New York University; Dr. Frank Muller, of New York; Alphonse Jongers and Sidney Carter, of Montreal, and C. R. Hazen, chemical expert.

ARTS CLUB SHOWS PRINTS
Reproductions on Exhibition
Cover Wide Range

Reproductions of masterpieces of landscape and figure painting by artists of Europe, Japan and China—covering a period from the days of Pompeii to the modern work of Van Gogh, Cezanne, Augustus John and others are on view in the Arts Club, Victoria street and will continue until April 19.

All prints are color reproductions produced by photo-mechanical processes and many of them are the size of the original paintings. They show the remarkable advance in productive color printing achieved since the days of Chromos which were the pride of early Victorians.

Many of the great printers of today are represented by selected examples in which colors, textures and the sense of reality are such as deceive one into believing they are the originals and not copies.

The exhibition affords an unusual opportunity to inspect the work of some of the best printers in Great Britain, France, Germany and Austria and it is interesting to record that the British work is the equal of any shown.

Apart from the quality of these prints, the show also reveals how much appropriate framing adds to the beauty of pictures.

The prints are from the collections of Sidney Carter, W. Scott & Sons, The Johnson Arts Galleries and W. S. Maxwell.

W.H. MITCHELL DIES
IN ENGLAND AGED 63

Gazette April 6/35
Noted Scottish Author and
Artist Once Resided in
Montreal

Word was received from London yesterday of the death at Braintree, Essex, of William Hutton Mitchell, widely-known Scottish author and artist, who, from 1926 to 1931 was a resident of Montreal. He was in his 64th year.

Mr. Mitchell, during his residence here, held a number of successful exhibitions at local galleries showing his various spring exhibitions of the association of Montreal Royal Canadian Academy, specialized on landscape paintings of the year and congenial material in the tian country north of Montreal in the Habitant scene. So draughtsmanship, his works also marked by good arrangement and agreeable color.

Born in Dundee, Scotland, son of the Rev. Peter Mitchell, tor of Blairgowrie, Mr. Mitchell educated at the Dundee High School and later studied art at Healey's Art School in London at Julian's Ateliers in Paris. For years he was on the staff of Illustrated News, the London Bystander and the Sketch, during the Great War was correspondent of The Graphic.

He was the author of two novels, "The Deviations of Diana," published in 1920, and "The Forth Man," published in 1930, both of which won success in Canada.

During his stay in Montreal, he was recognized as one of the most able of visiting painters, and his oils are now included in the collection of many a prominent resident of the metropolis. He lectured here upon many occasions, particularly on art and literature and before the Canadian Authors' Association and the Arts and Letters Club.

In his early days in London, when he first had a studio, he roomed with Ramsay MacDonald, Prime Minister of Great Britain today, and ever remained his close friend.

He was a member of the Savage Club, London; the Pen and Pencil Club, the National Sporting Club of England, and the famed Fabian Society.

He was known as the distinguished illustrator of the first edition of Charles Dickens' "A Child's History of England," published by Chapman and Hall in 1888-90.

Mr. Mitchell is survived by four sons, Alan and Bruce Mitchell, of Montreal; Alec Mitchell, of Australia; and Donald Mitchell, of England. He is also survived by daughter of his second marriage, Annette Joy Mitchell.

VISIT TO CHRISTIE'S

No one who wants to keep in touch with the Art world can afford to omit frequent visits to Christie's Galleries in King street, St. James' Square, and they are, moreover, among the most interesting places in London in which to pass an idle hour.

Here one may see cheek by jowl the most incongruous things and meditate on the turn of fortune's wheel that brings an extraordinary collection of family portraits to the auction room.

I wandered in there yesterday, and was struck by the amazingly bad condition of most of the old pictures. Perhaps the high prices charged by expert restorers has something to do with it. The general impression on first entering was that a lot of second-rate pictures were being cleared out from private collections. It needed the catalogue to make one realize that these dirty, cloudy canvases were the work of such masters as Zoffany, Reynolds, Mabuse, Raeburn, Bronzino, Lawrence, Brouwer, Rembrandt, Rubens, Alan, Ramsay, Kneller, Lely, Hoppner and many others.

As I foretold, Miss Caroline Seaforth, the author of "Glory Jam," has followed her first great success with another novel that will rival its predecessor, "More than Kind" is a witty story of a lovely young thing who manages to combine the possession of a mind of pristine, pellucid clarity with a quick-witted capacity for amusing repartee which much more sophisticated people might well envy. The author has the unusual gift of creating novel unhackneyed characters that are yet convincingly alive. She makes her readers feel that it they haven't happened to meet similar people that is only their bad luck. The book is published by Messrs. Gollancz, 14 Henrietta street, W.C. 1.

NEARLY 500 WORKS AT SPRING EXHIBIT

Gazette. March 22/35
Variety in Show at Galleries
of Art Association
of Montreal

1,080 ITEMS SUBMITTED

Judges Reveal Open Minds
and 52nd Annual Contains
Much to Meet Differing
Tastes

Plenty of variety marks the Fifty-second Annual Spring Exhibition of the Art Association of Montreal, which opened with a private view in the west Sherbrooke street galleries last night. There is no evidence that Art is on the wane—in all departments the exhibits total 423, the result of a discreet winnowing of the 1,080 items submitted. The jury of selection faced a difficult task and, certainly, there is ample evidence of open minds. On the walls will be found something to excite the interest of widely divergent tastes. There are pictures that will appeal to those who believe that the aim of a painter is to simulate Nature as viewed through normal eyes, and there are also works that will be welcome to those who argue that the farther the painter keeps away from Nature the better. In the main, the average of work is up to normal, there is evidence of much sincere industry and the general impression is that it is a "lively" show.

Something of a departure is shown by F. S. Coburn, R.C.A., in a life-size portrait of "La Danseuse Carlotta"—a work capably handled, well posed and attractive in the treatment of the green dress. This painter, besides a nude, shows typical winter scenes with logging teams, being particularly effective with "March Snow"—a team in a narrow tote-road edged by evergreens laden with snow. Paul B. Earle, A.R.C.A., shows his usual confident handling of paint in "Point Levis"—river, distant blue hills and church and buildings, and in the more dramatic "Clearing Weather," with meadow, strip of water and noble, darkened hill beneath lowering clouds. H. Mabel May, A.R.C.A., is represented by typical works, boldly painted and characteristic in design, among them being the vigorous "Melting Snow" with its buildings, water, trees and distant hills. Hal Ross Perrigard, A.R.C.A., shows works of fresh color, one of particular interest here being "Old Hay Market," at the foot of Inspector street. Peter C. Sheppard, A.R.C.A., of Toronto, shows steamers at a wharf in "Laid Up," and "La Pastourelle"—a pastel of a girl, by A. Suzor-Cote, R.C.A., bears evidence of being an early work. Wilfred M. Barnes, A.R.C.A., shows careful observation in his treatment of clouds which move above very inviting landscapes with distant hills and hints of lake and brook. Among his works are "Over the Valley," "Summer Shower" and "Summer Sunset," the last-named being very true of the hour.

In "Winter, La Malbaie," Albert H. Robinson, R.C.A., has a work of good pattern and clean color, the spruce-dotted rounded hills, above the house-lined road, with sleigh, ice and bits of open water and bare trees being set down with vigor.

GOOD TONAL VALUES.

R. W. Pilot, R.C.A., has an atmospheric impression in "Low Tide, Chateau Richer, P.Q.," with group of buildings dominated by the church, patches of grass and mud on which rests a boat and in the distance a blue headland and water. Overhead clouds are breaking and there is a fragment of a rainbow. His other canvas, "March Thaw, Beupre, P.Q.," is a work of fine tone—river with broken ice, a high snowy bank, poplars and an old house. In the handling of the subtle values of white and grey it is wholly satisfying.

Apparently shunning the decoratively treated birches, misty moon and water of earlier years, Archibald Brown, R.C.A., of Lancaster, Ont., shows a solidly painted hilly landscape called "The Golden Cloud," and Homer Watson, R.C.A., of Doon, Ont., sends two oils—"Under the Trees at Caledon" being marked by a sense of solidity in the trees, but disturbing in technique and lacking the clean color that used to mark his landscapes. George Thomson, O.S.A., of Owen Sound, Ont., in "Reflected Sunlight" paints a winding stream, trees in autumn leaf and a sunny sky filled with clouds. Adam Sherriff Scott shows skill in the composition of his historical picture, "Frontenac at Cataragui"—the Governor with his staff ranged before Indians in audience, with barges and canoes in the background. Elizabeth Styring Nutt, A.R.C.A., of Halifax, has an old-world garden with statue, peacock and flowers in "Sanctuary," and Adrien Hebert, A.R.C.A., in "Place Jacques Cartier" shows the Nelson Monument, dome of Bonsecours Market and grain elevators, while in the foreground figures move in the shade of the trees fronting the old Court House.

"West Indian Laundry"—colored

women washing clothes in a stream, distant cottages, tropical trees and heat, is the most important offering of Harold Beament, who also shows his ability to paint a winter scene in "Covered Bridge." G. S. Bagley brings a decorative touch to the handling of the rocky shore past which two men sail, in his oil called "Labrador Shore." Aleksander Bercovitch displays his usual strong handling of paint in three works—"The Negro Girl," "Ninel, the Little Grandmother," and "The Artist's Family"—the last-named showing a marked advance. Andre Bieler groups figures in a garden handling material in his big canvas entitled "The Pink Wool," and Jack Beder in his large oil called "And by Night They Resume Their Existence" shows a dimly lighted drinking place, with pianist, young men and women chatting and refreshing themselves at table, with, in the foreground, a youth who has "passed out." It is an ambitious offering, shows courage and, despite lack of subtlety in values, is bold and effective. Gordon E. Pfeiffer, of Quebec, in "October Wind, Upper Saguenay," paints high shore and hills, boats under sail and trees bent before the blast. A. Leslie Perry manifests his characteristic serious approach to landscape in his scene of hills, trees, ice and water in "Spring on the North River," and Eric Riordon reveals skill in painting snow-clad mountain peaks in scenes from Switzerland and the Austrian Tyrol. Thurstan Topham still studies the problems of night in "Moonlight, Montreal from La Prairie," and sun-splashed buildings and trees have occupied Phyllis M. Percival in her confidently painted oil called "Shadows, Victoria Street." Jean Munro finds congenial subjects at Lac Tremblant and at Cap a L'Aigle, and Rita Mount gives a good impression of sea, shore, roads and houses as seen from a height in "Three Sisters, L'Echouerie," and suggests chill and discomfort in "Winter Day." David McGill shows four works that reveal a good sense of atmosphere. He has found congenial material in scattered places—"Evening Glow, Quebec," "Early Spring, Vertu Road," "Low Tide, Bic," and "Autumn Evening, Ste. Petronille, Isle of Orleans."

MANY PORTRAITS SHOWN.

Portraiture is a growing section and contains much meritorious work. Alphonse Jongers is represented by a portrait of Ward C. Pittfield, which is handled in his usual confident manner, and Lillias Torrance Newton, A.R.C.A., has two works—George Hogg, ex-mayor of Westmount, and a large, impressive portrait of F. E. Meredith, K.C., LL.D. By Kenneth K. Forbes, R.C.A., of Toronto, is a portrait of Mrs. Jules Timmins. Done in his usual finished manner, with careful attention to the surface of fabrics, well placed and discreet in the brighter color notes—a green fan and green curtain—it is certain to appeal to many. By Simone Denechoud is a portrait of Mme. Adrien Duranleau, and Moira Drummond signs a portrait of Mrs. J. A. D. McCurdy. "Helena" is from the capable brush of Stella Grier, A.R.C.A., of Toronto, and Miriam R. Holland does a pastel portrait of Mrs. A. D. Skelton, of Ottawa. Chief Judge G. Perrault is the subject by Frank Iacurto, and Margaret McGill has a portrait of David McGill, Jr. By Adam Sherriff Scott there is a portrait of Mrs. L. Shklar, while portraits are the subjects of miniatures by Mrs. Gladys F. Elrod, Mrs. A. G. Hodgins, Mrs. Louie K. Raynsford, Margaret W. Richardson, Margaret J. Sanborn, Evelyn R. Smith, and Catherine Van Tuyl.

There seems to be a marked trend towards flower paintings and in this sphere of artistic activity attractive work is shown by Melita Aitken, of Victoria, B.C., with peonies and also Hibiscus of Hawaii. Tiger-lilies and peonies are the offering of Mrs. Mina Alexander, while tulips have interested W. R. Allen. F. O. Call, of Lennoxville, sends Japanese peonies, and Hazel M. Caverhill finds beauty in "Tulips from Kay's Garden." Sally Hereford, of Ottawa, does gladioli and geranium in pastel, and Lillian Hingston has a well arranged and capably painted variety of spring flowers. Jean M. Maclean shows peonies, and delphinium and nasturtiums have attracted Christian McKiel, of Sackville, N.B. Tulips and daffodils are the offering of Campbelline R. Moodie, of Ottawa, and by Mrs. John Ogilvy is "Still Life and Roses." A. M. Shaw, of Halifax, sends flower studies and "Spring Flowers" is from the brush of Frances B. Sweeney. Capital in drawing and delicate in color is "Campanula"—a design by Ruby Le Boutillier, while Margaret Clare has a painting of trilliums, and Elizabeth Mitchell is effective in her spray of yellow roses.

MANY GOOD WATERCOLORS.

Watercolor as a medium is being more resorted to and the section devoted to this art is one of the strongest in years. In almost all the

work there is a tendency to handle this medium in bold summary fashion—clean washes of crisp color. In this group there are many accomplished painters—Henry J. Simpkins who, finding the Laurentian country much to his liking, reveals the beauties of snow-laden spruces in "Winter's Blanket," sun rays on distant hills, fronted by rolling wooded snowy country, in "Changing Weather," and the pattern made by shadows on snow in a landscape with farmhouses, called "Evening Shadows." All these works are marked by sound drawing, good tone and free treatment. Hugh G. Jones gives strength to this section with two Venetian scenes, capably composed and handled with confidence. James E. Beckwith has two good atmospheric snowscapes—"The Mountain," with buildings and a snowy waste stretching to a distant ridge, and "Farm." Paul Caron sends four—"Early Spring, Bale St. Paul," with its rolling country and distant peaks being nice in tone, while the familiar horse and sleigh are present in "Champlain Street, Quebec," and in "Old Courts, Craig Street, East, Montreal." Lorne Holland Bouchard successfully suggests spaciousness in her winter landscape with farmhouses, called "Second Range, Douglstown, Gaspe," and K. L. de Conde shows a free touch and good drawing in "Early Snow" and "Late Afternoon, Morin Heights." G. N. Norwell shows landscapes with his usual decorative handling, and Harry E. G. Rickets has a winter landscape with strong lights and shadows in "Mid-Winter Brightness, Morin Heights." William Rigg has imparted rush and turmoil to his waterfall in hilly country, called "Laurentian River." By Rudolf von Elsterman is "Early Nocturne, Lac Superieur," with a clouds breaking above distant hills and the lakeshore and the end of the island in shadow. A. V. Coverley-Price, of Ottawa, reveals the practised hand in "Mosque by Moonlight, Egypt," and "In an Andean Village, Peru," Andre Lapine, A.R.C.A., in his group exhibits his habitual skill in painting horses.

Others exhibiting are Phyllis C. Abbott, Mary B. Abraham, W. R. Allen, Frederick Anders, M. G. F. Anderson, Paul Andrew, Mary D. Bagley, Herbert Barron, Jessie L. Beattie, F. Bechman, Ida Beck, Norman Bethune, Ernest E. Bird, Maude B. Blachford, Herman Blaser, Marion Bond, Charles R. Bone, St. George Burgoyne, Robert G. Campbell, Margaret L. Carrick, J. Charlebois, Margaret Clare, Alberta Cleland, A. Cloutier, Nora F. E. Collyer, Fleurimond Constantineau, Grace E. Coombs, O.S.A., Pere Wilfrid Corbell, Frederick G. Cross, Adam Cunningham, Kathleen Daly, Robert Darby, Philip Weir Davis, Oscar De Lall, Berthe Des Clayes, Gertrude Des Clayes, A.R.C.A., J. M. Donnell, Joseph E. Dreany, Arthur Drummond, M. A. Eastlake, Henri Fabien, H. Valentine Fanshaw, Walter A. Ferrier, Eleanor Fienness-Clinton, Gertrude V. Fleming, Wilfrid J. Flood, Marc A. Fortin, Faith Fyles, Thomas Hilton Garside, Arline Genereux, Eric Goldberg, Hortense M. Gordon, A.R.C.A., John S. Gordon, A.R.C.A., Mary Grant, Tom Hall, M. E. Hankin, Edith N. Harding, Margaret Harvey, Norman K. Hay, Donald R. Hill, Kenneth H. Holmden, H. Hood, Clark Middleton Hope, John Humphries, L. G. Huyck, Naomi Jackson, Nook Jackson, Emaime Keefer, Charles W. Kelsey, Leonard E. Kelsey, Ronald Kerr, Philip Peter Kieran, Gwendolen Kyle, Marianne Lee-Smith, Emile Lemieux, Jean Paul Lemieux, Mabel Lockerby, Jane C. Luke, John Lyman, Lorna Lomer Macaulay, A. A. Macdonald, T. R. Macdonald, David H. MacFarlane, A.R.C.A., R. W. Major, K. D. Maccouronne, H. L. Masson, Betty Maw, Alfred E. Mickie, A.R.C.A., Elizabeth Mitchell, Louis Muhlstuck, Alex. J. Musgrove, N. Overend, Frank Panabaker, Joseph Sulyok de Papp, R. B. Partidge, D. A. J. Payitt, George Pepper, Charles Perrochet, Narcisse Poirier, Mrs. Jas. B. Fringle, Medard Raymond, B. O. Richstone, M. K. Riordon, Tom Roberts, Sarah M. Robertson, Constance A. Rooke, Mrs. Daisy S. Ryshpan, Gwendolyn L. Salt, Anne Savage, G. T. Selater, Nelson C. Seale, Ethel Seath, Frank Shaddock, Peggy Shaw, Shirley G. Simpson, Evelyn R. Smith, Leslie

H. Smith, Frances B. Sweeney, P. H. Tacon, Robert Tancrede, J. R. Tate, Marjorie Tozer, Charles Tuley, Gerald H. Tyler, Renee Vau-telet, Dudley D. Ward, P. Roy Wilson, Lina Wiselberg, R. I. Wright and J. LeRoy Zwicker.

Those exhibiting in the section devoted to Architecture are: Randolph C. Betts, A. T. Galt Durnford, A.R.I.B.A., Fetherstonhaugh & Durnford, Lawson & Little, Paul Lemieux, T. A. Lofvengren, W. K. Gordon Lyman, J. Cecil McDougall, Louis Mulligan, Perry & Luke, N. J. Savard, C. R. Tetly, Grattan D. Thompson, Frederick G. Todd, H. Ross Wiggs, A.R.I.B.A., and P. Roy Wilson.

In the section of Etchings, Drawings and Designs: Frederick Anders, M. G. F. Anderson, Woodruff K. Aykroyd, James E. Beckwith, Randolph C. Betts, Marjorie Borden, L. Clark, Peggy Clarke, Mona Crags, Mary Gordon Dunning, Kenn Foucar, R. Alers Hankey, Joseph D. Hanning, Adrien Hebert, A.R.C.A., Jos. F. Hillenbrand, Jr., Nicholas Hornysky, Leonard Hutchinson, E. May Kelly, Rene L. Kulbach, Beatrice Lennie, Ian Graham Lindsay, Jas. E. MacGregor, Percival Mackenzie, Mrs. Corinne Maillet, Elizabeth Fraser McLeod, Wolde-mor Neufeld, Ernst Neumann, R. B. Partridge, Eric Riordon, Goodridge Roberts, Doris Robertson, Freda Pemberton Smith, Frederick B. Taylor, Katherine Urquhart, G. Everett Wilson, P. Roy Wilson and Fanny Wiselberg.

In the Sculpture section: E. Aubin, Carlo Balboni, Henri Bisson, Guido Casini, Alonzo Cinq-Mars, Zillah Cluse, Maurice Danis, Sylvia Daoust, Prudence Dawes, Mrs. E. L. de Montigny-Gleure, Mme. G. de Montigny-Lafontaine, Pauline F. Johnson, Doris M. Judah, A. Laliberte, R.C.A., Dinah Lauterman, Lorna Lomer Macaulay, E. Malchi, Ernst Neumann, Alice Nolin, A. J. Segal, John Sloan, Elzeaz-Soucy, A. Suzor-Cote, R.C.A., Geo. E. Tremblay, K. E. Wallis, Orson Wheeler, A. Zoltvany-Smith, and A. Zucca.

Star April 3 Sketches and Pictures by Maurice Cullen

A collection of work by the late Maurice Cullen which, with a few larger, finished pictures, contains a quantity of the personal sketches, which he did not exhibit, is being shown at the Watson Art Galleries in Sherbrooke St. The sketches are the more interesting part of the exhibition, since they will bring to many people a new view of Mr. Cullen's work.

A few of them are fairly large and might be called pictures until they are compared with the more finished works which are with them. One of these,—one of the most striking things in the collection,—is a view of sunset looking up the St. Lawrence over Wolfe's Cove, evidently quickly painted but entirely complete in its values of light and color, and a beautiful little picture. Another fine color sketch is of a group of big trees on the shore at Beupre; still more a picture than a sketch is a winter scene, looking across Dominion Square to St. George's Church, a wonderful study of snow and mist in an evening light. A pastel view from Northmount is admirable for the play of light in the distance; another sketch, near the same place in Autumn, is full of lively browns, yellows and greens. Two others of the larger sketches, with richness of coloring, are of Ste. Irene and of a rocky shore on the Brittany coast.

The small sketches were painted in many places; a few are snow

peaks in the Rockies; one is of Paris,—the river and a bridge, with lights shining in the houses against a grey evening sky,—rather unlike Mr. Cullen's usual manner of painting. Also unusual is a quick sketch of a wharf in Newfoundland, with figures just dashed in. There are also some of the sketches which Mr. Cullen made in France in the War,—studies of ruins and desolation, tumbled-down farms, dug-outs and tents,—very interesting records of the places and of the painter.

Most of the smaller sketches were evidently first studies for larger pictures, some of which, unfortunately, seem never to have been painted. In spite of their size several of them convey almost as much as the bigger pictures. There is one of late afternoon at Lac Tremblant, a study of grey and brown hills and reflections, which is a wonderful example of saying much with the simplest means. Rather similar is one of the Heron Pool, Cache River,—a peaceful picture of late summer, which has little color but suggests much. A harvest field, with a diversity of yellows, of grain in the foreground, and of trees on the hill behind, and a tiny snow sketch, painted near Chicoutimi, very simple and brilliant, stand out among many good things.

Pictures of Flowers by Clara Hagarty

Flower painting is a branch of art which never loses its attractions for painters or for the public; much of it is done in Canada and is to be seen at every exhibition. A collection of work by one of the best of Canadian flower painters, Clara Hagarty, A.R.C.A., O.S.A., of Toronto, is now being shown in Eaton's gallery. As in former exhibitions by the same painter there are flowers of all kinds and many of the pictures are accurate studies or portraits; but the present collection seems even better than former ones and it contains many pictures in which ornamental effect is quite as important as truth. There are a number in which white or light colored flowers are shown against white or light backgrounds with very happy results.

Some of the best of these pictures are "Heavenly Blue," of pale blue convolvulus, broadly and simply painted, another of very pale yellow roses against a white backing, a larger and very decorative picture of white roses in front of blue and white tiles, and a very good one of white trilliums in a white jar. One of the most striking of all the pictures is "Iris in Ireland," in which white or pale yellow irises are backed by a view of blue distant hills.

March 22/35

returned to the association and council of the Association of Montreal en- at a reception last even- opening of the fifty-sec- annual spring exhibition when six hundred and seventy-five members and guests attended. Mr. H. B. Walker, the president received, assisted by his daughter, Mrs. G. C. Marler, Dr. C. F. Martin and Dr. C. W. Colby, the vice-pres- ident; Mrs. Martin and Mrs. Colby.

Among those who attended were Mr. and Mrs. A. D. MacTior, Mr. and Mrs. Bernard Coghlin, Mrs. Howard Pillow, Mr. and Mrs. Robertson Gibb, Mr. and Mrs. Leslie Tucker, Miss Jessie W. John- stone, Mr. Gordon Johnstone, Mrs. Norman Brown, Mrs. Angus Stew- art, Mrs. J. D. Watt, Miss S. Good- fellow, Miss Freda Pemberton Smith, Mr. and Mrs. Eric Reford, the Misses Levin, Mr. H. Simpkins, Mr. H. B. Jago of Vancouver, B.C.; Miss Connie Shaw, Miss Edith M. Luke, Mr. R. E. Barber, Mr. George Elliott, Reverend and Mrs. Scott Mackenzie, Mr. Douglas Mackenzie, Miss Isabel Mackenzie, Miss Margaret T. Macintosh, Miss Frances Pendleton, Mr. and Mrs. Paul Caron, Mrs. Lawrie Archer, Dr. and Mrs. W. D. Lighthall, Miss Allee Lighthall, Miss Jean M. Bonar, Mr. and Mrs. Arthur Lyman, Mr. J. V. Owen, Mr. M. B. Black- ford, Miss Louise Shaw, Mr. Arthur Browning, Miss G. Goulden, Miss Ida Beck, Miss E. Milbourne Ross, Mr. and Mrs. A. W. Ridout, Mrs. G. L. Laffoley, Mr. and Mrs. John Ogilvy, Mrs. William Kydd, Miss Aileen Jackson, Mrs. J. B. Pringle, Mrs. J. J. Hay Browne, the Misses Hay Browne, Mr. and Mrs. T. deG. Stewart, Mr. Guy Fowkes of New York; Mr. Paul Lemieux, Mr. Char- les R. Bone, Miss F. E. Currie, Miss M. B. Currie, Miss Mary E. Camp- bell, Miss Olive Harrington, Mrs. B. M. Long, Mr. and Mrs. C. A. Lewis, Mrs. J. L. McConnell, Mrs. Joseph S. dePapp, Mrs. H. B. Bowen, Mr. A. Zoltvany-Smith, Mr. A. Guy Ross, Miss Vivian Hunter, Mr. George K. Trimm, Mrs. A. W. McMaster, Miss G. K. Reinauer, Mr. David McGill, Mr. James McGill, Miss Ailsa Neilson, Mr. and Mrs. Robert Hampson, Miss Peggy Galt, Miss Dorothy Galt, Mr. Eric Riordon, Dr. and Mrs. Campbell Howard, Miss Howard, Mrs. H. L. Hampson, Mr. and Mrs. D. C. Cole- man, Miss Annie C. Reynolds, Miss Grace Baker-Edwards, Mr. and Mrs. W. J. Lucas, Miss Elizabeth Fisher, Miss F. E. Strumm, Mr. Pemberton Smith, Mr. Morgan Bennett, Mr. and Mrs. A. C. Percival, Mr. Horton Lytle, Miss Patricia Lytle, Miss Haidee Fiddes, Miss Zella Witham, of Toronto; Mrs. G. H. Cook, Miss Betty Cameron, Miss Virginia Cameron, Mr. Ellwood Hosmer, Miss Gwendolyn L. Sait, Mrs. Donald A. Hill, Miss Evelyn Yeates, Miss C. M. Harrington, Dr. and Mrs. Grant Campbell, Mrs. H. D. Clapperton, Mr. Randolph L. Call, Mr. and Mrs. Paul MacFar- lane, Mrs. H. A. Higginson, Mrs. J. D. Johnson, Mrs. S. A. Stephens, Miss Norah Smyth, Mr. A. D. Anderson, Mrs. D. J. Glenn, Mr. J. LeRoy Lawson, Mrs. Earl Forbes, Mrs. C. W. Saddington, Mr. R. B. Partridge, Miss Emaline Keefer, Professor Henry Armstrong, Mrs. W. J. Turpin, Dr. and Mrs. Char- les Winter, Mr. F. O. Call, Mrs. George Holden, Miss Barbara M. Payne, Miss Elsie G. Dewey, Miss C. I. Mackenzie, Miss Gwendoline Davidson, of London, Ontario; Miss Jean Baillie, Miss M. E. Bennett, Miss Eleanor Perry, Mr. T. B. Lit- tle, Miss Mary Florence Smith, Mr. John Jenkins, Mr. and Mrs. Louis C. Drummond, Mr. W. E. Bolton, Mr. Richard E. Bolton, Mr. W. Noble Birks, Mr. and Mrs. W. C. Wenhams, Miss Gwyneth Wenhams, Mr. and Mrs. Henry G. Birks, Miss Mary Parker, Miss Margaret M. Harvey, Mrs. H. Y. Russell, Mrs. A. S. Scott, Mr. A. Clarence Lyman, Mr. and Mrs. Gordon Lyman, the Misses Raynes, Mr. Harold Bea- ment, Miss Florence L. Clements, Mr. Donald L. Campbell, Mrs. J. Henry Palmer, Mr. and Mrs. Wes- ley Frost, Mr. and Mrs. Edgar C. McKeown, Miss C. Levin, Miss M. A. Connor, Mr. C. E. Gravel, Mr. and Mrs. Kenneth Holmdin, Miss Julia McFee, Mr. and Mrs. Gerald Birks, Miss Alice James, Mr. and Mrs. J. B. Fellowes, Miss Rae Fel- lowes, Mrs. John S. Hall, Col. and Mrs. Renouf, Mr. Arthur Sanderson, Miss Freda Henshaw, Mrs. A. L. Robertson, Miss Ethel C. Robertson, Miss C. Davidson, Dr. and Mrs. Bernard L. Hyams, Miss Cecile Chabot, Mr. Orson Wheeler, Mrs. Helen S. Wickenden, Mr. and Mrs. Morley C. Luke, Dr. and Mrs. Richard Kerry, Dr. Ashton Kerr, Miss C. Murphy, Mr. Tom Hall, Mrs. O. W. Bradley, Mr. J. O. Brad- ley, Mrs. Brydone-Jack, Dr. and Mrs. H. E. MacDermot, Mr. and Mrs. T. E. Merrett, Mr. Alex Bis- sett, Mr. and Mrs. Hersey F. Mathias, Mr. and Mrs. F. S. Tay- lor, Mrs. C. D. Hislop, Mr. and Mrs. R. R. Macaulay, Mrs. A. M. Parent, Mr. Herbert Jackson Barker, Mr. K. L. de Conde, Mr. Matthew Martirano, Mr. George F. Benson, Mr. and Mrs. Hanbury A. Budden, Mrs. Leila Morrison, Mr. and Mrs. C. D. Brown, Mr. and Mrs. R. M. Mitchell, Mrs. J. B. McConnell, Mr. and Mrs. B. Malche, Mrs. G. H. Cornell, Mrs. G. Horne Russell, Mr. Norman Russell, Mrs. Lionel E. Leveille, Mr. and Mrs. C. W. Kel- sey, Miss Kelsey, Mr. and Mrs. S. F. Rutherford, Mrs. Harry Clark, Miss E. Martin, the Misses Wil- liams, Dr. A. G. Nichols, Mr. Robert Nichols, Miss Ruth Park, Miss Isabel Davies, Miss Vernon Ross, Miss Elleen Flanagan, Dr. and Mrs. Ernest R. Brown, Mr. and Mrs. D. J. Munn, Mr. A. A. Wickenden, Mr. P. Douglas Garton, Mr. and Mrs. Guy Tombs, Mrs. C. L. Henderson, Miss E. M. Stuart, Mr. Graham Lindsay, Mr. and Mrs. William Rigg, Mr. and Mrs. J. Charlebois, Miss Eleanor Davidson, Mr. and Mrs. George A. Campbell, Miss Beatrice Donnelly, Mr. and Mrs. W. I. Bishop, Dr. and Mrs. C. E. Hodge, Miss L. L. Reid, Mr. and Mrs. A. Clout, Dr. Bruce E. Marshall, Miss L. L. Reid, Miss

Lucy Hodge, Miss Loula Lortie, Mr. A. L. Gordon, Miss Thelma Dunning, Miss Peggy Shaw, Mr. and Miss Mercier, Mrs. M. Lafon- taine, Mrs. W. V. Cons, Mr. Marcel Pasquin, Miss Margaret Robinson, Col. and Mrs. Robert Starke, the Misses Starke, Dr. J. W. A. Hick- son, Mr. Ernest A. Cousins, Miss H. Francis-Wood, Lieut.-Col. and Mrs. F. R. Phelan, Mr. Roscoe Chaffey, Mr. L. Alex Holland Mr. Francis Hankin, Mrs. Chandler, Dr. Edward Chandler, Mr. and Mrs. Gordon Pitts, the Rev. and Mrs. Lawrence Clare, Miss Beatrice Clare, Mr. W. R. Allen, Mrs. Nobbs, Mrs. G. Ross Robertson, Mr. Harold G. Dawson, Mrs. E. L. Weston, Mrs. Frank McKenna, Miss Evelyn McKenna, Dr. E. D. Lewis, Mrs. F. Hankin and Miss M. E. Hankin, Dr. and Mrs. W. J. Turner, Mr. Stanley B. Lindsay, Mr. and Mrs. D. A. White, Mr. Geoffrey S. Bagley, Mrs. D. M. Bagley, Mr. Norman Bethune, the Misses Prevost, Miss Marguer- ite Routh, Miss Mona Elliott, Miss Sophy Elliott, Mr. Justice and Mrs. E. Fabre Surveyer, Mrs. H. F. Walker, Miss Diana Walker, Dr. and Mrs. G. H. Gordon, Mr. and Mrs. D. C. Gordon, Mrs. H. P. Wright Jr., Mr. and Mrs. C. H. Beresford Hands, Miss M. F. Had- rill, Miss I. E. Brittain, Miss Alice L. Daniels, Mr. Charles Perrochet, Mrs. Walter Vaughan, Mr. Walter A. Ferrier, Dr. George A. Brown, Mrs. George Edson-Burns, Mrs. R. C. Vaughan, Miss Hilda Wright, Miss Adela A. Gilkin, the Rev. E. Leslie Pidgeon, D.D.; Mr. and Mrs. Harry Plant, Mr. Ernest Alexander, Miss Naomi Jackson, Mr. Charles L. Stark, Miss Sarah M. Robertson, Mr. H. Leslie Smith, Miss Sarah Oswald, Mr. James Brace, Miss L. A. Duguid, Mr. and Mrs. Howard Murray, Mr. and Mrs. H. Walter Dorkin, Miss Edna Dorkin, Miss Alice Buzzell, Miss Muriel Mar- shall, Miss Louise K. Raynsford, Mr. and Mrs. C. A. Bishop, Mrs. Carl Ludvig, Miss Mary P. Dom- ville, Miss Gladys Elrod, Mr. H. K. D. Hemine, of Victoria, B.C.; Mr. and Mrs. C. B. Brown, Mrs. A. B. McEwen, Mrs. W. D. LeBoutillier, Miss Ruby LeBoutillier, Miss Nina LeBoutillier, Miss Edythe Sand- ham, Miss Margaret Sanborn, Mrs. C. P. Lieblich, Mrs. T. H. Garside, Miss Barr, Miss S. Sweeney, Mr. and Mrs. J. M. Donnell, Mr. B. Cog- hill Dr. and Mrs. F. W. Harvey, Miss Margaret Harvey, Miss Dor- othy Harvey, Mr. Robert Harvey, Mr. and Mrs. J. Frater Taylor, of London, England; Mr. and Mrs. F. S. Taylor, Mr. and Mrs. B. J. Cleary, Miss Clements, Mr. and Mrs. Rufus Holden, Mr. Holden, Jr., Miss Holden, Miss J. Mildred Robert- son, Miss Moira Drummond, Mr. F. D. Chapman, Rev. R. Gordon Burgoyne, Mr. A. S. McNichols Dr. and Mrs. Colin K. Russell, Miss F. Beckman, Mr. John W. Ross, Miss Isabelle Archibald, Miss E. B. Hudson, Mr. and Mrs. Edmond H. Brietzke, Miss Renee Vautelet, Mr. and Mrs. R. W. Dean, Miss Helen D. Locke, Miss Grace Hope, Mr. Philip J. Turner, Dr. and Mrs. Fred Tooke, Mr. D. M. Johnson, Miss Eleanor Johnson, Mrs. Maurice Badgley, Mr. and Mrs. Wilbert H. Howard, Mr. John Savard, Miss F. L. Haggar, Mr. and Mrs. David Mc- Gown, Miss Rachel G. Reed, Mrs. E. T. Lambert, Miss Constance Griffin, Mr. George H. Townsend, Mrs. Fred Dunning, Mr. Andre Bieler, Mr. Jacques Bieler, Miss Florence J. MacKenzie, Miss Sophie E. Elliott, Miss Corinne Dupis Maillet, Miss A. F. Bulman, Mr. John Fair Miss Louisa Fair, Mr. George A. O. Brown, Miss Mary H. Lees, Mr. J. C. Lallemande, Miss Pauline Bertrand, Miss Maude B. Blach- ford, Mr. Ernest Newman, Mr. and Mrs. Sidney Carter.

Edith Kent, Mr. Waverly Ross, Miss Ellen K. Bryan, Mr. F. S. Coburn, Mr. and Mrs. C. R. Tetley, Miss Barbara Tetley, Mr. and Mrs. J. A. D. McCurdy, Major and Mrs. J. Colin Kemp, Miss Zillah Cluse, Miss Ida Beck, Miss Marjorie Long, Mrs. D. W. Campbell, Miss Mar- garet Campbell, Miss Constance Cundill, Miss Mary A. Steele, Mr. Brian Meredith, Mr. P. Roy Wilson, Mr. W. C. Bryce, Miss Winifred A. Bryce, Miss Christine Stuart, Mrs. F. M. Gibson and Miss Gibson, of Toronto; Mr. and Mrs. S. K. Camp- bell, Miss Elizabeth Harold, Mr. Samuel H. Abramson, Mr. and Mrs. A. L. Kerry, Mr. and Mrs. George H. Napier, Dr. J. T. Donald, Miss Ernestine Knopf, Mr. Jean Paul Lemieux, Mrs. J. F. Lemieux, Miss

Spring Exhibition Of Art Association Opened On Thursday Star March 22/35

The fifty-second spring exhibition of the Art Association of Montreal, which was opened on Thursday evening with the usual reception and private view, gives little en- couragement to the people who like to find each exhibition inferior to those of former years. It is, on the whole, one of the best of recent years; the portraits, if not very numerous, are interesting, the land- scape painters have seen the world more cheerfully than in some former seasons, there are a number of good flower pictures. Water color, which has been making great pro- gress for some years, makes a further stride in this exhibition; works of sculpture are as numerous and quite as good as they have been for many years. While the whole number of works shown is about the same as in other years, the hanging committee have distributed them in such a way that there is no appear- ance of crowding and everything can be well seen. There are not a few outstanding works and the whole exhibition makes a pleasant impression.

The exhibitors of pictures in oil, water color and pastel in this year's exhibition are: Archibald Browne, R.C.A.; F. S. Coburn, R.C.A.; Ken- neth Forbes, R.C.A.; Hugh G. Jones, R.C.A.; R. W. Pilot, R.C.A.; Albert Robinson, R.C.A.; A. Suzor-Cote, R.C.A.; Homer Watson, R.C.A.; Wil- fred Barnes, A.R.C.A.; Paul Caron, A.R.C.A.; Alice Des Clayes, A.R.C.A.; Gertrude Des Clayes, A.R.C.A.; Paul Earle, A.R.C.A.; Hor- tense M. Gordon, A.R.C.A.; John S. Gordon, A.R.C.A.; Andre Lapine, A.R.C.A.; David H. MacFarlane, A.R.C.A.; H. Mabel May, A.R.C.A.; Alfred Mickle, A.R.C.A.; Lillias Tor- ranse Newton, A.R.C.A.; Elizabeth S. Nutt, A.R.C.A.; Hal Ross Perri- gard, A.R.C.A.; Peter Sheppard, A.R.C.A.; Harold Beament, Aleks- ander Bercovitch, James E. Beck- with, Hazel M. Caverhill, Moira Drummond, Berthe Des Clayes, Henri Fabien, Norman K. Hay, Clark Middleton Hope, John Lyman, Rita Mount, Jean Munro, Frank Pana- baker, Phyllis M. Percival, Harry E. G. Ricketts, Eric Riordon, Tom Roberts, Sarah Robertson, A. Sheriff Scott, Henry J. Simpkins, Thurston Topham, Phyllis C. Abbott, Mary B. Abraham, Melita Aitken, Mrs. Mina Alexander, Ann Low Allan, W. R. Allen, Frederick Anders, M. G. F. Anderson, Paul Andrew, D. Mary Bagley, G. S. Bagley, H. Jackson Barker, Bells Blair Barron, Jessie I. Beattie, F. Bechman, Ida Beck, Jack Beder, Norman Bethune, A. Bieler, Ernest E. Bird, Maude Blachford, Herman Blaser, Marion Bond, Charles R. Bone, L. Holland Bouchard, Annora Brown, St. George Burgoyne.

F. O. Call, Robert G. Campbell, Margaret L. Carrick, J. Charlebois, Margaret Clare, Alberta Cleland, A. Cloutier, Nora F. Collyer, K. L. de Conde, Fleurmiond Constantineau, E. Grace Coombs, Pere Wilfrid Corbell, A. V. Coveley-Price, Frederick G. Cross, Adam Cunningham, Kathleen Daly, Robert Darby, Philip Weir Davis, Oscar De Lall, Simone Deaneuchad, J. M. Donnell, E. Joseph Dreany, Arthur Drummond, M. A. Eastlake, Mrs. Gladys F. Elrod, Rudolf von Elsterman, H. Valentine Fanshaw, Walter A. Ferrier, Eleanor Fleness-Clinton, Gertrude V. Fleming, Wilfrid J. Flood, Marc A. Fortin, Faith Fyles, T. Hilton Garside, Arline Genereux, Eric Goldberg, Mary Grant, Stella Grier, Tom Hall, M. E. Hankin, Edith N. Harding, Margaret Harvey, Adrien Hebert, Sally Hereford, Donald R. Hill, Lillian Hingston, Mrs. A. G. Hodgins, Miriam R. Holland, Kenneth Holm- den, H. Hood, John Humphries, L. G. Huyck, Frank Jacurto, Naomi Jackson, Nook Jackson, Alphonse Jongs, Emaline Keefer, Charles W. Kelsey, Leonard E. Kelsey, Ronald Kerr, Philip P. Kieran, Ernestine Knopf, Gwendolen Kyle, Marianna Lee-Smith, Emile Lemieux, Jean Paul Lemieux, Mabel Lockerby, Jane C. Luke, Lorna Lomer Macaulay, A. A. Macdonald, T. R. Macdonald, David H. Macfarlane, Jean M. Mac- lean, R. W. Major, K. D. Mal- couronne, H. L. Masson, Betty Maw, David McGill, Margaret McGill, Christian McKiel, Elizabeth Mitchell, Campbelline Moodie, Louis Muhl- stock, Alex. J. Musgrove.

C. N. Norwell, Mrs. John Ogilvy, N. Overend, J. Sulyok de Papp, R. B. Partridge, D. A. J. Pavitt, George Pepper, Chas. Perrochet, A. Leslie Perry, Gordon Pfeiffer, Narcisse Poirier, Mrs. J. B. Pringle, Medard Raymond, Mrs. Louie K. Raynsford, Margaret W. Richardson, B. O. Richardson, William Rigg, M. K. Riordon, A. Constance Rooke, Mrs. Daisy Shief Ryshpan, Gwendolyn Sait, Margaret Sanborn, Anne Sav- age, G. T. Slater, Nelson C. Seale, Ethel Seath, Frank Shadlock, A. M. Shaw, Peggy Shaw, G. Shir- ley Simpson, Evelyn R. Smith, H. Leslie Smith, Frances B. Sweeny, P. H. Tacon, Robert Tancrede, J. R. Tate, George Thomson, Marjorie H. Tozer, Charles Tulley, Gerald H.

Tyler, Catherine van Tuyle, Renee Vautelet, the late Dudley Ward, P. Roy Wilson, Lina Wisenberg, R. L. Wright, J. LeRoy Zwicker.

Exhibits of sculpture have been sent by A. Suzor-Cote, A. Laliberte, Dinah Lauterman, Pauline F. John- son, Orson Wheeler, Ernest Neu- mann, Prudence Dawes, E. Aubin, Carlo Balboni, Henri Bisson, Guido Casini, Alonzo Cinq-Mars, Zillah Cluse, Maurice Danis, Sylvia Daoust, Mrs. E. L. de Montigny-Giguere, Mme. G. de Montigny-Lafontaine, Doris M. Judah, Lorna Macaulay, B. Malchi, Alice Nolin, A. J. Segal, John Sloan, Elzeur Soucy, Geo. E. Tremblay, K. E. Wallis, A. Zolt- vany-Smith, A. Zucca.

Prints, drawings and decorative design are contributed by Freder- ick Anders, M. G. F. Anderson, Woodruff Aykroyd, James E. Beck- with, Randolph Betts, Marjorie Bor- den, L. Clark, Peggy Clarke, Mona Cragg, Mary Gordon Dunning, Kenn Foucar, R. Alers Hankey, Joseph D. Hanning, Adrien Hebert, Jos. F. Hillenbrand, Jr., Nicholas Horn- yansky, Leonard Hutchison, E. May Kelly, Rene L. Kulbach, Ruby Le Boutillier, Beatrice Lennie, Ian Gram- ham Lindsay, Jas. E. MacGregor, Percival Mackenzie, Mrs. Corinne D. Maillet, Elizabeth Fraser McLeod, Woldemor Neufeld, Ernst Neumann, R. B. Partridge, Eric Riordon, Good- ridge Roberts, Doris Robertson, Freda Pemberton Smith, Frederick E. Taylor, Katherine Urquhart, G. Everett Wilson, P. Roy Wilson, Fanny Wisenberg.

Architectural drawings and photo- graphs of finished architectural work are shown by: Randolph C. Betts, A. T. Galt Durnford, Fetherstonhaugh and Durnford, Lawson and Little, Paul Lemieux, T. A. Lofvengren, W. K. Gordon Lyman, J. Cecil McDou- gall, Louis Mulligan, Perry and Luke, N. J. Savard, C. R. Telly, Grattan D. Thompson, Frederick G. Todd, H. Ross Wiggs, P. Roy Wilson.

Some Pictures In the Spring Exhibition star

There are several portraits which stand out in this year's Spring Ex- hibition at the Art Association. One of these is Lillian Torrance Newton's large portrait of F. E. Meredith, a picture of great dignity, with very clever treatment of black robes; the face is strangely dark in tone, but this evidently helps the composition of the picture. F. S. Coburn's "La danseuse Carlotta" not only looks like a good portrait, but is highly decorative both in line and colour; Adam Sherriff Scott's portrait of Mrs. Shklar is a good picture in a slightly formal way and there is more life in his excellent study of a girl in red, "The studio visitor." Aleksander Bercovitch's group of his family is full of life and character and is much the best of his three portraits; Alphonse Jongs' portrait of Ward Pittfield is painted with his usual skill, and there is much clever painting, with a certain hardness, in Kenneth Forbes' portrait of Mrs. Jules Timmins. The portrait by Henri Fabien would seem to be good as a portrait, if it is not very in- teresting as a picture. An excellent pastel study of a girl by Suzor-Cote is in the water colour room and there are some good sketches of heads and other portrait studies by Frank Panabaker, Paul Andrew, Mrs. J. B. Pringle, Ernestine Knopf, Margaret Harvey, R. W. Major and Margaret McGill, a good Negro's head by Medard Raymond and a girl's figure in water colour by C. W. Kelsey.

Harold Beament's "West Indian Laundry," a group of Negro women on a river bank, has lots of light colour and movement, and the landscape is as good as the figures; two very pleasant and lively groups of peasant girls are by J. Sulyok de Papp; Jack Beder's group of people in a cafe is large and ambitious and contains some good study of char- acter.

Many interesting landscapes have come to this exhibition. Two good examples of Homer Watson's work have his characteristic and rather sad colouring, but gay colouring is rather the rule this year. There is plenty of colour in Archibald Browne's large mountain picture, one of the best that he has shown in recent years; there is cheerful colour in Albert Robinson's "Winter, La Malbaie," fine greens and blues in Paul Earle's "Point Lewis," and pale autumn colours in George Thom- son's very true "Reflected sunlight." Mabel May's "Castle of Industry" and "Melting snow" are two of the best of her recent pictures and among three pictures by Phyllis M. Percival is a very good study of sun- light and shade in a Montreal street. R. W. Pilot's "March thaw, Beaufort" has excellent painting of wet snow. Among other landscapes to be noted are those by Rita Mount, Alice Des Clayes and Jean Munro. Lorna Lomer Macaulay's "Ste Genevieve," Thurston Topham's moonlight pictures, Wilfred Barnes' skies, G. T. Slater's little Scottish loch, G. S. Bagley's "Labrador Shore," Edith Harding's "March thaw," Norman K. Hay's "Rock formation," Eric Riordon's Alpine mountains and atmosphere and St. G. Burgoyne's large snow scene. There are good sketches, rather than pictures by Tom Hall, H. L. Masson, Gwendolyn Sait, D. A. J. Pavitt and Alfred Mickle, and a good sea pic- ture by Renee Vautelet.

Water colours have taken an in- creasingly important place in these exhibitions for several years and this year they are, if no better than last year, about as good. James E. Beck- with has two very good, broadly painted landscapes; his nude is an interesting study, but not entirely successful; three big drawings by Henry J. Simpkins are very clever, if not quite of his best. Some admir- able drawings of town scenes are the best of Andre Lapine's work here, while Paul Caron, with some of his town pictures, has a particularly good open landscape of the hills near Baie St. Paul. There are good atmosphere and tone in Alex. J. Musgrove's "October," and fine colour in Hal Ross Perrigard's bright red door sur- rounded by green and in D. Mary Bagley's "The Derelict, Tadousac." A large and clever drawing by Lorne Holland Bouchard, an interior of a nearly empty room by H. Hood, Frederick Cross' "Wild Geese," the drawings of Tom Roberts, Valentine Fanshaw, John Humphries, Harry E. G. Ricketts and K. L. de Conde, and sketches by Peggy Shaw and Arline Genereux are among the best of the water colours.

There is rather more than the usual abundance of flower pictures this year and most of them are more than usually good; the hanging com- mittee have grouped a number of them together on one wall with good effect. Among the more outstanding ones are an excellent decoration of white tulips against a blue drapery by Hazel M. Caverhill, Mabel May's "Study in Rose and Green," Mrs. John Ogilvy's study of glass and roses, A. M. Shaw's water colours and Mrs. D. S. Ryshpan's wild flow- ers. Others of the many good flower pictures are those by Lillian Hingston, Melita Aitken, Mrs. Mina Alexander, Kenneth H. Holmden, Gertrude V. Fleming, Sally Here- ford, Elizabeth Mitchell, Ruby Le Boutillier and Margaret Clare. P. H. Tacon's much magnified tulip is more curious than pleasing.

Successful studies of still life are by Emaline Keefer, Paul Andrew and T. R. Macdonald. There is some clever handling of lighting in R. B. Partridge's "Interior," and a remarkable effect of perspective and space in Norman Bethune's view of an operating theatre.

Miniatures can hardly be seen to the best advantage in an exhibition of this kind, but there are some good ones in the small collection which is shown. The more notable ones are those of Mrs. Louie K. Raynsford, Evelyn R. Smith, Margaret W. Richardson, Catherine Van Tuyl, Mrs. Gladys F. Elrod, Margaret J. Sanborn and Mrs. A. G. Hodgins.

VIEW OF ART A New Guild Of Artists

Commercial artists have become so numerous and are so necessary that they have found it desirable to get together for mutual support and the exchange of information. A Guild of Canadian Commercial Artists was formed in Toronto some time ago and a Montreal branch of this Guild has just been founded. The inauguration of this new branch took place at the beginning of March, with a well attended meeting at which James Crockart was elected president, and W. G. Finch, a former member of the Toronto chapter, vice- president.

The Guild is publishing a small monthly magazine, The Guild Artist, of which the March issue is number 3. It contains a variety of articles by members, some practical, some amusing, which indicate a lively activity in the Guild. Acknowledgements are made in it to the Canadian Society of Graphic Arts in Toronto for the assistance which it has given to the Guild.

Color Prints Shown in Two Exhibitions

Star April 11, 1935

At the Arts Club on Victoria street there are being shown till April 19th a number of examples of the printed color reproductions of pictures of many styles and times. The exhibition, which is called Color Prints produced by Photo-Mechanical Methods, shows very well the extraordinary fidelity of reproduction which is now almost a commonplace of printing, no longer in one or two places only, but in nearly every country where good printing is done.

Work of this kind, and of astonishing quality, had been done in Germany and Austria for years before the war and was being done by a few printers in England. The German reproductions which are in this exhibition are mostly of works by modern painters and these replicas of pictures by Renoir, Van Gogh, Cezanne, Utrillo and a few newer German painters, miss very little, if anything, that is in the originals. The most striking of the Austrian prints which are shown reproduce old Russian ikons and seem to be very exact.

The work of Italian color printers is not generally so well known; the few which are in this exhibition are remarkably true and complete reproductions of Italian pictures by Botticelli, Ghirlandajo and others. A few Italian pictures are also among the English reproductions—Medici Society prints—but the English prints cover a wide field; there are many English pictures, in oil and water color, old and modern—works by Reynolds and Bonington, and by Brangwyn, Russel Flint, Augustus John and other painters. There are also some reproductions of old English color prints and some excellent ones of Chinese and Japanese paintings—some of them made for the British Museum.

The exhibits are not only of interest as examples of modern printing but, hung as they are in the Arts Club, they give a great idea of the value of color prints as room decorations.

Another application of color printing is to be seen in the lecture room of the Art Association of Montreal, in an exhibition, arranged and brought to Canada by the National Gallery of Canada, of the pictures with which the British railway companies have for some time adorned their stations. The use of the poster, as a means by which a painter could get his work seen by a very large public, originated in France and was adopted in England at least thirty years ago, and has received much support from the railways in recent years. Nearly every British station has now a good art gallery to occupy people who are waiting for trains, generally of places of beauty or interest which may be reached by train. The conditions obviously allow of good picture making, but demand something which will catch the eye, which is done in many ways.

Among the more or less naturalistic pictures, a broadly painted and full-colored landscape of Epping Forest by Jacob Epstein is notable; Fred Taylor's view of Richmond in Yorkshire has fine rich greens, Duncan Grant's picture of St. Ives is an amusing view through the arch of a bridge. The rather diagrammatic style of some modern painting lends itself well to work of this kind. Paul Nash's "Rye Marshes" is a reproduction of a picture which was here in the British Exhibition a few weeks ago; Tom Purvis' scene of the Yorkshire coast is remarkable by its strong primary colors, and Edgar Ainsworth has made a telling pattern of a view of Gordale Scar. Modern work of another kind is shown in the abstractions of McKnight Kauffer and Eve Kirk. John Mansbridge's Tulips and Cedric Morris' garden scene depend for their attraction on color.

Caricature lends itself well to poster work and there are a few very good examples of such work, quite different in their ways. Drake Brookshaw's clever impression of a running cricketer is one of the best of these; Roy Meldrum's diagram of Hyde Park, with life guards, nursemaids, etc. is another and a third is Doris Zinkelsen's fantastic picture of Edward 1st at Berwick on Tweed. This exhibition will continue till Tuesday, April 23rd.

CANVAS MAY BE ORIGINAL Gazette April 23 W. J. Southam Has Painting Marked "Greuze"

Hamilton, Ont., April 22.—W. J. Southam, publisher, may have an original Greuze painting which he purchased three years ago in a small antique shop at Palm Beach, Fla. Recently he decided to make an investigation as to its history and worth.

Through his brother, H. S. Southam, chairman of the board of the National Art Gallery at Ottawa, Mr. Southam learned that the name Greuze appeared on the back in addition to the marking "£130,000." Ossip L. Linde, internationally known artist, examined the painting today and said he was satisfied it was not a copy.

John Russell, noted Toronto artist, is to view the picture tomorrow. Some of the paintings of Jean Baptiste Greuze, French Immortal who died in 1805, have sold in recent years for as much as \$130,000.

FLOWER PAINTINGS BY CLARA HAGARTY Gazette April 11

Toronto Artist Shows Good
Work in Eaton Fine
Art Galleries

Flower paintings by Clara S. Hagarty, A.R.C.A., O.S.A., make a gay showing in the Fine Art Galleries of the T. Eaton Company, Limited, of Montreal, and reveal this Toronto painter as a sound colorist. Her drawing at all times is competent, and she shows skill in the arrangement of her material. The observation manifest in the painting of the varied blooms is also evident in the treatment of still-life items—figurines and porcelain birds—introduced into some of the paintings, besides the capital rendering of the containers in which the flowers are displayed.

There is refreshing freedom to her touch, her shadows are luminous, and the suggestion of atmosphere is convincing. Her color is true, subtleties of tone are handled with marked ability and the simplicity of her composition is engaging.

In a gallery full of attractive works there is ample evidence that this painter thoroughly understands her subjects and has been content to paint them as they are, the patterns attained by the arrangement of the blooms in jug or bowl being sufficiently decorative without studied planning.

Cleverly managed is the shadow in "White Blossoms"—daisies in a bowl, and the blue glass is a nice color note in "Creamy Roses." Red and yellow roses are the blooms featured in "The Italian Jar," and a porcelain duck is an incidental bit in the work called "Pale Peonies."

There is bold, glowing color in the painting of zinnias, arranged in a copper jug, and a springtime note is sounded in "Tulips and Trilliums." Wider variety is evident in "A July Bunch," with its peonies, Canterbury bells, sweet william and larkspur, and ample opportunities for color harmonies are evident in "Phlox and Petunias." There are also some good paintings of white and yellow chrysanthemums, and a distinctly decorative work is "Iris in Ireland," where beyond the rank of yellow blooms are mountains of varying blues against a golden sky.

JESSIE DOW PRIZES ARE NOW AWARDED

Gazette April 13.
Harold Beament, of Mont-
real, and Andre Lapine,
A.R.C.A., Toronto, Winners

Awards of the Jessie Dow prizes for oil and watercolors were made yesterday afternoon for works being shown in the Spring Exhibition of the Art Association of Montreal.

The prize for oils goes to Harold Beament, of Montreal, for his winter landscape called "Covered Bridge." This canvas shows a typical north country structure, bridging a partly-frozen stream, in the glow of late afternoon.

The prize for watercolors went to Andre Lapine, A.R.C.A., of Toronto, for his painting of a fence-edged road, a noble tree and a pile of logs, entitled "The Lane." Incidentally, Mr. Lapine was awarded this prize for watercolors in 1920.

Both painters are well represented by meritorious works at this exhibition, which will close at five o'clock on Sunday afternoon.

The conditions of the award stipulate that no painter may win it more than twice, and that they may not be awarded to the same painters two years in succession.

PRIZES AWARDED AT ART EXHIBITION

The Jessie Dow prizes for oils and watercolors on view at the Spring Exhibition of the Art Association of Montreal were awarded yesterday to Harold Beament, of Montreal, and Andre Lapine, A.R.C.A., Toronto.

Harold Beament won his prize for his oil painting entitled "Covered Bridge," depicting a typically north country structure bridging a partly frozen stream in the glow of late afternoon.

Mr. Lapine, who also won the award for watercolors in 1920, won this year's prize with his painting entitled "The Lane," and showing a fence-edged road with a noble tree and a pile of logs.

POSTER EXHIBITION AT ART GALLERIES Gazette April 4

Distinguished British Paint-
ers Represented in Loan
Show

FINE PICTORIAL QUALITY

Advertising Works Arrest At-
tention, Create Curiosity
and Desire—Interesting
Design

The exhibition of British posters now on view in the Lecture Hall of the Art Association, Sherbrooke street, through the courtesy of the National Gallery of Canada, is an important postscript to the show of contemporary British paintings seen here last month. There need be no apology for using the word "important" in reference to commercial art, even leaving aside all questions of buying and selling. At its best, it has gone beyond the stage of portraying a mustard tin, label faithfully reproduced, when it sets out to sell mustard; it is more concerned with arresting the attention, of creating curiosity and desire; it has become subtle and aesthetic. It is important, too, because it is alive, much more alive than a great deal of painting, and because it is practised by some of the best artists of the day.

Indeed, some of Great Britain's most distinguished painters are represented in this show, a number of whom were seen in the other exhibition, and some who should have been. One of the outstanding canvases, Paul Nash's "Rye Marshes," is reproduced here as an advertisement for motor oil. Other important artists are Frank Dobson, John Armstrong, Jacob Epstein, Duncan Grant, A. K. and Doris Zinkelsen and E. McKnight Kauffer.

One is struck first perhaps, by the flexibility of the British advertiser, by the apparent paradox, for instance of selling gasoline by displaying a bed of gorgeous flowers and simply saying: "Gardeners prefer . . ." But the flowers attract the eye, and the paradox intrigues, and whether the rider in the London tube is a gardener or not, he reads the name of the product, he "gets the message."

FINE PAINTINGS USED.

The second thing that strikes the visitor to the exhibition—or it may

Pictures From Holland At Johnson's

Star April 18/35
At the Johnson Art Galleries, St. Catherine St., there is now being shown an exhibition of work by nineteenth and twentieth century Dutch and French painters, brought to Canada from the galleries of van Wisselingh and Company of Amsterdam. It is not a very large collection but contains some very good examples of several well-known painters.

The most conspicuous picture is a big and striking example of the work of James Maris, a view of Dordrecht from the river, on a grey day; another of the most interesting works in the exhibition is one of the smallest—a beautiful little piece of figure painting, a study of a half draped woman by J. F. Millet. A view of Paris, looking over the Seine with the Pont Royal in the foreground, by Camille Pissarro, is a very good example of his work and has a truly Parisian atmosphere; a good contrast to it is a London picture, of Trafalgar Square and the National Gallery, under snow on a dark winter evening, by the Dutch etcher, William Witsen. Matthew Maris is represented by "The Bride," a single figure covered by a white veil, a surprising and characteristic piece of painting.

Notable among the landscapes is one by Monticelli, — a fairly large one in Monticelli's earlier but not earliest manner; gaily colored, full of strong light and shade, with figures which suggest some of his later pictures. There is beautiful light and space in a view of marshy land in Holland, which is the best of six pictures by P. J. Gabriel, and rich greens in two small landscapes by Poggenbeek, especially in an excellent woodland scene in the Forest of Fontainebleau. A large water color, "On the beach" by Weissenbruch, is a fine picture of a cloud, with a very simple foreground. There are two good works by Boudin, one a crowd of figures at a festival in Brittany, the other, a fairly late work, of an open bay with waves breaking on rocks, more free and atmospheric than much of his earlier work.

There are two very good examples of the work of Bosboom, one early and one late, interestingly different in the manner of their painting; a good study of shadows in a stable by Mauve, and two very good examples of Neuhuys. By M. J. Bauer there are eight pictures of Eastern and African scenes, — "In the desert," with sketched in figures is a very interesting one,—and, even better, a number of his drawings, travel sketches and biblical drawings, which say much in very slight means.

be the first—is the pictorial quality of the British poster. There is a danger here, for to be a good picture is not necessarily to be a good poster, and many of these are good pictures at the expense of the true poster characteristics. No one who saw the original of "Rye Marshes," would have had any idea that it was a poster. The same might be said of Jacob Epstein's "Epping Forest" and of a number of other landscapes, though some of them fall between two stools; are too slight to be important paintings and not dramatic enough to be arresting posters.

Some of this is because of the product advertised—travel—and, because of the sentimental and literary interest in the country-side that prevails in Great Britain. But glamor can be suggested by simplicity, boldness and originality. Edgar Ainsworth has the originality in his stylizations, though he might be bolder; Rosemary and Clifford Ellis give a thrilling invitation to Heath with their big owl, and there is no staying away from the Zoo once you have caught sight of O. Zingher's ring-tailed lemur. You cannot avoid catching sight of that lemur and he stamps his shape on your memory. Then there is the most successful poster artist of all, E. McKnight Kauffer. He sees and thinks in terms of the new art, and is not satisfied simply to paint a picture and leave it to the advertiser to print the lettering around it; with him, lettering is, as it should be in the poster, an integral part of the design.

R. H. A.

Sculpture and Prints at the Art Gallery

The sculpture exhibits in the spring show at the Art Association are, as is generally the case, mostly portrait busts. Among the few exceptions are a well modelled small figure of a girl by Orson Wheeler and another, about life size, of a young girl, "Innocence" by Henri Bisson. Elzeaz Soucy's little "Madonna and Child" is a good piece of wood carving. Two portrait heads, not in the round, are Alice Nolin's very good relief bronze and G. E. Tremblay's relief of Prof. J. B. Dubois. Four busts are outstanding: A. Laliberte's strong and monumental "Jean Rivard," Pauline Johnson's free and very expressive "Raymonde," Dinah Lauterman's very lifelike portrait of the late Dr. Maxwell Lauterman, and a head full of character of an old man by Prudence Dawes. A striking bust, with its miniature reproduction are by A. Suzor-Cote, by whom there is also a small and characteristic figure "The Village Tanner." There is life and character in the "Masque Orientale" by Doris M. Judah, who also shows a good portrait study "Etudiante." Guido Casini's bust of Miss Pia Brigid, a strong sketch by A. Zucca, Zilha Cluse's "Mona," Sylvia Daoust's "Tete de jeune fille," Ernst Neumann's head of a girl and A. J. Segal's portrait study are other busts worth notice.

The prints and drawings make a small but good collection, which probably gets far less notice from visitors than any other part of the exhibition. Among the more notable of the etchings are one of a fishing village by Nicholas Hornayansky, who has also an excellent color aquatint of Quebec, Woodruff K. Aykroyd's Westminster Bridge in the rain, and P. Roy Wilson's bridge at Cordova. Peggy Clarke's dry points and wash drawing of children are clever and amusing. Ernst Neumann's Lithograph "Unemployed" is a good character study; there are good and simple block prints by Woldemor Neufeld and Katherine Urquhart and several successful color prints by Leonard Hutchinson. Rene Kulbach shows two of his line

cuts of animals and a cut-out design.

Conspicuous among the drawings is a finely designed illumination by Charlebois, though it is catalogued among the paintings. The large charcoal drawings by Adrien Hobert and James Beckwith, Randolph Betts' bookplate and R. A. Hanks' humorous botany are other drawings worth noting. There are some portrait heads, of which those by Marjorie Borden, R. B. Partridge, Beatrice Lennie, Mr. Corinne Maillet and Freda Pemberton Smith may be noticed.

borders.

CANADIAN EXHIBITS

PARIS, April 23.—(C. P. Havas).—A. Pellan, a well-known young Canadian artist from Quebec, is presenting a private exhibition of his work at a gallery here this week.

Spring
tion

March 27/35

There are several portraits which stand out in this year's Spring Exhibition at the Art Association. One of these is Lillian Torrance Newton's large portrait of F. E. Meredith, a picture of great dignity, with very clever treatment of black robes; the face is strangely dark in tone, but this evidently helps the composition of the picture. F. S. Coburn's "La danseuse Carlotta" not only looks like a good portrait, but is highly decorative both in line and colour; Adam Sherriff Scott's portrait of Mrs. Shklar is a good picture in a slightly formal way and there is more life in his excellent study of a girl in red, "The studio visitor." Aleksander Bercovitch's group of his family is full of life and character and is much the best of his three portraits; Alphonse Jongers' portrait of Ward Pittfield is painted with his usual skill, and there is much clever painting, with a certain hardness, in Kenneth Forbes' portrait of Mrs. Jules Timmins. The portrait by Henri Fabien would seem to be good as a portrait, if it is not very interesting as a picture. An excellent pastel study of a girl by Suzor-Cote is in the water colour room and there are some good sketches of heads and other portrait studies by Frank Panabaker, Paul Andrew, Mrs. J. B. Pringle, Ernestine Knopf, Margaret Harvey, R. W. Major and Margaret McGill, a good Negro's head by Medard Raymond and a girl's figure in water colour by C. W. Kelsey.

Harold Beament's "West Indian Laundry," a group of Negro women on a river bank, has lots of light colour and movement, and the landscape is as good as the figures; two very pleasant and lively groups of peasant girls are by J. Sulok de Papp; Jack Beder's group of people in a cafe is large and ambitious and contains some good study of character.

Many interesting landscapes have come to this exhibition. Two good examples of Homer Watson's work have his characteristic and rather sad colouring, but gay colouring is rather the rule this year. There is plenty of colour in Archibald Browne's large mountain picture, one of the best that he has shown in recent years; there is cheerful colour in Albert Robinson's "Winter, La Malbaie," fine greens and blues in Paul Earle's "Point Levis," and pale autumn colours in George Thomson's very true "Reflected sunlight." Mabel May's "Castle of Industry" and "Melting snow" are two of the best of her recent pictures and among three pictures by Phyllis M. Percival is a very good study of sunlight and shade in a Montreal street. R. W. Pilot's "March thaw, Beausport" has excellent painting of wet snow. Among other landscapes to be noted are those by Rita Mount, Alice Des Clayes and Jean Munro. Lorna Lomer Macaulay's "Ste Genevieve," Thurston Topham's moonlight pictures, Wilfred Barnes' skies, G. T. Sclater's little Scottish loch, G. S. Bagley's "Labrador Shore," Edith Harding's "March thaw," Norman K. Hay's "Rock formation," Eric Riordon's Alpine mountains and atmosphere and St. G. Burgoyne's large snow scene. There are good sketches, rather than pictures by Tom Hall, H. L. Masson, Gwendolyn Salt, D. A. J. Pavitt and Alfred Mickle, and a good sea picture by Renee Vautelet.

Water colours have taken an increasingly important place in these exhibitions for several years and this year they are, if no better than last year, about as good. James E. Beck with has two very good, broadly painted landscapes; his nude is an interesting study, but not entirely successful; three big drawings by Henry J. Simpkins are very clever, if not quite of his best. Some admirable drawings of town scenes are the best of Andre Lapine's work here, while Paul Caron, with some of his pictures, has a particularly good landscape of the hills near Baie d'Uxville. There are good atmosphere in Alex. J. Musgrove's "Winter," and fine colour in Hal Perry's bright red door surrounded by green and in D. Mary Bagley's "The Derelict, Tadousac." A large and clever drawing by Lorne Holland Bouchard, an interior of a nearly empty room by H. Hood, Frederick Cross' "Wild Geese," the drawings of Tom Roberts, Valentine Fanshaw, John Humphries, Harry E. G. Ricketts and K. L. de Conde, and sketches by Peggy Shaw and Arline Genereux are among the best of the water colours.

There is rather more than the usual abundance of flower pictures this year and most of them are more than usually good; the hanging committee have grouped a number of them together on one wall with good effect. Among the more outstanding ones are an excellent decoration of white tulips against a blue drapery by Hazel M. Caverhill, Mabel May's "Study in Rose and Green," Mrs. John Ogilvy's study of glass and roses, A. M. Shaw's water colours and Mrs. D. S. Ryshpan's wild flowers. Others of the many good flower pictures are those by Lillian Hingston, Melita Aitken, Mrs. Mina Alexander, Kenneth H. Holmden, Gertrude V. Fleming, Sally Hereford, Elizabeth Mitchell, Ruby Le Boutillier and Margaret Clare. P. H. Tacon's much magnified tulip is more curious than pleasing.

Successful studies of still life are by Enaime Keefer, Paul Andrew and T. R. Macdonald. There is some clever handling of lighting in R. B. Partridge's "Interior," and a remarkable effect of perspective and space in Norman Bethune's view of an operating theatre. Miniatures can hardly be seen to the best advantage in an exhibition of this kind, but there are some good ones in the small collection which is shown. The more notable ones are those of Mrs. Louie K. Raynsford, Evelyn R. Smith, Margaret W. Richardson, Catherine Van Tuyl, Mrs. Gladys F. Elrod, Margaret J. Sanborn and Mrs. A. G. Hodgins.

A New Guild Of Artists

Commercial artists have become so numerous and are so necessary that they have found it desirable to get together for mutual support and the exchange of information. A Guild of Canadian Commercial Artists was formed in Toronto some time ago and a Montreal branch of this Guild has just been founded. The inauguration of this new branch took place at the beginning of March, with a well attended meeting at which James Crockart was elected president, and W. G. Finch, a former member of the Toronto chapter, vice-president.

The Guild is publishing a small monthly magazine, The Guild Artist, of which the March issue is number 3. It contains a variety of articles by members, some practical, some amusing, which indicate a lively activity in the Guild. Acknowledgements are made in it to the Canadian Society of Graphic Arts in Toronto for the assistance which it has given to the Guild.

CULLEN PAINTINGS REMAIN ON VIEW

Gazette April 15

Exhibition of Small Pictures of Laurentians Extended for One Week

Small paintings by the late Maurice Cullen, R.C.A., being exhibited in the Watson Art Galleries, 1434 Sherbrooke street west, are drawing a steady attendance of picture-lovers, and the red stars that dot the frames show that the discerning find in these works all the qualities of good design, fine color and vigorous brushwork that characterize this painter's larger canvases, and are adding to their collections.

It is from all angles a refreshing exhibition. The paintings are permeated with the bracing air of the outdoors in rugged places—comely scenes honestly interpreted by a painter sympathetic to a stretch of north country that almost seemed "made" for his brush. Along the North River, the Devil, the Cache and about Lac Tremblant abounded subjects that Cullen loved to paint, and it is the collector's gain that the artist found this congenial region when he was master of his art. He knew what would make a picture and his technical equipment enabled him to do his material justice.

Seemingly so simple in their bold, broad treatment, these small paintings are the essence of a matured art. The confident handling of form and the rightness

of values in these vivid, summary and spontaneous impressions have behind them years of patient study and work.

The country that inspired Cullen will soon be calling to the city-bound lover of the North, who can paddle the waters this artist has so faithfully painted—stretches of the Cache, Lac Tremblant, the Devil and North rivers—see the noble bulk of Mont Tremblant deepen from indigo blue to black under the darkening sky, hear froggy choirs in reedy ponds and sniff that most perfect union of scents—the smoke of a driftwood fire and frying bacon.

Those to whom "going to the country" means the Laurentians will find much to interest and impress them in this exhibition, and those with intimate knowledge of this country will realize how completely Cullen captured the spirit, time and place of the region.

ART SOCIETY CLOSES INTERESTING YEAR

gazette March
Activities of 41st Season
Reviewed and Officers Elected

Members of the Women's Art Society brought to a close a year of achievement and satisfaction in the various departments, at the 41st annual meeting held yesterday afternoon in Stevenson Hall.

Enrolment totals 361, it was reported by Mrs. George W. Plow, honorary recording secretary, in the annual report. There had been some resignations, but 31 new members were added and a number also had been accepted for next season.

A review of the president's course, the morning art course under the convenship of Mrs. D. S. Higginson and the poetry and drama course convened by Miss Mary S. Saxe was given, and mention also was made of the four enjoyable recitals arranged by Mrs. Alexander Murray, the annual tea, the members' day programme and the studio day. Tabulation of the data regarding the history of the society, under the convenship of the archives by Mrs. J. J. Louson, was stated to be making steady progress.

Grants were made during the year as follows: To the Art Association, \$50; Montreal Children's Library, \$50; Montreal Orchestra, \$50, and the Canadian Handicrafts Guild's educational class, \$15.

Mrs. R. R. Thompson reported for the studio, speaking of the high appreciation in which the members held Mrs. Lillian Torrance Newton, R.C.A., as a teacher and critic of their work. At the spring exhibition of the Art Association of Montreal, eight studio members and several members of the society had pictures on view. A member, Mrs. Phyllis Percival, had a picture accepted for the Royal Canadian Academy exhibition in Toronto in November. This was one of 75 selected for a collection to tour Canada for nine months. Mrs. Thompson referred to the success which attended the annual exhibition of the studio.

The library report was given by Miss Ethelwyn Bennet, who stated that 354 books had been taken out during the season. Several volumes had been added to the collection.

Miss Hay Browne reported as convener of the soldiers' fund, stating that the usual weekly visits had been made to the Military Hospital at Ste. Anne de Bellevue, when cigarettes, tobacco, cards, magazines, etc., were distributed, also special gifts at holidays. She also told of entertainment provided for ex-service men at the Veterans' Shops and the Canadian Legion branches in Verdun and Rosemount. At the annual donation tea 190 lbs. of candy, 1,400 cigarettes and \$130 in cash were received. High tribute to the memory of Nursing Sister Katherine Barden, R.R.C. of the Military Hospital, was paid in the report. The annual appeal resulted in receipts of \$278. Total receipts were \$675, and a balance of \$250 remained for the summer work. Acknowledgement of donations made by women's organizations and business firms was made.

Miss J. S. Eveleigh, honorary treasurer, reported that the society's receipts were \$3,615 and disbursements \$2,754, leaving a balance of \$861.

The following were elected: President, Mrs. W. A. Gifford; first vice-president, Mrs. C. L. Schofield; second vice-president, Miss Mary S. Saxe; honorary recording secretary, Mrs. G. W. Plow; honorary corresponding secretary, Mrs. J. C. Beswick; honorary treasurer, Miss J. S. Eveleigh; executive committee—Miss Ethelwyn Bennet, Mrs. G. S. Dingle, Mrs. R. M. Mitchell, Mrs. G. D. Pratt, Mrs. C. A. Richardson, Mrs. G. Maxwell Sinn and Mrs. R. R. Thompson.

Mrs. W. A. Gifford presided. An exhibition and sale of work done by patients at the Military Hospital preceded the annual meeting.

CHILDREN'S PAINTING EXHIBIT IN TORONTO

TORONTO, April 24.—(C.P.)—Hundreds of persons crowded the Toronto Art Gallery yesterday to see a "touring" international exhibit of children's paintings, gathered from 40 countries. The art work was accomplished by children from six to 14 years old.

The exhibit was formally opened by Hon. Vincent Massey, former Canadian Minister to Washington, who said the development in appreciation evinced by the child pictures was of even greater importance than the possibility that the endeavors would produce professional artists.

"If it continues," he said, "we may look with confidence to countries built by people who have learned to think well in their formative period."

CULLEN SKETCHES NOW ON EXHIBITION

Gazette April 4/35
Exhibition Reveals How Closely Artist Kept to Pictorial Records

VARIETY OF SCENES

Laurentians, Rockies, Quebec and Montreal Supply Subjects at Watson Art Galleries

Viewing the collection of personal sketches by the late Maurice Cullen, R.C.A., on view in the Watson Art Galleries, 1434 Sherbrooke street west, serves to emphasize the loss Canadian art suffered in his passing slightly over a year ago. These panels from his studio—certainly the last work of this type and scale available—reveal much that will be of value to the student, as well as charming the discerning connoisseur.

These sketches, highly regarded by the painter as records of effects done on the spot for use in more "important" works, are eminently satisfying. His skill in handling tone and catching atmosphere are here in abundance and even in the smaller studies there is the sense of bigness. In them all there are sound design, lovely harmonies and that bold, fluid handling that looks simplicity itself. The offering of these works presents the opportunity, which yearly becomes more rare, of adding a Cullen to even the most modest collection of Canadian art. About a competent sketch there is refreshing freedom and abandon. The initial vivid impression is captured and set down at fever-heat. There is boldness in attack, form and mass are brushed in with a directness and force that tell the story in the frankest possible manner, and when to these qualities is added fine color the result is a desire to possess a group of them.

KEPT CLOSE TO NATURE.

In the main, these studies are of Laurentian scenery where, in his late years, he painted his finest work. Besides being straightforward pictorial records of beautiful country, these sketches show how close Cullen kept to Nature and how he refrained from liberties when interpreting these scenes on a larger scale. In the exhibition there are large canvases and the smaller sketches from which they were painted, and comparison reveals little change between the two. There is a painting of snow and frost at St. Margaret—rushing water, snow-capped boulders, trees under snow, a distant hill and a cloudy sky, which reveals how completely he seized the scene when he brushed the sketch and how little, beyond more emphasis to forms, he departed from it.

Interesting, too, are two panels—"Spring Sunshine," and "Autumn, St. Margaret." In these Cullen chose the same viewpoint at two seasons. In the former, the high bank and distant ridge show sun-lit

snow, while water boils down between river and rafted ice at a bend of the North River. In the latter, the trees along the stream glow in gay dress and, at the bend, the water tumbles in foam beneath the wooded hill.

Three little sketches that suggest the silent places are "The Frog Pond, Cache River"—hill, bush, a band of ruddy reeds and a timbered point; "The Heron Pool, Cache River," with its dark hill, grass and reeds and the bare limbs of dead trees rooted in bog and water. The water suggests the odd foraging trout if grass and ooze only permitted approach for a cast. The third sketch is "The Palisades, Lac Tremblant." Majestic and solemn is Mont Tremblant, backed by clouds, rising above the darkening water of the lake, which mirrors its noble form. It is a scene that is impressive and "big" on a few square inches of board. Of this region, too, is the lovely harmony of blues—"Misty Morning, Lac Tremblant," with its mellow sky above the distant mountain, from which vapor is rising. Mont Tremblant and a glimpse of lake is, in another sketch, seen through a screen of spruce and birches, and "Old Bridge"—a virile sketch of subtle values—is the structure at the lower end of Lac Tremblant where, having lost its identity in the lake, the Cache River tumbles down a rocky fall to eventually join the Devil. This old bridge, backed by a rounded hill based by bush, rises on its wooden piers above ice and open water. The atmosphere well suggests the moisture of a spring day.

LAURENTIAN LOVELINESS. In this group is "The Devil River, near St. Jovite"—distant hills, open country and steep banks, through which the river winds, a work that can be compared with the large canvas of the same scene. "Autumn in the Laurentians" is a bit of vivid color—birches and maples edging water cluttered with fallen timber. "At Piedmont" shows the sinuous North River flowing beneath the old wooden bridge, rolling fields and the distant mountain rosy in the afternoon sun. Farther up this river are typical bits in which the rounded bulk of "Baldy" rises above bush and stream, while this mountain, flushed with sunlight, figures in a sketch of rushing water and bush in sunlight and shadow in "The Bent Tree, North River." In "Early The Devil River," with its row of spruces, shack and distant hill, the water in the foreground convincingly suggests chill, and miles from here the artist did the satisfying sketch of a snowclad bluff sheltering a farmhouse, glimpse of the Saguenay, high banks and distant mountains, called "Near Chicoutimi." Sketches there are of scenes in the Rockies, as well as canvases of these noble peaks, done when, for a brief spell, Cullen tore himself away from the Laurentians.

It is an interesting exhibition which is not confined purely to sketches. Many canvases from Cullen's brush are on view—scenes done abroad, about Quebec and below, Montreal scenes—St. George's Church at nightfall, and one of the Basilica with sleighs on Windsor street—and many other works which the lover of Cullen's art will be happy to see again.

According to present plans, the exhibition will be held until April 15.

The Annual Spring Exhibition of the Art Association of Montreal opened at a reception which was held on the evening of March 21st. Mr. Herbert Walker received, assisted by his daughter, Mrs. George Marler, who looked very charming and lovely in a long flowing dress of the palest shade of grey.

Moirra Drummond, who exhibited three paintings, was dressed in white satin and was walking about accompanied by Mr. F. S. Coburn; they were having a most animated discussion on the subject of the works of art displayed. Mrs. J. D. McCurdy was there, and as her portrait, painted by Moira, was hung in the exhibition, it was quite evident to see how very cleverly the picture portrayed her likeness. Margaret Harvey, another young artist, was looking very happy as a painting of hers had been hung. Mr. and Mrs. P. F. Mathias, accompanied by their daintily pretty daughter Harriett, were present and also Dr. and Mrs. Goodall with their beautiful and talented daughter Shirley. Mr. and Mrs. Eric Reford, the latter wearing a lovely gown of white lace, were admiring the pictures and Betty Robertson and her fiancé, Dick Bolton, were also very interested in the exhibition. Mrs. Henri Vautelet, who is such a gifted and clever member of Montreal society, looked smart in black. Two oil paintings by her were on exhibit, which proves that art is just another of her many talents. The Gallery, apart from being just what its name implies, provides an atmosphere of dignity and grandeur for such a reception.

When one stands at the bottom of the broad stairway and watches the throng moving up and down, the women in their many-coloured evening gowns which trail over the marble stairs, the men in formal evening dress, and the whole stately setting of the picture, one feels that it is indeed a pity that Montreal is not afforded more opportunities of witnessing such scenes.

April 1935
Montreal

Standard, April 20 Famous Home To Be Sold At Auction

Estate Of J. K. L. Ross, Built
By His Father On Peel Street
To Go Under Hammer

One by one the famous old estates of Montreal's central uptown district, a district around upper Peel street that used to be one of the most exclusive on the island, are disappearing.

Probably the largest of those remaining, that belonging to Commander J. K. L. Ross, noted yachtsman and former turf king, is the latest to be on the point of disappearing as an order from the Superior Court has given permission for this old house and spacious grounds to go under the hammer on the afternoon of May 9. The Standard learned today. The estate will be sold at auction by the House of Browne, Limited.

The residence, which has been the home of the Rosses for over half a century, was constructed by the late James Ross, wealthy coal baron, and at the time of its erection was considered one of the finest houses in the Dominion of Canada.

J. K. L. Ross, who was not only a famous sportsman, but was known in the art world for his fine collection of rare paintings, inherited this property from his father.

He immediately began to remodel the building and is said to have spent more than a quarter of a million dollars in addition, including the splendid Ross Art Gallery.

It was one of the centres of the society of the metropolis, and, even today, bereft of its furnishings, one is impressed by the grandeur of the interior decorations.

Large paneled halls with grand staircases greet today's visitor. The drawing room and the ball room are still masterpieces of the decorator's art, and the ghosts of the belles of earlier days still seem to haunt these rooms.

In the art gallery its more recently paneled walls made an ideal setting for pictures which were hung there and which were said to be valued in the millions.

The dining room with its large area and perfect color scheme makes it easy to visualize the banquets held within its walls.

The size of the house itself with the addition made to it by Commander Ross is 52' x 78'. The whole estate takes in 92,775 feet, as much ground as the old High School property had which was also situated on Peel street. The Mount Royal Hotel only takes up part of that old school land. There is a frontage of the Ross property on Peel street of 241 feet.

In the main residence there are ten bedrooms for residents and ten for servants, while another 14 bedrooms for servants are to be found above the stables, or outbuildings. Four suites on the second floor each have their bathrooms.

The auctioneers have agreed to open the buildings to the public every afternoon for one week prior to the sale.

News of Art In Montreal

Something unusual in the way of pictures may now be seen at the Coffee House, 1191 Union Avenue. These works, which combine painting with sculpture, are by Peter Wedin. They are small panels of soft wood, knife-carved in low relief and painted in light and gay colours. The wood-cutting gives them firm and simplified drawing and they are quite decorative and amusing. Most of them are of figures or groups of figures; the few landscapes are less good. For the most part they are of scenes and people in Sweden, with some of Nova Scotia and a few of Quebec. There are family groups and scenes of farm life, Quebec ox-carts and sleighs and some Indians, complete with feathers, tepees and canoes. Some of them are frankly comic and there is a hint of caricature in even the more serious ones. A particularly good one is of a procession of people at a railway station and there are some good domestic scenes. A few oil pictures by Mr. Wedin show pleasant places in Sweden, but they are not so successful as the carved panels.

Two busts by A. Suzor-Cote, R.C.A.,—one life-size the other a miniature,—which were among the works of sculpture in the recent Spring Exhibition of the Art Association of Montreal, were labelled in the catalogue as "Bust of Mrs. S. C." It should have been stated that they were portraits of the sculptor's wife, Mrs. Mathilde Suzor-Cote.

The annual exhibition of work by students of the School of Architecture of McGill University, is to be held in the Learmont Gallery on the upper floor of the Art Association from April 27 to May 5th.

Two British Artists Raise Furor When R.A. Rejects Their Pictures

Gazette (Canadian Press Cable), April 26/35

London, April 25.—Two prominent artists, Homerville Hague and Stanley Spencer, raised no end of a row today following a notification that some of their pictures had been rejected by the Royal Academy.

Hague said he was "sick and tired" of having his offerings rejected by the Academy for the last 18 years—despite the fact he has painted more portraits of royalty than any other living artist.

Spencer, Associate of the Royal Academy, was equally wrathful since the Academy had accepted only three of five paintings he submitted, turning the other two down. They took direct action. Spencer resigned from the Academy and demanded the return of all five pictures, saying: "I'll hold my own exhibition. I shall never agree to my works being submitted to a jury of other artists."

Hague claimed that his 1935 picture of a band playing in the Friary Court of St. James's Palace was rejected "purely from spite." He marched off to the Marlborough street police station to get a summons against the Royal Academy selection committee to show cause why his picture had been refused, and vowed he would bring them to court.

The latter irate artist, who first exhibited in the R.A. in 1895, has painted portraits of Queen Victoria, King George, Prime Minister Ramsay MacDonald and other notables. Once he made a 12-hour

speech in Hyde Park against the panel by Epstein which raised such a controversy some time ago.

Spencer is the well-known painter whose remarkable picture, "Resurrection" caused so much argument when Sir Joseph Duveen presented it to the Tate Gallery.

He maintains that as an Associate member he is entitled to have all five of his offerings hung in this year's exhibition, which opens on Jubilee day, May 6, without any further question.

The two Spencerian pictures rejected are "St. Francis and the Birds" and "The Lovers."

"I know there is a clique which does not like my allegorical style," says Spencer, "but I was dumbfounded when I was asked to withdraw these two, which I consider the better of the five. What made it more galling was the statement of the council, that they do not think these works are of advantage to my reputation or the influence of the Academy."

"It is sheer effrontery for these self-appointed dictators. I paint as I am inspired. They want nice lines and perfectly proportioned figures. That is not my view of creative art."

Sir William Llewellyn, president of the Royal Academy, says the pictures were rejected under rules which Spencer must be aware are often exercised.

ART ASSOCIATION PRIZES AWARDED

Gazette April 29
Work Done by Students of
Schools on View in
Lecture Hall

1935

Prize awards to students of the art schools of the Art Association of Montreal, under the direction of Edwin Holgate, A.R.C.A., and Lilius Torrance Newton, A.R.C.A., were announced on Saturday.

For painting, the Reford Prize went to Florence Bryson. The Fleet Prize was shared between Harriet Mathias and Fannie Weisberg.

For drawing, the Kenneth McPherson Prize was shared between Helene McNichols and Louise Gadois.

The Edwin Holgate Scholarship was awarded to Ann Coghlin.

The successful High School pupil in the competition for one year's tuition was Jean Phillips Higgins.

In the antique class, Jean Thompson and Alice Boak were given honorable mentions.

In the Junior Drawing Class, under the direction of Miss Alberta Cleland, prizes for progress during the season were awarded to Virginia Dobson and Evelyn Caron, while honorable mentions were given to Constance Cordell and Peggy Shaw.

The work done by students in all these classes of the association's schools is at present on exhibition in the Lecture Hall.

JUBILEE FEATURES AT MCGILL MUSEUM

Gazette May 12
Special Exhibit Relating to
"Sixty Years of British
Rule in Canada"

Exhibits commemorating the Silver Jubilee of His Majesty King George V., and outlining "Sixty Years of British Rule in Canada (1807—1867)," are now on display in the McCord National Museum, Sherbrooke street west. The museum is open on week-day afternoons from two to five o'clock, and on Sundays and holidays from

2.30 to five o'clock. Admission is free.

The exhibits, arranged by Mrs. F. C. Warren, curator of the museum, present a striking picture of life in the Dominion during the early and middle parts of the 19th Century, and of the historic events immediately before and after the accession to the Throne of King George V. in 1910.

The large display picturing "Sixty Years of British Rule" deals with the period which ended with Confederation. It is the third of a series arranged for the particular benefit of Montreal's school children, but should be of interest to every Canadian. Relics of the War of 1812 are the first things which catch the eye of the visitor. Then there are documents relative to the union of the North West Company with the Hudson's Bay Company in 1821.

A section of the exhibit is devoted to the Rebellion of 1837, and several water colors by James Duncan, depicting Montreal in 1832, are

ARCHITECTURAL DISPLAY April 29 Work of McGill Students is on Exhibition

Scores of sketches exemplifying the work of undergraduates in McGill University's school of architecture went on display in the gallery of the Art Association of Montreal, Sherbrooke street west, on Saturday. The annual exhibition of students' work will remain on public view until Sunday.

The designs and drawings present a striking picture of the varied character of the training received at McGill by the budding architects. One section of the display, for instance, is devoted to stained glass windows and wrought iron work. Town planning is not forgotten and there are a number of drawings showing plans for housing schemes, and designs for a combination town hall, court house, police and fire station.

Other sketches reveal that the McGill students learn how to design country churches, museums, college and seminary buildings, French-Canadian furniture, apartment houses, public buildings, and various types of private dwellings and residences.

Belgian Crystal Exhibit

A display of rare Belgian crystal will be formally opened by the Consul-General of Belgium at 3 o'clock this afternoon, in the Fourth Floor Galleries of Henry Morgan and Company, Limited, St. Catherine street. This will be the first time these exhibition pieces have ever been shown on this side of the Atlantic.

on view. Also included in the display is chinaware loaned by Dr. T. H. Clark, of McGill University, as well as hair and metal jewellery, ice-skates, and articles of clothing relating to the period. Two girls' figures costumed in the mode of 1850-61 are to be seen and there is also a doll which was dressed in 1852.

CAMERA'S ARTISTIC QUALITIES PRAISED

Gazette May 3/35
Means of Expression
Through Lens Explained
by George Nakash

NOT JUST MECHANICAL

Arrangement of Light and
Shade, Shapes and Masses,
Lines and Patterns
Is Stressed

The artistic possibilities of the camera were outlined and praised by George Nakash, prominent Armenian-born artist, in his address on "The Art and Psychology of Portrait Photography," at the weekly luncheon meeting of the Lions Club at the Mount Royal Hotel yesterday.

There were very few persons who realized that the camera had artistic possibilities and that in the hands of an artist the lens was a means of artistic expression comparable to the brush and the pigment of the painter, Mr. Nakash said. Instead of drawing with a pencil or painting with a brush the photographer used light as his medium. On this all-important factor of his art he could exercise personal control at every step in his work, from the moment the film was exposed to the time the print was finished.

Nature—and as a consequence imagination—was the prime requisite in an artist's makeup. Imagination made it possible for him to visualize his portrait in advance and his aims were impossible of achievement unless he could do this. Then came love and that was because true art sprang from the heart and not from the head, he believed. Intellect, Mr. Nakash subordinated to both these assets in the artist's equipment.

"The artistic potentialities of the camera depend entirely upon the imagination, the natural capacity, the knowledge, skill and technical training of the photographer. If he possesses these qualities he can make his camera produce what he wants."

He challenged the theory held by some persons that because the camera was a machine its product was necessarily mechanical. He knew that it was fashionable for some artists to put their stamp of disapproval on a painting by branding it as "photographic." He believed this argument was just as ridiculous as to affirm that piano music was mechanical because the instrument was itself a mechanical device. It all depended on the user. The same camera which in artistic hands was made to yield a masterpiece of artistic value could also be used to photograph a shoe for commercial purposes.

OFTEN IN COMMONPLACE.

Mr. Nakash then turned to a discussion of the qualities that stamped pictures as art products. The extent to which a picture was worthy of being considered an artistic achievement depended upon the truth with which its author suggested through his work the impressions he received at the time of production.

"The merit of a picture may lie in an interesting arrangement of light and shade, a pleasing sweep of line, or a satisfying and well composed pattern of decorative shapes and masses," he said. "Whether or not the subject of the picture is beautiful is not important, for it is possible to make an interesting and beautiful picture of a subject that is not in itself beautiful. Unless we understand what a picture is, we cannot make one. Truth and beauty are closely connected, and those of us who are sensitive to beauty, often find much of it in ordinary, commonplace objects and scenes."

DEPENDS ON KNOWLEDGE.

"The photographer has to depend upon his knowledge even more sometimes than a painter, because a painter has the power to make his picture interesting by means of color, an attraction that the photographer cannot use to the same extent. The outstanding characteristic of photography, the quality that distinguishes it from drawing, painting, etching, or any other art is the ability of the lens and the sensitized film to record infinitely delicate and subtle gradation of tones. This is where photography is supreme. On account of this power it holds a place among the fine arts."

He displayed some of his own portraits, several of them having won high recognition in American exhibits. He was introduced by Robert Duncan and thanked by Emile Asselin. Emile Gour, tenor,

sang, accompanied by Percy French. George Mooney presided.

RUSSIAN PAINTINGS ON EXHIBIT IN CITY

Gazette May 18/35
Display at Morgan's Demon-
strates Highest Standards
of Art as Art

WIDE RANGE OF SUBJECTS

Drama of New Russia Is
Brought Out in Graphic
Section—Collection Is
Important

There are several ways of approaching the exhibition of Soviet art which opened to the public yesterday in the sixth floor galleries of Henry Morgan & Company, Limited, and to view these fifty paintings and nearly 200 drawings, prints, lithographs and other black-and-whites is to be confronted by an onslaught of clamoring questions. Should they be considered merely on their merits as pictures? Should they rather be looked at in the light of the Revolution and as the products of a new world? (In other words, should they be viewed historically?) Or should they be approached from the geographical standpoint?

The answer is, of course, that they must be examined from all angles. Whatever the angle, the sum of impressions is: They are important, and they are exciting. As the public of Montreal walks into the Morgan galleries between now and the first of June, preconceived notions of Soviet Russia must be shed on every side. Strange as it seems to those who know anything about it, there are people who imagine today's Russia to be a land made up of primitive peasants and industrial workers, whose art, if they had any, would be limited to childish daubings and scratchings. There are others who fondly believe that the Russian artist is a sort of slave forced to put down, stroke for stroke, exactly as the Communist Party orders him. It cannot be denied that there has been ground for the latter assumption. In the first enthusiasm, the Soviets were jealous of their programme, religiously jealous, and they could see no other function for the artist than that of creating propaganda. But with the dissolution of the Association of Revolutionary Artists this policy was abandoned. In answer to the first group of critics, the present exhibition demonstrates the highest standards of art as art—in observation, imagination, technique, even to the point, in some, of sophistication, these works need no apology. The answer to the second group is to be found in the wide, free range of subjects and treatment.

REVOLUTIONARY SCENES.

There are a few revolutionary scenes, a few pictures that might be looked upon as propaganda—they are not necessarily the best, some of them are good examples of the invalidity of propaganda as art—but for the most part the artists reflect the Revolution merely because it happens to be their condition of life. Apart altogether from what one's political theories may be, the fact remains that while a great many artists of the western world have turned in on their own private souls, to paint abstractions and busy themselves with other subjective forms, the Soviet painters are objectively painting what they see around them. It may be industrial and farming activities—although there are surprisingly few such subjects among the paintings—it may be children's nurseries, parks of recreation, building operations, sports, groups of bathers, men's faces, women's bodies, or the old-fashioned landscape. Whatever it is, they all have characteristics in common—freshness, spontaneity, free style, happiness, health.

Such characteristics are not new in painting, though it is something that artists across a vast territory, from northern Arkhangel to oriental Samarkand, should have an outlook in common, and it is too early to expect that the Revolution should have given the world an original painting style, but those characteristics have been provided with a new impetus and the trend is significant. If the styles in this show are not essentially revolutionary, neither could they be called essentially Russian. They are closer to Europe or America than to the old Russia of the bylinas, of Sadko, or the ikons.

Some might even be called academic. One of the surprises in the show is Bubnov's "Raided by the White Guards." Bubnov is one of the youngest painters in the group, yet he has given us a canvas that is akin to the sentimental Victorian anecdotes. There is even one pretty landscape, Grabar's "Springtime." Nissky's "Seascape" is the closest thing to a modern "art for art's sake" esoteric, but it does not quite come off. There are a number of frankly "pictorial" canvases, such as Kolmakova's "Winter Sport," Kashina's "Collective Farm Nursery" and Korotkova's "Frontier Guard Patrols."

More important than these, to the believer in the modern focus, are Peter Williams' robust portraits, Shevchenko's beautiful "Fruit Seller, Batura," Pimenov's glowing "The Bath," Saryan's "Erivan," Kashina's lively water colors and the powerful mural designs by Deyneka.

GRAPHIC ARTS SECTION.

The graphic arts section is by no means an appendage; it is an important show in itself. While many of the works are illustrations for the classics and even foreign books, most of these black-and-whites bring out the drama of the new Russia. Of particular note are Kasyan's Dnyeprostroy scenes, Kravchenko's designs, and the stark "Civil War Funeral" by Sokolov-Skalya. Whether they be satires, swift impressions or careful recordings of facts, the black-and-whites are extremely skilful and trenchant. The exhibition was brought to this side of the Atlantic by the Pennsylvania Museum of Art and the American Russian Institute and is being circulated by the College Art Association. It is made available to this city by a committee of Montreal painters, writers and members of the Friends of the Soviet Union.

R. H. A.

Unique Exhibition of Soviet Art is Opened

Shrewd and vigorous draughtsmanship are the striking qualities of revolutionary Russia's pictorial art to judge from pictures now on exhibition at Henry Morgans'.

The collection, first of its kind shown in Canada, was brought to America under the auspices of the Pennsylvania Museum of Art and has drawn interested comment in several cities south of the border. It will be on show here until June 1.

Oil paintings, water colors, etchings and black and white work are included.

The etchings and black and white drawings are far more impressive than the oils, daring and often brilliant use of line and design holding the attention of the visitor. Here, indeed, would seem to be the true field of the Soviet pictorial artist.

Revolutionary daring has certainly not been carried into the studio of the worker in oils, for the canvases on display are conventionally, even timidly handled. They lack inspiration. This is even so of the avowedly propagandist paintings, which suggest magazine cover or art school work.

Typically Russian in conception and handling of color are two or three impressionist of sun-baked, Oriental featured peasants.

A curious touch was lent to yesterday's opening by the presence of several members of the local Russian emigre colony, who showed avid interest in these works of the new Russia.

Sponsors of the exhibit include: Martha Allan, Robert Ayre, H. P. Bell, A. Bercovitch, E. R. Bertrand, Harold Beament, Andre Bieler, Ernest Cormier, Edwin Holgate, Henri Girard, Adrien Hebert, Henri Hebert, Prudence Heward, John Lyman, Carl Mangold, Mabel May, Louis Muhstock, Ernest Neumann, L. Torrance Newton, Marion Scott.

PAINTINGS FROM RUSSIA

Art of the Soviet to Be
Shown Here

In an exhibition which will open in the gallery of Henry Morgan and Company, Limited, on Friday, Montrealers will have an opportunity to see something of the development of painting and graphic art in the Union of Socialist Soviet Republics in the past few years. The show, which consists of 50 paintings and 189 drawings, engravings and designs, includes the work of some of the outstanding Soviet artists of today. It was brought to this side of the Atlantic by the Pennsylvania Museum of Art and the American Russian Institute for Cultural Relations with the Soviet Union, and is being circulated by the College Art Association. It comes to Montreal as the result of efforts of a committee of painters, art critics and others, consisting of Miss Martha Allan, Robert Ayre, H. P. Bell, E. R. Bertrand, Harold Beament, Andre Bieler, Ernest Cormier, Edwin Holgate, Henri Girard, Henri Hebert, Adrien Hebert, Miss Prudence Heward, John Lyman, Carl Mangold, Miss Mabel May, Louis Muhstock, Ernest Neumann, Mrs. L. Torrance Newton, Mrs. Frank R. Scott, A. Bercovitch, and members of the Friends of the Soviet Union. The exhibition will be in Montreal until June 1, when it is expected it will be sent to Ottawa and Toronto.



Ces neuf études de pysionomie dues au pinceau de Mlle Florence Bryson, élève de M. Edwin Holgate et de Mme Lillian Torrance Newton, à l'école de l'Art Association, lui ont valu le premier prix Reford pour la peinture. Plusieurs prix ont été accordés aux élèves des autres sections, et leurs oeuvres sont exposées au Lecture Hall. L'étude, au bas de notre photo, est la reproduction par une concurrente de la peinture qui se trouve au centre de la première rangée.

(Photo la "Patrie")

ARTIST BOUND WHILE PAINTINGS DESTROYED

Gazette May 18/35
N.Y. Outrage Laid to Nazi
Sympathizers

NEW YORK, May 17—(A.P.)—Michael Califano, 43-year-old artist, told police last night that three unidentified men entered his studio late yesterday, bound him to a steam pipe and slashed between 25 and 30 paintings, one of which he valued at \$10,000.

Suffering from cuts, bruises and nervous shock, Califano told his story from a hospital bed. Police said the artist's son, Victor, laid the vandalism to Nazi sympathizers.

The artist said he was in his studio when the three men entered, and told him they wanted to buy a post card reproduction of one of his works. The post cards depict Professor Albert Einstein, Adolf Hitler, a Storm Trooper and a bloody dagger clutched in a heavy hand. The original of the post card is entitled "Ignominy of the 20th Century."

As he turned away from the men, he said, he was seized and bound. One of the men then slashed the canvases, he told police.

GOBELIN TAPESTRIES ARE SOLD FOR \$22,000

Gazette May 18/35

Part of Art Treasures of
Late Mrs. Whitelaw Reid

PURCHASE, N.Y., May 17—(Star Special)—The pair of Gobelin tapestries which for many years hung upon the panelled wall of the great library in Ophir Hall, home of the late Mrs. Whitelaw Reid, were sold yesterday for \$22,000 at the sixth session of the public sale of Mrs. Reid's art treasures and furnishings, held here under the management of the American Art Association-Anderson Art Galleries, Inc.

The auctioning of the Gobelin hangings climaxed a day which brought greater crowds, more keenly competitive bidding and higher prices than at any time since the sale began on Tuesday. During the afternoon a Chippendale needlepoint ettee went for \$2,600, and a set of four Charles II chairs which once belonged to William Penn, were sold for \$1,600. The day's total proceeds were \$75,102.50, bringing to \$127,252.50 the total for the sale thus far.

The Reid tapestries formed part of the series woven for the palace of Fontainebleau by order of Colbert. Taken from a suite of twelve cartoons executed about 1525 by the famous tapestry designer, Bernard van Orley, a pupil of Raphael, the full series consisted of twelve hunting scenes each representing a month of the year. The Ophir Hall tapestries depicted April and September.

HONOR MEMORY OF GEO. B. ALLISON

May 9, 1935

A beautiful stained glass window, depicting Christ blessing the children, was dedicated to the memory of the late George B. Allison, many years a prominent Westmount resident and Montreal business man, last Sunday morning in Westmount Park church.

Presentation of the window was made by Mrs. Allison and the service of dedication was conducted by the minister, Rev. J. Laval Smith. The window is the work of a local artist, C. W. Kelsey.

WEEK'S REVIEW OF ART

May 9/35

Art of Art Montreal

The Guild of Commercial Artists

The Montreal chapter of the Guild of Canadian Commercial Artists is now fully organized and functioning in the interests of the Commercial Art profession and those businesses of which this profession is an integral part. The recently elected slate of executives assures this new body a successful start on its ambitious career.

The officers elected are:—President, James Crockett; Vice-president, A. C. Valentine; Secretary, Mona Craig; Treasurer, E. Fancott; Director of Publicity, W. Finch; Advisory Council, C. W. Simpson, R.C.A., Hal Ross Perigard, A.R.C.A., Felix Shea, A. Cloutier, F. Holland, J. Wilson, C. Fainmel, C. S. McIntosh, and A. Holmes.

The Guild is founded on a constitution of high purpose summarized as follows:—

"The new organization recognizes only that phase of Art that has a use and a practical purpose necessary to commerce and economic progress. Thus Guild members must, of necessity, be artists practised, not only in technical and imaginative skill, but also of a kind adaptable to the limitations of commercial demands.

"The Guild, through its educational program and periodical exhibitions aspires to securing a more profound respect for a profession rapidly maturing. By the same token it seeks to create a new and appreciative understanding of the finesse required to successfully inject into austere commercialism the refining and illuminative influence of Art."

Further information can be obtained by calling Mr. E. Fancott, L.A. 9494.

The Art of Mickey Mouse And Walt Disney

All the world knows Mickey Mouse in motion, and every one can recognize in his pictures a new and a very good form of art. An exhibition of Walt Disney's drawings and cartoons, which is now being shown in Eaton's Art Gallery, gives some further ideas of the work which goes into making the one kind of film that is always a joy to see. One can see in them how good the drawings are and that Mickey in still life can be as funny as when he is moving.

The pictures which are shown are both in black and white and in color; some of those in black and white are perhaps studies or suggestions for films, but are excellent comic pictures, caricatures which are full of ideas and character. A large part of the exhibition is made up of what are evidently the materials actually used in making the films, and they give a clear idea of how the work is done. A film of this kind takes some nine or ten thousand drawings, but some of the labor is saved by painting moving parts, figures and so on, on sheets of celluloid, which can be moved and changed in front of a standing picture of the background. There are many sets of these, with figures and parts of figures on one or more celluloid sheets, one above the other against a background, which is sometimes a single scene, and sometimes a panorama, before which the figures can be moved.

Since nearly every one likes to see how things are done, how the machine works, this display of practical material has an interest of its own. But that is only one side of the exhibition, and the humor and the many other good points of these drawings are things worth seeing on their own account.

The exhibition is to be open till Saturday, May 25th.

Royal Academy Accepts Work Of Lethbridge Artist Star May 22, 1935

Bronze Group, by Doris le Cocq to Be Exhibited in London

LETHBRIDGE, Alta., May 22—(C.P.)—A Lethbridge artist who has won success overseas, Miss Doris le Cocq has had a bronze group "seaspray" accepted by the Royal Academy, it was learned here today.

A fellow of the Royal Society of miniature painters and sculptors, Miss le Cocq has had other works exhibited at the Royal Academy; at the Royal Institute Galleries, London and at the Royal Society of British Sculptors. She exhibited at the Canadian National Exhibition in Toronto four years ago.

This artist, who left her home here three years ago, specializes in animal portraits in ceramic, marble and bronze, has studied at the Royal College of Art and the Central School of Arts and Crafts, London. She will return to Canada in July.

COLOR PRINTS AT ART GALLERY gazette May 10/35 Exponents of Wood-block and Linocut in England Well Represented SKILL AND ORIGINALITY

Exhibition Arranged With
National Gallery of Canada
Includes Aquatints, Mono-
types and Lithographs

Modern color prints brighten the walls of the Lecture Hall of the Art Association of Montreal, Sherbrooke street west, the exhibition being made possible through the courtesy of the National Gallery of Canada, Ottawa. The show is certain to attract attention, though, generally speaking, on the score of beauty it falls short of the collection of Viennese, Swiss, English and Canadian examples displayed in this hall in 1929, and the extensive range of prints by Austrian artists that occupied these walls in 1929. In the main, greater space is given to the work of men and women developing this medium in England, and there is plenty of evidence that the bulk of them are out to explore to the limit the possibilities of this mode of artistic expression. The color print, from linocut or wood-block, making its appeal through its design and the pattern of its hues, demands of the artist originality and ingenuity, and many of the proofs show that these qualities are not lacking. To anyone who has "had a shot" at doing a linocut—even a modest black and white—it will be obvious that some of the seemingly simple designs were evolved only after a good deal of careful and thoughtful planning.

VARIETY IN SUBJECTS.

There is variety in the prints on view and in the artists' approach to their subjects. Some have contented themselves with the purely representational, while others by the simplification and exaggeration of forms have made intriguing patterns. In the former class may be mentioned "Lulworth Cove," with its fine arrangement of sea, rocks and chalk cliffs, by A. Rigden Read; Eric Slater's "Seaford Head" and "A Sussex Hill" which, at a distance, have the appearance of watercolors; the competently handled "Peonies," "Roses" and "Still Life with Fruit" by Yoshijiro Urushibara—prints marked by good design and attractive color; the "Red Cuckullin Hills, Skye," by Stanley R. Wilson, which in color well bears out the title; the prints of flowers by W. Hardman, and the aquatints of ducks by Winifred Austin. The Viennese artist Hans Frank, too, is effective with two small prints of deer, in which the greys are fine.

Those exponents of the color wood block and linocut who aim at supplying bits of gay color on decorative lines show cleverness, energy and industry. Sybil Andrews suggests action in her severely simplified figures in "The Giant Cable"—men unwinding a drum, and in "Sledge-hammers," while in her monotype she reveals glowing color in "Bricks Drying." Anne Clarke reveals an effective decorative sense in "Slamming Cats" and "Seahorses," while Claude Flight is spirited in "Speed, London Bus." W. Greengrass has made effective use of the colored stripes of the players' sweaters in "Rugby" and the scarlet of the uniforms of the Life Guards in "The King's Horses." Janina Konarska shows "Ski-ing," and Eileen Mayo in her print called "Turkish Bath" suggests that the women, having skipped their diet, are taking other means of reducing. George Nicholson's "Pigs" is not without a sense of humor, and Viola Paterson invests her "Ballet Dancers" with solid qualities.

Pattern is the main concern of Cyril E. Power in "The Tube Train," "The Examination Room" and "The Eight," while he displays a robust touch in his monotype entitled "Gasometers." Ethel Spowers makes wheeling gulls give pattern in "The Plough," and C. L. Yonge presents nice arrangement in the bird print called "Toucans." Sports events interest Lil Tschudi, who touches a high point in "Ice Hockey"—a group of players bending over the puck. Elizabeth Spurr contributes stenciled monotypes—"Girl with Parrot" and "Nigger and Parrot"—which lack grace and are far from agreeable in color. Clarice Moffat has a very human document in her monotype called "The Upper Circle"—uncomely women intent on watching a play. It is good in arrangement and broad in handling.

Other items of interest include lithographs by Pierre Bonnard—"From a Window in Montmartre" and "Boulevard de Clichy"; Edouard Vuillard with "Cafe Pigalle" and "The Black Dress"; Marie Laurencin, with an etching entitled "Joueuse de Mandolin," a work in characteristic vein, and James Piton with a lithograph of nudes called "Toilet."

Private View of the Academy this morning was even more crowded than usual. Contrary to expectation many people wore black, among them Lady Oxford and Asquith, Mrs. Ulick Verney, Miss Marie Tempest, Dame Rachel Crowley, Lady Weir, and Lady Pentland. Lady Alexander as usual made up for this sombre note by being ultra brilliant and this year in a burst of patriotism she wore a scarlet Dolly-Vardenish hat with paradise plumes, a scarlet and white frock and a short-sleeved dark blue coat. Among the well-known people I happened to see in the crowd were Lady Charnwood, Lord Salisbury, Lady Horne, Sir Laurence and Lady Guillemard, Lady Swaythling, Mrs. Belloc Lowndes, Lady Emmott, Mrs. Eleanor Glyn and her daughter Lady Davson, Mrs. Wilfred Ashley, The Dean of Westminster, Lady (Edgar) Bonham Carter, and Mrs. Anstruther.

The Academy this year is very true to type. There are few "modern" pictures, most of the canvases are small and there is a noteworthy absence of the class of painting that ignores draughtsmanship and technique. In fact those critics who prefer painters who know both how to draw and how to produce a lovely quality of paint will note with satisfaction the number of canvases where still-life, diaphanous materials, and effects of nature are reproduced with the startling verisimilitude of the old masters.

It is essentially a portrait Academy. Richard Sickert, Augustus John and Glyn Philpot will probably carry off the chief honors with Gerald Kelly, Walter Russell, Gerald Brookhurst, E. Gabain, Simon Elwes and A. K. Lawrence following closely after them. The "picture of the year" is said to be the Sickert portrait of Lord Castle-rosse, a study in wine-color.

If Augustus John chose to paint excellent likenesses of Lord David Cecil, Lord Conway of Allington and Miss Thelma Cazalet, M.P., and do an admirable sanguine sketch of James Joyce, one can only regret that he should paint a portrait of that eminent Canadian Professor J. C. McLennan, D.Sc., F.R.S., which so little resembles the sitter. This mistake is certainly not made in Alphonse Jongers' able portrait of Lt.-Col. George Cantlie, D.S.O., which is hung in Room IV. Other works of Canadian interest is a bronze head by the young Canadian sculptress, Miss Sally Ryan, a portrait of a skier by Richard Jack, R.A., and a delightful portrait labelled "Young Canada", of a girl in winter sports clothes by the same painter, and a portrait of W. Perkins Bull by Walter Russell. In the Architectural room is the beautiful design for a proposed new church of St. James' in Vancouver, by A. Gilbert Scott. A graceful and ingenious combination of ancient and modern.

I missed the clever work of James Gunn. Peter Scott had sent only one of his bird paintings, a flight of Barnacle Geese in April; no one person should have as many gifts as that young man!

Miss Kate Oliver's portrait study of the two little daughters of Col. Douglas Lyall Grant reminded one of her past successes and will probably make many young mothers and fathers decide to let his understanding artist perpetuate their children's grace. Miss Flora Lion had sent two of her always competent portraits. Among the most likeable landscapes were those of Oliver Hall, Sydney Lee, (rather reminiscent of Le Sidaner), Sir George Clausen and Charles Oppenheimer.

MUSEUM IS SANCTIONED Gazette May 20

St. Andrew's Honors Memory of Sir John Abbott

(Special to The Gazette.)

Lachute, May 19.—An important step in the advancement of the Historical Society of Argenteuil was taken at a public meeting held in Lachute Auditorium Saturday evening when representatives from many sections of the county were present and sanctioned a resolution for establishing a museum in St. Andrew's to be known as the Abbott Memorial Museum. The museum will honor the memory of Sir John Abbott who for 17 years represented Argenteuil in the Legislature and in June of 1891 had the distinction of being honored by appointment from the Crown as Prime Minister and because of his consistent and capable administration was knighted by the Queen on May 24, 1892. The society now numbers about 225 members with Dr. B. N. Wales of St. Andrew's as president. Addresses were delivered by Mrs. A. Kains, ex-president of the Historical Society of Ottawa; Rev. Father Brosseau, of Grenville, and Archibald Kains. Vocal selections were contributed by Mrs. K. McQuat, Mrs. C. Duncan and Mrs. R. A. Giles and Messrs. Owen and Douglas Todd. Presentations of antique relics from the museum from C. F. James, J. Fournier and Mr. Crooks were acknowledged.

MUSEUM PLANNED FOR ST. ANDREW'S

LACHUTE, May 21.—(Star Special)—Citizens of Argenteuil County showed their approval of the plan for building a museum in St. Andrew's, to be known as the Abbott Memorial Museum in commemoration of Sir John Abbott, at a public meeting held here Saturday evening. The museum is an undertaking of the Historical Society of Argenteuil.

MONA LISA GIVEN IN MISTAKE

Gazette May 21, 1935
Famous Painting in Louvre
Declared to Be Portrait of
Isabella d'Este

(By The Associated Press.)

Yellow Springs, Ohio, May 20.—For 400 years the woman with the enigmatic smile who posed for the famous painting, "Mona Lisa," has been falsely identified, Professor Raymond S. Stiles asserted today.

Dr. Stiles, professor of aesthetics at Antioch College, said he has proof from 12 years of research in the life of Leonardo da Vinci that the woman was Isabella d'Este, the Marchioness of Mantua.

Reference books are incorrect, Dr. Stiles said, in identifying the model for Leonardo's masterpiece as Madonna Lisa, Neapolitan wife of Zanoki, or Francesco del Giocondo.

Giorgio Vasari, an Italian writer, made the original error 40 years after the death of Leonardo in 1519, the professor explained. He made the error in copying a manuscript by Gaddiano, a Florentine, "and everyone since then has carried the error along," Dr. Stiles said.

Estimating the value of the painting, which now hangs in the Louvre, as "about a million dollars," the professor said. "Until now the painting has been one of more or less a mythical person. Now one begins to understand why the Mona Lisa has always been so popular. It is the portrait of one of the noblest and most perfect women of the Renaissance."

The professor's identification of the model for Leonardo was obtained easily, he said.

Examining Leonardo's writings, Dr. Stiles found no mention of Madonna Lisa but only the statement that Leonardo painted a portrait of her husband, Piero Francesco. From Leonardo's writings, he established that the famous artist made the profile drawings of Isabella, Marchioness of Mantua, who was the wife of Marquis Gonzaga, whose "victory" at Fornovo over the forces of Charles VIII., is considered the first modern battle between nations.

Dr. Stiles said he found the profile studies of Isabella on a medal by Christopher Romano in the Imperial Museum in Vienna and impressed on Leonardo's signet ring. He withheld announcement of his discovery of the true identity of the "Mona Lisa" until more recent studies enabled him to identify the statue of Isabella in the Berlin Museum.

ARTIST IS HONORED Gazette May 20

Frederick Hutchison Named to American Academy

Frederick W. Hutchison, the Canadian landscape painter who has resided for many years in New York City, has been distinguished by election to full membership in the National Academy of Design, a much coveted honor and the highest attainable award in the field of art in the United States. He was elected an associate member in 1922.

Last year, Mr. Hutchison was elected to life membership in the National Arts Club, and he was recently elected to the office of vice-president of the Salmagundi Club in New York. During the current year, his beautiful canvas, "Before Mass. St. Urban," won the Samuel T. Shaw Purchase Prize in the Salmagundi Annual Oil Exhibition.

Frederick W. Hutchison, N.A., was born in Montreal, March 14, 1879. He studied under the late William Brynmor, C.M.G., R.C.A., in the schools of the Art Association of Montreal, and under William M. Chase in New York, then going to France for further study under Benjamin Constant and Jean Paul Laurens. He went to the United States in 1905, becoming a naturalized citizen in 1915.

Epstein Calls Royal Academy 'Blockheads' Gazette May 20

London, May 19.—Jacob Epstein, distinguished sculptor, has angrily turned in his resignation from the Royal Academy, branding its members "a company of blockheads."

Sir William Llewellyn, president of the Academy, had declined to sign an appeal for the preservation of 18 Epstein statues on the premises of the new London quarters of the Rhodesian Government, which it wanted moved.

"It is not an Academy affair," the Express quoted Sir William as saying.

"Not their affair?" angrily exclaimed Epstein yesterday. "What on earth is the affair of the Royal Academy? Is it not their duty to prevent artists from being insulted and their works defiled?"

"The Royal Academy is simply a smug company of businessmen, and I want no association with such a company of blockheads."

HORATIO WALKER'S PAINTINGS ON VIEW

Gazette May 15
Water Colors of Quiet Coun-
try Scenes Exhibited
at Scott's

Since Wordsworth wrote his sonnet about the encroaching world, the world has accumulated about it with a clamor and a persistence which would have driven the quietest of his wits, had he lived after the twentieth century. Yet, the world of automobiles and filling stations and the never-faltering march of time, there are still spared to us the quietest of his wits, had he lived after the twentieth century. Yet, the world of automobiles and filling stations and the never-faltering march of time, there are still spared to us the quietest of his wits, had he lived after the twentieth century. Yet, the world of automobiles and filling stations and the never-faltering march of time, there are still spared to us the quietest of his wits, had he lived after the twentieth century.

Here we have such quiet things as cows in a field, or pigs; hens and a haystack; a horse and sleigh standing at the door of a stone house; a man ploughing with a team of oxen; moonlight; autumn. They are water colors and quite small pictures, but they have a freedom of brushwork, a richness of texture and a glow of color that carry them far beyond their size and the limitations of their medium. What color there is in that haystack, what life in that crawling moonlit sky over Quebec, what a sense of distance in those ploughed fields! How wonderfully Horatio Walker evokes weather! All the seasons are here and they are all keenly felt. One of the happiest is that little ploughing scene, with its long horizontals and its rhythm as easy as breathing. There is a fresh blue sky with clouds, a glint of color on an ox's back, another on the cottage roof, but not much else except soil and enough quick green to show that the earth is breaking into spring. "Pigs on the Batture" is a delightful little painting. To most people, the pig is an unromantic creature, but Horatio Walker has brought him into his own. In another, several cows stand by a fence seeking shelter from a spring shower you can almost feel; in a third, the winter cold creeps in over the autumn

day; in a fourth, a trapper and his dogs come across the snow. There are no novelties, no surprises—just a life quietly lived, years of observation, and accurate, poignant painting.

R. H. A.

**PAINTINGS VALUED
BY ART HISTORIAN**
Gazette May 22/35
Professor Richard Offner,
New York, Heard in In-
surance Suit

OPINION IS CHALLENGED
Counsel for Claimants Pro-
duces Earlier Certificate by
Witness Attesting Value
of Pictures

Paintings allegedly damaged by fire in the Outremont home of J. J. Cusack, art dealer, for which the New York Art Corporation is seeking \$80,000 indemnity from the American Home Fire Insurance Company, are genuine Italian works but they cannot be attributed to old masters, Richard Offner, professor of the history of art of New York University, testified in the Superior Court yesterday.

Asked to give a money value to the six paintings, one of which is claimed by Cusack to be worth \$100,000, Professor Offner said that value could not be definitely assigned, as in the case of canned goods or patent medicines, but in his opinion the paintings were not very valuable, and he gave figures of minimum and maximum amounts far below those set by the owners.

Prof. Offner testified as to the genuineness of the paintings, the period in which he would date them, and their condition and value, the whole under objection by Henry Weinfield, K.C., counsel for the claimants, who exhibited a report signed by the witness in 1928 which, he asserted, spoke for itself.

Mr. Justice Mercier heard Prof. Offner yesterday because the latter is bound for Europe. The case was adjourned following his testimony, to June 4.

Prof. Offner said that the condition of the paintings was the same as in 1928, and that the fire of 1932 did not harm them at all. When asked to value the paintings, witness said:

"There is no absolute or final way of judging paintings on the basis of period or attribution to certain painters. I make this preliminary statement because the ultimate way of judging pictures is by their artistic or aesthetic value in the opinion of an expert, and on such a basis I can guess what they will fetch on open market."

CERTAINTY IMPOSSIBLE.

"I cannot establish with absolute certainty the category they belong to, judged by the usual standards of what constitutes a category. I have a clear idea of the artistic values of the paintings and I can put a fair monetary value upon them." Referring to a work entitled "Holy Family," reputedly by Salimbeni, the witness said that there were five artists by that name, and in his opinion none of them could be associated with the painting in the suit, as it was of altogether a different style.

Qualifying his money estimate by saying that though the paintings were genuine, their value was greatly questionable and their attribution to old masters doubtful or impossible, Prof. Offner proceeded to value the paintings from \$250 to \$500, another at \$750, another, the Holy Family, from \$3,000 to \$3,500.

Mr. Justice Mercier: "Is the Holy Family the most valuable of the lot?"

Prof. Offner: "It is the least bad of the lot."

Cross-examined by Mr. Weinfield Prof. Offner admitted that he is not an artist, though he has painted; that he has no works

hanging in art galleries, that he is not a dealer in paintings and that he had never done restorative work, though he knew its function and method of operation.

The witness said he had issued his certificate attesting to the genuineness and period and value of the paintings on pressure, and had given only a qualified certificate.

Mr. Weinfield: "For how much more would you have given a complete certificate?"

Prof. Offner: "I consider the question outrageous." He repeated that in his opinion the paintings were not damaged by fire or water or smoke.

THE WEEK'S REVIEW OF ART
Star May 22, 1935

**Exhibition
Of the Art of
Soviet Russia**

With many conflicting stories of the state of art in Soviet Russia, a few scattered specimens of the work done by the artists have been seen here from time to time; there is now an exhibition on the sixth floor at Henry Morgan and Co.'s which gives a comparatively complete idea of the art which has been produced in Russia in recent years. It can be said, without hesitation, that it is an exhibition of works of art and not in any way of political propaganda, and that it shows the beginnings of what may become a new and quite interesting school of art.

Though the artists whose work is shown may form a new school, they are not all young; nearly half of the seventy-six people who contribute are of middle age or older and many of them must have been painting before the war. All seem to have made a new start since the revolution, in method quite as much as in choice of subjects. Generally speaking, these Russians appear to have set themselves to avoid imitation of the modern ideas of other countries, though some of them have in their work a sort of primitive simplicity or even crudity which is not confined to Russia.

The works of graphic art,—drawings and prints,—are not only much more numerous but more important than the oil pictures in this exhibition. There are fifty oil pictures among which a very few stand out. One of these is Eugene Katzman's fine study, full of life and character, of a farm woman and her son; Peter Williams' portrait,—of heroic size,—of a stage director has a kind of strength with its oddities of drawing and perspective; Semen Pavlov's "Old Petrograd" is a good pattern of black tree trunks with a background of old houses. There is dignity in Katherine Zernava's portrait study of an old woman, and a suggestion of French impressionism in Olga Kolmakova's "Winter sport,"—lifelike figures of girls on skis in a snowy atmosphere. Alexander Deyneka's mural designs are interesting as compositions and drawings; his "Rest" has a quaint simplicity of composition. As compositions, Paul Kuznetsov's picture of "building operations at Erivan" is crude but rather effective as illustration; Viktor Midler's "Sailors' swimming contest," has a primitiveness which is almost comic.

Among the water colours, three of shipbuilding by A. A. Shovkunenko stand out, broadly painted sketches which are at the same time good pictures; some studies of horses by M. Dobrov and some miniature drawings of horses in movement by Valentin Kurdov are interesting. There are many good drawings,—in pen and wash, in charcoal and in other mediums, some of them designs for book illustrations. Those by D. N. Kardovsky, D. Shmarinov, N. N. Kupreyanov, M. S. Rodionov, B. Dekhterev and S. V. Gerasimov deserve special notice, and there are two very effective landscape drawings by G. S. Vereysky and P. I. Lvov. Some large woodcuts of industrial scenes by V. Kasyan are fine composition of figures in active movement; a lithograph by I. Sokoloff has some of the same quality. A clean-lined etching of a group of boats by Anatol Suvorov and some portrait wood engravings by P. Pavlov and I. N. Pavlov are some of the other good things in a very interesting collection.

**MRS. ALEX. MURRAY,
WESTMOUNT, DEAD**

Gazette May 22/35
Noted Musician Had Served
as President of Two
Societies

One of the outstanding figures in musical circles was lost to Montreal in the death last night of Mrs. Alexander Murray, of Murray avenue, Westmount, after an illness lasting only a few days. Besides her gifts as a musician, particularly as a pianist, Mrs. Murray was noted as a classical student and for her knowledge of modern languages.

Two of the outstanding cultural societies of this city had known Mrs. Murray as their president, the Ladies' Morning Musical Club and the Women's Art Society. She had continued to take a leading part in their activities and for several years past had been the convener of the music committee of the Women's Art Society, for which programmes of high standard were provided by her discriminating taste.

Mrs. Murray was a daughter of the late Mr. and Mrs. Macdonald Bridges. Her husband, Alexander Murray, who died about thirty years ago, was a son of William Murray, who called his country estate "Westmount," from which the large city that afterwards grew up about it took its name.

Arrangements for the funeral service had not been made last night, but are expected to be completed today.

**News of Art
In Montreal**

This year's exhibition of the Independent Art Society is on a very small scale and is being held at the Coffee House on Union Avenue, where the pictures are not too well seen. There is no work in the exhibition that is either large or very ambitious, and most of the pictures are water colors. The principal works in oil are a group of sketches by V. Shebaeff, — a good study of a stormy sky, some sketches of horses, one of a balcony and another of a bridge which are quite interesting. A water color by Frederick G. Cross of horses fording a river has good values of light and color. There are some of Miss Alice des Claves' water colors of Dartmouth and its ponies, and a good pastel sketch of a snowy landscape by Miss Berthe des Claves. Some harbor scenes by Charles Perrochet, a picture of a Chinese porcelain figure by Doris Robertson and a water color of storm clouds over mountains are some of the more notable things in this little collection of works, none of which have any labels by which they can be identified.

A class in landscape study, — in composition as well as in sketching, is to be held this summer near Lake Oulmet, Saint Jovite, under the direction of John Lyman and Harold Beament. Both elementary students and more advanced painters are taken into consideration. The classes are to go on from July 2nd till September 10th. Mr. Lyman, who studied in Paris, and Mr. Beament, the winner of this year's Jessie Dow Prize at the Spring Exhibition, are teachers of experience.

A very attractive collection of Japanese woodcut prints is now being shown at the Arts Club. They are of the end of the best period of such work, at the end of the eighteenth and the beginning of the nineteenth centuries, and among them are works by Hokusai, Hiroshige, the first Toyokuni, Kunisada and others of the more famous Japanese print makers.

**Montrealer
Honoured**

Montrealers will be interested to know that Frederick W. Hutchison, the Canadian landscape painter who has resided for many years in New York City, has been distinguished by election to full membership in the National Academy of Design, a much coveted honor and the highest attainable award in the field of art in the United States. He was elected an associate member of the National Academy in 1922.

Over a period of years, Mr. Hutchison's work has steadily developed and has been followed with keen interest and has received high commendation by those competent to judge of its conspicuous merits. Last year Mr. Hutchison was elected to life membership in the National Arts Club and during the current year his beautiful canvas "Before Mass, St. Urbain" won the Samuel T. Shaw Purchase Prize in the Salmagundi Annual Oil Exhibition. Mr. Hutchison has recently been elected to the office of the vice-presidency of the Salmagundi Club in New York City.

**HIGH PRAISE GIVEN
TO YOUNG ARTIST**
Herald July 23/35
Loyola Sociological Society
Art Contest Entries
On View

The discovery of a promising young artist gifted with natural talent and creative ability to a high degree, was the outstanding feature of an art contest conducted under the auspices of the Loyola Sociological Society at 1126 Drummond street. The work, which instantly drew the attention of the judge and art critics, was painted by Leslie Coppold, an 18-year-old boy and was entitled "The Stone Crusher, depicting a local scene."

Declaring that the society had "caught a genius," the judge of the contest, Sherriff Scott, paid high tribute to Coppold's effort, especially the color work, which he felt was worthy of an experienced artist.

Contest entries are now on exhibition at the society's headquarters, and will remain open to the public until August 31.

PRIZES AWARDED

Prizes were awarded as follows:
Class A—Montreal scene in color, any medium; first prize \$15 to "Stone Crusher," by Leslie Coppold; second prize \$5, to "Benoit Street," by Charles Tulley; honorable mention to "Winter in the Mountains," by Uintah Lindstrom and to "Harbor, Montreal," by Jordanus Van der Vliet.

Class B—Portrait or figure drawing in color; first prize \$10 to "Negro," by Medard Raymond; second prize \$5, to "Habitant," by Mrs. Norah Ferguson; honorable mention to "Portrait Study," by Cynthia F. Chisnall.

Class C—Clay modelling; prize \$5, offered by Mrs. Chisnall, awarded to "Head of a Child," by Viola Cameron.

Class D—Wood-carving; prize \$5, offered by Mrs. P. A. Thomson, awarded to model frigate "Swallow," by R. F. Ford.

In classes A and B the prizes were donated by the Loyola Sociological Society.

set Ne

SEVENTY-FIVE YEARS GIVEN TO SERVICE OF ART RECORDED BY MONTREAL ASSOCIATION

Gazette May 25/35

With the well-bred decorum befitting the '60's when it came into being, the Art Association of Montreal without display has slipped into its 76th year. To be precise, April 23 was its 75th birthday, and since 1860, when it was founded, its development through seasons fair and foul has been on a scale that must have been a dim vision to the group of Montrealers who met on January 20 of that year and decided that the time had come when something organized and permanent



could be instituted for the development of art in Montreal. Interest in matters artistic, however, was alive in the city years before. In fact the forerunner of the Art Association of today was the Montreal Society formed in 1847. This body consisted of Andrew Morris, president; James Duncan, treasurer, and T. Howden, secretary, the artist members including Cornelius Krieghoff, M. Somerville, W. F. Wilson and W. Sawyer. This society organized a loan exhibit in Bonaventure Hall, and later showed their work from time to time.

A second loan exhibition was later held in the rooms of the Mercantile Library Association, the

hibition in 1870, and in the following year 12 Bonaventure street, west of Victoria square, was the home of the usual yearly exhibition. A notable loan exhibition was also held in Windsor Hall, in 1878, with Sir Francis Hincks as president.

The next move was for a permanent home worthy of the aims of the association and the building on Phillips Square, designed in part by J. W. Hopkins and A. T. Taylor, was erected, a move made possible by a bequest of \$8,000 by Benajah Gibb, vice-president of the association from 1864 to 1865.

This bequest, which also included a collection of pictures and bronzes, was recorded on a bronze tablet in the hall of this building which read, in part:

"This Art Gallery owes its existence to the liberality of Benajah Gibb, Esq., who died in this City on the 1st June, 1877. By his Will he devised and bequeathed to the Art Association the land on which this building stands; \$8,000 in money; over 90 Oil Paintings, and eight valuable Bronzes."

Upon receipt of this bequest the Council proceeded immediately to the erection of what was called the "Old Gallery," with rooms and shops below, and by aid of private subscriptions were enabled to complete the building.

The ceremony of the inauguration by the Marquis of Lorne of this gallery, which displayed a loan exhibition of pictures, as recorded in

lery in which we are assembled, and to have erected a building large enough to exhibit to advantage many other pictures besides those belonging to the bequest.

"If I were disposed to accept the criticisms of some artists I should be inclined to endorse the opinion I have heard expressed among them, that one of the few wants of this country is a proper appreciation and countenance of art, but the meeting here today to inaugurate what I hope will be the reign of art in Montreal enables me to disprove such an assertion."

"We may look forward to the time when the influence of such associations as yours may be expected to spread until we have, what they formerly had in Italy, namely, such a love of art that, as was the case with the great painter Correggio, our Canadian artists may be allowed to wander over the land scot free of expense, because the hotel-keepers will only be too happy to allow them to pay their bills by the painting of some small portrait or of some sign for 'mine host!' Why should we not soon be able to point to a Canadian school of painting, for in the appreciation of many branches of art and in proficiency in science Canada may favorably compare with any country."

"To pass to our present prospects, I think we can show we have good promise, not only of having an excellent local exhibition, but that we may, in the course of time, look forward to the day when there may be a general art union in the country, and when I or some more fortunate successor may be called upon to open the first exhibition of a Royal Canadian Academy to be held each year in one of the capitals of our several Provinces."

After declaring the building open, His Excellency and Her Royal Highness shook hands with the president and members of the committee, after which they made a short survey of the Gallery, prior to taking their departure.

The reception committee was composed of the Hon. Mr. Justice Mackay, president; the Hon. Thomas Ryan, vice-president; R. W. Shepherd, treasurer, and Peter Redpath.

The hope expressed by the Marquis of Lorne was not, incidentally, vain for in the following year the Royal Canadian Academy was formed, with H.R.H. Princess Louise, Duchess of Argyll and His Grace the Duke of Argyll the Founders.

In its new building the Art Association developed, so that in 1893 was completed an addition to the Old Gallery, containing a fine picture gallery, commodious rooms for the Antique and Life Classes, and a library and reading room built entirely by private subscription.

OPENED BY LORD ABERDEEN

The formal opening of this portion of the building was performed by Lord Aberdeen. The Gazette of November 30, 1893, records the event, in part, as follows:

"The new wing of the Montreal Art Association's building was formally opened last evening by His Excellency Lord Aberdeen. The ceremony in itself was a very simple function, but it proved thoroughly enjoyable to the large gathering present. The Governor-General, Lady Aberdeen and suite did not arrive until after 9 o'clock, but for fully an hour previous people poured into the building and, after divesting themselves of their wraps, congregated in the old gallery, where they examined the permanent exhibit of paintings and stood around in groups engaged in conversation. It was a most representative gathering of Montreal society, and the spectacle was a brilliant and pleasing one. As to the names of those who were there, it would be impossible to give a list, unless one had a complete directory of Montreal's four hundred, or, to be more accurate, thousand at least."

"When the Governor-General and suite arrived they were received by the president and directors in the reading room. A few minutes later the orchestra struck up 'God Save the Queen,' and Sir Donald Smith was seen ascending the stairs, escorting Lord Aberdeen, Lady Aberdeen following under the escort of Mr. R. B. Angus. Then came Their Excellencies' suite and the directors of the association. When Their Excellencies had taken their seats on a raised dais at the western end of the old gallery and silence had been obtained, Sir Donald stepped forward and read an address to His Excellency on behalf of the association."

Sir Donald outlined that the association had been formed on January 20, 1860, and incorporated in April of the same year. The objects of the association were then set forth, and reference made to the bequest of Mr. Gibb and others. Classes had been formed shortly after the opening of the building in 1879. Sixteen loan exhibitions had been held, besides the annual ones,

while a valuable permanent collection had been donated by the late Mr. J. Tempest. They were now to open a new building, which would give improved class rooms and an additional gallery for exhibition purposes. . . . Reference was made to the connection between art and industrial education, and a hope was expressed that something should be done in this direction in Canada, which would have the effect of spreading a love of art and beautifying manufacture. He recalled, in a few remarks supplementing the address, the opening of the building fourteen years before by Lord Lorne, and pointed out that the association had been singularly fortunate in the countenance the association had received from the representatives of Her Majesty, and it was under great obligations to Their Excellencies for consenting to become its patrons.

LORD ABERDEEN'S REPLY.

Lord Aberdeen, in replying, said in part: "I fully appreciate the loyalty and the courtesy which has prompted you, Sir Donald, and your colleagues of this Art Association to present this greeting and welcome to Her Majesty's representative. You have spoken, Sir Donald, in very kindly terms of the visit of Lady Aberdeen and myself on this occasion—the occasion of the opening of the new wing of the Art gallery; but I cannot help wishing to remind you that we, on our part, are undoubtedly indebted to this association for the opportunity which you are giving us of performing what is not only a privilege but a duty, under the most pleasing circumstances. I mean the duty of making ourselves acquainted by all means in our power with all that pertains to the culture and development of this Dominion. (Applause.) Undoubtedly, this association is to be much valued for promoting education in this respect. I think, Sir Donald, many years ago there was a controversy between two distinguished gentlemen as to whether the existence of a Democratic system in a country was favorable to the development of art. This is a topic on which a great deal might be said, but on which I shall not enter tonight. But whatever opinions may be held on that subject we may all say with satisfaction that so far as regards the colonies of Great Britain—which may be said to be eminently Democratic—in all these colonies there is no want of appreciation of art in the fullest respect, and this is more particularly the case in regard to Canada. (Cheers.) . . . And on this occasion I think we ought to refer gratefully to the services rendered by Sir Donald Smith and the Art Association of Montreal for the watchful care taken by them in the work of culture and art. . . . (Applause.)"

Referring to the use of art in

Canada from a practical point of view, Lord Aberdeen said: ". . . and this reminds me that under the auspices of an emigration society in London there was some time ago an exhibition of Canadian pictures by Canadian artists, and these represented the advantages of Canada as an opening for energetic and industrious emigrants. For instance, there were harvest scenes and orchards and so forth, and it was, I think, a very good idea to adopt. . . . But apart from the utilitarian side of the question we must not forget that general culture itself affords a claim for an association of this sort. A special responsibility attaches to the guardians of art. Therefore we may rejoice that those who have the management of this institution are so well qualified for such a position. Like all good things, art is capable of misuse. Just as there may be cant in religion there may be cant in art when dramatic or pictorial art is used in a manner not calculated to refine, but in the opposite direction. (Applause.) Therefore we may well rejoice when art is conducted in the manner in which it is conducted in this place. . . . We may well look forward to the growth of a Canadian school of art; there are the germs we may hope already. I notice that a large number of the loan collection are of the Dutch school; and why does it stand so high? Because those who painted were satisfied to take their inspiration from their own country. (Hear, hear.) And certainly you may get inspiration from this country if it was obtained from Holland. (Applause.)"

"There is another point to be remembered. They took care that a good painting was bought and retained in the country (hear, hear), and I am glad to think that Montreal is well represented by patrons of art. (Applause.)"

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

After declaring the new gallery open, Their Excellencies headed the guests into the new wing and viewed the exhibits.

On this occasion the president, Sir Donald Smith—later Lord Strathcona and Mount Royal—was accompanied by E. B. Green-shields, vice-president, and Robert Lindsay, secretary of the Association.

The completion of this building gave impetus to the Art School in charge of William Brymner, R.C.A. and there was a steady increase in the size of the classes. Gifts of pictures, too, came to the galleries—in 1890 John W. Tempest had left

PHILLIPS SQUARE AS IT WAS IN 1879



Courtesy of the Art Association of Montreal.

The Art Association building, as seen through the wooded square, as it appeared to the artist of the Canadian Illustrated News. This wood engraving appeared in the issue of May 31, 1879, after the inauguration of the gallery by the Governor-General the Marquis of Lorne.

Mechanics' Institute of today, when 317 pictures were on show.

Then it was felt that the time had arrived for the establishment on regular grounds of an artistic institution, with the result that on April 23, 1860, the Art Association of Montreal was incorporated, the Act reading:

"Whereas the Rt. Rev. Francis Fulford, Lord Bishop of Montreal; the Rev. William T. Leach, and William H. A. Davies, Thomas D. King and John Leeming, Esquires, and others have by petition set forth that they and others have lately formed themselves into an Association for the encouragement of the Fine Arts, by means of the establishment and maintenance, in so far as they may be found practicable, of a Gallery or Galleries of Art and the establishment of a School of Design in the City of Montreal. . . ."

REGULAR EXHIBITIONS HELD.

From that time on annual exhibitions were of regular occurrence. On February 11, 1864, it was opened with a musical programme when the conductor, Dr. James Peck, provided a valse composed expressly for the occasion. In the following year there was a marked increase in the number of exhibits in the show in Mechanics' Hall, when engravings and examples of photography were included.

In 1867 an exhibition of work by members of the Montreal Sketching Club was the feature. Another loan exhibition was held in the following year and a show by the Society of Canadian Artists on December 23, 1868, foreshadowed the Royal Canadian Academy of several years later. H.R.H. Prince Arthur was the patron of the ex-

The Gazette of May 27, 1879, follows

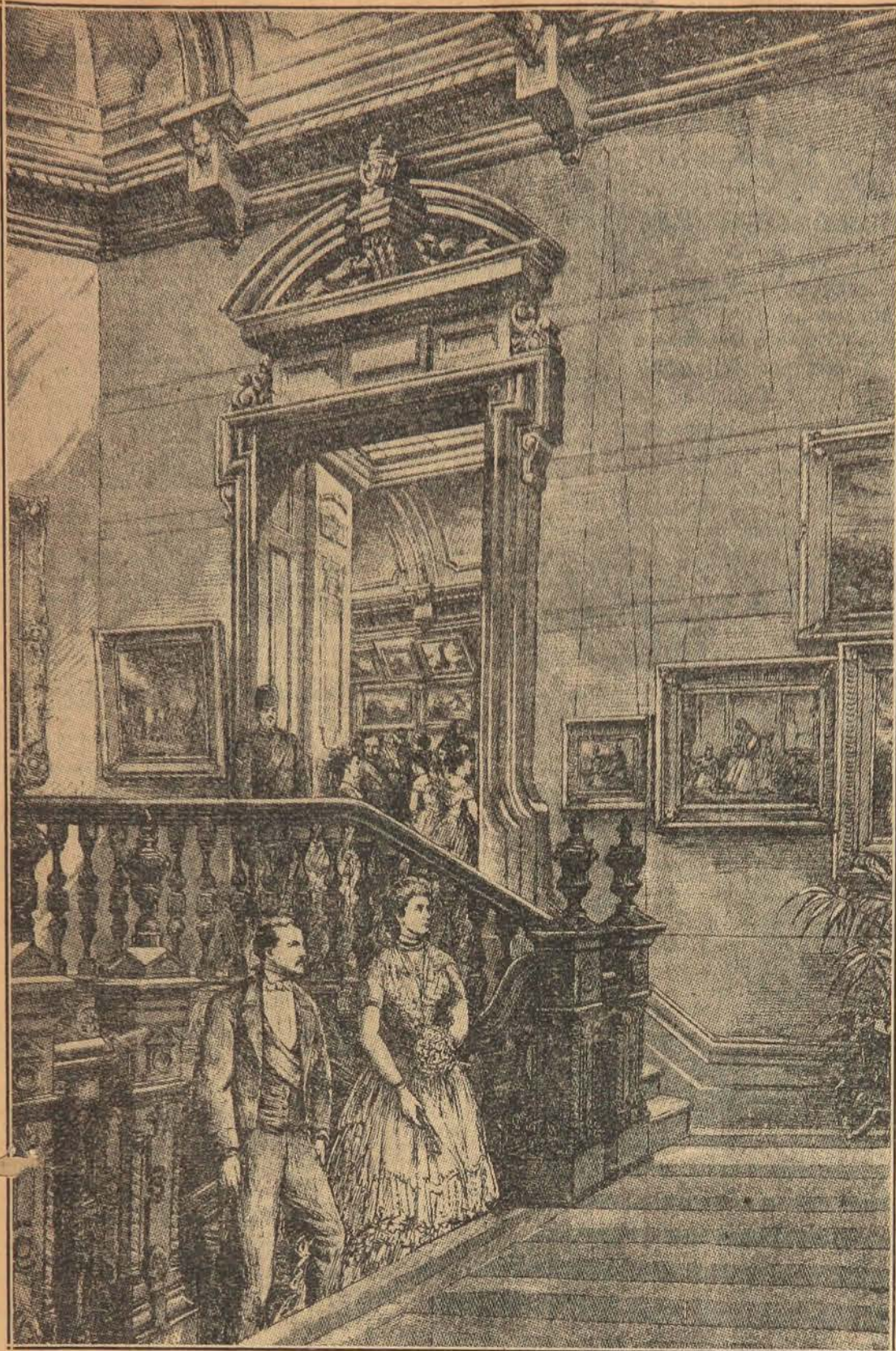
"By eight o'clock, throngs of ladies and gentlemen, the elite of Montreal, came pouring in, the toilettes of many of the ladies being noticeable for their tasteful elegance. About 9 o'clock His Excellency the Governor-General and Her Royal Highness the Princess Louise arrived, attended by Major and Mrs. DeWinton, and were escorted by the President of the Association to the dais."

In his address the president, the Hon. Mr. Justice Mackay, said, in part:

"Although the want of a permanent Gallery has long been felt, probably no step would have been taken, for some time to come, to erect such a building in Montreal, had it not been for the late Mr. Benajah Gibb's munificent bequest, and the prompt action which he imposed upon us. In addition to his very valuable collection of paintings and several bronzes he gave and bequeathed to the Association in trust for the citizens of Montreal, the ground upon which our building stands, and eight thousand dollars in money. Ours is believed to be the first building erected in the Dominion wholly for Fine Art purposes."

His Excellency in his response said in part: "I think Montreal can be honestly and warmly congratulated not only upon the possession of a collection which will go far to making her Art Gallery one of the most notable of her institutions, but on having succeeded in getting possession of funds enough at a time which is certainly by no means peculiarly propitious for the gathering of money, to give a home to this collection in the Gal-

OPENING OF OLD ART GALLERY ON MAY 26, 1879



THE MARQUIS OF LORNE and H.R.H. THE PRINCESS LOUISE ascending the main staircase of the old Art Association building on Phillips Square. This plate is from a wood engraving appearing in L'Opinion Publique of June 12, 1879, a French language periodical.

Courtesy of the Art Association of Montreal.

erosity which virtually made the acquisition of the property a handsome donation to the Art Association of Montreal.

At the annual meeting held on March 11, Dr. F. J. Shepherd, the president, announced that the purchase price of the property was in the region of \$70,000. The building on Phillips Square had been sold for \$275,000.

In June, 1910, in a competition restricted to three architects, Edward and W. S. Maxwell were chosen architects for the new Art Gallery, the members of the Art Association council being satisfied with the decision of Edmund M. Wheelwright, of Boston, consulting architect. Work was started at once and by the autumn of 1911 the building was roofed and the interior appointments commenced. At that time a topic of interest was the four fluted columns for the front of the building which were at that date the longest marble monoliths in Canada—32 feet long, three feet six inches at the base and each weighing 27 tons. In their transportation from Iverville, Que., where they were finished, there were problems—Sherbrooke street was "up" for the laying of a sewer, the thoroughfare being virtually narrowed to half its ordinary width. However, this was managed without mishap.

BY DUKE OF CONNAUGHT

It was on December 9, 1912, that the new building of the Art Association, Sherbrooke street west, was opened by His Royal Highness the Duke of Connaught in the presence of two thousand members and guests. As on previous occasions when vice-royalty had honored the association at formal inaugurations, the galleries displayed a loan exhibition of paintings from local private collections on a scale which made the show at the initial function on Phillips Square in 1879 seem modest indeed. Montreal picture-lovers sent the cream of their works, and outstanding examples of the British, French, Dutch, Spanish and Italian schools filled the galleries from the Dummond, Van Horne, Ross, Angus and Gardner collections, besides choice items from collections of more modest size.

On this occasion, although the royal party was not expected to arrive until ten o'clock, the guests commenced to arrive soon after seven o'clock, the queue of carriages and automobiles stretching from the handsome building to far past Mountain street.

The interior of the building was decorated with palms and ferns, the copper banisters of the wide marble staircase was twined with bay leaves, and immediately at the head of the staircase was a dais with three seats.

It was promptly at ten o'clock that the strains of the National Anthem by the band of the 5th Royal Highlanders of Canada, under Bandmaster Anthony, announced the arrival of the royal party, who were received at the head of the canopied stairway from the street by Mr. F. V. Meredith, vice-president of the Art Association, in the absence of Mr. James Ross, the president, then in the West Indies.

Here the council of the Art Association were presented, those present being Mr. J. B. Learmont, Dr. Gardner, Mr. Hugh Paton, Mr. C. J. Fleet, Mr. H. S. Holt, Mr. A. Baumgarten, and Mr. William Brymner, P.R.C.A.

A few minutes later their Royal Highnesses were escorted up the staircase, their progress being followed by hundreds of guests who craned over the marble railings. H.R.H. the Duchess of Connaught and the Princess Patricia took their seats on the dais, but the Duke remained standing while Mr. H. V. Meredith, in a brief speech, expressed on behalf of the association, the sense of high honor conferred by royalty opening the new building.

Mr. Meredith, after briefly touching on the founding and aims and objects of the Art Association, said, in part:

"During the fifty-two years of its existence the Art Association has steadily held its course, solely supported by donations from private sources, in its endeavor to fulfill the objects for which it was incorporated; and in this it has been successful beyond the anticipations of its founders.

"And may it please Your Royal Highness, now that the association has been enabled by the aid of generous donations and the magnificent gift of its president, Mr. James Ross, to erect these new galleries and schools, and has taken one of the most important steps in its history; and it is urged to still greater effort by the interest and encouragement which Your Royal Highness evinces by graciously honoring it on this notable occasion. "We now humbly pray that Your Royal Highness may be pleased to declare this building open, and to dedicate it to its uses."

THE DUKE'S REPLY.

In reply the Duke of Connaught said: "Mr. Meredith, ladies and gentlemen.—It is scarcely necessary for me to assure you of the pleasure it has given me to accept your invitation to inaugurate your new building; for you must be well aware that the Duchess, the Princess and myself are always happy to help any movement which tends to strengthen the position of art in Canada.

"Your association may look back with satisfaction on its past history,

and may feel today its work has reached an important point on the road which the initiators of the association mapped out for themselves and their successors.

"You have here a dignified and handsome building, filled with the cream of the fine collections whose treasures have been so generously placed at your disposal.

"Such an exhibition is of great educational value to the city, accustoming the eye of those who visit it to real beauty of color and of form, and weaning them from the meretricious class of painting which too often masquerades as art.

"By thus educating the artist's taste of a people, they are gradually led to feel the need of beauty in their surroundings, and the improvement in artistic sense manifests itself in a demand for grace, beauty, and congruity in their gardens, their homes and their furniture.

"In a country like Canada, where nearly everyone works hard, there is a tendency to forget the value and pleasure of beautiful surroundings, and exhibitions such as this will help to stimulate the sense of what is beautiful, and to remind people that much may be done, and at little expense to make their cities and their homes pleasing to the eye without abating an atom of practical utility.

"I congratulate Montreal on the public spirit of those who have come forward with the donations which have made your work possible, and I am glad that you have mentioned the generosity of my friend, Mr. James Ross, your president, to whom the association owes so much.

"I now have much pleasure in declaring this building open and in dedicating the new Galleries and Schools of the Art Association of Montreal, to the encouragement of art and to the artistic education of the students who will study here."

Presentation was made on behalf of the Art Association of a bouquet of orchids to the Duchess, American beauties to the Princess and bou-

INAUGURATED BUILDING



H.R.H. THE DUKE OF CONNAUGHT, who opened the present Art Galleries on Sherbrooke street.

quets of Taft roses to Miss Pelly, lady-in-waiting to H.R.H. the Duchess of Connaught, and Miss Adam, lady-in-waiting to the Princess Patricia.

The royal party then made a tour of the galleries. Mr. H. V. Meredith, escorting the Duke of Connaught, Mr. R. B. Angus the Duchess, Mr. H. S. Holt the Princess Patricia, Mr. William Brymner, P.R.C.A., Miss Adam, and Mr. J. B. Abbott, secretary of the association, Miss Pelly.

It was more than a hurried glance that the royal party took in their visit to the six galleries hung with the best examples of various schools, their advent being heralded by their aide-de-camps, Captain Buller, Captain Bulkeley, Major Worthington and Mr. Arthur Sladen, the Duke's private secretary.

It was eleven o'clock by the time the round of the galleries had been completed, and the royal party descended to the supper room in the following order: H.R.H. the Duke of Connaught with Mrs. H. V. Meredith, the Duchess of Connaught with Mr. H. V. Meredith, the Princess Patricia with Mr. R. B. Angus, Miss Adam with Mr. J. B. Abbott, and Miss Pelly with Mr. H. S. Holt. Following refreshments the royal party took their departure, the band of the 5th Royal Highlanders of Canada playing them out.

Of those figuring in the inauguration ceremony H. V. Meredith was to become Sir Vincent Meredith, Bart., and president of the Association from 1914 to 1916, and H. S. Holt, Sir Herbert Holt, J. B. Abbott, named secretary in 1901, retired in 1924 due to failing health.

KEPT TRUE TO AIMS

Since being established on Sherbrooke street in this fireproof building, the Association has kept true to the aims of the founders 75 years ago. The permanent collection contains 646 paintings of all schools, many of the examples being the envy of galleries in other cities. By purchase, gift and be-

(Continued on Page 21.)

OFFICE BEARERS OF THE ART ASSOCIATION SINCE ITS INCORPORATION

DATE	PRESIDENT	VICE-PRESIDENT	HON-TREASURER
1860 to 1863	His Lordship Bishop Fulford	Hon. Mr. Justice Day	W. H. A. Davis
1864 to 1865	His Lordship Bishop Fulford	Benaiah Gibb	W. H. A. Davis
1866 to 1868	His Lordship Bishop Fulford	Peter Redpath	F. B. Matthews
1869 to 1870	Peter Redpath	Dr. T. Sterry Hunt	F. B. Matthews
1871	Peter Redpath	G. H. Frothingham	R. W. Shepherd
1872 to 1877	Dr. T. Sterry Hunt	Hon. Mr. Justice Mackay	R. W. Shepherd
1878	Sir Francis Hincks	Hon. Thos. Ryan	R. W. Shepherd
1879 to 1882	Hon. Mr. Justice Mackay	Rev. Dr. Norman	R. W. Shepherd
1883 to 1886	Hon. Mr. Justice Mackay	R. B. Angus	R. W. Shepherd
1887	Rev. Canon Norman	R. W. Shepherd	E. B. Greenshields
1888 to 1890	R. B. Angus	E. B. Greenshields	C. J. Fleet, K.C.
1891 to 1893	Sir Donald A. Smith	Sir William C. Van Horne	W. G. Murray
1894 to 1895	E. B. Greenshields	Sir William C. Van Horne	C. J. Fleet, K.C.
1896	Hon. George A. Drummond	Sir William C. Van Horne	C. J. Fleet, K.C.
1897	Hon. George A. Drummond	Hon. Geo. A. Drummond	W. J. Learmont
1898 to 1901	James Ross	William Gardner, M.D.	W. J. Learmont
1902	R. B. Angus	C. J. Fleet, K.C.	C. J. Fleet, K.C.
1903 to 1905	William Gardner, M.D.	C. J. Fleet, K.C.	C. J. Fleet, K.C.
1906 to 1907	F. J. Shepherd, M.D., LL.D.	H. V. Meredith	C. J. Fleet, K.C.
1908 to 1910	F. J. Shepherd, M.D., LL.D.	D. Morrice	W. R. Miller
1911 to 1913	James Ross	F. J. Shepherd, M.D., LL.D.	W. R. Miller
1914	H. V. Meredith	F. J. Shepherd, M.D., LL.D.	W. R. Miller
1915 to 1916	H. V. Meredith	H. B. Walker	W. R. Miller
1917	Sir Vincent Meredith, Bart.	H. B. Walker—Robert Lindsay	Robert Lindsay
1918 to 1920	F. J. Shepherd, M.D., LL.D.	Hugh Paton—W. R. Miller	W. B. Blackader
1921 to 1925	F. J. Shepherd, M.D., LL.D.	W. R. Miller	W. B. Blackader
1926 to 1928	F. J. Shepherd, M.D., LL.D.	C. F. Martin, M.D.—C. W. Colby, Ph.D.	W. B. Blackader
1929	H. B. Walker		
1930	H. B. Walker		
1931 to 1935	H. B. Walker		

a valuable collection of paintings and \$70,000 as a trust fund for the purchase of pictures, and in 1909 the fine Learmont collection was received. Another substantial bequest was \$50,000 by Miss Catherine Orkney.

With these gifts and the lending of masterpieces for special exhibitions came more responsibility and not a little anxiety—the building was non-fireproof and insurance rates were high. A new building to adequately house these treasures was considered.

NEW SITE PURCHASED

In February, 1910, it was announced that the new Art Association building would occupy the old Holton property at the corner of Ontario avenue and Sherbrooke street, Senator Robert Mackay, the owner of the land, showing a gen-

quest, pictures have been added, among the gifts being pictures and other items by the second Baron Strathcona and Mount Royal and members of his family in 1926. Several important loan exhibitions have been held, the last Spring Exhibition was the 52nd and alternate years the Royal Canadian Academy show is held in these galleries. There have been, too, memorial exhibitions of the work of William Brymner, C.M.G., R.C.A., James Morrice, R.C.A., Helen McNicoll, and of the collections of the late Dr. William Gardner and Dr. F. J. Shepherd. The Canadian Handicrafts Guild has held its annual exhibitions here, and drawings by students of the School of Architecture of McGill University are shown annually.

The cordial relations that exist between the Art Association and the National Gallery of Canada, Ottawa, have brought many interesting exhibits to the local galleries—contemporary British paintings, Scottish watercolors and prints from abroad.

There has been increased interest in the Museum, organized in 1916, where the exhibits are of a nature to be helpful to the art student.

The lecture course by experts on various phases of art is an educational feature of the Association's work.

Interest in art matters is increased by the activities of this Association, one of its most important moves being opening, in 1922, the galleries to the public on Sunday, although this action meant sacrificing the Orkney bequest of \$50,000, which was transferred to the Verdun Protestant Hospital. While the peak of the membership was touched in 1929 with 1,770, the situation, despite these worrying times, is far from discouraging.

It was in January 1921 that William Brymner, C.M.G., R.C.A., in the thirty-fifth year of his directorship of the Art Classes of the Art Association of Montreal, resigned that post due to illness. In the years that Mr. Brymner directed the art classes there had been steady growth. Fresh from study in Paris in 1885, Mr. Brymner was painting at Glacier, in the Canadian Rockies, when he was asked to accept directorship of the schools. Robert Harris, R.C.A., leaving the post for a period in England, recommended Mr. Brymner as his successor. He entered on his duties on October 11, 1886. Elected an Associate of the Royal Canadian Academy on his return from Europe, Mr. Brymner in the year that he was appointed director of the Art Association classes was made a full member of the R.C.A.

When Mr. Brymner became associated with the schools, then in the old gallery building in Phillips Square, drawing from the antique and from life were the only two classes. The attendance was about 10. The classes he left in April, 1921, totalled 98 students, to the classes of thirty-five years before being added painting classes, composition classes, and a little class, the latter being composed of students unable, through attendance at schools, to take the regular Art Association classes. Through the schools under his guidance passed students who are leaders in Canadian painting today. As painter and instructor Mr. Brymner stood for the moderate element in art, and his influence in this respect was wide.

In 1909 he was elected president of the Royal Canadian Academy, succeeding Robert Harris, resigning, through illness, this post in 1918. On January 1, 1916, he was honored with the title of Companion of St. Michael and St. George, being the third Canadian artist to be so honored, the others being Robert Harris, R.C.A., painter, and the Montreal sculptor Philippe Hebert, R.C.A.

A reunion of past and present pupils marked the formal departure of Mr. Brymner on April 26. In the course of the tea held at the Art Gallery, Miss Alberta Cleland, instructor of the junior elementary classes, on behalf of the class, presented to Mr. Brymner a purse of gold, and Miss Dorothy Coles presented a bouquet of roses and iris to Mrs. Brymner. Accompanying the purse was an illuminated scroll, the work of a member of the class, Mr. David Macfarlane, on which the names of those who had subscribed were inscribed.

The scroll bore the inscription: "To William Brymner, C.M.G., R.C.A., with affection and appreciation from those whom he has taught and inspired as Director of the Art Association during the past thirty-five years."

"Art for art's sake, but in that Art, The true, the beautiful, the good, Traced from a throbbing human heart, Shall tint that sky, that field, that wood."

Mr. Brymner, who with Mrs. Brymner went to France, died in England on June 18, 1925, as he was about to return to Canada.

After the departure of Mr. Brymner, Randolph Hewton, A.R.C.A., conducted a class until business called him from the city. In 1924 it was decided to suspend the senior and junior life classes and continue only the junior and commercial classes. A year later the Art Association in conjunction with the Royal Canadian Academy conducted a life class under E. Dyonnet, R.C.A., and these continued for several years. Last autumn the senior art classes were re-established under the direction of Edwin H. Holgate, A.R.C.A., and Lillian Torrance Newton, A.R.C.A.

The patrons of the Art Association of Montreal are Their Excellencies the Governor-General and the Countess of Bessborough, and the officers for 1935 are:

Hon. President, Right Hon. Lord Atholstan; president, H. B. Walker; vice-presidents, C. F. Martin, M.D., LL.D., and C. W. Colby, Ph.D., LL.D.; hon. treasurer, W. B. Blackader; secretary, Miss Ethel M. Pinkerton.

COUNCIL

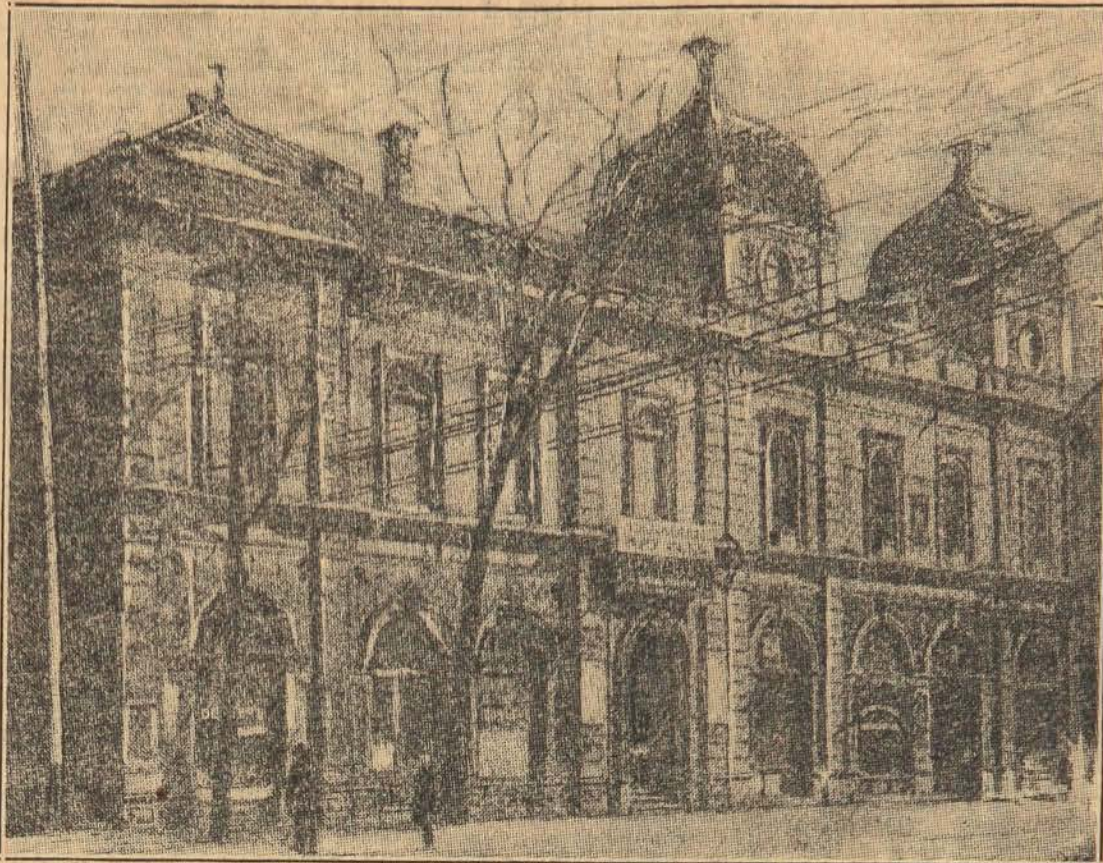
His Worship the Mayor of Montreal, ex-Officio.

For one year: J. W. A. Hickson, Ph.D., Gordon W. MacDougall, K.C., Ross H. McMaster, Lt.-Col. Herbert Molson, C.M.G., M.C., W. J. Morrice, Harry A. Norton, F. N. Southam.

For two years: Ernest Alexander, D. Forbes Angus, Philip S. Fisher, G. W. S. Henderson, G. Alfred Morris, Howard Murray, Prof. Ramsay Traquair, M.A., F.R.I.B.A.

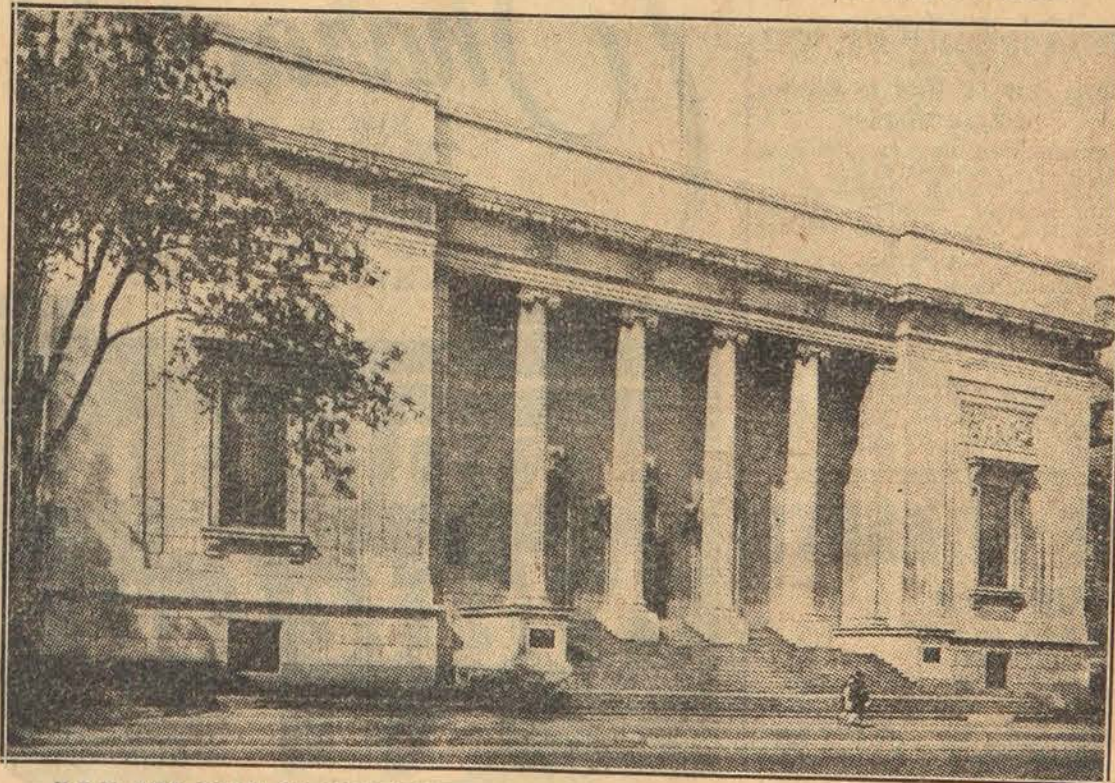
For three years: Arthur Browning, M.A., T. S. Gillespie, Elwood B. Hosmer, R. P. Jellett, J. W. McConnell, F. Cleveland Morgan, M.A., Brig.-Gen. E. deB. Panet.

THE FIRST WORTHY BUILDING OF THE ART ASSOCIATION



HIS EXCELLENCY THE EARL OF ABERDEEN, on November 29, 1893, opened the new wing of this building, shown on the right of the illustration, which provided an additional gallery and accommodation for the art schools. This building was occupied until the completion of the new galleries on Sherbrooke street.

THE PRESENT HOME OF THE ART ASSOCIATION OF MONTREAL



H.R.H. THE DUKE OF CONNAUGHT opened this building on December 9, 1912, in the presence of 2,000 members and guests. The marble structure which graces Sherbrooke street west was designed by Edward and W. S. Maxwell, of Montreal, and was built at an estimated cost of \$575,000.

STATUE IS PRESENTED TO CITY May 27/35 Gazette Gift of Italian Colony Meant to Cement Friendship With Canada

EARLY RECORD RECALLED

Navigator Considered Early Link Between Britain and Italy—Mayor Houde Gives Thanks for City

In the presence of representatives of the federal, provincial and city governments, the Royal Italian consuls in Ottawa and Montreal, members of the local consular corps, distinguished Italian citizens of Montreal and thousands of spectators, a bronze statue of John Cabot, explorer and navigator, was presented to Montreal on Saturday. The presentation was made at a colorful ceremony in Western Park, Atwater avenue, where Commandatore G. H. Catelli, dean of the Italian colony here, in offering the statue to the city, expressed the wish that it might serve as a binding tie between Canadian citizens of English, French and Italian descent.

"I thank the Italian citizens in the name of the City of Montreal for the gift of this beautiful monument," Mayor Camillien Houde said in thanking Mr. Catelli. "Not only will it bind closer citizens of Italian, French and English descent but also inhabitants of Italy and of Canada."

The unveiling ceremony was performed under a blazing sun and the small public square was afire with the showy colours of flags and uniforms of cadets and soldiers setting off in sharp contrast the severe silk hats and morning coats of the officials. After the dedication ceremony proper was over and the crowd had started to file out, Italian patriotic societies and cadets remained to be inspected by Luigi Petrucci, Italian Royal Consul General in Ottawa, the principal speaker of the afternoon. He was greeted with the Fascist salute and resounding shouts.

In the name of Mussolini and Italy, Commandatore Petrucci signalled out how Italy, the genius of which had extended to all branches of human activity up through the ages, had also won renown in the realm of exploration and discovery. The appeal of the unknown, the mystery of adventure—both, in the Middle Ages, had sent out Italian navigators and seamen under the flag of Italy; they included Marco Polo who had revealed to Europe the immensity of Asia, and who had directed commerce of his day to a land of amazing riches, as well as Christopher Columbus, John Cabot, Giovanni Da Verazzano, Amerigo Vespucci, the "discoverers of the New World."

HARDY ADVENTURERS.

From time immemorial, Italians had been hardy maritime venturers. Mr. Petrucci stressed the great nations built up during the 13th, 14th and 15th centuries—England, France, Spain and Portugal—borrowed from Italy their knowledge of navigation to operate, too, their vast sailing fleets. Thus long before his famed discovery, Columbus was in Portugal; Cabot was in England in 1484, and Da Verazzano was in France; from their knowledge, those countries culled a wealth of information which enabled their sailors later to undertake discoveries on their own.

He recalled that it was the mirage of a route to India via the Occident that sent Columbus and Cabot out on their famed adventures; Cabot discovered Newfoundland, and was cheered by England and King Henry VII.—he was the first European sailor to reach the shores of North America!

"Thus," said Mr. Petrucci, "in the name of John Cabot, at the service of the King of England, Henry VII., and forerunner of Jacques Cartier and Champlain and the others who opened up this blessed land, Canada, to European civilization, we see united the image of three great nations which today, still, march at the head of humanity: Italy, Great Britain and France."

In the monument in Montreal, he said, should be seen the reincarnation of that spirit of friendship which centres around French, English and Italian Canadians in the Dominion, linking anew their civil bonds of communal rights and aspirations.

"I formulate one wish," he concluded. "It is that the erection of this handsome monument be the principle of recognition which all North America owes to John Cabot."

VOYAGES RECALLED

In presenting the monument Commandatore Catelli recalled briefly the voyages of discovery of the great Italian navigator which

had been undertaken thanks to the patronage of Henry VII.

The monument, a handsome piece of sculpture, is the work of the local Italian artist, Guido Casini, and was cast in Florence. The aged discoverer rests on a stone base. On three of the six faces of the base is repeated in Italian, French and English, the dedication "To Giovanni Caboto from the Italian citizens of Canada." On the remaining sides are bas-reliefs representing great events in the discoverer's life. In turn, he is shown receiving letters patent from Henry VII. in London, on March 5, 1496; sailing from Bristol on May 2, 1497; arriving in Cape Breton on June 24, 1497, planting the Venetian flag and taking possession of the land in the name of Henry VII. of England.

Others present included Hon. Alfred Duranleau, Minister of Marine; Hon. Honore Mercier, Provincial Minister of Lands and Forests; Mgr. J. Conrad Chaumont, Vicar General, representing Mgr. Georges Gauthier, Bishop Coadjutor of Montreal; Rene Turck, Consul General of France; Ludwig Kempff, Consul General of Germany; Brig. W. W. P. Gibsons, M.C., D.S.O., officer commanding military district No. 4; Ald. J. M. Savignac, president of the Executive Committee; Ald. Leo J. McKenna, Ald. George S. Layton, Ald. Ovide Taillefer, Dr. W. H. Atherton, K.S.G., representing the International Apostleship of the Sea, of which he is vice-president; D. Belcredi, Italian vice-consul in Ottawa; T. Taggart Smyth, president of La Chambre de Commerce.

Clinton Henderson, president of the Montreal Board of Trade; Rev. Z. Manfrini, who blessed the statue; Cav. Giuseppe Brigidi, Royal Italian Consul in Montreal; Dr. V. V. Restaldi, vice-consul of Italy in Montreal; Wesley Frost, American Consul General in Montreal; Col. Wilfrid Bovey; Telephore Brassard, president of the Duvernay section of the St. Jean Baptiste Society; C. G. Grimaldi, publisher of the Italian language newspaper "Il Cittadino," which started the subscription for the monument; Guido Casini; A. D. Sebastiani, president of the Italian Chamber of Commerce of Canada; Salvatore Mancuso, president of the Italian War Veterans; Jean Bruchesi, representing the University of Montreal; B. Saunders, representing Bristol, England, whence Cabot sailed.

MAY RENAME PARK

Probability that the park in which his statue was unveiled will be named after John Cabot was envisaged by Mayor Camillien Houde, C.B.E., at the brilliant banquet and ball held in the Windsor Hotel by the Italian Colony at night. High tributes were paid to Italy, called "the cradle of Western civilization," by Hon. Wesley Frost, United States consul-general in Montreal, and to Italian seamen and navigators.

Balbo's epochal mass flight to Canada in 1933 also is to be recognized, according to Mayor Dr. J. Clarence Webster, of Shediac, N.B., where the Italian aviators first touched Canadian land. Dr. Webster emphasized his determination to have a monument erected there to mark the event.

A feature of the proceedings was the warm tribute of the Lord Mayor and citizens of Bristol, England, whence Cabot sailed, which was conveyed by F. E. W. Saunders, formerly of that city, who also pointed out that he was a member of a Masonic lodge in Bristol, named after the Cabots.

Cav. Giuseppe A. Brigidi, Royal Italian Consul, Montreal, presided over a gathering which represented the consular corps of Ottawa and Montreal, the provincial government, the civic government, the universities and business and commercial life of the city.

ARTIST IS HONORED

Frederick Hutchison Named to American Academy

Frederick W. Hutchison, the Canadian landscape painter who has resided for many years in New York City, has been distinguished by election to full membership in the National Academy of Design, a much coveted honor and the highest attainable award in the field of art in the United States. He was elected an associate member in 1922.

Last year, Mr. Hutchison was elected to life membership in the National Arts Club, and he was recently elected to the office of vice-president of the Salmagundi Club in New York. During the current year, his beautiful canvas, "Before Mass. St. Urbain," won the Samuel T. Shaw Purchase Prize in the Salmagundi Annual Oil Exhibition.

Frederick W. Hutchison, N.A., was born in Montreal, March 14, 1879. He studied under the late William Brymner, C.M.G., R.C.A., in the schools of the Art Association of Montreal, and under William M. Chase in New York, then going to France for further study under Benjamin Constant and Jean Paul Laurens. He went to the United States in 1905, becoming a naturalized citizen in 1915.

PRESIDES AT OPENING



COL. WILFRID BOVEY, president of the Canadian Handicrafts Guild, who presided at the opening of the Guild's annual exhibition on board the Athenia yesterday.

A complete lay-out of the Quebec highway system, and an amazingly detailed pictorial description of the natural resources of the country, its wealth of forest, lake and stream, its dairy lands, its hunting grounds, and the national parks and numerous pleasure resorts which dot the province. Every page is an education, and those who desire to know as well as to see the many advantages which the province of Quebec enjoys, might learn much that is important within the pages of this finely conceived brochure.

Illustrations at the foot of every map section tell their own story of the advantages enjoyed in that particular area. Proceeding from the west, for example, one notes the manufacturing interests of middle Ontario, the scenic beauties of the Thousand Isles district, the fruit farms and dairy lands of the Ontario-Quebec border; and the home province provides a never-ending variety of pictures of activities and pastimes including hunting, boating, exploring, logging, skiing and fishing, besides suggesting the vast scenic and historical wealth which lies along the river and in the hinterland.

ART EXPERT GIVES EVIDENCE IN COURT

Defence evidence was resumed this morning before Mr. Justice Mercier in the Superior Court in the action in which the New York Art Corporation is suing the American Home Fire Insurance Company for \$30,000, under a fire insurance policy on a group of paintings. The defence case opened yesterday with Edmond Dyonnet, secretary of the Royal Canadian Academy of Art, on the stand and this morning Alphonse Jongeres, artist, was called.

The hearing is continuing.

HANDICRAFTS SHOW OPENS ON ATHENIA

May 29/35 Gazette

Sale of Imitation Products
Scored by Premier
of P.E.I.

FINE PRODUCTS SHOWN

Influence of Guild Spreading
Across Country, Dr. Mac-
Millan Says in Opening
Exhibition

Every sale of an imitation hooked rug in Canada is doing harm to the Province of Prince Edward Island, which relies—to a certain extent—on profits from the sale of genuine handicrafts, Hon. W. J. P. MacMillan, Premier of that province and president of the P.E.I. branch of the Canadian Handicrafts Guild, declared yesterday afternoon as he officially opened the three-day exhibition of the Guild aboard the S.S. Athenia, in the port of Montreal.

"I do not believe that I speak only for the country people in Prince Edward Island," Prime Minister MacMillan continued. "I know that I speak also for those of the other Maritime provinces and Quebec when I say that we are astonished and hurt beyond words to find old established firms dealing in goods of this kind. Obviously, I cannot say who they are, but I do say this, that we shall do everything we can to prevent this very unfair competition with our country people. We have stood quite enough as it is, but this is a little too much."

The speaker said that he was glad of the opportunity to emphasize the importance of the work of the Canadian Handicrafts Guild, that its influence had spread from one end of Canada to the other.

WIDE WORK VARIETY.

Speaking of the work of the Guild, he continued: "You will see as you go through this exhibition that its activities extend to every part of Canada, that they include work in wool and linen, in iron and brass and copper, in wood, in clay, in paper. They are growing so fast that the guild itself can hardly keep track of them; in this province for instance, there are more than 50,000 hand looms and I do not know how many spinning wheels. This is evidence not of a fad, but of a great movement, a swing towards rural life, towards a more leisurely and a more pleasant existence."

"The Government of Quebec has supported the movement here: My own Government has aided it as much as possible in Prince Edward Island; the University of Alberta in the West, Mount Allison and St. Francis Xavier in the east, have joined actively in the work. Handicrafts are playing a great part in the rural economics of Canada. They are also playing a part in the culture of Canada. For this work has a cultural value, these arts are real arts, as you will see when you walk through this exhibition. There is no gulf fixed between these expressions of artistic feeling and those of any artists, the difference is one of training and of method. In due course I shall expect to see handicrafts taking their place in the curriculum of rural schools and I think it will be a good thing when they do."

"I want you to observe one thing in particular, the quality of the products presented. A recent criticism suggested that these goods

PLEADS FOR HANDICRAFTS



Blank-Stoller Photo.
HON. W. J. P. MACMILLAN, Premier of Prince Edward Island, who opened the annual exhibition of the Canadian Handicrafts Guild on the liner Athenia yesterday afternoon.

were sub-standard—I only ask you to look at them. I ask you to observe that the domestic hand-spun hand-woven tweeds of Canada are actually better than those of Scotland, our only difficulty is that we cannot get enough of them. I ask you to look at the woodwork and iron work, at the toys and furniture, at the hand-woven textiles, the jewellery and pottery, and then to say whether this new Canadian activity, the renaissance of an old activity which like the Phoenix has come to a new and active life, is not something deserving all our support."

BEAUTIFUL DISPLAY.

Exhibits include a bewildering and beautiful variety of rugs, blankets, scarves, bags, linens, tweeds, homespun, objects of art, beautiful curiosities, models, pottery and pictures. Among the exhibits is a rug made by a Cape Breton woman from a design by R. W. Pilot, R.C.A., of Montreal, for presentation to His Majesty the King.

There are more practical, saleable articles in the exhibition this year. Some of the new developments are silver jewellery—Canadian stones, such as Manitoba rose quartz; juniper carving and Indian style weaving from Alberta; fine pottery, and Indian quill work, and so forth.

Col. Wilfrid Bovey, president of the Canadian Handicrafts Guild, who presided at yesterday's opening ceremony, presented Hon. Dr. MacMillan with a slate disk made by the Indians of the Queen Charlotte Islands off the coast of British Columbia.

PORTRAIT GIFT IS MADE TO DEAN EVE

Gazette May 31/35

Other Tokens of Esteem Presented on His Retirement from McGill

On the eve of his retirement as Macdonald Professor of Physics, director of the department, and Dean of the Faculty of Graduate Studies and Research at McGill University, which is effective today, Dr. A. S. Eve, M.A., D.Sc., LL.D. (Queen's), LL.D. (McGill), F.R.S.C., F.R.S., was honored by the members of the staff of the university at a tea in the library of the Macdonald physics building yesterday afternoon.

Dr. Eve, who has been appointed emeritus Professor of Physics, and Mrs. Eve, will sail from Montreal at 10 o'clock this morning for Glasgow. When he was asked by The Gazette if he intended to make his home in the British Isles, Dr. Eve replied: "I have no plans—but I can tell you this: I have purchased return tickets!"

At yesterday afternoon's gathering, Dean Percy E. Corbett, of the faculty of law, acting on behalf of Dean Eve's colleagues and friends, presented him with a purse, a golf bag, and a pipe. He also unveiled a portrait of the retiring dean, painted by Edwin H. Holgate, A.R.C.A., of Montreal, and an enlarged framed photograph. The photograph will be hung immediately in the physics building.

while the portrait will remain in the possession of Dr. Eve during his lifetime, after which it will revert to the university.

In making the presentation, Dean Corbett referred feelingly to the affection and esteem in which Dr. Eve is held by colleagues and friends at the university, and wished him many happy years of retirement. In reply, Dr. Eve expressed his appreciation of the gifts bestowed upon him and his thanks for the many kindnesses of his McGill and Montreal friends during his 32 years on the staff of the University.

Gazette June 4/35

Head of the Royal Canadian Academy, an exclusive body of 40 members, and past president of the Ontario Society of Artists, Edmond Wyly Grier was honored with a Knight Bachelorhood in the King's list. The noted Toronto portrait painter was included for his outstanding contribution to Canadian art.

Mr. Grier exhibited in the Royal Academy as far back as 1886 and three years earlier a Grier canvas was shown in the Salon, Paris. Since 1894 he has worked steadily in Canada, chiefly on portraits, and has

taken a leading part in organization work among artists.

Born in Melbourne, Australia, 63 years ago, Mr. Grier was educated in England and at Upper Canada College, Toronto. He studied under Alphonse Legros at the Slade School in London, at the Julian Academy in Paris, and at the Scuola Libera in Rome. Many of his early paintings were done at St. Ives, England.

The Ukiyoe school, which, literally translated, means "The Transient World of Daily Life" began early in the 17th century, and, breaking away from the classical school of painting, introduced a style which, if plebeian, achieved much distinction of design and decorative beauty. It is usually classified under five periods. The first was led by Matabei (1577-1650) and, at the end of it prints in two colours (1742) and in three colours (1755) began to appear. In the second period, from 1764 on, Harunobu and his followers developed a greater naturalism and a wider range of colours in pictures of aristocratic ladies' young lovers, teahouse beauties and actors. The third period is

considered to be that in which the art of the colour print reached its fullest development. The principal artist was Kiyonaga.

The fourth period, dominated by the work of Utamaro, Yeishi and Toyokuni, brought greater freedom, inventiveness and fine craftsmanship which contradicted the attribution of "decadence" which is sometimes given to this period. In the fifth and last period the outstanding artists were Hokusai and Hiroshige; human figures play a less important part in the prints of this period, but these two were among the greatest landscape artists that the world has ever known.

This exhibition is open to the public daily, except Saturday, from 10 to 12 a.m., and from 3 to 5 p.m.

CATHOLIC MUSEUM OPENED TO PUBLIC Gazette May 31, 1935

Inauguration Crowns Effort
to Create Memorial to
People's Faith

CATACOMBS REPRODUCED

Persecution of Early Christians in Rome Depicted in
Wax—Biblical Scenes
Are Shown

With a large group of distinguished guests in attendance the Musee Catholique Canadien, located at the corner of Queen Mary and Cote des Neiges roads, which its sponsors claim to be a worthy rival of such world renowned wax museums at the Tussaud Museum in London and the Grevin Museum in Paris, was officially opened yesterday afternoon.

The guests were received in the entrance hall, impressive through its size and massiveness. There they were addressed by Victor Morin, president of the administrative board of the Chateau de Ramezay, who explained the origin and the purpose of the enterprise and gave much information concerning its contents.

He explained that the originator of the project had been Albert Chartier, sculptor, statuary expert at the Grevin Museum and a graduate of the School of Fine Arts of Paris. While travelling in this country Mr. Chartier had been profoundly impressed by the deep religious and patriotic character of the population. This led him to plan the establishment in Montreal of a wax museum which would follow the most commendable features of the best wax museums in Europe and would have an essentially religious and national character. The greater part of the capital was raised among Catholic residents of France, who contributed to the undertaking in a spirit of religious and artistic enthusiasm, Mr. Morin said.

To co-operate with him Mr. Chartier chose Robert Tancrede, one of the best known among young French landscape painters and an architect as well, and assigned to him the task of painting the frescoes and of completing the interior decoration.

REALISTIC EFFECTS.

"Nothing in Mr. Chartier's conception offends the aesthetic sense of the spectator and all the scenes which have been executed after long and serious historical studies are at once artistic and realistic," Mr. Morin said. "The actors have a moving personality due to the life-like expression of their faces and to the archeological precision of details of costume and of frescoes and lapidary inscriptions copied on the spot in Rome. There are about 100 personages and 500 feet of statue-gallery."

A large-scale reproduction of the catacombs of St. Calixte in Rome as they stood at the time of the persecutions carried out by Roman emperors occupy the first story of the building. Among the scenes represented are a baptism, a wedding and a burial. The larger and most impressive scene is that which shows with uncommon realism the martyrdom of early Christians in the Roman Circus. This scene attracts and retains the attention by the impression of space, of vastness it conveys. In the foreground are shown several persons,

obviously members of the same family, the mother with a babe in arms. The mingled expression of terror and of calm resignation in their faces as they watch a lion tearing a victim to pieces, while a short distance away another beast strolls leisurely away with a piece of human flesh still hanging from its blood-stained mouth, is unforgettable. In the distance are seen a group of crucified Christians and in the background the blood-thirsty crowds in the tiers.

Biblical scenes depicted include the birth of Christ, the flight to Egypt, St. Joseph's workshop, the death of St. Joseph. Other scenes of religious and historical interest represented are those of the Pope blessing a crowd, Katherine Tekak-

witha praying before a small altar erected on the shores of the St. Lawrence, the arrival of Jacques Cartier, Jeanne Mance caring for the sick. More scenes will be added later.

FINE BUILDING RAISED.

The building was designed by Paul M. Lemieux, a local graduate of the School of Fine Arts of Paris. It has a frontage of 175 feet on Queen Mary road. The entrance is arcade-shaped and is decorated with a sculptured frieze representing a maple leaf. Two large stained-glass windows in two different shades of yellow throw a warm and cheerful glow in the vast entrance hall. The building is capped by a lintel. On either side of the door and at each end of the structure on the Queen Mary road side large statues have been placed and they are so disposed as to give the impression that they serve as props for the crowning lintel.

Among those present yesterday were Rene Turck, Consul-General of France in Montreal; Ald. Leon Trepanier, representing His Worship Mayor Houde; Ald. Leo McKenna, Telesphore Brassard, Rodolphe Bedard, Mgr. J. M. LePailleur, rector of the Church of the Nativity; Edmond Montet, Guy Vanier, Alfred Laliberte and Robert Rumilly.

From Our Readers Gazette May 27/35

A Secretary of Arts?

To the Editor of The Gazette:

Sir,—We have had occasion during the last few years to refer to the universal and growing interest in Art. We have mentioned the enormous crowds that thronged the various exhibitions held in London, New York, and Paris. It is one of the signs of our changing world that the really significant things of life are being winnowed from the chaff. Art is older than religion, and is a need deep in the soul of man, and he is now finding it a solace and an inspiration, a permanence in a world of flux. Our conferees to the south are becoming more art conscious month by month. They have built and opened eleven new art galleries during the past four years. They are taking the matter so seriously that there is a proposal now pending in Congress to form a new government department with a "Secretary of Arts." The secretary would be a member of the President's cabinet. Some of the clauses in the bill, and the language leading to their enactment, are really worth recording. We in Canada might do well to find inspiration for ourselves in the following: "Progress in science, art and literature in all their forms, by the people of the United States, has been made with such enlargement of scope and with such strides that American cultural development has reached such a dignified and stable stage as to warrant the creation of a new department of the government." Then follow these ideal reasons for recognition of art by the government: "Whereas, in the opinion of the best informed men and women of the United States, 'man shall not live by bread alone,' and that there is more to life and living than the solely material things of existence, and that visions, without which the people perish, and beauty and ideals, are as essential to the promotion of the general welfare as are the things of substance."

Who expected to read this in a bill before Congress: "Whereas, visions and ideals are practically expressed through the medium of art in painting, sculpture, etc. Whereas, as the ancient Greeks made beautiful the most common articles of daily use, so, in the last two decades the American people have demanded the application of art, that is, art in its sense of beautification, to the most common articles of daily use, and the ugly forms have been discarded for new and beautiful structures, that at least partly satisfy the growing artistic consciousness of the American people," etc. The bill is so well sponsored, there is little doubt that in a short time the United States will recognize the essential importance of art to a higher conception of living, that there will be created the office of "Secretary of Arts."

In Canada the private citizen is showing a decided and growing interest in all that pertains to art, but it will apparently be a long time before such a trend crystallizes to the extent of reaching parliament. But new life-values are being evolved in our consciousness, and we are discovering that art is a verity that never disillusion, and that "beauty is truth." Fortunately, Montreal is already rich in art treasures, and our Art Gallery is ready to respond to public demands. Our National Gallery is awake to the new renaissance, and several important travelling exhibitions have been shown in the principal cities. We are sharing in the world movement towards "the things that are more excellent." It is all to the good. But when shall we have a "Secretary of Arts?"

W. R. W.
Montreal, May 26, 1935.

A Note on Japanese Color Prints

In connection with the exhibition of Japanese colour prints, which is now being held at the Arts Club, Victoria St., a note, summarized below, has been written for the Club by W. S. Maxwell, who is the owner of many fine prints which are in the exhibition. "In the production of a Japanese colour print, the artist first made the outline, or key design, with a brush, using Chinese ink, on thin semi-transparent paper. This was handed to the Engraver who, pasting it, face downwards to secure the necessary reversal, on a plank-wise block of soft cherry wood, proceeded to cut away all the wood except that covered by the artist's design. The result was a key-block of the forthcoming series; from proofs of this a further series of blocks was cut, the final stage being one for each separate colour to be employed. At this stage, the third person of the trio takes up the work, namely, the printer. He brushed his water colour to which was added a little rice paste, on the block.

"Dampened paper, made from mulberry tree bark, was laid on the block, and the impression obtained by rubbing with a 'baren' (a circular flat paid of twisted fibre enclosed in a sheaf of bamboo leaf). The same procedure was repeated with the other color blocks.

"Japanese prints have the signature of the Artist; the names of the Engraver and Printer do not appear.

WEEK'S REVIEW OF ART

Old and New Students of The Beaux-Arts Star June 5/35

The Ecole des Beaux-Arts of Montreal has just opened its annual exhibition of the year's work of its present students and at the same time it has an exhibition of work done by some of its past students. Together, these two shows give a good idea not only of the work which the school has done for its pupils but also of the sort of effect that this work has produced for the people of Montreal.

Work by present students takes up rather less space than in former exhibitions; it has perhaps been picked rather more carefully and consequently shows a better quality. There are the usual drawings from the antique and paintings from the life, with good work among them, and a few quick sketches from living models which show ability. The work in modelling is much of it very successful; there are a number of good busts, particularly in the series of competition portraits of an old man with a beard. The department of engraving which has shown good work in past years continues to progress and there are some excellent prints in the small collection which is shown.

The more practical side of art training is even more conspicuous than before in this year's exhibition. The architectural school is as important as ever and there are some fine drawings of big schemes for such things as a big Casino, a church and attached buildings on a hill-top, and a Bourse de Commerce; there are also some very sound designs for more attainable things such as villages churches and branch banks. Decorative designing is quite well shown in its applications to textiles, metal work, stained glass and other materials, but most striking is a collection of posters, some of which are highly successful both in decorative qualities and in their attraction as advertisements.

The exhibition of the work of past students, which is in one of the ground-floor galleries, with the catalogue which accompanies it, give a most useful summary of what the school has done in the twelve years of its existence, during ten of which it has been under its present director, Charles Maillard. The catalogue records the successes which have been achieved by some of the past students, as painters and draughtsmen, but still more as architects and designers of decorative work. The work of many of these students is now well known in other exhibitions; in this collection there are, among the oil pictures, good portraits by Rose Dionne, Rolande Sicotte, Maurice Raymond, Frederica Beckman, Jacques Barry and Thelma Carter, and landscapes by Fleurimond Constantineau and Paul Beaulieu. Other good things are Simone Hudon's water colors and drawings, drawings by Francesco Jacurto and Armand Filion and prints by Ernst Newmann. The works of sculpture are, as usual in

Montreal exhibitions, mostly portrait busts and there are some particularly good ones by Sylvia Daoust, Alice Nolin and Armand Filion. Art in its practical applications is also to be seen in this collection. There are architectural drawings and photographs, drawings for illustrations and costume designs. With these are a number of designs for furniture and interior decorations, including some for linoleum, and several pieces of furniture designed by past students. Some excellent pieces of furniture are exhibited by Jean Crevier and Maurice Germain and some admirable work in wrought iron by Gilles Beaugrand.

\$30,000 ART ACTION RESUMED IN COURT

Interruptions by Plaintiff's
Wife Enliven Day's
Proceedings

PAINTING ENDANGERED

Nearly Falls From Easel and
Is Ordered Replaced in
Frame—Expert Heard
on Fire Damage

With 11 days allotted it on the roll of the Superior Court—up to the end of the June term—Mr. Justice Wilfrid Mercier yesterday resumed hearing of the case in which the New York Art Corporation is suing the American Home Fire Insurance Company for \$30,000 for damage allegedly sustained by reputed old masters in a fire in the Outremont home of J. J. Cusack, art dealer.

Evidence adduced yesterday was pretty much the same as that heard at previous sittings. An art expert, summoned by the plaintiff corporation, testified that the paintings, one of which is said to be worth \$100,000, were damaged by fire, water and smoke, and counsel for the defendant insurance company sought to show that no damage had been suffered at all.

Tempo of the hearing was somewhat heightened when Mrs. Cusack insisted on interpellating from her seat in the court room, until asked to refrain by the judge; the art expert, Raoul Barbin, proved rather hard of hearing, and his replies could not be heard by Senator C. P. Beaubien, K.C., for the insurance company, who kept protesting he could not hear until Mr. Justice Mercier asked him to step in front of the witness; and one painting, the "Holy Family," reputedly by Salimbeni, which had been removed from its frame and perched on an easel, almost toppled to the floor when the easel's legs buckled and several pairs of clutching hands, artistic and otherwise, made a wild grab to catch the canvas. His Lordship directed that it be replaced in its frame for the hearing today.

DAMAGE IS QUERIED.

On pointing out cracks in the canvas of the "Holy Family" which he thought had been caused by water and smoke, Mr. Barbin was asked whether it was not possible that during 300 years the painting had been subject to varying degrees of temperature and exposed many times, and thus had developed the markings? Witness said they looked as if they might have been caused by the fire.

The interpellations from the art dealer's wife were made to point out the position of the canvases on the wall of the salon when a sofa in the room caught fire; and she protested against testimony by Mr. Barbin being cut short by further questions before he had finished what he was saying. Their rights had to be protected, she reiterated spiritedly.

TEXT BOOK CRITICIZED Nova Scotia Work on Civiliza- tion called 'Guesswork'

The association brought its convention to a close last night with its annual dinner, presided over by the Very Rev. Olivier Maurault, P.S.S., Rector of the University of Montreal and newly-elected president of the association.

The Rt. Rev. J. C. Chaumont, V.G., representing His Excellency the Coadjutor Archbishop of Montreal extended his congratulations on the Canadian Catholic Historical Association's work and the success of their convention. The encouragement and stimulation of interest in historic church research was a noble endeavor, he told the delegates. He recalled the early planting of the cross in Canada, and saw in the members of the association the apostles of a new age, handing on the knowledge of the church to others, making its glorious history better known, and themselves writing a page into its vivid story.

The Rt. Rev. Alexander MacDonald, D.D., Bishop of Hebron, took as the subject of his address the text-book, placed in the hands of Nova Scotia school children, "The Story of Civilization," based on the Darwinian hypothesis. He catalogued at length the difference between instinct and reason, man and beast, and developed the spirituality of the soul, which he called the real missing link in Darwin.

The book purported to be based on science, he said, but was only crude guesswork and anything but expert knowledge. The evidence was only a few fossilized molars and skulls plus a disbelieved in scripture. Man was shown to be the end-product of the amoeba, but still after centuries there was the long line of amoeba and polyp unchanged from its original state, still reproducing by fissure and unable to arrive at any other stage. He warned his audience of the dangers of the book.

MUSEUM IS PRAISED.

Father Maurault thanked the gathering for electing him president general of the association, and regretted the absence of the Hon. F. R. Latchford, retiring president, who was unable to attend through illness. He hoped that the next annual meeting of the convention might be held in Quebec, which would offer innumerable points of interest to the delegates. He recommended to their interest the new Catholic museum erected opposite St. Joseph's Oratory; while it was not a Chateau de Ramezay nor the Sulpician archives, it was a popular museum of the Madame Tussaud sort and offered many interesting features touching on the history of the Catholic Church.

At the head table were the Very Rev. Thomas J. McMahon, S.J., rector of Loyola College; Dr. J. F. Kenney, the Rev. Edward Kelly, the Rt. Rev. Alexander MacDonald, D.D., the Rev. G. J. McShane, P.S.S., D.D., Ph.D., the Rt. Rev. D. R. MacDonald, D.D.

ART DEALER GIVEN SECRECY PRIVILEGE

Gazette June 6/35

Judge Allows Him to With- hold Names of His Clients

The principle of "professional secrecy" was sanctioned as regards art dealers by Mr. Justice Wilfrid Mercier in the Superior Court yesterday.

During hearing of the case in which the New York Art Corporation is suing the American Home Fire Insurance Company for \$30,000 damage allegedly suffered by six paintings, Christy Catsaros, co-director of the art corporation, refused to divulge all the names of persons from whom he had purchased the canvases in Greece.

Rendering testimony as to when the paintings, reputedly old masters, were brought to this side, and from whom they were purchased and for how much, Catsaros revealed the names of some of his vendors, and the price he paid in drachmas, but balked at divulging other names. And Mr. Justice Mercier maintained his refusal.

The law provides immunity to doctors and lawyers for refusal to testify on the witness stand, and jurisprudence has accorded the same right to priests. Newspapermen are often given the right to refuse to testify, though this is in the discretion of the judge. In New York recently a reporter went to jail for contempt of court rather than testify as to his source of information.

Another director of the plaintiff art corporation, Athanasios Grivakis, testified that after the paintings had arrived in America they were sent to Philadelphia to Professor Farina for restoration. Over \$3,000 was spent on the paintings in this work. They were then deposited for safe keeping in the Lincoln Safety Deposit Company in New York.

He said that splashes and other markings on a work entitled the "Holy Family," reputedly by Salimbeni and valued by J. J. Cusack, art dealer in whose home the paintings were when the fire occurred, at \$100,000, had appeared on the canvas only after the fire, and were not visible before.

Further hearing is continuing today.

Sickert Resigns From Academy In Fuss About Epstein's Statues

Gazette June 8th, 1935

London.—Renouncing membership in the Royal Academy seems to be growing a habit. Causes for it differ—the rejection of a painting by the jury of selection or the failure of the ancient and honorable institution, which voted the member his letters with the prestige they bring to the recipient's standing, to take up cudgels in matters that, in the academy's opinion, should be participated in only after careful consideration.

Now Jacob Epstein, recognized in some spheres as an outstanding sculptor, but who has also produced works that have aroused antagonism among lovers of the beautiful, has a grievance and Richard Sickert, R.A., the painter, has resigned from the Academy.

The trouble has arisen over the 18 statues executed by Epstein for the British Medical Association headquarters, now the premises of the Southern Rhodesian Government, who consider the statues "unsuitable," and intend to remove them from Agar House, Strand.

Sir William Llewellyn, president of the Academy, and the Council, have declined to sign an appeal for their preservation.

Sickert, who is 74 years old, has taken his action as a protest against the "inaction" of the Royal Academy.

Sir William Llewellyn, president of the Royal Academy, according to the Morning Post, stated that he had written to Mr. Sickert asking him to withdraw his resignation, explaining that he had "clearly acted under a misunderstanding."

Sir William stated that he declined to sign the appeal for the preservation of the statues because he did not wish to appear to commit his colleagues as a body without consulting them.

Mr. Sickert, who was elected an

R.A. in March last year, giving his view, said: "I am not reconsidering my decision. There is nothing to reconsider. I do not see how there can be any misunderstanding. I am no longer a member of the Academy. There is no ill-feeling in the matter."

"The Academy," he stated, "ought to have summoned an emergency meeting and sent a request asking to be allowed to make a representation to the King on the subject. But they did not do so."

"It is not the president's fault. I am very fond of him and all my colleagues, who have been most extraordinarily kind to me, but sloppy sentimentality does not enter into it."

Epstein, commenting on Sickert's action, said: "I have not heard personally from Mr. Sickert. He has taken this step entirely on his own, and I may say I am gratified at his championship."

Further, Epstein doesn't want to be elected a member of the R.A. Speaking on this point the sculptor, whose name was put up for the academy ten years ago, said:

"I never gave it a thought until the other day when the Council declared that it was no business of theirs whether the statues were pulled down or not."

"When I realized that their intentions are not to foster art or artists I felt that I should dissociate myself from them entirely."

Since Mr. Epstein's outburst, the secretary of the Royal Academy of Arts has issued this statement: "Mr. Epstein was nominated with his consent as a candidate for associateship of the Academy in 1925. As he was not re-nominated as required by the rules after seven years, his candidature lapsed in 1932, and his name has not been on the list for elections since that date."

RARE ART EXHIBITION MAY BE SEEN IN STORE

Henry Birks & Sons Open Colonnade

In appearance more like a museum of modern and ancient art than like part of a store, the Colonnade was opened yesterday as an addition to the ground floor display space of Henry M. Birks & Sons', St. Catherine street shop.

Rare porcelains and pottery from all parts of the world, statuary in the alabaster of Italy and in the tinted bronze and ivory of the modern German, F. Preiss, the creamy new Moorcroft ware of England, and the new aluminum alloys in handwrought shapes are all shown there.

The Chinese room in the Colonnade is devoted entirely to objects of art from the former Celestial Empire and includes much carved jade and quartz as well as both original pieces and reproductions of the classical porcelain vases of China.

Another room is fitted up for the display of 500 sample dinner ware plates sent by makers of porcelain from all over the world, some of which, with gold ornamentation and hand-painted scenes are worth over \$700 a dozen.

Another room, suitably furnished in heavy Georgian style, as a dining room, is intended for the display of old and valuable silver.

Modern French glass, museum pieces of Royal Crown Derby ware and valuable Dresden china figures make up the greater part of the rest of the exhibit.

RACEY CARTOONS GO TO UNIVERSITY

Star June 8/35
Original Drawings to
Hang on Walls of McGill
Library

Several of the original drawings by Arthur G. Racey, cartoonist of The Montreal Star, which have been reproduced in many parts of the world, are to find a permanent home on the walls of McGill University Library. Gerhard R. Lomer, M.A., Ph.D., McGill librarian, asked Mr. Racey for the donation of a number of his original drawings, assuring him that they would be in good company, for on the library walls are an original drawing by Du Maurier, two original sketches by Ruskin, and others by artists of Punch.

The selection made by Mr. Racey covers a wide field dealing with science, literature, art and with topical subjects and matters of empire interest. Of particular interest to McGill are three cartoons dealing with the University—one recording the centennial celebrations of the university, in which a female figure holding a large bowl of "Centennial Punch," and surrounded by a table laden with various kinds of food, each bearing the name of some function taking place at that time, is saying "Alma Mater is ready for the home-coming of her boys and girls." Another is a cartoon of convocation, with "Knowledge" handing to a student his parchment with the admonition "And now, my son, your real education commences." The Racey drawing published on the death of Sir Arthur Currie, entitled "A Nation Mourning," in which two allegorical figures typify the world-wide regret at the passing of the soldier-principal, has also been included in the collection.

MAN'S BEST FRIEND

The original of a cartoon that has been reproduced and hung in many libraries on both sides of the Atlantic, entitled "Man's Best Friend," is among the drawings donated. It pictures a figure reclining on a book floating through the air, with the caption "A Magic carpet within reach of all, that will transport one to any realm as fancy wills."

Other drawings that the McGill library will house, will be one typifying Speed, another showing the modern St. George of Science facing the great dragon of Cancer, and a third cartooning the slaughter of Canada's wild bird life with automatic guns, in which a Canada Goose and a wild duck find themselves in the Ornithological Museum as company for the extinct Dodo. Then there is one created following the publication of "recent osteological discoveries of fragments of the earliest genuine remains of human sapiens" in which the cartoonist shows the burying of turkey bones by a dog, their discovery years later by diggers, and the fearsome animal built up from a single drumstick by a member of the pre-historical research society. This will no doubt cause many a chuckle among the research workers of the university.

"The shrinking world" tells in picture the difference that the radio has made to the home. It shows a winged figure carrying a globe to the householder who remarks "I used to think it was such a large and mysterious world."

The imposing figure of the British lion guarding a scintillating crown, was Mr. Racey's conception of the Empire's observance of the King's Silver Jubilee, and his widely-reproduced drawing of the British lion at the base of a marble tablet on which is being inscribed "August, 1932. The Imperial Economic Conference is brought to a successful issue at Ottawa, Can. . . ." recording the completion of the Ottawa agreements are also included in the collection.

AT AUTHORS CONVENTION

All these original drawings were, with some others, on exhibition at the annual meeting of the Canadian Authors Association at the Mount Royal Hotel, before being sent to McGill University, and aroused considerable interest.

It is interesting to note that Mr. Racey's grandfather, Dr. John Racey, M.D., was one of the first surgeons to lecture at the Medical School of McGill University. It is recorded in the minutes of the first meeting of the Governors of McGill that Dr. John Racey was appointed lecturer in anatomy, physiology and surgery, and behind this appointment is an interesting story. A bequest had been made to McGill on condition that lectures on surgery and anatomy be given before a specified time. Dr. William Caldwell, Dr. Racey and another doctor whose name is not recorded, started these lectures and saved the bequest which was the foundation of the Medical School. In 1833 Dr. Racey was appointed to the chair of obstetrics. The original manuscript of his first lectures on surgery are at present in the possession of Arthur G. Racey, and will, in due time, find their way into the keeping of McGill University.

Several more Racey cartoons of general interest will be given to McGill University later on, to complete a series covering many phases of public interest over a series of years.

Pictures by Albert Meindl Of Vienna

The collection of work by the Austrian painter, Albert Meindl, which is being shown at the Continental Galleries on St. Catherine street, is the second which has been brought here. Like the former exhibition, this one consists mainly of mountain landscapes, but there are in this one three figure pictures which are striking and interesting even if it is not easy to find beauty in them. They are story-telling pictures, in which the stories or morals seem to be more important than anything else, though it is balanced by boldness of design and painting. Two other pictures which are not landscapes are one of fishing boats on the Lake of Como, full of gay color in the water and the sails of the boats, and one, with splendid greens and blues, of breakers near Capri.

The mountain pictures are mostly winter scenes or scenes above the snow line, and in many of them there are the vivid effects of light and shade which are loved by many eastern European painters. Some of the smaller sketches and pictures are more broadly painted and might pass for Canadian landscapes. A big picture of an ice-jam on the Danube is one of the best things in the exhibition and might quite well be taken for a scene on the St. Lawrence. A few pictures of the mountains add to the cheerfulness of the exhibition. There are also some quite small and attractive landscapes which are more miniature pictures than sketches.

Drawings and Decorations By Students

The Montreal School of Interior Decoration is showing a small collection of work done by its students at 1411 Crescent St. This consists chiefly of designs for fairly simple rooms, and the drawings include studies of tonal values, color schemes and drawings of details. The students whose work is shown are in the earlier stages of their training so that, while there are no very elaborate schemes, the designs keep for the most part near to traditional styles, without striving for striking originality; at the same time there are modern touches and the designs are suited to modern conditions. They show some good planning and good understanding of scale and color of materials.

The annual exhibition of work by students of the School of Arts and Trades, at the Monument National, is now open. The work of the drawing classes which, as usual, occupies most of the space, is just as good as ever and many of the exhibits have clean drawing and show a good sense of form. The drawings shown come from all the four districts in which the classes are held and from both day and night classes. In the highest class for free-hand drawing the first prize is divided between E. F. Smith and Rene Leger, the second prize is won by Selma Steine and the third by Roger Marc-Aurele. Honorable mention has been well earned by many other students. In architectural drawing the prizes for the three years are won by Raymond Valentine, Roland Jutras and E. F. Smith. Some good drawings of simple and familiar objects have been done by the class for school teachers. Some of the work done by the modelling class is remarkably good, as it has been in former years. The prizes in the highest class are won by Mlle M. J. Turcotte, first, and Harry Mendell, second, with honorable mention to other students.

LONG ART HEARING NOW NEARING END

A lengthy hearing in the Superior Court in the case in which the New York Art Corporation is suing the American Home Fire Assurance Company for \$30,000 is nearing completion, it was indicated in the court today. If the present rate of progress is maintained, the defence case will probably close today and a short rebuttal will follow tomorrow, it is stated. Mr. Justice Mercier, presiding judge, will then proceed to hear argument.

On the stand this morning Richard Schofield, manager of the defendant company, recounted the circumstances under which the insurance policy was issued by his company on the group of paintings, to which damage of \$30,000 is claimed by the plaintiff company to have been caused by fire.

The Arts Club Has Summer Exhibition

This year's summer exhibition at the Arts Club, Victoria street, is not quite like any exhibition that the club has held for several years. Former summer exhibitions have consisted largely of small pictures and sketches by members of the club, this time the committee has asked for pictures of more importance and has invited several painters who are not members of the club to exhibit. The result is a collection in which all the pictures have a distinct interest of their own and an arrangement which allows the pictures to be seen to more advantage than usual.

Landscapes, of course, predominate, but there are three portraits which stand out; Mrs. Newton's picture of a young girl, rather oddly placed on its canvas, and Edwin Holgate's study of a Canadian man have breadth and spirit which give them more life than Alphonse Jongers' realistic study of a lady, and the three pictures make an interesting contrast of ideas.

The many pictures of country and town have variety enough among them to fit any taste. Some of the more conspicuous of them are a luscious green river shore by Paul Earle, Charles Simpson's group of boats lying in broken ice, a very good sketch of a stream and a boat by A. Sherriff Scott, Thurston Topham's study in blue and white of rapids by moonlight, and A. Cloutier's gay valley among hills. A pattern of yellows on grays in an autumn study by Harold Beament, a good effect of lighting in F. Lemieux's picture of a shack among trees, the truly European atmosphere in Eric Riordon's picture of an Alpine valley and a striking stormy sky in D. McGill's river scene, are other matters of interest. A picture of horsed sleighs by F. S. Coburn, a village scene by Leslie Smith, a still life by T. R. Macdonald and a flower picture by Mabel May are among the other things in a good collection.

Water colors are few; a clever study of snow-laden trees by H. Simpkins is not quite of his best work; J. Beckwith's drawing of a boat at a wharf has breadth and vigor, but there is more care for form in W. S. Maxwell's peaceful drawing of a similar subject.

A group of the illustrations which Aubrey Beardsley made for Oscar Wilde's "Salome" is also being shown at the club.

G. S. LEMASNIE DIES HERE IN 60TH YEAR

Gazette June 14/35

Funeral of Distinguished Artist and Designer to Be Held This Morning

Funeral services for Gamble Sheridan Lemasnle, distinguished artist and designer who died Wednesday in his 60th year, will take place privately at eleven o'clock this morning with the Ven. Archdeacon Gower-Rees officiating.

Mr. Lemasnle came of distinguished British stock, his mother belonging to the family of Richard Brinsley Sheridan, the English dramatist. Born in Surrey, England, he was educated in the Merchant Adventurers' School of Bristol, England, and in the art schools of that city and of South Kensington. His talents developing rapidly, he was appointed master of design in the Bristol School of Art at an early age, later serving in a similar capacity at the Liverpool School of Art.

In 1900, at the height of his reputation, he came to Canada at the invitation of the well-known firm of Castle and Sons, in charge of their federal and municipal contracts for interior decoration. Of late years he practised privately, his services being contracted for by the leading architectural firms of Canada.

A man of unusually wide culture in the fields of art and literature, his demise is regarded as a great loss to the art world of the Dominion.

Women's Work

CANADA OUTGROWING PIONEER AGE IN ART

Cultural Progress Viewed By National Council

TORONTO, June 12 — (C.P.) — "The era of pioneer work has practically passed for Canada," said the report of Miss Elizabeth S. Nutt, Halifax, convener of the arts and letters committee, to the National Council of Women today. "Canada is also so far advanced in her industrial and manufacturing life experience that the cultural era has naturally risen well above the horizon."

The first art exhibit in British North America was held more than 100 years ago in Halifax. Art exhibits are now plentiful throughout Canada, the report said. His Excellency the Governor-General in founding the drama festival has given fresh impetus to the drama.

Music also had found a secure place among Canadians, and a distinctive national note "is now found in both the prose and verse of Canadian writers."

"Growth in every department and an increasing interest in fine arts and letters is the chief good which has come out of the depression," said the report of the Vancouver convener. For Manitoba "reports show the development of practical trends." Sixteen nationalities are represented at the Winnipeg Handicraft Guild. The largest musical festival in the Empire was held in April, with 1350 entries.

An arts and crafts exhibition and handicrafts hobby show were New Westminster's features of the year. Moose Jaw held an exhibition of Indian art. Saskatoon Local Council "are to be congratulated on their activity in cultural lines; valuable Indian research has been continued." Home grown flax is being woven into home made linens.

Interest is increasing in the treasures of the Ontario Museum, Miss Nutt's report said. Toronto was particularly active in art, literature, drama and music. Kingston "reports an ever increasing art consciousness."

The Maritime provinces have formed an association for educating the public by regular exhibitions and lectures. A summer school in painting is an extension of the N. S. College of Art. West Algoma Council reports "the little theatre movement has been most active."

IN CIVIC LIFE

Need of a dignified and colorful ceremony each year for the young men and women coming of age, to make them "realize their duty and responsibility to their community and country" was recommended today in a report on citizenship by Mrs. A. J. Holman, convener, Niagara Falls. From all parts of Canada, Mrs. Holman reported, came word of activity in civic and educational life.

Edmonton, with a woman elected to the school board, had a working committee of seven keeping in touch with civic affairs. Twelve members form the citizenship committee in Moose Jaw and a study group was formed. Women are on the school board and city council. In New Westminster an unemployment office organized by the citizenship committee found positions for 170 persons.

Women have been elected to a number of civic bodies in Regina, while in Saskatoon plans are being made for a committee to arrange public ceremonies for reception of naturalization papers. In Victoria and Vancouver, the latter with a study group forming, women are serving on municipal bodies.

Niagara Falls and Hamilton reported increasing number of women in civic positions, while for the first time a woman was elected to the Ottawa Collegiate board. At the Halifax meetings discussion was heard on a proposed civic ceremony for those reaching their majority. In Yarmouth, N.S., the committee looked after lighting of parks, and attention was drawn by this body to untidy premises. In Truro, N.S., where an adult study class was formed, an annual honor prize was established for the county academy girl student who gave promise of the best future life of citizenship.

Retirement of Tom Graydon, for nearly 50 years an employee of McGill University and at one time one of the most noted trainers of athletic teams on this continent, is the subject of an article by Dr. Fred J. Tees, in the Summer number of The McGill News, quarterly publication of the Graduates' Society of McGill University, published today. In the article "Retirement of Tom Graydon," Dr. Tees writes as follows:

The retirement of a devoted employee of McGill after nearly fifty years of faithful service merits more than a passing reference. By the time this issue is in the press, "Tom" Graydon will have

is an account from an old Annual of one such day:

"The scene on the grand-stand in the afternoon was especially brilliant. The ladies and students were decked in plenty with McGill ribbon and flowers emblematic of Old McGill. During the progress of the games in the afternoon Lord Strathcona, our greatly respected Chancellor, accompanied by Principal Peterson, made his appearance on the grounds. His arrival was the signal for prolonged and hearty cheering from the entire stand, waving of handkerchiefs, hats and abundance of ribbon. Lord Strathcona watched the games with great interest, congratulating successful competitors, while the committee had the distinction of being introduced to him individually."

The entire day was devoted to the games, with heats and certain field events in the morning, including throwing the cricket ball and kicking the football. The finals were reserved for the afternoon. Bicycle races added to the excitement with their thrills and spills.

In 1899, the first intercollegiate Track Meet was held resulting in a McGill victory. This was followed by a succession of wins, McGill establishing a predominance which is still maintained. The names of Percival Molson, after whom the new Stadium was named, of John Morrow, and of Jim Gaskill will be recalled in connection with these early triumphs. In the development of these athletes "Tom" had an active part.

In 1901 came the visit of the Oxford-Cambridge Track Team prior to their meet with Yale and Harvard. They carried on their training on the McGill Campus under Tom's watchful supervision.

A frequent visitor to the groundsman in those days was Sir William Macdonald, who in the course of his walks through the college grounds would often stop for a chat to get first hand news from Tom as to the progress of the university.

Shortly before the war, Graydon was transferred to the workshops department as foreman, continuing to give oversight to the condition of the grounds in general. Later he became assistant superintendent necessitating a general supervision of the college properties, including the care of the famous old trees, on the avenue and elsewhere, for which he had a special fondness.

These changes in his duties naturally drew him from the athletic life of the college, although at the request of the track team he was permitted to continue his coaching for a period. He thus became less intimately connected with the student life at the university, so that later generations of undergraduates have been less familiar with his part in the development of sports at McGill.

He continued, however, to find opportunities for frequent visits to the Stadium, to size up the new recruits for track and football teams, and would often be seen surrounded by a group of old grads recalling old times, and the doughty deeds of other days.

This spring his health failed him, forcing his retirement. Many of us wish that he could be induced to give a series of reminiscences out of his great store. It is reported that Dr. Lamb has persuaded him to this.

Meanwhile hordes of old grads will inevitably picture "Tom" when they think back to days on the old campus, and will join in hoping that he may be long spared to greet them when they revisit "our dear old Mother McGill."



TOM GRAYDON.

severed his active connection with the university. Born in Dublin in 1866, he grew up to be a noted athlete. As a member of the Havigton Harriers, an amateur club in his home city, he competed in various Irish meets, travelling widely. His favorite events were the 100, 220, 440 and broad jump, in all of which he was outstanding.

Arriving in Montreal in the fall of 1887, he secured employment almost immediately in the old Medical Building as a member of the janitor's staff under the celebrated Cook. Two years later he transferred to the Chemistry Laboratory under Dr. "Bobby" Rutan.

In 1891, when the new grounds and athletics committee was appointed by Corporation he became groundsman, working under Prof. C. H. McLeod, affectionately known as "Bunt," the energetic secretary of the committee. This appointment gave him opportunity to devote his talents to the aid of the young athletes of the college and for years he trained the members of the track, rugby and hockey teams, a task greatly to his liking. His chief interest and success, however, centred in the track team.

A familiar figure in his groundsman's uniform, "Tom" was known to the entire student body. The watchful guardian of college property against the pranks of roaming schoolboys, he was regarded by them with a wholesome terror. Sports Day at the University, dating back to 1873, was a picturesque function in these days. Many will recall the elaborate engraved cards of invitation which were issued to the favored, and which money could not buy. Here

Authorities Puzzled at Decline of Attendance at London Museums

London.—Are Londoners "going scientific"? Museum attendance suggests it, for figures indicate that visitors to view the collections of paintings are falling off.

This change in taste was revealed at the annual meeting of the National Art-Collections Fund, when, according to The Times, Sir Robert Witt, in a review of outstanding events in the period covered by the report, referred to what he called a disquieting decline in the number of visitors to the London museums. The attendance at the National Gallery, he said, had fallen from 669,000 in 1928 to 531,000 in 1934 or over 20 per cent. That at the Tate Gallery in the same period had fallen from 349,000 to 262,000, and that at the Wallace Collection from 131,000 to 75,000. The figures at the British Museum had remained approximately stationary, while those at the Victoria and Albert Museum had declined from 937,000 to 810,000. On the other hand, the attendances at the Science Museum had increased from 900,000 to 1,142,000. In view of the efforts that had been made of late years to add to the accessibility, the interest, and the popularity of the national museums, the figures were disappointing but should only make those in authority redouble their efforts to ensure that the great capital value of the national art treasures should be so managed as to return to the public, which provided it, a greater and more widely spread dividend.

When questions on the report were invited a member of the society suggested that the reason why attendances at the British Museum had declined was that the museum was the dullist in Europe. There was nothing to encourage visitors to look at a single object. He also complained of the absence of comfortable seats in the museum, and of the "sordid" refreshment room.

The Chairman said he could not agree with some of these com-

ments, but he would see that they were forwarded to the proper quarters.

Lord Halifax, who seconded adoption of the report, said that as President of the Board of Education, he had an indirect interest in all museums because of the increasing use that was made of them for educational purposes, and therefore he was impressed by the value of the work done by the Fund for them. More directly his Department was concerned with the Victoria and Albert Museum in the direct line of succession to the old Science and Art Department, and the list of benefactions by the Fund to that museum was long. The most important of recent gifts included the early seventeenth-century bed valence woven at the famous Sheldon factory, and the outstanding acquisition of the year before the Great Bed of Ware, towards the purchase of which the Fund gave £2,000. He sincerely hoped that the public would follow the example of the Fund and come generously to the assistance of the museums in securing unrivalled treasures for the nation.

Lord Halifax also thanked Mr. Eumorfopoulos for the offer he had made to the Government of the finest objects in his collection of Chinese works of art at a price which was but a fraction of what they cost him or of their value. The 400 objects selected from the collection would be divided between the British Museum and the Victoria and Albert Museum, and through the latter would be lent to provincial museums until some day, as every one hoped, they came together again in a central museum devoted to the art of the East.

Sir Robert Witt, who presided, announced that the Fund had purchased at the Heseltine sale a drawing by Corot, "Flora. Rue de l'Hotel de Ville 110," the right and proper place for which they thought should be the British Museum. The drawing, for which £400 was paid, was on view at the meeting.

PAINTINGS ON EXHIBIT

Gazette June 12/35

Austrian Artist Shows
Scenes of Snowy Ranges
and Uplands

SOME DEPARTURES MADE

Anecdotal Pictures and
Landscapes of Broader
Technique on View at
Continental Galleries

Albert Meindl, the Viennese painter whose work was introduced to Montrealers by the Continental Galleries of Fine Art, 1310 St. Catherine street west, last year, is again holding a "one man" show there with a collection of pictures that are varied and interesting.

While the majority of the examples shown deal with Alpine uplands under snow at varying hours, done with facility and finish, there are other paintings that reveal this artist as a man of imagination who is equally accomplished in a technique that is robust and broad. These qualities are evident in three anecdotal pictures which are marked by a melancholy little suspected in viewing his snowscapes which display his obvious love for the beautiful in nature. "Her Calvary" shows a bent old woman on whose back lies a heavy cross, above which are recumbent figures—three dear ones that death has taken from her. It is a rather morbid theme. In "Longing for the Spring that is forever gone," a woman, looking far from being the picture of health, sits patiently near a window, through the pane of which can be seen a sparrow on a snow-laden bough. Whether she is grieving for the Spring of her youth, which has certainly passed, or is obsessed with the idea that she won't live to see the Spring to come—and her color certainly seems to suggest the chance is remote—is not very clear. It is all very depressing. In "Vision" there is nothing obscure—a man at a table ignores the fact that the clock in the steeple has probably struck more than one, and he won't go home while the lure of cards and a pot of beer hold him in thrall. But between gulps he has a conscience and he can still see—not pink elephants, but four pink chubby baby arms outstretched in appeal.

All these works are painted with vigor and personify types that are handled with understanding, but they can't be called gay.

TECHNIQUE IS BROADER

As a foil to the painter's "blues" there is, done with a direct, juicy touch, "Village in Salzburg Mountains"—all sunlight and fresh air, with its rough, rutted road, leading to distant green hills, edged by buildings in sunlight and shadow. Trees are in fresh leaf and the water in the ditch and ruts catches the blue of the sky. Virile, too, in the strength of its brushwork is "Ice Jam on the Danube"—a scene on the outskirts of Vienna with a vast expanse of hummocked ice stretching to the opposite shore which is lined with buildings and smoking stacks. In the distance is a bridge and hills, while in the foreground is a strip of open blue water that swirls past a rotting wooden barrier. It is a painting that has force and sound color. "Majestic Mountains," done in like direct manner, is well designed and boldly painted—a group of rocky peaks in sunlight and shadow above a snow-covered meadow with evergreens, and "Mountain Village under Snow" is a spontaneous impression of an old church with

quaint spire, houses and wood-piles, laden with snow on a day that is becoming overcast.

As departures in subject may be mentioned the marine, "Breakers near Capri," and "Fishing Boats at Daybreak, Lake Como."

In the scenes of wide vistas of snow-laden country with ranges of distant peaks, Meindl's habitual cleverness is shown in the effective balance of lights and shadows and the effective placing of houses and huts. "Still Waters" has noble mountains and wooded shores that are reflected in the open water, and "Solitude," with its houses and stretch of country to noble mountains is impressive. Another imposing landscape is "Glorious Nature"—miles of snowy country, distant mountains and tracks in the foreground. Snowy peaks are flushed a lovely rose in "Enchanted World," and vapor swirls in the hollows of snowy mountains in "Above the Clouds."

In this group which reveals the painter on familiar ground there are many works that will attract the picture-lover—"The Brook," "In Snow Land," "White Desert," "Man and Giant," "Falling Shadows," and "My Homeland," to mention a few.

Albert Meindl, who has an established reputation in Europe, was born in Vienna, June 20, 1891.

This exhibition remains open until June 22.

ART CASE HEARING EVIDENCE IS ENDED

Gazette June 14/35
Dollar Bill Features Prominently in Action Seeking
\$30,000 for Fire Damages

A one-dollar bill which was assertedly given for release of all claim against the insurance company featured yesterday's Superior Court hearing of the case in which the New York Art Corporation is seeking \$30,000 from the American Home Fire Insurance Company for damage to paintings in a fire.

The dollar note, marked by initials, was accepted and the release admittedly signed by J. J. Cusack, art dealer who had the paintings insured, but, the court was told, he had been informed that the same group of people associated with the art corporation was involved in a claim for damage to paintings in an explosion in Philadelphia against the same insurance company, and the claim arising from the Montreal fire would not stand.

Charges of fraud and conspiracy filled the air at the hearing, and R. E. Schofield, local manager of the American Home Fire Insurance Company, averred that he had been asked \$10,000 for testimony to be used in the Philadelphia case.

With this inartistic turn to the art case which has been before Mr. Justice Mercier for some time past, the taking of evidence was concluded and this morning will commence formal argument by lawyers engaged in the case. Henry Weinfield, K.C., acting for the art corporation, will start his argument first, to be followed by Senator C. P. Beaubien, K.C., and Emile Gadbois, K.C., for the insurance company. The argument is expected to take about two days.

Painted Crucifixion Scene In Large Cave

Glasgow.—Mr. Archibald Mackinnon, who painted the representation of the Crucifixion on the wall of a cave on Davaar Island, Argyllshire, died recently at Nantwich on his 85th birthday. Last summer, Mr. Mackinnon, who had lived on Nantwich for more than half a century, revisited Campbelltown, his native town, to restore the painting, after having seen a photograph which showed him that his work was fading.

The existence of the painting, according to the Glasgow Herald, was first revealed publicly in 1877, when two men from Campbelltown came on it in the innermost wall of a large cave while they were exploring Davaar Island. They spread the news, and for days groups of people crossed the strip of sand which joins the island to the mainland at low water to see it. Its fame attracted visitors from all parts of the world.

For years the origin of the painting remained unknown, until Mr. Mackinnon disclosed that the work was his. He explained that the inspiration came to him in his sleep. Rising at three in the morning, he walked the three miles to the cave and there began the picture, on which he worked for weeks in the early morning until it was completed.

MUSEUM LECTURE-TOURS

School-Children to Be Shown
McGill Displays

What promises to be a source of utmost value in visual training and knowledge for Montreal school-children begins next week at the McCord Museum with the opening of a new series of lectures and tests in Canadian history, accompanied by special exhibits. The lectures are adapted to the course covered by any particular school class. The tests are optional.

During the couple of years these organized lecture-tours of the museum have been in operation, approximately 3,000 Montreal school-children have had the opportunity of fortifying their lessons in the school-room with the visual instruction obtained at the museum, a practice which, it is agreed, assists the teacher in her work and also provides much more vivid impressions on the child's mind than oral teaching can.

The series now arranged by the extension committee of McGill University extends to June of next year, and is divided into six parts covering the history of Canada from the incursions of the Vikings to 1867. The first in the series deals with the early explorers of the coasts of Canada, 1492 to 1611. Models of ships, prints of early charts, historical records and pictures, as well as a collection of implements found on the site of an Indian village of among the exhibits

EXPERTS ATTACKED IN PICTURE ACTION

Gazette June 18/35

Plaintiff's Counsel Charges
Witnesses Were Tampered With

DEFENCE CLAIMS FRAUD

Declares False Representations
Were Used to Secure
Policy on Paintings
in Issue

Charges that their witnesses were tampered with and bought by the other side were made by counsel for the New York Art Corporation in the Superior Court yesterday as final argument was heard by Mr. Justice Mercier in the case in which the American Home Fire Insurance Company is sued for damage allegedly caused a group of six paintings.

Unfolding a "love feast" involving allegations of fraud, conspiracy, seizure and counter-suit, Henry Weinfield, K.C., counsel for the art corporation, charged that because the insurance company is rich and was able to pay more, witnesses he had relied upon to testify as to the damage suffered by the reputed old masters in the Outremont home of J.J. Cusack had gone back on their written expert opinion of the paintings given before the insurance policy was issued.

Prior to the issue of the policy, G. Grandparrain of the Ecole des Beaux Arts in Montreal and Prof. Offner of New York University had each written a detailed expert report on the group of paintings, establishing their authenticity and value, said Mr. Weinfield. But when they were placed in the witness box to testify, Offner belittled their value and doubted their authenticity, and Grandparrain asserted he was not an expert.

APPEAL TO COURT.

"What," Mr. Weinfield demanded, "happened in the interval? I ask Your Lordship to use your imagination. What made them change their minds?"

The policy issued by the company on the paintings was through the instrumentality of its agent, one Bougie, and was a value policy, said the lawyer. Appraisal of the paintings was agreed upon and a value set. They were in possession of Cusack, the art dealer, under a form of conditional sale; the policy was issued in his name but paid for by the art corporation.

After the fire, the local manager of the insurance company, R. E. Schofield, suggested arbitration. Mr. Weinfield continued. In the meantime a seizure of the paintings had been made by Cusack's creditors. The art corporation paid the debts and the seizure was lifted. He was asked to give up the canvases but refused, so the corporation threatened Cusack with a seizure in revindication.

"Then," said counsel, "the love feast starts." Cusack tried to get the insurance company to settle, said Mr. Weinfield. But Schofield told him that the claim was fraudulent because owners of the art corporation were involved in another claim arising out of explosion in Philadelphia against the same company. Cusack then received one dollar from Schofield and signed a release. He also started an action to have his transfer of claim to the art corporation set aside on the ground of intimidation. And he testified that he was offered \$10,000 by Schofield for testimony in the Philadelphia case. Throughout the proceedings, said Mr. Weinfield, Schofield was in bad faith, and in all the transactions between Cusack and the insurance company the New York Art Corporation, merely owners of the paintings, were left standing to one side.

CONFLICT OF EVIDENCE

Emphasizing that the policy issued by the company was valid and binding, Mr. Weinfield then dealt with alleged damage to the paintings. He asserted that some of the experts had testified that smoke, fire, heat and water would damage the paintings, though he admitted that those called by the company testified differently—"the experts swear black and white." The \$30,000 figure sought as damages was Cusack's, counsel said; he said that it was not claimed they were entitled to that sum, but asked the court to estimate an amount to compensate for the damage.

Denial that Bougie acted as agent for the insurance company was made by Emilien Gadbois, K.C., who with Senator C. P. Beaubien, K.C., represented the defendant company. He acted rather as Cusack's agent, he averred, and pointed out that Cusack had referred to him as such.

False representations were made to the company to have the policy issued, Mr. Gadbois continued. An exaggerated value had been set upon the paintings, and this falsehood was according to law sufficient to invalidate the policy. And there was further fraud in estimation of the extent of damage suffered by the canvases, he said.

Senator Beaubien reiterated there was no trace of damage by the fire and pointed out that after 300 years, the age of the paintings, they would of necessity be affected. Restoration they had undergone some nine years ago had deteriorated, and he recalled that experts had testified that "absolutely no damage" had been suffered, such testimony having been given even by the plaintiff's own experts.

The court was asked to consider the value set upon the paintings, up to \$200,000 according to Cusack, with that set upon them by Prof. Offner, who was sought by the Art Corporation as expert witness, of \$5,000.

Mr. Justice Mercier reserved judgment, asking that authorities be filed. The paintings involved, and their reputed artists, are "Holy Family," by Salimbeni; "Gentleman," by Maratta; "Madame Mallbran," by Baron Gerard; "Ecce Homo," by Ferrarri; Primitive; and "Saint Cecilia," by Della Porta.

YOUNG ARTIST HAS WORKS ON DISPLAY

Gazette June 20/35

McLennan Travelling Scholar
Shows First Fruits of
Year in Europe

First fruits of Harry Mayerovitch's wanderings about Europe as McLennan Travelling Scholar of the McGill School of Architecture are now on view in the print room of the Art Association and may be seen up to and including next Sunday. The young artist is presented in two aspects: first, as the architect, proficient, painstaking, matter-of-fact, who measures and makes careful drawings and plans of a church or an ornate flagstaff in Sweden, or a detail of Michel Angelo; and second, the happy traveller with imagination, a sense of humor, a left pen and quick brush, who jots down his impressions.

The northern sketches, such as the Royal Palace and the Town Hall in Stockholm, are in cold tints, and a little formal (though not labored), as if the painter felt repressed in those latitudes. But when he goes to the south, he breaks away from the restraints both of environment and architectural training. He uses the pen with a hasty scribble and spots his colors in, not exuberantly, but spontaneously. The result, especially in such drawings as the square in Rome, the Lyzantine church in Athens, the church in Fiesole, the old city gate in Florence, the market place in Athens, the Campanile in Capri, the Istanbul cafe, with its human group under the tree, is fresh and almost haphazard, yet quite definite. Old buildings, gates and fountains take on personalities that have more than a touch of the droll.

R. H. A.

CONVENTIONALISM IN PAINTING

Sir.—The exhibition recently opened at the School of Fine Arts, St. Urbain street, by the Hon. Athanase David is well worth a visit and reflects credit on the efforts of the Provincial Secretary, the Director-General of Fine Arts and the Director of the School. To those who presented prizes, particularly the Consul for France, and to all pupils, former and present, praise must also be given for much-needed impetus and collaboration.

However, one must draw attention to certain malign influences. The ideas of certain misguided persons that are particularly noticeable elsewhere appear to find support here. The "conventionalists" who have been the bane of American and Canadian elementary school art classes seem to have acquired of late unchallenged dominance even in university circles.

It would take too long here to dissent upon the deficiencies of their teaching and the utter absurdity of their disastrous inartistic theories. One need only witness their utter inability to paint nudes. There is an anatomic chart on exhibition at the school of Fine Arts this week that is witness to the futility of attempting to "conventionalise" the human body. In sculptures we must observe certain ideals of measurement, but this is an entirely different matter from painting. Design is important in sculpture, in architecture and also in painting, but its treatment is most unhappy, as the results show, when there is an absence of reality.

J. W. S.

THE WEEK'S REVIEW OF ART

Star June 19/35

Records of The Cartier Celebration

Georges Leroux, a former holder of the Prix de Rome and a painter and illustrator of high standing in Paris, was one of the distinguished company which visited Canada last summer to take part in the Jacques Cartier celebrations at Gaspé and Quebec. A number of the drawings, in pen and wash, which he made on the way over and at various places in this country are now being exhibited by Morency Freres, 458 St. Catherine St., East, and they have plenty of interest, both as drawings and as records of important occasions. Several of them have been reproduced in "L'Illustration" of Paris.

Scenes on the way over to Canada on the Champlain come first, and there are several good drawings, with a little caricature in them, of groups and incidents on board ship. Pictures of the doings at Gaspé include good studies of habitants and Micmacs, others are of the journey up the St. Lawrence and of ceremonies at Quebec and Montreal. A view of New York in fog and portraits are also in the collection.

Sketches by A Travelling Architect

In the Print Room of the Art Association of Montreal there is now being shown, until the 23rd of this month, a small collection of drawings and water colours by Harry Mayerovitch, made in many places in Europe, from Scandinavia to Constantinople. Mr. Mayerovitch was the McLennan Travelling Scholar of the McGill School of Architecture for the year 1933, and some of the drawings which are shown are strictly architectural drawings of buildings in Sweden, and his other drawings are of more general interest. These are quite slight sketches,—some of them just traveller's notes made by the way,—but some of the slightest of them are among the best. They are in pencil, pen, water colour and pastel and they show many kinds of places and people,—streets, buildings, gardens, boats and groups of figures. There is some excellent, free drawing in them, and some good touches of colour, and all are good sketches of things worth sketching. A few figure studies are good, if less striking than the other drawings.

Landscapes In Pastel

Miss Meta E. Mischpeter has a collection of little pictures in oil and pastel on exhibition at the Coffee House, 1191 Union avenue, where they are to remain till the end of the month. She has shown work in the Art Association's Spring Exhibition and at other exhibitions in Eastern Canada. The pictures in the present collection are very unequal. Some of the mountain scenes are among the best of them and the pastels are generally better than the oil pictures; there are good ideas in the way of composition and colour but the handling is sometimes very uncertain. Among the most successful are some views in which mountains and figures are shown in silhouette or in half light against sunset skies.

News of Art Here and Abroad

—June 26/35

An informal Summer Exhibition of work by local painters was opened in Eaton's galleries last week and is to continue till the first week in August. All Montreal painters have been invited to contribute to this, the only condition that they have to observe being that pictures, when framed, must be of a size not less than 16 inches by 14. The pictures will be changed from time to time in the course of the exhibition.

An exhibition of this kind finds space for work by older painters and gives some of the younger and less known painters chances of showing their work to the public. Examples of both kinds are in the collection with which this exhibition opens. There are fine sky studies in two landscapes by Wilfrid Barnes, pleasant country sketches by Clark Middleton Hope, a good effect of lighting in a studio interior and a large drawing of a girl's head by R. B. Partridge, characteristic little pictures of wharves, boats and old buildings by Miriam Holland, two sketches made in this province by Georges Delfosse, and some sunny landscapes, particularly one of autumn yellow in the Kentucky hills, by Jane C. Luke. Some small and pleasant Laurentian landscapes are by Miss B. C. Richstone, winter landscapes by J. M. Donnell, an oil sketch by Sam Bornstein, two water colors, of attractive color and tone, by John Humphries, pastels by Saul

Frigelman and good woodcuts by Joe Hillenbrand.

Works of art, of which the values and current prices resisted depression much better than those of many, or most, other kinds of property, are showing some very distinct signs of recovery. Some very high prices were paid at sales of works of art in New York last season, and one of these prices—\$840,000 for an "Adoration of the Magi" by Botticelli, may be above all previously recorded prices for such sales. It is at any rate well ahead of the price—\$750,000—paid for Gainsborough's "Blue Boy," in 1929. High prices are not confined to the United States; large amounts have been spent at sales in Paris and London, and, this week, some big prices are being paid for the miniatures of the J. P. Morgan collection at Christie's. This happy state of things does not concern the works of old masters alone. At this year's Royal Academy exhibition in London, which is open from May till the beginning of August, 244 pictures have already been sold for prices amounting to over \$50,000, according to a recent report.

The men who buy and sell works of art in New York are gentlemen of some importance in the world of art and in all countries. But it is evident that many of the objects which pass through their hands are second-hand articles; dealers in second-hand goods have to be licensed in New York and there is only one kind of license for all of them. The law dealing with the matter makes no distinction between the kind of articles which are bought or sold—whether they be pictures by Rembrandt or mere junk—and the dealers are all licensed as junk dealers. It must surely be something of a shock to Lord Duveen, for example, to find that he is, in the eye of the law, a junk dealer.

LORD DUVEEN BUYS FAMOUS MINIATURE Star June 25/35 J. P. Morgan Collection Being Sold in London

LONDON, June 25 — (A.P.) — J. Pierpont Morgan had about \$125,000 more cash on hand today as a result of the first day's sale of his \$2,000,000 collection of miniatures at Christie's auction rooms.

With an almost imperceptible inclination of his head, Lord Duveen outdistanced all bidders for the gem of the collection, Hans Holbein's "Portrait of Mrs. Pemberton," painted on the back of a playing card during the reign of Henry VIII. He paid 5,900 guineas (about \$39,600) for the miniature. When asked what he intended to do with it, Lord Duveen laughingly replied, "I have bought it for stock."

The historic "Armada Jewel" was bought for 2,700 guineas, nearly \$4,000 more than Morgan paid for it, by a representative of Lord Wakefield, who underwrote the purchase for the National Art Collection Fund. It will be placed in the Victoria and Albert Museum.

The jewel was given by Queen Elizabeth to Sir Thomas Heneage in gratitude for England's deliverance from the Spanish Armada.

COMMERCIAL ART SHOW

Wide Variety of Technique in
Current Exhibit

A wide variety of technique, embracing all branches of commercial illustration, is to be seen at the first exhibition of the newly-formed Guild of Canadian Commercial Artists, now on view at 1180 Union avenue. The exhibition is open to members and art buyers from 10 to 12 a.m., and from 2 to 4 o'clock every afternoon until next Wednesday.

Departing from the time-honored system of exhibiting originals, many of the exhibits are in proof form, permitting unbiased judgment on their merits as commercial illustrations. Particular attention has been given in many cases to layout and composition. Brilliant, almost modern, color effects are contracted with the more sombre effects produced by crayon and pencil for black and white reproduction.

The exhibition has been sponsored by the commercial artists with the object of acquainting the public and particularly buyers of commercial art with the wide variety and high standard of such work available in Montreal.

MONTREAL'S SCULPTOR'S WORK June 29/35



To be unveiled in Couchiching Beach Park, Orillia, Ontario, on Dominion Day, the above statue was erected in memory of Mrs. Alexander Begg, wife of the historian of British Columbia, by her son, the late Ralph Begg. Allan A. Cameron, of Montreal, inset, is the sculptor.

Keen Bidding at Art Sales Recalled Boom Years With \$900,000 Total

London—One of the most encouraging signs of improving conditions was the prices fetched at art sales, which, in some respects, recalled the boom of a few years ago. The week ended with a total sum realized of at least £180,000. Outstanding sales held in London were:

Joel pictures, silver and furniture, at Christie's, £81,364; other properties from these rooms, £20,000.

A picture collection at Sotheby's, £14,000, and hundredweights of old silver articles, £16,000.

Christie's large gallery was uncomfortably crowded for the sale of the late S. B. Joel's collection of early English pictures removed from his London residence. Considering that Mr. Joel bought at the time when American competition for works of art was at its highest, the sale definitely showed that the market is always ready to absorb the best works.

Fifty-four pictures realized a total of £66,420.

The highest figure paid was £12,075, by Lord Duveen, for John Hoppner's beautiful portrait of his wife Phoebe, which was exhibited at the Royal Academy in 1737. The picture was originally in the collection of the artist's son. He sold it for a few pounds to the family of J. H. B. Christie, and in the latter's sale it changed hands for £9,765.

Other sales, compared with figures paid when last the pictures were offered, were:

Hoppner's "The Hurdy Gurdy Player": £5,040 (Barbizon House)—£7,927 in 1910.

Hoppner's portrait of "Lady Mary Greville": £1,365 (Pawsey and Payne)—£8,190 in 1902.

Lawrence's portrait of "Miss Emily de Visne": £2,975 (Gooden and Fox)—£1,102 in 1904.

Morland's "The Public House Door": £1,390 (Barbizon House)—£1,785 in 1911.

"The Carrier's Stable": £1,470 (Barbizon House)—£1,155 in 1902.

"The Bull Inn": £1,417 10s.—£861 in 1902.

Romney's portrait of Lady Hamilton as a "Welsh Girl": £5,460 (Barbizon House)—£2,205 in 1892.

Romney's "Cassandra": £1,260 (Wade)—£8,925 in 1929.

A portrait of Miss Boone and Master Boone, for which Romney was paid £75, sold for £3,675 (F. Howard).

Gainsborough's portrait of the children of Dr. Risse Charleton, of Bath, changed hands at £3,465 (Vicars); and Raeburn's Mrs. Lumsden, £1,365 (Barbizon House).

At the end of the Joel sale 70 pictures from other sources were offered, and brought a total of £12,338. Raeburn's portrait of Mrs. John Pattison, of Kelvingrove, Glasgow, realised £2,100 (Barbizon House) as against £5,080 in the Sedelmeyer sale, Paris, 1906.

From The-Gazette of Twenty-five Years Ago, Friday July 22, 1910.

When the Papal Legate, Cardinal Vannutelli, arrives at Father Point on his way to Montreal for the Eucharistic Congress, he will be met by the chief pastor of the Diocese of Montreal, Archbishop Bruchesi, who will journey down from the city in view of the unique occasion. The Cardinal Legate will be a passenger on the C.P.R. liner Empress of Ireland, which leaves Liverpool on August 26 and is due at Quebec on September 1.

The old Carsley property on St. James street will be converted into a hotel and restaurant. The building will be subject to Freeman's Limited and the hotel will have 130 rooms.

It has been decided by the committee appointed some time since, and composed of Hon. L. J. Forget, James Ross, R. B. Angus and David Morrice, for the construction of the new Art Gallery on the Holton property, Sherbrooke street west, to ask for enlarged plans for a bigger building. The structure is to cost \$300,000.

PAYS VISIT TO MCGILL

Dr. de la Rue, French Geologist, Looks Over Museums

En route from St. Pierre and Miquelon to the New Hebrides, where he will conduct geological and ethnological research for the National Museum of Paris, France, Dr. Aubert de la Rue, noted French geologist, visited the museums at McGill University yesterday and spent some time examining the New Hebrides collections.

The visitor, who was accompanied by his wife, was shown over the McGill museums by Col. Wilfrid Bovey and E. Lionel Judah, secretary of the museums committee of the university.

Pictures For Hire Scheme In London

London—These are the days of efforts to rationalize the distributing end of what has been called "this business, art," writes the critic of The Times. The hire purchase system of deferred payments, which, though it was known to exist in practice, was first publicly announced as a regular policy by Messrs. Arthur Tooth and Sons, is already a commonplace, and now, at 56, Brook Street, under the title of Picture Hire, Limited, this has been extended in a special direction.

A subscriber pays 10s a year, which entitles him to take out any number of pictures during the year, keeping them indefinitely or changing them as often as he likes, provided that he keeps each for a period of less than a month at a time. As will be seen, this is an application to pictures of what has long been done with books; a circulating library instead of a circulating library.

But the scheme does not end with hire, but merges into hire-purchase and purchase outright. Charges for hire are made monthly on a scale representing 2 per cent. of the picture's value per month. If a member on the 10s a year subscription basis decides to buy a picture within six months of his first taking it, he may deduct from its price the amount he has already paid in rent. He may then either buy it outright or continue paying for it at a rate of 10 per cent. per month.

The scheme, which is to be conducted by Derek Rawnsley and Anthony Squire, son of the author and critic, will start with a stock of several hundred works, ranging in value from £5 to £500, and over 100 painters and sculptors have undertaken to keep up the supply. The names of John Armstrong, Eric Gill, Dame Laura Knight, A.R.A., Henry Moore, Glyn Philpot, R.A., and Rex Whistler, taken at random from the alphabetical list, will be enough to suggest both the quality and the catholicity of the selection.

TWO PAINTINGS FOR MEMORIALS

In memory of the late Mrs. Blanche E. Hutchison, Miss Isabel C. McCaw has presented two paintings by noted artists to McGill University and the Royal Victoria Hospital. A "Shore Scene" by the celebrated Scots painter John Thomson of Duddingston will be hung in the Ross Memorial Pavilion and a "Canal and Bridge Scene" by the well-known Dutch artist W. B. Tholen will be hung in the McGill Medical Building.

These paintings were the property of the late Mrs. Hutchison and were left in her will to Miss McCaw. In her lifetime Mrs. Hutchison was keenly interested in both institutions mentioned. She provided funds to carry on at McGill research work in infantile paralysis by Dr. Maurice Brodie who succeeded recently in discovering a serum which it is hoped will conquer that disease. By her will Mrs. Hutchison left the residue of her estate to McGill University to establish a research fund in medicine.

MEMORIAL IS UNVEILED Fountain Designed by Allan Cameron, of Montreal

Orillia, Ont., July 2.—The Begg memorial fountain was unveiled at Couchiching Beach Park here yesterday by Mrs. Emma Begg Travis, of Chappaqua, N.Y., a daughter of the late Mrs. Alexander Begg, in whose memory the fountain was erected. The fountain was formally given to the town by Roderick Begg, of New York, a brother of the donor, the late Ralph Begg, and was accepted on behalf of the town by Mayor J. B. Johnston. Judge M. E. Tudhope, of Brockville, a close friend of the family, gave the dedicatory address.

Out of 57 designs submitted, that of Allan Cameron, of Montreal, was accepted. The fountain, executed in granite, represents a mother with a child upon her knees.

VALUABLE OIL PAINTING

Jobless Man Pays 30 Cents, Refuses \$100 Offer

Ottawa, July 2.—An oil painting purchased by Albert McGuire, unemployed carpenter, at an auction sale for 30 cents, may be worth many times the purchase price, it was learned today.

McGuire said he had received an offer of \$100 for the painting entitled "The Sands by the Sea," by Charles Warren Eaton, United States artist, which he had refused. In the meantime he is endeavoring to trace the origin of the picture and have it valued.

COMMERCIAL ART IS PLACED ON DISPLAY

Gazette First Guild Exhibition Shows Advertising Skill and Ingenuity 1935.

Pictorially, the ways of appealing to the public to buy pickles, dress fabrics, and summer holidays, are legion. Many of them are demonstrated at the first exhibition of the new Guild of Canadian Commercial Artists, now being seen at 1180 Union avenue. The show represents skill and ingenuity—though nothing surprisingly new—and a great deal of activity. There are newspaper and catalogue fashions, travel folders, labels, show cards, posters, letterheads, menus, programmes, designs for window displays, and some drawings and magazine illustrations as well. Most of them are in proof or in the form of the finished product, printed and busy in their work of selling: the appeal of the exhibition is to the advertiser rather than to the general public, and it is a good opportunity for the man with something to sell to see how the commercial artists of Montreal are equipped to help him.

Avis S. Fyshe has some delicate examples of lettering and illuminating; in contrast, are the cartoons of Eddy Prevost; "Fainnel" presents mustard and salad dressing realistically and shows some more impressionistic work, for the benefit of fabrics; Mona Cragg has a way with children, and Tom Hall, a way with wild animals in action; thumbnail sketches in whimsical style are among the exhibits of Edmund Fancott and Kenn Foucar. P. A. Mahdoubian designs exhibits and "Zucca" carves heads for displays; quite by themselves are the murals and illustrations, in the antique Russian style, by Valentin Shabaef. Prominent among the drawings and illustrations are those of Ernest Newmann, A. C. Valentine, James Crockett—who has a striking poster of Quebec—and Bert Caldwell, Cloutier and Felix O'Shea are well represented, and Thurston Topham and Harry Leslie Smith show interior designs for night clubs, beauty parlors and the like.

MONTREAL LOSES DISTINCTION IN ART

Rotterdam Expert Voices Opinion On Visit To Star City 6.7.35

Montreal, once an art centre of this continent, where fine pictures and sculptures were appreciated and valued, no longer holds this distinction. The values of objects of art have been forgotten. Europeans should now come here and buy back their old masterpieces for they would get them at low prices.

These are the opinions of E. P. van Huet, Rotterdam businessman and amateur of paintings, who is visiting Montreal, and last night was interviewed by The Star at the home of Dr. F. W. Gilday, 1238 Bishop street.

"You have neither the desire nor the money to buy more objects of art," he told the reporter. "Here is not the place to sell. Here is the place to buy the old masterpieces to take them back where they belong."

LOSS TO CITY

"And yet," he said, "it would be a loss to Montreal if that came about. For the great paintings are worth having even from a material point of view alone. Think of how many people come each year to Munich to see the Art galleries there. Think of how other collections will attract tourists."

There is a far greater and far more general appreciation of art in Europe than there is on this continent. Disputation about the Old Masters, about their style of work and the authenticity of certain pictures is far more frequent in general conversation than it is here, according to Mr. van Huet.

"In the Netherlands there is an association of art lovers known as the Rembrandt Circle," he said. "Each year they raise money. Sometimes it is as much as \$50,000. The fund exists for the purpose of buying back the masterpieces of our national painters which now are held abroad."

FEW COLLECTIONS

Mr. van Huet declared that it was shameful to see a city as large as Montreal, with so few public collections of art.

"Your Art gallery here," he said, "has barely enough money to pay the expenses of keeping open. It has practically no money to buy more works. Any small city in Europe will have a better show."

Mr. van Huet, though an art lover by avocation, is the representative of R. Smith and Co., a Rotterdam firm of candy manufacturers.

The first general impression one must receive on seeing the exhibits is of the individuality of the artists, many of whom are unemployed, and the bulk of whom are "juniors." The sole adjudicator, A. Sherrif Scott, had no easy task in choosing the prize-winners, for different persons might have chosen differently for various reasons.

There are 80 exhibits on view, including a few by non-competing artists, and the oils and water-colors are pretty evenly divided, with a few samples of modelling and wood-carving to give the exhibition variety. Technically and artistically, Leslie Coppold's "Stone Crusher" has arresting merit, and was awarded first prize in the class for Montreal scenes in color. An admirably well-drawn scene, "Benoit Street," won second award for Charles Tulley.

Uintah Lindstrom and Jordanus Van der Vlist received honorable mention for their exhibits, "Winter in the Mountains" and "Montreal Harbor," respectively. In this class, the work of Vern Lynn, in at least two of his paintings, stand out as works of merit, the one titled "Reverie" in particular.

A striking head of a negro by Medard Raymond, which revealed careful modelling and excellent color treatment, won for him the premier award in the class for portrait or figure drawing in color. Mrs. Norah Ferguson, with a fine head of a habitant, won the second prize in a class which was keenly competitive; and Cynthia F. Chisnell, for her portrait of "Old MacDonald," received honorable mention. Robert Sharps entered a portrait having much feeling.

Viola Cameron was again in the prize list this year, this time in the clay-modelling class which she won with "Head of a Child," a finely-executed head by an artist who should go a long way, judging from her brief experience. In this class John Mellor's aims at realism with his masks, should attract attention.

In the wood-carving class, E. F. Ford was very rightly awarded the first prize for his scale model of the American frigate "Swallow." This prize was awarded by Mrs. P. A. Thomson, Mrs. Chisnell donating the clay-modelling prize, and the society awarding the prizes in all other classes.

Quite a large number of the exhibits will prove of more than ordinary interest, the spiritual values of H. H. Latter's "Cross at Eventide"; Viateur Lapiere's portrait after the cubist manner; the many fine water colors in particular such as those of Ethel Derrick, Sydney Cornwall, Gwendolyn Sait and Beatrice Long's glorious "Golden Shadows," to mention but a few.

The exhibition is open until August 31.

R. G.

KEEN COMPETITION OVER ART CONTEST

Gazette July 24th 1935 High Standard Achieved in Loyola Sociological Society Exhibits

Opinions may vary as to the order of merit in the exhibits of the fourth annual art contest of the Loyola Sociological Society, now on view by courtesy of the Catholic Social Service Guild, at 1126 Drummond street, but there will be little hesitation in praising the general excellence of all the competitors, even those who may have experimented the most daringly.

PAINTS PRAIRIE FLOWERS

Artist to Exhibit Canadian Pictures in England

Regina.—(P)—Winnifred Walker, internationally known painter of wild flowers, while on a tour through Saskatchewan put on canvas the colorful blooms which grow on the prairie. Later in the year the paintings will be exhibited in England.

She has been awarded medals at exhibitions held in London, Paris, Philadelphia and Ghent, and her pictures have been hung in Paris salons and the Royal Academy in London. Miss Walker is the official artist for the Royal Horticultural Society in London.

"I was simply drunk with delight," said Miss Walker, "when I went into the Yosemite valley in California before coming here and found so many flowers that have never been painted before." She painted 150 varieties in California after her arrival there in March. She said that her prize is a picture of a blood-red fornix.

"I painted 120 different kinds of Canadian wild flowers from Montreal to Vancouver when I was here in 1928," the visiting artist said. "Canadian flowers have a remarkable beauty and grow very well in England. Lady Byng has a Canadian garden in which she grows dozens of different kinds of Canadian flowers and shrubs. I have been asked to paint it."

A horticultural artist must have a wide knowledge of botany and Miss Walker explained very often she can tell the species of a flower by merely rubbing the foliage or a petal between her fingers. "My pictures must be exact reproductions of the flowers, for size, color and distinctive markings so they can be recognized by flower growers for what they are," she said.

THE MUSEUMS OF MONTREAL.

The age-old trait of humanity which is illustrated by the scriptural dictum that a prophet is not without honor save in his own country, and in the homely adage that hills are green that are far away, finds exemplification in the fact that all too few Montrealers are fully acquainted with the cultural advantages and pleasures of the intellect placed at their disposal in the form of nearly a score of museums containing exhibits covering a wide range of art, literature, history, science, invention, commerce and industry. Foremost on the list, of course, come the galleries of the Art Association of Montreal on Sherbrooke street, which house a comprehensive and valuable collection of paintings and other works, including many particularly fine examples of the French and Dutch schools. McGill University boasts of no fewer than ten museums or museum collections—the David Ross McCord National, with a large and constantly growing assemblage of Canadiana; the Redpath, with its geological, paleontological, mineralogical and zoological exhibits; the Ethnological, tracing the development of various races, which is located in the Medical Building, where also are to be found the Anatomical Museum, the Medical Museum and the Museum of

Hygiene; the Library Museum in the Redpath Library, which tells the history of manuscripts and bookmaking; the Architectural, in the Engineering Building; the Botanical, in the Biological Building, and the Museum of Economic Geology in the Mining and Chemistry Building. Some of these are of purely technical concern, but most hold a fascinating interest for children and adults alike.

The Chateau de Ramezay, itself a rare museum piece in its architecture and its associations, is a treasure house of relics recalling the French and earlier British regimes in Canada and the events, conditions and personages of the nineteenth century. The Commercial and Industrial Museum at 540 LaGauchetiere street east, practically unknown to the dwellers in the west end of the city, has a main floor and a series of glass-floored galleries filled with models of industrial processes and with specimens of animal, mineral and vegetable products, manufactured or in their native state, including a number of collections presented by foreign governments. On the twentieth floor of the Beaver Hall Building of the Bell Telephone Company of Canada is a permanent exhibition depicting the history of the telephone, now nearing the sixtieth anniversary of its creation. The latest addition to the list of museums, and the one possibly holding the greatest popular appeal, is the Canadian Catholic Museum at the intersection of Cote des Neiges and Queen Mary roads, where in a setting which strikingly reproduces the Catacombs of Rome are displayed a series of life-size and life-like wax-work groups, betokening artistic skill in both conception and execution, and illustrating the early history of Christianity, while in another section are scenes from French pioneer days in Canada.

With one or two exceptions, where a nominal fee is asked, all these interesting and instructive collections are open to the public daily without charge, and the visitor is well repaid for the time devoted to viewing them.

Mrs. Gertrude Massey, the painter, in her amusing book "Kings, Commoners and Me", tells us that she knows a sculptor who was doing a medallion portrait of a boy's head in profile. When the mother came to see the portrait she said it was perfect, then added, "but where is his other ear?" This is something like the idea that about the moon, the rest of him was there although it wasn't visible. Mrs. Massey herself seems to have owed much of her early success in her profession to Royalty. One of the illustrations in her books is a miniature of the Prince of Wales's dog Peter. Somebody had recommended her to the Prince (afterwards Edward VII) for the work, and the prince was so pleased with the result that he sent for the artist, who eventually made miniatures of the Royal children. A day came when she was at Balmoral and asked one of the equerries if he could get her visit announced in the Court Circular. He said he thought it might be done as far as he could see, but enquired what good would it do her?

"Apart from the honor, half the Americans in London will want me to paint their portraits," she replied.

He laughed, and said he would ask about it. Next morning her name appeared in the Court Circular.

She got on very well with the grandchildren. She never saw the Princess Mary with a doll in her arms; she was always playing with boys' tops, and joining in boys' games. Have you ever noticed that in a family consisting of one boy and a large number of girls, the boy is usually a bit of an ass? While in the case of one girl and a number of brothers, the girl is almost invariably a good sort? Prince Edward, as she called him in those days, came in one day when he was seven, with his knee badly cut and full of gravel as the result of a fall from a bicycle, and they had quite a job to get the dirt out of the wounds. He sat on the chair gripping either side with his hands, his teeth clenched, and firmly determined to keep back the tears. He looked up at her and she said: "Well, you are brave." With almost a sob he replied, "Men don't cry, Mrs. Massey." But after a short pause, he added, "But I don't think I'll sit for my portrait just now."

Her first visit to Balmoral was after the death of Queen Victoria, and everything was still as it had been in her time. She loved her Highland home and she was very fond of plaids, for the bedroom into which Mrs. Massey was shown contained materials in at least eleven different kinds of tartan. Bed-hangings, carpet, curtains, screen, chair-covers, cushions, etc., one and all made from the tartans of various clans. After the exquisite taste of Queen Alexandra's rooms at Sandringham it was rather a shock. Imagine the sensations of a chameleon suddenly introduced to such a place, and told to get busy!

She had some difficult jobs occasionally. One was to work on a portrait of Queen Victoria, using a snapshot taken by Queen Alexandra some three years previously. In it her late Majesty wore a most unbecoming hat which threw all the upper part of her face into shadow. She was to "take off the hat and put a cap on, then turn the face round a little more." She was to paint Prince Edward from the life, but to portray him as five instead of seven years old. Queen Alexandra assumed the pose in which she had sketched Queen Victoria, so that the boy could stand at her knee. "How do you want me to look, Mrs. Massey?" he asked. "Two years younger, please." He thought that was a splendid joke, and so did the Queen, who remarked, "a great number of people want to look like that."

This miniature she took to Windsor Castle on the anniversary of the death of Queen Victoria, thinking Queen Alexandra would like to have it on that day. Her husband happened to glance at the Royal Standard at the masthead which looked like a small pocket handkerchief. He remarked to one of the policemen, "I would have thought they could have afforded to have a decent-sized standard here." "Yes, sir," they could" was the reply. "But if they hoisted the big standard in this wind, it would be blown to pieces in twenty minutes. They hoist a small one when the wind is high. I have seen three

destroyed in the same day, sometimes they cannot hoist one at all."

The Throne Room at Buckingham Palace has a grille similar to the one in the House of Commons and one day when there was a drawing-room Mrs. Massey had permission to go there and take notes. Thinking that two heads were better than one she wired to her husband to come at once to the Palace and ask for the grille. He arrived before she had left the Queen's room and she found him in the corridor. He seemed to be a bit dazed and took the telegram out of his pocket and showed it to her. It read: "come at once to Buckingham Palace bring your sketch book and ask for the grille." The Post Office evidently thought his wife couldn't spell and the poor man had hurried off without any dinner.

After the operation for appendicitis had been performed on King Edward VII little Prince Edward was taken to see his grandfather when he was convalescent. He was told to be very quiet and to stay only for a few minutes. The invalid was in bed, and a hospital nurse standing by his bed; the Prince tiptoed in and kissed the King, and after a few minutes' conversation he left the room. Outside in the passage he halted abruptly, and said in a most disappointed tone of voice: "They didn't show me the baby."

MODEL OF ELECTRIC CLOCK TO BE SHOWN

Copy of Dow Timepiece, Now Under Construction, Going to C.N. Exhibition

A model of the Dow electric clock, the timepiece now under construction in Montreal which will be, when completed, the largest in the world, is being displayed at the Canadian National Exhibition at Toronto this year, it was announced yesterday.

The original clock, which is being erected on the roof of the Dow Brewery here, is supported in a superstructure of triangular shape and has three dials, each 60 feet in diameter. It will be visible for miles. The mechanism, of electric pendulum driven type, is especially designed to withstand the rigors of Canadian winters. Reserve power is provided to 96 times normal capacity, to overcome wind resistance, sleet and snow. Accuracy is assured by a pul-syn-etic master clock, located in the building and connected with the observatory at McGill University.

Weight of the clock mechanism is approximately 15 tons. Each of the minute hands is 30 feet long and weighs 2,500 pounds; hour hands are 20 feet long and weigh 1,500 pounds. To cover the dials and steel structure, about 40,000 square feet of porcelain enamel will be required. The electric control and the main clock mechanism are housed in a plate-glass-enclosed room; the pendulum is kept in motion by a series of 24 magnets.

Despite the giant proportions of the mechanism, it is built with such precision that less than 1-12th horsepower will be required to operate the movement during normal weather conditions.

Provision is made for a carillon, also elevators to conduct visitors to observation towers.

TO MOVE BANK PLAQUES

Ancient Decorations Will Be Preserved

Four terra-cotta plaques that came out of England 116 years ago to serve as decorations on the facade of the Bank of Montreal's original premises erected in 1819, are being removed with the permission of the Federal Government, from the doorway of the present General Post Office on St. James street west.

These ancient plaques, believed to have been made from designs executed by the famous ceramist, John Flaxman, are panels in bas-relief emblematic of agriculture, manufacturing, arts and commerce. The present General Post Office site was for nearly 30 years occupied by the chief office of the Bank of Montreal until the present edifice was erected in 1847.

The building then was sold and some years later was demolished to give room to its present purposes. Fortunately, in the demolitions, the plaques were saved and now, after 88 years they are once again to find resting place in the head office of the Bank of Montreal, whose executives attach to them a considerable historical and sentimental value.

Flaxman, 1755-1826
Gazette, July, 22
1935

FOUR PLAQUES SHOWN BY ART ASSOCIATION

Star Aug. 20/35
Used in First Bank Building

Visitors to the galleries of the Art Association of Montreal will be interested in four relief plaques on exhibition which have been loaned by the Bank of Montreal. These terra cotta plaques are executed in high relief, the designs of which are attributed to John Flaxman, the British sculptor (1755-1826), whose monuments to Nelson, Howe, Reynolds and other notables of the 18th and 19th centuries, are among the outstanding memorials in English Abbeys and Cathedrals.

The plaques, emblematic of Agriculture, Transportation, Arts and Crafts, and Commerce are 3 feet 10 inches in width, and 2 feet 4 inches in height, weighing somewhat more than 300 pounds each, and were specially imported from England in 1819 to serve as ornaments in the facade of the first bank building in Canada—the head office of the Bank of Montreal, which was constructed in that year on the site of the present Montreal General Post Office.

MCCORD MUSEUM IS NOT TO BE CLOSED

Gazette Sept. 2/35
University Authority Declares Decision Made to Retain Institution

There is no foundation for the rumor that McGill authorities intend to close the McCord National Museum, Dr. F. Owen Stredder, bursar of the university, declared last evening when he was asked to comment on a published report to this effect. Dr. Stredder admitted that, before he assumed his present post at McGill on August 15, there had been discussions on the cost of maintaining the museum but that, finally, the decision had been made to keep the institution open.

Regarded as a unique and unparalleled centre of historical knowledge, the McCord National Museum was donated to the university by the late Dr. David Ross McCord, its founder, who assembled the greater part of the collections which are now valued at approximately \$200,000. On his death, Dr. McCord left his property to McGill in the form of an endowment for the museum, but it is understood that during recent years the income from his bequest has dwindled appreciably so that McGill has been required to meet a large part of the cost of the upkeep of the museum from its general funds.

Situated at the corner of Sherbrooke and McTavish streets, the museum building contains an extensive collection of documents, letters and objects of historic interest relating to Canada from the earliest settlement of the white man. There is also a comprehensive collection of Indian material illustrating the customs and habits of the various Indian and Eskimo tribes from the Atlantic to the Pacific Ocean.

The institution is open to the public and has long served as a centre for the teaching of Canadian history. While it is not used to any great extent by McGill undergraduates, the institution is visited almost daily during the school year by history classes from local public and high schools, and frequent exhibitions of widespread and topical interest are arranged by its staff under the direction of Mrs. F. C. Warren, the curator.

Pictures and Sketches By Miss Agnes Lefort At Eaton's Gallery

The exhibition of work by Miss Agnes Lefort, which is being shown this week and next at Eaton's galleries, differs from the majority of one-painter exhibitions in the variety of the subjects and, to some extent in the variety of manner in the painting of them. There are landscapes, figure pictures, portraits and flower pictures, in oils and in pastel, and Miss Lefort's methods change with her subjects. Some of the flower pictures are among the best in the exhibition, all broadly painted with a fine sense of color and form. A particularly good one is of a bunch of white peonies; another is a pastel of begonias, and an oil picture of lilacs is almost as good.

Landscapes and town scenes make up a large part of the collection. These are for the most part slight but suggestive sketches, of views from St. Helen's Island, of Montreal streets, of Shawinigan Falls and of other places in this province. There are many good effects of light and color, and the small sketches are generally more successful than the larger versions of the same subjects. One of the bigger and more decided paintings is a rather striking one of snow in a Montreal street. The pictures with figures,—"genre subjects,"—are more strongly painted, with a certain hardness. The pictures of a boy playing a mouth-organ, of a negress holding a bunch of white lilies and of a girl with a cat stand out among these, and there is a good study of a dog.

A few studies of nude figures are distinguished by their good drawing and by their clean and direct painting. There are also a few portraits, among which a pastel study of lace

stands out by its color and modelling.

Marc Aurel Fortin is showing a few of his pictures this week in another gallery at Eaton's. As usual the work is remarkable for the vividness of its color and composition. Mr. Fortin does not report the facts of nature but translates them into a language of his own, which becomes ever more strident. A large picture of green trees in this exhibition, would be conspicuous anywhere else, but is subdued in comparison with the scarlet buildings and black skies which are on the other walls of the gallery, and particularly with the terrific storm with a rainbow which faces it. Mr. Fortin's work is always interesting, but it can only be seen with comfort in a large gallery.

EXHIBITION GO FORWARD

Display at Morgan's Being
Contributed to By French
Government

GOBELIN TAPESTRY HERE

Coins and Medals from Mint,
Sevres China, Books and
100 Commercial Booths
Arranged For

Preparations for the French Artistic Exposition, to be opened by His Excellency the Governor-General Lord Bessborough at Henry Morgan & Company, Limited, on September 4, are going on apace. The show, which is sponsored by the Chambre de Commerce Francaise in Canada, will be of great educational value and should draw thousands from near and far, for, to briefly outline present plans indicates that it will be a display of French art and industry on a broad scale. Incidentally there will be 108 valuable pieces of Sevres China, an exhibition of fine book-making, examples of coins and medals from the French mint, 100 booths showing the products of various French manufacturers, a plan of the International Exposition of Paris to be held in that city in 1937, and a group of very valuable Gobelin tapestries.

During the exhibition at Morgan's a visit will be paid to the port of Montreal by the French cruiser Ville d'Ys, while a large delegation from the Paris school of higher commercial studies will come to this city to return the call paid to that institution by a delegation of l'Ecole des Hautes Etudes Commerciales, Viger Square.

AT PRIVATE VIEW.

A foretaste of some of the beautiful products to be shown next month was given local press representatives yesterday afternoon in a private view of the Gobelin tapestries in the vaults of the Morgan establishment, where these examples of fine weaving, valued at over one million francs were on display.

This show truly turned back the pages of history, revealing an art that in France goes back to the family of Jehan Gobelin, a dyer, who established himself in 1450. This craftsman, incidentally brought celebrity and fortune to himself and his family by the discovery of a secret dye of scarlet produced from cochineal, then a recent import from the West Indies. His son Philibert carried on the work and left to his children houses and lands, this family launching the art by taking into their workshops in 1594 tapestry artists. Under the patronage of Henry IV, Italian and Flemish tapestry makers were encouraged to enter France, and in 1601 the enterprise was strengthened by the entry of other artists from Flanders.

These foreign tapestry makers were employed more than fifty years by the King, who granted them numerous privileges. Their reputation grew daily, so that the people, to glorify them, gave the name of Gobelins, not only to the district where the industry was, but also the river of Bievre which flowed to the west of the establishment. The Squire Canaye succeeded the brothers Gobelins, and they in turn were succeeded by a Monsieur Sluch, a Dutchman, who drew praise for the perfection of his work. The excellence of the artists at once put the tapestry makers under his royal protection, and employed them solely in the royal service. Then Louis XIV accorded to his minister the right to acquire the factories. This was done in 1662. At this period the Gobelins had their factory on the rue Montfard, today the Avenue des Gobelins. Louis XIV, therefore, must get the credit of establishing on a permanent basis the manufacture of tapestries under government control, thereby ensuring the continuance of this handicraft down to the present day.

Colbert established the Court Painter Le Brun as the director of tapestry making, and he remained there until his death in 1690.

Le Brun and his pupils furnished models for the artists, but extra artistic aid was required and the services of the painters Van du Neulen, Yvaet, Bolls and Baptiste were enlisted to add glory to the period of Le Grand Roi. Mignard, who succeeded Le Brun as director, had the assistance of La Chapelle Pesse as architect and studio director. Under their united guidance, despite a personnel reduced by war, a school of design was created with Toby, Coysvex and Sebastien Leclere as teachers.

In the time of Louis XIV there was no permanent museum for exhibiting the tapestries, which were only shown to persons of note on visiting the Gobelins. On the Fete Dieu the public were permitted to view the new works. The first catalogue and permanent exposition came later.

In 1669 Jules Hardonin-Mansact was named director with Le Siene Mathieu as inspector of paintings. Under their direction and the direction of their successors wonderful works were undertaken designed by Coypell, Ondry, Boucher and others.

WORKS AFTER BOUCHER.

The tapestries shown are works of art of high order. Beautiful in color they are done with a precision that almost simulates painting. This is particularly true of the figures after Boucher, the French painter who was made director of the Gobelins factory in 1755 and court painter in 1765. He was also director of the Academy and inspector of the tapestry manufacture of Beauvais, and was employed by Madame de Pompadour, both to paint her portrait and to execute several decorative works. His Watteau-like style gave him the title of the Anacreon of painting.

Distinctly painter-like in quality is a still life—fruit in a dish by Ney, while solid handling and bold color are manifest in a flower piece by Cezanne, the values of the blue-figured vase being perfectly realized. A work of large size is "Nymphs of the Seine", after Serrieres, with nudes against the river, its bridges with Notre Dame on an eminence, other famous buildings along this waterway having place in the composition which has figures in the borders. The figures while robust are graceful in form and good in color. Higher in key is another large tapestry called "South America," in which a nude figure stands in rich, vivid vegetation surrounded by the birds and beasts of that country, while in the distance are sea, shore and mountains typical of the region. The color note is gay

and sparkling and the design, after Pinchon, strikingly effective.

Students of the arts will find much to interest them in these tapestries when they are placed on public exhibition. Some idea of the magnitude of executing them is recorded in the designs. For instance, "Nymphs of the Seine" bears the dates 1925-1933, and one of the works after Boucher, 1929-1932.

VALUED TAPESTRY ARRIVES IN CITY

Exhibition of French
Works of Art to Be
Held in Store

Gobelin tapestries to the value of over 1,000,000 francs lie today behind polished steel bars in a vault under the store of Henry Morgan & Co. Ltd. They are part of the 4,000 artistic French products which are being assembled in Montreal for an exhibition of what the French artist and artisan can make. The exhibition will be opened at Morgan's by the Earl and Countess of Bessborough on September 4.

For close to 300 years the French Government has fostered and subsidized the factory of the Gobelins where artist craftsmen have made famous tapestries of wool and silk which hang in palaces and in museums the world over.

The exhibit, now guarded by Morgan's consists of six panels and three magnificent tapestries, the largest of which, representing the Nymph of the Seine, took five men five full years to make. As artists are entitled to do they have woven their names and the years of their labor into the piece.

15 YEARS APPRENTICESHIP

It takes 15 years in the Gobelin factory to train an apprentice to the point where he may be trusted with serious work. It takes fine artistic skill to recreate with woven threads the pattern paintings made by famous artists. It takes, at the very least, a fine eye for color, for the workmen have 14,000 different shades of either worsted or silk to choose from in doing their work.

The tapestries, which will be on show in three weeks' time, include reproductions of patterns designed by Francois Boucher, Court painter and director of the Gobelins in 1765, a portrait of a lady of the 16th Century with the millefeuille background characteristic of that date, and a reproduction of a canvas by as modernistic a painter as Cezanne.

Executives of Henry Morgan's have received no clue from the French Government as to the worth of the individual pieces sent over for exhibition. They have been informed that if anyone wishes to purchase one, a cable will have to be sent to France and a price will then be quoted.

The entire exhibit, the first of its kind in Canada, and perhaps on the Continent, is being sponsored by the Chambre de Commerce Francaise.

OTHER EXHIBITS

There will be over 100 booths exhibiting the wares of noted French manufacturers at the show. One exhibit, for instance, will consist of 103 pieces of valuable Sevres china. Other booths will show the rare silks of Lyons, examples of coins and medals from the French mint, and specimens of artistic book-binding.

This travelling exhibition is a foretaste of the International Exposition of Paris, now being planned for that city for the summer of 1937. Plans of the buildings and lay-out of grounds for this exhibition will be exhibited at the show here.

During the period of the exhibition at Morgan's store Montreal will once more be visited by the French cruiser Ville d'Ys, and a delegation of students from the Paris School of Higher Commercial Studies will come to this city, to return a visit made to it by the students of l'Ecole des Hautes Etudes on Viger Square.

SIR W. WATSON, 77, IS DEAD IN ENGLAND

Gazette Aug. 15/35
Eminent British Poet Passes
Away After Only Fort-
night's Illness

ALSO GIFTED AS CRITIC

Recognition of Ability Came
With 'Wordsworth's Grave'
—Relatives Reside in
Montreal

Brighton, England, August 13.—(P)—Sir William Watson, eminent English poet, died today in Ditchling, Sussex, after a fortnight's illness. He was 77.

Sir William Watson was born August 2, 1858, in Burnley-in-Wharfedale, Yorkshire. His first work, "The Prince's Quest," appeared when he was 22, but he did not win recognition until 1890 when his "Wordsworth's Grave" appeared.

In his career of more than half a century he wrote poetry that allowed him to take rank with the eminent poets of his time. He was stirred by public occasions, and the poetry these inspired led many to term him the "perfect Poet Laureate." Long before his death he ceased to expect such recognition.

In 1893, a year after Lord Tennyson's death, he was placed on the civil pension list at £200 a year by the then Prime Minister William Gladstone. His knighthood came in 1917.

Sir William was married in 1909 to Maurine Pring. They had two daughters.

GAVE LIFE TO MUSES.

Honorable poverty was the price Sir William paid for a life-long devotion to the muses.

The world of his latter days had little eye or ear for poetry and his wife was able to say late in 1932: "You scarcely will credit this, but the only copies of his last volume which have been sold I bought myself."

His style was uniformly clear and epigrammatic and his poems were dignified and stately without being pompous.

The poet was credited with having an admirable gift for literary criticism in verse, his commemorative poems on Wordsworth, Burns and Arnold being considered among the best in showing this quality.

His political poetry alone reflected deep emotion and passion. For a time there were repeated expressions of his indignation against England's foreign policy and one of his more famous fiery phrases was "Abdul the Damned," applied to the then Sultan of Turkey. This appeared in contributions to the Westminster Gazette but was deleted when published in 1896 in book form under the title of "The Purple East."

His "Ode on the Coronation of King Edward VII" appeared in 1902. Some of his other works in the twentieth century included "For England," 1903; "Sable and Purple," 1910; "Heralds of the Dawn," 1912; "The Muse in Exile," 1913; "Pencraft: A Plea for the Older Ways," 1916; "The Man Who Saw," 1917; "The Superhuman Antagonists," 1919, and "Ireland Unfreed," 1920.

So reduced in circumstances was the family in 1930 that an appeal for funds went out to the nation over the signatures of Sir James Barrie, Bernard Shaw, Rudyard Kipling, John Galsworthy and other notables. Several thousand pounds were collected.

In April, 1935, Sir William Watson was the recipient of a bequest of £1,000 from a wealthy American manufacturer, Albert H. Whitin, who was an admirer of his writings. At that time Sir William was 76 years of age and living with his wife and two daughters in a small bungalow in the County of Sussex.

Lloyd George was one of Watson's great admirers and was in the habit of sending him a hamper at Christmas from "Farmer George's farm."

Montreal Relatives

A sister-in-law of Sir William, Mrs. Elenora Watson, resides in Montreal, at Columbia avenue, Westmount, whose son, William R. Watson, is the owner of the Watson Art Galleries here, another son, A. B. Watson, being director of the Fine Art Galleries of the T. Eaton Company Limited, of Montreal, while Mrs. P. W. Fortune, of Elm avenue, is a niece of the poet.

Man Wins Tea Cosy Prize

Toronto, August 21.—(P)—The art of making tea cosies is not confined to the fair sex, it was proven today at the Canadian National Exhibition when A. E. Perrins, of Westmount, Que., was awarded first prize in the novelty tea cosy class. Mr. Perrins' work was described as "exquisite," being of hand woven wool. The C.N.E. doors are to be opened to the public Friday.

OLD SEVRES CHINA ARRIVES FOR SHOW

Gazette Aug. 23/35
Magnificent Reproductions of
Masters' Works Will Be
on View

ARRANGED BY MORGAN'S

Exposition Artistique Fran-
caise Will Be Held Next
Month at Department
Store

French tradition of craftsmanship in china, porcelain and glassware is admirably represented by products of the old and famous Manufacture de Sevres which will be incorporated with the display of Gobelin tapestries at the Exposition Artistique Francaise which will open at Henry Morgan and Company's store early next month.

The exhibit, which was unpacked yesterday and shown to invited guests and members of the press, includes magnificent reproductions of the work of masters such as Falconet, Boizot, Le Riche and Fernex. These take the form of bouquets of flowers exquisitely done in porcelain, vases of uncommon delicacy, sumptuous table services, miniature figures moulded in unglazed porcelain, and other objets d'art which will delight the connoisseur.

Outstanding exhibits also include table centres such as d'Oudry's "La Chasse" and Pigalle's "Triomphe de Bacchus." These, of course, may be accepted as perfect examples in their genre. There are, in addition, needle cases, umbrella handles and, of particular historical interest, examples of lights which illuminate the Petit Trianon of Marie Antoinette.

Of interest also is the statuary modelled by various artists in the service of the Manufacture de Sevres. It comprises examples done in soft sandstone and modern in their severity of line, as well as more conventional but no less admirable examples modelled in the usual white material.

The Manufacture de Sevres has had an illustrious history. It came into prominence in 1756, when its first workshop was set up at Sevres in the neighborhood of Versailles. Court patronage in that exquisite age drew the attention of the reigning monarch, Louis the Fifteenth, who purchased the factory from the original shareholders. One of its outstanding patronesses was Madame de Pompadour.

MANY TRIUMPHS MARKED.

The intelligent supervision of Count d'Angivilliere in the reign of Louis the Sixteenth added greatly to its prosperity. After a period of depression due to the French Revolution, the Manufacture de Sevres regained and increased its former glory during the period of the First Empire when its products were devoted exclusively to the glorification of Napoleon the First and the principal events of his reign.

Alexandre Brongniart, noted chemist, directed the Manufacture for the first 50 years of the last century and inaugurated the idea of making it a "Conservatoire des Arts Ceramiques," an ambition which his successors have consistently tried to realize. These included Ebelen, Regnault, Lauth and Deck, masters whose names are household words to specialists of the craft.

Sevres china and porcelain achieved a great triumph at the Universal and International Exhibition of Paris in 1900, and again, at the Exhibition of Decorative Arts of Paris in 1925.

R.C.A. NOVEMBER SHOW

Fall Exhibition to Be Open
for Several Weeks

The Royal Canadian Academy exhibition will be held in the galleries of the Art Association of Montreal next month. Entries will be received up to November 9, and the private view to members will be on Thursday evening, November 21. The exhibition will be open to the public for a month, closing just before Christmas.

Beginning November 30, an exhibition of water colors by the late Samuel Mathewson Scott will be held in the print room, for two weeks. Mr. Scott, who was born in Montreal in 1863, died in Florence, Italy, two years ago. Several of his works are in the Fogg Museum at Harvard. Most of the paintings to be shown here are of Florence.

Prof. C. T. Currelly, the curator, will speak on the new Royal Ontario Museum, at a meeting of the Art Association, Monday, November 4.

Dr. D. S. MacColl Makes Proposals For Reform of Royal Academy

Gazette Aug. 24

London.—Dr. D. S. MacColl deals, not for the first time, in the August number of the "Nineteenth Century and After" with the affairs of the Royal Academy, writes the art critic of the Morning Post.

Forty-five years ago he began to impress on the Council the desirability of reform in the administration of its duties to the art and artists of England. Many of the improvements for which he and others contended have been carried out, but reforms of a more fundamental description remain to be accomplished. Hence again his reason for breaking silence.

He finds that the distribution of the Chantrey Bequest is not yet satisfactory, and suggests that the right of the Tate Gallery Trustees to accept or reject the Academy's choice of the Chantrey purchases should be restored.

The Academy, he holds, is first of all a shop for the sale of works of art by living men, with privileges for members, but open to all-comers. "The shop," however, is not always open to every "outsider."

Indeed, "Rumour, not to speak of 'incidents,' accuses the jury for the current exhibition of strongly illiberal bias." Moreover, there are talented artists "still left upon the doorstep" of Associateship. "If the traditional limit of Associateship hampers expansion, it is high time," Dr. MacColl continues, "that it should be revised."

In this proposal lies the greatest difficulty to be overcome. It would involve the abolition of Associateship, which fundamental reform "might well be the subject of a Parliamentary inquiry, and if a more nearly national institution be the outcome there would be a case, should it be necessary, for some subsidy from the State, such as, in the beginning, came from the King's private purse."

Dr. MacColl also supports a reform advocated 50 years ago: "That the Academy Jury and Hanging Committee should not consist exclusively of Academicians, but should be elected by the votes of all exhibitors of the previous year."

He advises the holding of an autumn exhibition at Burlington House of work by Academicians, members of the other Royal Art Societies, along with exhibits from independent groups, such as the New English Art Club and the Art Workers' Guild.

He thinks that "with the shift from an excessive preoccupation with painting, greater freedom in the appointment of the President of the Academy is desirable," and, "it is among the architects that the model President is most likely to be found."

In his opinion, too, "Scholarship, the valuable academic quality, has among the present R.A.'s, run rather low. The Exhibition of British Art two winters ago had painful defects of knowledge and direction."

One more quotation: "The Academy is badly in want of a Secretary for outside negotiations; like Mr. Eden. One whose business it would be to keep himself closely informed by visiting regularly all the exhibitions, including 'one-man shows.' The President and existing Secretary probably have their hands too full to give all the time desirable for this task."

Commenting editorially, the Morning Post says, in part: Dr. D. S. MacColl is, like that other dour Scot, Alan Breck, "a bonnie fecther." Forty-five years have passed since he began to fight the Council of the Royal Academy. He has naturally not always won against defenders so well entrenched. Minor concessions have been gained from time to time, but they have made him all the more eager to obtain the "improvements" which remain to be accomplished. In his article in the August issue of the "Nineteenth Century," Dr. MacColl makes various interesting suggestions. The majority of them deserve favorable consideration from the Academicians, but they can hardly be expected to agree with the statement "that the first fundamental reform called for is the abolition of Associateship. That half-way house is a trap, a corral in which wild elephants are tamed . . . till most of the mischief is out of them." This assertion is not quite fair to the rebels among the young artists who have been received into the "corral." Men of our day, such as Sargent, Sir George Clausen, and Augustus John, did not lose any of their fortitude during their probationary periods, nor did the courage of Turner and Constable weaken while they were Associates. Moreover, the Academicians could not themselves abolish Associateship, which "order or rank" was instituted in 1770 with the approbation of George III, who was the founder and patron of the Royal Academy. He called it "My Academy." So that an attempt to carry out Dr. MacColl's suggestion might involve the intervention of the King or of Parliament. But the question of abolition need not be regarded seriously. An order which was good for Turner and Constable is good enough for the best artists of our era.

LORD BESSBOROUGH AT ART EXHIBITION

Gazette Sept. 5/35

Governor - General Opens
French Exposition at Henry
Morgan's

SEEK CLOSER RELATIONS

French Minister and President of Chambre Hope for
Greater Exchange—Many
Beautiful Exhibits

The close association which has existed between France and Canada for 400 years was emphasized yesterday afternoon when His Excellency the Governor-General officially opened the Exposition Artistique Francaise, in the store of Henry Morgan and Company, Limited, and the hope was expressed that, industrially, the relationship might be made even closer.

After he had been welcomed by Lucien Bernad, president of La Chambre de Commerce Francaise au Canada, which is responsible for bringing the exhibition to Montreal, and by His Excellency M. Raymond Brugere, Minister of France to Canada, the Earl of Bessborough, speaking, like all the others, in French, recalled, with a great deal of satisfaction, the sojourn he and Lady Bessborough had made in Quebec City every year since their coming to Canada, and spoke of his intimate knowledge of the province and his love of the French people.

One impression that remained with him, he went on, was that the influence of French culture had not diminished in Canada. France, with its fine taste and pride of workmanship, was the mother of the arts, and while Canada was open to influences from other civilizations, he was glad that, fundamentally, French culture persisted here. Canada, he thought, sympathized with modern French art, of which this exposition was a significant demonstration.

Among those in the Vice Regal party was Hon. C. H. Cahan, Secretary of State, one of the patrons.

At the close of his address, M. Brugere presented the Countess of Bessborough with a handsome table decoration in the form of a Gallic cock in Baccarat crystal, and Her Excellency in a few gracious sentences, said she was so touched by the gesture that she hardly knew what to say in acknowledgment of "such a delightful souvenir."

The French Minister began by expressing gratitude to the Governor-General for his interest in the exposition. It was another example of His Excellency's continued and often-expressed sympathy with France.

GIVES THANKS TO FIRM.

In speaking of the genesis of the exposition, M. Brugere recalled the words of Mayor Houde, expressed to the delegates of the Jacques Cartier mission last year: "We have need of your commerce and your industries." This appeal had been understood and the exposition was the first response to it. He went on to thank Henry Morgan and Company for its hospitality and to thank and congratulate M. Bernad and the other members of the Chambre de Commerce Francaise au Canada for making the exposition possible.

Unfortunately, however, while it was a witness to goodwill, it did not mean that there was a satisfactory and prosperous commercial movement between the two countries. From 1918 to 1930, French sales to Canada had grown to such proportions as to justify the highest hopes. But these hopes had been dissipated. In 1930, French exports to the Dominion had amounted to \$21,000,000 gold; in 1934 they had dropped to \$6,000,000, devaluated, a loss of 80 per cent. At the same time, Canada's exports to France had increased enormously, and he recalled a statement made by Premier Bennett in June to the effect that France bought 90 per cent. of its wheat imports from Canada.

He hoped that the exposition would convince Canadian importers of the quality of French goods and that the result would be a better balance of trade between two countries so closely allied.

CROWDS SEE EXHIBITS

Long before the Vice Regal party came to the dias and the exposition was declared open, Morgan's fifth floor was crowded with spectators. Most of them will, no doubt, return to make a more leisureed examination of the exhibits and, with the exposition open until 10 o'clock each night, the public will have ample opportunity to see all that is to be seen.

There is much to repay a prolonged visit. In addition to the French National exhibits, nearly 200 manufacturers are represented, in all phases of applied arts and crafts. The commercial section is divided into streets—such as the "Avenue des Parfums," the "Rue de la Ceramique et de la Verrerie," and the "Boulevard du Textile et du Cuir"—and the exhibits are arranged in row after row of shop windows.

On "Paper Boulevard," for example, are books, books, and more books; prints, engravings, plates; historical documents from the National Library; children's picture books in delightful fresh colors, more sophisticated books for grown-ups, some of them in most luxurious and tasteful bindings.

tastic shapes of fish, and birds, frogs' orchestras and miniature hunting scenes. There are fine examples of modern treatment in silverware and jewellery.

The French Government has sent precious Gobelin tapestries, so delicately textured, so faithful in color, that it is difficult to believe they are not paintings. The most striking are the enormous "Nymphs of the Seine," after Serrieres; Pinchon's gorgeous "South America," with its graceful native figures and its accumulation of tropical plants, birds and animals; and the reproduction of one of Cezanne's flower paintings.

The porcelains and ceramics from Sevres need to be seen more than once—marvellously executed statuettes of the old style, as light and frothy as whipped cream, and pieces in the chaster modern line; vases handsomely shaped and decorated with superb style.

The pictures from the Salon des Tuileries should not be overlooked, especially those of Jean de Botton, and one of the finest sections of the whole exposition is the collection of 255 bronze medals from the French mint. Many of them, as for instance those dealing with Jacques Cartier, have a special interest for Canadians, but, apart altogether from their subjects, as works of art they have an importance all their own.

Statuettes, drawings, photographs and "maquettes" of decorations for the Normandie, by such artists as Edy Legrand and Jean Dunand; furniture, screens, and designs for rooms are to be found in the decorative arts section.

"Textile Boulevard," with its fine fabrics, silks, religious vestments and articles of clothing, has a great attraction, especially for the ladies. There are gloves and leather bags. As to things in bottles—there are 15 perfume exhibits and 29 exhibits of wines, liqueurs and mineral waters. Things to eat—preserves and candies—and medicines to take when you are not feeling well; and surgical instruments for more drastic treatment; moving pictures, toys and games—all are laid out to view.

INTERESTING GLASSWARE.

More fascinating than anything, perhaps, are the windows devoted to glassware, pottery, china and metals. Here French applied art comes to its finest flower. Thick porcelain inspired by bold primitive designs is contrasted with glass as fragile as filmy soap bubbles. Mirrors have been decorated in striking modern motifs and glass has been blown into the most fantastic

SHOW OF PAINTINGS POPULAR IN APPEAL

Gazette Sept. 17/35

Miss Agnes Lefort Has 81
Canvases at Eaton's
Galleries

Montrealers who know the work of Miss Agnes Lefort through the Academy, the spring shows at the Art Association, and through other group exhibitions, are now having an opportunity to see it as a comprehensive whole. Her first "one-man show" opened yesterday in the Fine Art Galleries of the T. Eaton Company and will be on view for two weeks. The chief criticism of one-man shows—much the best way to meet an artist, of course—is that there is often a tendency to crowd them, and Miss Lefort would have been advised to limit herself. However, she is a painter of essentially popular appeal and she may have needed 81 canvases to demonstrate her wide range of interests. Her subjects include portraits, nudes, flowers, still life, landscapes and such genre characters as a boy with a mouth organ, a dog, a child with a cat, a man puzzling over a chess game, and a group of gamins.

Miss Lefort is an able, often facile, painter, with the gift of freshness and spontaneity, never so unconventional in approach or technique as to be alarming. Her nudes are light and graceful, her genre pictures, human and her landscapes the sort "you can live with." Many of the latter have been done close to Montreal—some are street-scenes—but she is at her happiest in Shawinigan; in such sketches as "Vallee sous la Pluie" and "La Baie de Shawinigan" and especially in the carefully plotted yet living "Panorama de Shawinigan," with its serpentine of river and long green island and hills, and its quiet pattern of houses.

She looks all the more placid in contrast with the Marc Aurele Fortin exhibition next door. Miss Lefort is healthy but Mr. Fortin paints with much more than vigor. He has a tremendous gusto, if not violence. His vivid imagination is his strong point and in form, color and brushwork he paints with a highly individual style.

Gangster Gallery Of Horrors Shown

London.—A photographic "Chamber of Horrors"—twelve official American police pictures of dead gangsters and their victims—was recently on view in the foyer of the London Pavilion, W., to prove to cinema-goers that gangster films are not an exaggeration of the truth.

The photographs are covered with card-board flaps, and no one who so wishes need look at them. They were, however, being studiously examined by the crowds passing in and out of the building, and there have been protests against their exhibition in so prominent a place.

One of the most repulsive shows the body of John Dillinger, first and most notorious of the "Public Enemies," lying on a slab in full view of the public, who are seen filing past to satisfy themselves as to his appearance after being shot by the police.

The pictures are on view in connection with "False Faces," the latest of the films to be presented in London dealing with the work of the Federal agents of the American Department of Justice.

Star Sept. 14/35

tion of some pet artist, usually met abroad, and cards for their shows descend by every post.

SHOW OF CANADIAN ART

About half of the shows by contemporary artists are given up to the work of foreigners, so it was doubly pleasant to receive the invitation of the directors of the Devon Art and Literary Colony (Montreal Section) to an exhibition of works by English and Canadian Artists and Authors that will take place next week at the British Empire Club in St. James's Square.

This enterprising organization has already received a good deal of attention since it established a centre in Torquay, where students from Overseas may study art in the summer while they gain some knowledge of the literary background of England.

The object of the colony is to encourage the interchange of works of art and literature between Canadian and English artists and authors, Devonians in particular, and the coming exhibition in the very centre of London should do much to further this praiseworthy aim. The section given up to literature at the Devonshire colony contains books by Messrs. Murray Gibbon, Leo Cox, and W. D. Lighthall, and the artists represented include Messrs. A. C. Leighton, William Walcott, Conway Blatchford, Charles Simpson, Edwin Holgate, Clare White, Simone Hudon and Major F. G. Gross.

Psalm of Montreal

In the July number of The Art Digest, Mr. Peyton Boswell, the editor, writing on the subject of "A Soiled Escutcheon," took San Diego, Cal., to task for taxing artists for the unsold canvases in their studios. This is going rather too far, even in these days of taxation of everything, as both the artistic and inartistic will admit. Then Mr. Boswell branched off to Vienna, citing the awful example of the good people who covered with sackcloth the semi-clad marble figure at the grave of Selma Kurz, the opera singer. Next he took a slap at Montreal, going back more than half a century to do so. As this city is used to attacks, both from its own citizens and outsiders, "arty" and not so "arty," the million or so dwellers may pay little or no attention to the latest comparisons with San Diego and Vienna.

At the same time, Montreal has its champions, even in the realm of art, and one of them has risen up to protest against the Boswellian slur in The Art Digest. Mr. William R. Watson, of the Watson Art Galleries, promptly took up his pen and wrote to the magazine in question, which published his letter in its August number. Here it is, with the celebrated psalm included, and the editor's reply:

"It is impossible to let you get away with the quotation of Samuel Butler's 'Psalm of Montreal' and its perennial insult to this city. Your editorial quotes at some length the origin of these satiric verses, and a little light might be thrown on it for the enlightenment of your cultured readers. It must be remembered that Butler was an Englishman visiting Montreal in 1875. The building he visited he calls our 'museum,' but fails to state that Montreal did not have a museum in the broad meaning of the word. The building (still in existence, and occupied by an auctioneer) was the very modest 'Museum of Natural History.' It made no claim whatever to be an art museum. Butler describes the cast of the Discobolus as being in a room filled with 'all manner of skins, plants, insects, snakes, etc.' The man he spoke to was not a curator, but a taxidermist, and described by Butler 'as an old man stuffing an owl.' He was also an Englishman ('whose brother was printer to Mr. Spurgeon'), and his remarks about antiques being 'vulgar' were the personal expression of a man of his calling.

"With these simple facts, surely it is time that this oft-quoted insult to Montreal was forever 'scotched.' If somebody sent your 'Museum of Natural History' a nice plaster cast of the Venus de Milo, what would be done with it? Quite likely it would be stuck in a corner surrounded by stuffed monkeys; and if a facetious visitor saw it there, could he not write a tart lampoon entitled 'Venus and the Monkeys,' or 'The Greek Goddess and Stuffed Ancestors'?"

"Let us tell the intelligent world through your pages that Montreal, for its size, is one of the most artistic cities in the world. Many of its art collections have international fame, and some of your readers may have even heard of the Sir William Van Horne collection, the Sir George Drummond, Angus, Hosmer, Ross, and many others. Its wealthier citizens pride themselves on their art collections, and it possesses a beautiful Art Gallery entirely supported by its members (unique in the world). But Butler was a fine novelist, and his thistle of a satire thrusts its spike through all the delicate blooms of the truth; and people can forget our culture, and the perfect taste of today, and quote from the dusty atmosphere of 1875 'O God! O Montreal!' As a parting word, 'O God! O Boswell!', did you not know that Charles Haddon Spurgeon was a great English divine, and not 'Canada's great preacher of the Mid-Victorian age'. So, hail and farewell!"

Montreal, of course, is sensitive on the subject of Samuel Butler's imitating poem. But nobody now thinks that Montreal is the sort of place the poet implies. The whole world knows that Montreal is a liberal city and an art centre. It so fell that Butler was inspired on his visit to Canada to make the metropolis of Quebec a symbol of Mid-Victorian prudery. The fact that the poem has lived is proof of the universality of its application. Montreal should be proud of this distinction—that is, if Montreal is sufficiently philosophic. But it won't, because no city on earth has much mass reasoning power.

The editor has an idea that Sodom and Gomorrah were beautiful cities, that many fine souls abided in them, and that if a modern could obliterate time and be a guest there, either in a fine home or an inn, he would have a feast of reason and joy. But it pleased a Biblical writer to tell a fanciful story about them and have Lot's wife transmogrified into a pillar of salt because she turned to look back toward the old home-stead when Yahveh (or nature) inflicted on them a San Francisco holocaust. Through the succeeding ages Jews and Christians have considered Sodom and Gomorrah as symbols of iniquity.

Mankind should not be deprived of symbols.

O God! O Montreal! Please have a sense of humor!

In its July number The Art Digest printed the last four stanzas of "A Psalm to Montreal." So many requests have been received from readers that herewith is appended the text of all the seven stanzas:

Beautiful by night and day, beautiful in summer and winter, Whole or maimed, always and alike beautiful—
He preacheth gospel of grace to the skins of fowls
And to one who seasoneth the skins of Canadian owls:
O God! O Montreal!

When I saw him I was wroth and I said, "O Discobolus!
Beautiful Discobolus, a Prince among gods and men!
What doest thou here, how camest thou hither, Discobolus?
Preaching gospel in vain to the skins of owls?"
O God! O Montreal!

And I turned to the man of skins and said unto him, "O thou man of skins,
Wherefore hast thou done thus to shame the beauty of the Discobolus?"
But the Lord had hardened the heart of the man of skins
And he answered, "My brother-in-law is haberdasher to Mr. Spurgeon."
O God! O Montreal!

"The Discobolus is put here because he is vulgar—
He has neither vest nor pants with which to cover his limbs;

I, sir, am a person of most respectable connections—
My brother-in-law is haberdasher to Mr. Spurgeon."
O God! O Montreal!

Then I said, "O brother-in-law to Mr. Spurgeon's haberdasher,
Who seasoneth also the skins of Canadian owls,
Thou callest trousers 'pants,' whereas I call them 'trousers,'
Therefore thou art in hell fire, and may the Lord pity thee!"
O God! O Montreal!

"Preferrest thou the Gospel of Montreal to the gospel of Hellas,
The gospel of thy connection with Mr. Spurgeon's haberdasher to the gospel of the Discobolus?"
Yet none the less blasphemed he beauty, saying, "The Discobolus hath no gospel.
But my brother-in-law is haberdasher to Mr. Spurgeon."
O God! O Montreal!

From Our Readers

"The Psalm of Montreal."

To the Editor of The Gazette:
Sir,—On Saturday last you published a column regarding the above skit written by Samuel Butler. It was, I think, published in Punch, during one of his two long summer visits about 1877, and its biting humor has been greatly appreciated ever since, not least by many Montrealers. If, however, any of your readers will look up the Life of Butler by H. Festing Jones, a copy of which is in McGill Library, he will find that when it appeared in London, Butler's good and generous lady friend wrote out to him that since he hated Montreal so much, he ought to get away from the Philistine Canadian City, and return to his friends and congenial London. His reply as given, is surprising. He says he does not hate Montreal, but on the contrary considers it the most beautiful place he ever saw; and in one of the happiest passages ever written about this city, describes his delight in retiring each afternoon to beautiful Mount Royal to enjoy its refreshing woods and lovely springs, and to meditate there in peace and quietness for hours. The index to Jones's "Life" will, I think, furnish two passages to that effect, under the word "Montreal," which will give some comfort to wounded Monteregian patriots.

W. D. LIGHTHALL,
Montreal, September 17, 1935.

Art Classes Open at The Y. W. H. A.

The Young Women's Hebrew Association art school opened this week, and is again under the direction of Aleksander Bercovitch. Since last season the studio at the Y. W. H. A., St. Urbain Street, has been rebuilt and re-equipped with a new lighting system and other advantages. Classes are held at night and in the afternoon, in drawing, oil painting and water color painting. There is no fee and the classes are open to all members of the Y. M. H. A. and Y. W. H. A., as well as to others who are interested.

An exhibition of work done this summer by students of these classes is now being held at the Y. M. H. A., Mount Royal Avenue. It consists chiefly of portrait studies of heads in some of which there is good drawing and good sense of form. Some landscape sketches and still life paintings are less important. A few sketches of heads and caricatures help to show that there is promising material in the class.

PHOTOS OF QUEBEC WILL BE EXHIBITED

Gazette Sept. 17/35
Collection of Characteristic Views Traces French Influence in Canada

Mary Stevens Ayres, recorder of Quebec in fine photographs, is visiting Montreal for the first time in seven or eight years and is having private showings of her work at the Windsor Hotel and making plans for an exhibition. Winner of a bronze medal from Madrid, a silver vase from England, and many awards from photographic salons in all parts of the world, Miss Ayres, who lives in Brooklyn, has been "collecting" Quebec for a long time. "This is my golf," she says, "but it is better than golf. I have something to show for my moments of beauty."

She has a great deal to show—windmills, watermills, boats and fishermen, dog carts, and ox cars, fields and markets, churches, wayside shrines, delicately nourished gardens and tumbledown thatched barns, roads, trees, skies. Her art came to her almost by accident, when she went to St. Pierre Miquelon with a tiny box camera and was seized with the idea of tracing the French influence in Canada. Since the St. Pierre Miquelon days, she has studied photography wholeheartedly and now she uses all sorts of intricate cameras and does her own developing and printing. She says that while she benefited by instruction on the technical side, she still regards her sense of composition as instinctive and she is emphatic in her denunciation of "tricks."

Certainly Miss Ayres needs no tricks, and if her compositions are instinctive, her instinct is right. Not only has she a good eye for composition, but she has a natural feeling for "atmosphere," whether she be reproducing storm clouds over low hills and a heavy river, mist on the sea, sunlight on a church steeple, or the expressions on the faces of habitant children. And, apart from their charm, many of her photographs are of great value to Quebec historically, preserving as they do aspects of life that cannot remain forever.

PATTISON PAINTINGS ON VIEW AT EATON'S

Gazette Oct. 1/35
Local Familiar Scenes Among Canvases to Be Shown During Week

Windsor street in the winter, with a glow in the sky and lights in the windows, a Christmas tree ablaze in the churchyard, a street car coming up and people hurrying; the city seen from the Mount Royal lookout on a cold day; St. James Cathedral muffled in snow; spring at Morin Heights, with clouds racing and a landscape cold yet quickening; the falls at Ste. Marguerite, turbulent water and turbulent color; fall plowing in the Laurentians—such familiar scenes are giving pleasure to visitors to the T. Eaton Company Fine Art Galleries this week, where there is an exhibition of paintings and etchings by A. M. Pattison. The show will be open until Saturday.

Mr. Pattison paints lightly and freshly. He is interested in his subjects, whether they be big churches or tumbledown houses, patches of hill or city streets; and he passes on his appreciation. Collectors of Montrealiana should be interested in his records of old St. Joseph Church and other buildings, now demolished, and his etchings of McGill University and other aspects of the city. He has a sensitivity to weather and some of his happiest effects are with snow and the clear colors of a winter's day.

WATER COLORS SHOWN

Ruby Heffer Has Works in California Exposition

Works by a former Montrealese decorate the walls of the British Empire cottage in the house of Pacific Relations at the California Pacific International Exposition, San Diego, Cal. These water colors of famous English cathedrals are from the brush of Miss Ruby Miriam Heffer, who went to San Diego about two years ago.

Miss Heffer has portrayed Westminster Abbey in subtle tints of grey, lavender and blue, and Exeter Cathedral with one of its fine stained glass windows as the centre of interest. Her study of St. Cross at Winchester shows the doorway where a crust of bread and mug of ale may still be claimed by any who pass that way.

For many years Miss Heffer was in the art department of the T. Eaton Company in this city.

Old Quebec Scenes Are Shown in Photographs

By M. Stevens Ayres
Star Sept. 18/35

A collection of photographs by Mary Stevens Ayres, which is now to be seen at the Windsor Hotel shows many scenes of the older life of this province. A similar exhibition, a few years ago contained many pictures of Quebec life, and the photographs which are now here are still better pictorially and no less interesting as records of Quebec houses, windmills, outdoor ovens and other things which are becoming scarce in the neighborhood of Montreal but are still to be found further down the river and in Gaspé. The collection also contains a number of good pictures made in New England and on the island of Miquelon, and some of Banff and other places in the mountains.

From a purely photographic point of view some of the pictures are rather unconventional in their treatment, particularly in the darkness of their tone and in the large masses of dark shadow, but these photographic faults, if they are faults, help the effects of the pictures considerably, and many of them are excellent as compositions, quite apart from their very great value as records. A few of the pictures have been colored but photographs are generally best in their original black and white. A number of them have been shown, and have won prizes and commendations at many photographic exhibitions in Europe and America, but their interest is still greater here in the country where so many of them were made.

CANADIAN ART SHOWN.

Many people were turning into the British Empire Club this week to admire the work of the Canadian artists who are exhibiting with the members of the Devon Art and Literary Colony. One of the most admired pictures was the "Forsaken Church," by Major F. G. Cross. The brilliant color of Charles Simpson's "Toronto Water Front," the paintings of Simone Hudon and the work of Edwin Holgate also attracted a great deal of attention. In the centre of the room were specimens of weaving, and books by such well known Canadian authors as Murray Gibbon, W. D. Lighthall and Leo Cox were shown.

The appreciative notices that had appeared in the local Devonshire press had a special interest for Canadians, who were told that "Charles Simpson, A.R.C.A., is showing some fascinating studies of Canadian life, his picture of a French market in New Orleans being extremely interesting."

Miss Stone, the energetic organizer of the colony, leaves for Canada tomorrow and hopes to arrange for a similar exhibition in Montreal.

ARCHITECT'S NOTES OF TRAVEL SHOWN

Black and White Sketches and Water Colors by L. E. Marshall on View

If the modern movement in art is architectural, as Wilenski says it is, one might, on first thought, expect architects to be the best exemplars of it. But it does not seem to work out that way. No one is more romantic than the architect when he goes on holiday from the problems of his profession. For that matter, he can be romantic enough even when he is designing buildings for construction. Architects on holiday usually search out "emotive fragments"—browsing around among ruins, making notes of porticos and pillars, sketching vistas of picturesque streets, bridges of sighs, campaniles, and the like; with a thought for the architecture that is in them, of course, but with the approach of travellers bringing back snapshots of well known places.

Certainly, the black and white sketches and watercolors of Lorne E. Marshall, now on the walls of the Art Association's print room, as of other architects who have exhibited here within the past year, is in the romantic, sentimental tradition. This does not detract from the pleasure that is in them as travel notes. Although his work has no shining individuality—none of the wit, for instance, one found in Harry Mayerovitch's recent show—Mr. Marshall observes well and adds spontaneity to faithfulness. He obviously had a good time in Europe, seeing what an architect should see, enjoying the streets of Paris, with the odd glimpse of Notre Dame, the bridges and the quais; finding towers in Carcassonne and Strasbourg, cathedrals in Spain, doorways in England, bridges in Venice, colonnades in Greece, and crossing to Africa to pick up picturesque bits in Baalbek and Rhodes. Mr. Marshall is a young Montrealese who, in 1931, was awarded the Booth Fellowship (Michigan), the Ryerson Fellowship (Chicago) and the Lake Forest Fellowship.

R. H. A.

MONTREAL'S HIGHLAND REGIMENT ATTENDS CHURCH PARADE



The picture above, taken by a Star photographer outside the Church of St. Andrew and St. Paul, yesterday afternoon, shows the Black Watch (Royal Highland Regiment) of Canada, entering the sacred edifice to attend their annual church parade. Officers of the two battalions can be seen lined up on either side of the steps, with the troops marching between them, while the pipe band and regimental brass band face one another at the curb, each side of the entrance. The picture also gives a good idea of the crowds, which turned out to witness the colorful military show. A feature of the service was the sermon of Major Rev. George H. Donald, D.D., chaplain of the regiment and pastor of the church, who spoke in plain terms of present-day European troubles, endorsing the stand of the British Empire and the League of Nations and laying a heavy charge on Italy, in the Italo-Ethiopian crisis.

BERTRAM NICHOLLS SHOWING PAINTINGS Oct. 1, 1935

Work of British Artists' Society Head Exhibited at Scott Galleries

Time cannot daunt Bertram Nicholls: He builds solidly against it. More than anything else, this is the impression left by the work of the distinguished president of the Royal Society of British Artists, now on view at the galleries of W. Scott and Sons, Drummond street. His pictures look as if they have survived from another and a slower century; they have an antique cast. Yet, actually, they are not so much "dated" as safely out of Time altogether. In subject and technique Nicholls stands immovable against fluster and flow.

He paints — the word really should be builds — impregnable rocks and castles, roads, bridges and walls. His compositions are essentially classic and architectural. He builds them and they stand still, they endure. Nicholls is not interested in fleeting impressions or in emotions. If there are living things like human beings, trees or animals in his paintings, they are there as shapes, they are fixed within the frame forever, like the figures on Keats' Grecian urn.

It stands to reason that his color would be austere. But it is not always sombre. He may start with "dead coloring" and treat his subject as a monochrome, but out of long and arduous work comes transparency and glow, and while his color is never exciting — the last thing he would wish — it is satisfying, because it is the right color for him.

Of course Nicholls is not photographic. He sees and remembers as an individual; his work has tone, style, even atmosphere. Classic as it is, it is not without its romantic side and in one or two paintings in this exhibition he has slipped unaccountably into sentimentalism. It is difficult to escape glamor when one paints castle towers in Italy and domes in London, mountains and bridges and ancient roads, but the important thing about Nicholls is his solidity and balance, his timelessness.

R.H.A.

Aesthetic Satisfaction Through Photography

It is possible through photography to come to aesthetic satisfaction, John Vanderpant, F.R.P.S., Vancouver, told a meeting of the Art Association of Montreal last night when he spoke on "Adventures in Pictorial Photography."

The speaker paid a tribute to the National Gallery for its progressive standpoint on pictorial photography and referred to the high standards of the annual salon which travelled throughout Canada. Out of 1,600 entries, only 200 were chosen this year. In the future, acceptance would be regarded as a great honor, he said.

Mr. Vanderpant had no advice to give about cameras but had many stimulating things to say about attitude and about the necessity for keeping the mentality as well as the lenses clean, for building up a rich mental reserve.

THE WEEK'S REVIEW OF ART

Star Oct. 4/35
Landscapes by
English Painter
At Scott's Gallery

The collection of pictures and drawings by Bertram Nicholls, P. R. B. A., which are now being exhibited by W. Scott and Sons is, possibly the best one-man show that has been seen here in some years. Mr. Nicholls' oil pictures are well known here, but there are in this exhibition more than two dozen of his oil pictures which have not been shown here, and with them there are some water colors and a few pencil drawings, all consistently good, with the same quiet sureness of invention and handling.

A sort of well judged economy, both of subject matter and of means, is a striking characteristic of all Mr. Nicholls' work; he uses color very sparingly, and yet a great deal of color is suggested. One picture here, of Hickling Broad, in which color has been used more freely, is one of the least successful of his pictures; in some Italian scenes, painted in a quiet Italian manner there is a rich but reserved use of color. Mr. Nicholls' way of seeing things generally has in it a good deal of the ways of some of the older English landscape painters, but some excellent pictures of ships in this exhibition are more related to the older Dutch marine painters.

Buildings or rocks make the subjects which he seems to like best and often he paints both together, as in the striking little picture of buildings on a cliff-side at Atrani, or the fine bridge, backed by mountains at Sospel. Conspicuous among the buildings is the view of Tarascon, seen across the river, — an admirable study in light tones, with hardly any deep shadows. In contrast with this are some of the rocky places, particularly one of a Gorge in the Maritime Alps, the Robin Hood's Bay and the Roccamadour, with planes of deep shadows.

There are three remarkable pencil drawings, a specially good one being a study of shadows under an archway at Orvieto. Another very good archway, with a group of donkeys, at Albengo, is among the water colors, delightful for the handling of light, shade and surface quality. Water color lends itself even better than oil painting to Mr. Nicholls' economical use of color; several of these drawings are almost entirely in black and white. Different from the others are the dark toned study of horses and trees in "The Rest" and the admirable study of fishing boats returning to harbor, made up of a few simple washes of greys and browns. These are the first water-colors to be shown here by Mr. Nicholls, who has only been working in this medium for a few years, and they are in their way quite as attractive as his oil pictures.

Art in London Is Sane Again

NEW YORK, Oct. 3 — (Star Special) — English painters and sculptors are beginning to realize

News of Art In Montreal

A small collection of sketches and etchings by A. M. Pattison is being shown this week in one of the galleries at Eaton's. Most of these are pictures of streets and buildings in Montreal, and among them are some interesting records of buildings which have now disappeared. They are very unequal and in some of them there are rather much fussy detail and some unsatisfactory color. The large picture of "Golden Autumn" is one of the most successful of the oil pictures. The few water colors are better; there is good atmospheric effect in the drawing of a rainy day, down-town, and the drawings of the Arts Building at McGill and of Lagache Street are interesting. There is some good atmosphere and feeling in the etchings.

The classes in drawing and painting conducted by Edwin Holgate, A. R. C. A., and Lillias Torrance Newton, A. R. C. A., at the Art Association of Montreal, opened again this week. Classes are held daily. The classes for junior pupils, under the direction of Miss Alberta Cleland, are held on Tuesdays and Thursdays.

An exhibition of water colors will be opened at the Arts Club, Victoria Street, tomorrow, Thursday evening.

By the courtesy of the National Gallery of Canada, a lecture on artistic photography will be given to members of the Art Association on Wednesday evening, October 9th, at 8.15, by John Vanderpant, F.R.P.S., of Vancouver.

that the public will not buy or will pay only low prices for modernistic art and are reverting to conservative styles. Bryant Baker, American sculptor of such works as "The Pioneer Woman," said yesterday upon his return from the Royal Academy show at London.

"They've really gone back to what I would call sane rather than the perverted rot in painting and sculpture," said Mr. Baker. He said he thought that needy sculptors could make a living designing simple memorials and grave stones to take the place of the Rococo carving which has emanated from Italy.

AESTHETIC VALUE FOUND IN PHOTOS

John Vanderpant Analyzes
Art and Defines Its
Limitations

"Is it possible through photography to come to aesthetic satisfaction?" In an address bristling with aphorisms and illustrated by a series of excellent slides, John Vanderpant, F.R.P.S., of Vancouver, took up this question at a meeting of the Art Association of Montreal, last night, when he spoke on "Adventures in Pictorial Photography." His answer was yes, because art was the expression of formal relationships, and through them the expression of the artist's emotional and cultural reactions, and photography was capable of conveying these things, within its own limitations. But he was not chagrined by these limitations, for form was the limitation of beauty and there could be no art without boundaries. Photography, once anxious to simulate painting, was now coming to recognize its limitations as well as to glory in its own special qualities.

At the outset of his lecture, Mr. Vanderpant paid a tribute to the National Gallery for its progressive standpoint on pictorial photography and referred to the high standards of the annual salon which travelled throughout Canada. Out of 1,600 entries, only 200 were chosen this year. In the future, acceptance would be regarded as a great honor.

He had no advice to give about cameras, but he had many stimulating things to say about attitude — about the necessity for keeping the mentality as well as the lenses clean, for building up a rich mental reserve. He urged the application of the analytical power of the reason, but warned against sophistication as the undertaker to artistic achievement; he pleaded for modesty and the observation of little things, for love and sincerity.

The examples on the screen began with reproductions of a Van Gogh painting and of works by Emily Carr and F. H. Varley and moved on to Mr. Vanderpant's photographs. Had there been any inclination to argue with him about the aesthetic value of the camera when he was speaking, it would have been immediately dispelled when those slides appeared. There was real satisfaction in his tree patterns and his flower forms, and especially in his studies of impressive colonnaded grain elevators. If one were sometimes reminded of Georgia O'Keefe, it was not that the photographs looked like paintings or that O'Keefe's painting is photographic — far from it — but because they had such purity and dignity of formal design. It is evident that when photography ceases trying to look like Corot, it not only begins to realize its own strength but it shows itself to be in the true spirit of modern art.

—R. H. A.

Detective I
admitted the
review

Star Oct. 10/35
The Arts Club
Has Show of
Water Colors

Water colour painting continues to progress in Montreal. Painters seem to become more convinced of the attractions of working in the medium and other people realize, by slow degrees, how good water colour drawings are to see and to possess. An exhibition of water colours, which is now open at the Arts Club on Victoria Street, contains some excellent work and shows plenty of diversity in choice of subject and method, though several members of the club, whose work in water colour is well known, are not exhibiting.

Among the more outstanding exhibits are several by H. Simpkins, who has shown much good work of the kind in the last few years. Some of his drawings at the club are in his best form, with clean handling of water colour and a fine sense of colour and of picture making. G. N. Norwell's drawings are also good pictures, though drawing is of much more importance than colour in them. His biggest drawing, of birch trees standing out against blue water and a misty hillside, is a fine and poetical composition; his other drawings have good work with less interesting subjects. G. R. Bagley's pictures have excellent drawing and vivid colour, which is sometimes rather heavy in tone; one of the most attractive of his drawings is a study of sunlight and tree shadows on a roadside house. The work by J. Beckwith in this show is very disappointing; his freedom of handling inclines to become looseness, and his portrait head and the figures in his other drawings are caricatures.

A drawing by A. C. Leighton of the snow and rocks of a mountain is a good study of surface but it lacks scale and distance, of which, however, there is plenty in his other, very satisfying drawing of a range of mountains. A number of sketches by J. Miller are quite small and slight, sometimes little more than indications of something seen, but there is a nice feeling of nature in all of them. Lincoln Morris' sketches are also small and simple but there is a pictorial quality in one or two of them, notably in one of a steamer in open water in front of a misty sunset, which has very good light and atmosphere. A rather similar study by Thurston Topham of a sail-boat is one of the best of his, with a good sense of space; others of his which have good qualities are a misty figure study and a view of snowy hills in twilight; his larger drawings of mountain streams have good drawing and color but are rather literal in their facts.

A large composition by J. Crockett of docks and down-town buildings in Montreal is a fine piece of illustration, cleverly painted, but too full of subject matter and detail to make a comfortable picture or to get the best results from water color. D. H. McGill gets some good effects of light and space with the freest and simplest of handling; a complete contrast is to be found in Chrystie Douglas' quite effective view of hilly country, in which color and detail are almost too in-

tense. The work of A. Cloutier is another disappointment; his large "Autumn Foliage" is a piece of modern formalism in which neither the subject nor its treatment can be called beautiful.

Pictures by
F. H. Brigden
At Eaton's

In one of Eaton's galleries there is being shown this week and next a collection of water color drawings by F. H. Brigden, A.R.C.A., O.S.A., of Toronto. Mr. Brigden was first president of the Canadian Society of Painters in Water Colors, and his work has been seen in exhibitions for many years. His work makes a very pleasant show of attractive places in many parts of Canada; Quebec villages among hills, peaceful rivers in Ontario, mountain streams, fruit trees in spring; and Mr. Brigden, wise man, prefers to work chiefly in summer and in fine weather.

These are not sketches but pictures, many of them with most interesting composition. There is a certain old-fashioned, nineteenth century feeling in the slightly hard and exact treatment of some of these; Mr. Brigden lets the beauty of his subject speak for itself; but there is a rather more modern quality in the formal treatment of the shapes of trees, which fits in perfectly well with the rest of the work. The pictures are all full of excellent color and light, and of clean direct water color painting, and are worth seeing both as examples of painting and as delightful Canadian scenery.

WOMEN PAINTERS
SHOW AT WATSON'S
Oct. 14/35
Subjects at Sherbrooke
Street Galleries Include Fig-
ures, Landscapes, Marines
Gazette
EVIDENCE OF INDUSTRY

Gertrude, Berthe and Alice
DesClayes and Mary Grant
of Montreal Contribute
Representative Works

Oils, watercolors and pastels by the talented sisters, Gertrude Des Claves, A.R.C.A., Berthe Des Claves and Alice Des Claves, A.R.C.A., and a group of paintings by Mary Grant make an interesting exhibition at the Watson Art Galleries, 1434 Sherbrooke street west. The work is varied in subject matter, the greatest versatility being shown by Miss Berthe who, besides straight landscape with figures and vehicles, shows aptitude when it comes to quaysides with shipping. Portraiture and figures occupy Miss Gertrude, while Miss Alice Des Claves reveals marked ability in painting horses. Rocky coasts and the rolling sea make the strongest appeal to Mary Grant.

It is a cheerful show and the work reveals sincere effort on the part of the painters to translate beauty in terms of paint. On Saturday, when there was a good attendance at the galleries, some of the paintings from overseas had not been hung, but what was on the walls was representative and in every way worthy of the place these painters have won for themselves in Montreal and elsewhere.

Gertrude Des Claves, A.R.C.A., is particularly happy in her treatment of young womanhood as is evidenced in "Cherry"—an attractive girl in a red hat holding a bunch of flowers, and in "The Blue Bonnet," a spirited pastel of a blonde child. There is also an ably handled portrait of a woman in a red blouse holding a cat. In her group of work, too, is the capital original study for "Little Nipper"—a coster boy with a big cap askew near a pile of vegetables.

SOME EFFECTIVE LANDSCAPES.
Berthe Des Claves loves landscapes, which she finds attractive at all seasons of the year. Her interpretations of the wooded country in the autumn are particularly happy in the management of vivid hues, her treatment of flaming maples being effective and true. This ability to keep the key high and be convincing is clearly shown in "Golden Autumn in Quebec"—a typical rural scene with a man plowing near a farmhouse and outbuildings. The trees are in vivid autumn leaf and in the distance is a glimpse of river and blue hills. "Gathering Autumn Leaves"—figures beneath trees, with river and distant hills is another work true of the season. "On the Steps to the Garden," and "In the Rose Garden" have capably painted children, the latter especially being charged with the glare of a summer day. Of a more grim season is "A Bright March Morning Near Como," with its convincing impression of crisp atmosphere which envelopes the distant house, the sleigh and the row of trees which are mirrored in thawed pools at the edge of the road. "The Road to Carillon, Winter," is another sparkling work with sleighs on the road near a house above the ice-bound river which shows signs of breaking up. "The Village of Como, Winter," is a convincing interpretation of a brisk day. Clouds float in the blue sky and a sleigh travels the snowy road. The close of a winter day is well suggested in "Evening Light, Near Como," with its houses glowing with the last rays of the sun. Of the winter group, "An Old Courtyard in the City" sets a high mark with the tumble-down stable catching the slanting sun at the end of a shadowed yard where a man tends a horse and sleigh.

Of another land is the sympathetically handled "Crocus Time in the Woods," with the blue blooms brightening the grass beneath trees and a glimpse of distant stream. The versatility of this painter is shown in the acceptable manner in which she interprets the atmosphere of the seashore in "The Fishing Boat," and "The Blue Ship" where the fishing craft is moored at a wharf topped by old buildings. "By the Sea" shows two girls seated on a rock backed by a stretch of water.

HORSES ARE FAVORED.
Alice Des Claves, A.R.C.A., has seized the atmosphere of rolling rugged country in "Hunting on Dartmoor." Here huntsmen and hounds gallop across the grassy waste beneath a hill to the consternation of the wild ponies, two of which are hurrying to the side of two others that view the intrusion of their domain with dismay. Dartmoor ponies on their native heath provide the subjects for several effective works. "April Sunshine" is a truly English rural scene—two horses being led through a field edged by trees, buildings and a hayrick. "Judging the Farmers' Cobs, Widdcombe Fair" is a peaceful scene. The spectators line a rail, the judges stand before the rank of mounted animals and in the background are old buildings and the tower of a church. There is spirited action in the horses drawing seaweed at Exmouth, Devonshire, the sea and distant cliffs being capably suggested. "Loading Kelp" is another beach scene which shows how sympathetic Miss Alice is to this type of subject. Her skill in watercolor is evident in the broadly handled "Ploughing, England."

Mary Grant is most successful in "Rocks and Kelp"—massive rocks being bombarded with heavy waves, and she shows some subtle passages of tone in "Light Fog at Eastport," where wharves and boats under sails are being enveloped in vapor. "The Canal" features lake carriers and wharf sheds. A faintly rosy cloud marks the sky in the painting of rocks and foamy sea in "Incoming Tide," and "Overhauling the Boats, St. Andrews" shows men at work on a canted craft on the beach. The arrangement is good and the subject interesting. In the main, this painter imparts the suggestion of solidity to her rocks and weight and motion to her turbulent seas. The exhibition is announced to remain open until October 26.

LIGHT THROWN ON
EARLY CHINESE ART
Gazette Oct. 16/35
Discoveries Trace History
Far Back Into Second
Millenium B.C.

FINDS IN OLD TOMBS

Painted Pottery Culture and
"Dragon" Bone Inscriptions
Described by Bishop
W. C. White

Study of material obtained by archaeological work in China has thrown a flood of light on Chinese culture of early days, and has made it possible to carry authentic Chinese history far back into the second millenium, B.C., instead of the ninth century, B.C., the Women's Art Society was told yesterday at its opening meeting in Stevenson Hall by the Right Rev. W. C. White, who was for 25 years Bishop of Honan, China. He is now keeper of the Eastern Treasure House of the Royal Ontario Museum, Toronto.

In a collection that arrived from Honan only last week, said Bishop White, there were pottery shards showing the "meander" made familiar by Greek design. These indicate that the "meander" may not have originated in Greece or the Near East, but in China. There are also pieces of carved stone and jade.

Traces of a culture hitherto unknown there were found in the Western part of Honan province—shards of the same painted pottery culture as has been discovered in the Danubian region, in Persia and the southern steppes. The last conclusion is that this culture originated in the southern steppes and that when the people were scattered, they took it east and west with them.

In 1914, said Bishop White, a Canadian, the Rev. J. W. Menzies, noticed a whitish powder when walking over fields. He unearthed bones and pottery shards, discovering the source of the inscriptions on the so-called "dragon bones." He now has a collection of about 50,000 inscribed bones or fragments, which have carried the authoritative history of China back to the period from 1700 to 1400 B.C.

In the new culture which was brought to light there were bronze castings of the second millenium, B.C., and inscriptions on ox, deer and tiger bones and on the plastrons of tortoiseshell, the latter indicating that at that time there were geomancers in China. The inscriptions on the tortoise plastrons—the under part of the shell, record the divinations of the geomancers. One in his possession, said Bishop White, records the augury that "the lotus will not come," a prophecy of drought.

Some of the early designs indicate that elephants were indigenous to China in those days. Bronzes of beautiful shape are wonderful in technique and some are inlaid with turquoise and lacquer, just as enamel was used later in cloisonne. There have been some remarkable finds of carved stone.

EARLIER ART DESTROYED.

Many of the tombs of early times have been found to have been broken into, and bronze articles hacked with axes. This is explained by the antipathy to the old dynasty, said Bishop White. Nothing of the Shang dynasty was retained by the Chou dynasty, and in turn the Ts'in dynasty destroyed the books, musical instruments and ceremonial vessels of the Chou dynasty and set out to form a new type of civilization.

Discovery of eight tombs, material from which fills a room in the museum at Toronto, was described by the speaker. The workers bored down into the earth and sank shafts, coming to thick alternate layers of charcoal and pebbles, then to two layers of timber, and finally to the tomb, about forty feet square and slightly deeper. Very little of skeletal remains and of coffins were found, but the archaeologists discovered beautiful carved jade. Frescoes of lacquer, in color, having medallions covered with silver or gold, and inlay, were in the tombs.

Lantern slides, nearly all being of objects in the Royal Ontario Museum, were shown by Bishop White.

Mrs. W. A. Gifford, the president, introduced Bishop White and Mrs. C. L. Henderson thanked him for his address.

SCENES OF ICELAND
BY EMILE WALTERS

Canadian-born Painter Exhibits in Eaton's Fine Art Galleries

REFRESHING COLORIST

Artist to Earn Study Fees
Punched Cattle and Played
Semi-Professional Baseball in Canada

Paintings of Iceland by the Canadian-born artist, Emile Walters, are attracting attention in the Fine Art Galleries of the T. Eaton Company, Limited, of Montreal. It is the first time that a comprehensive show of the distinctly individual scenery of this volcanic island in the North Atlantic has been held here, and that they are characteristic and true is vouched for by Vilhjalmur Stefansson, the explorer, in a foreword to the catalogue in which he says the paintings by Walters are first hand impressions.

Over twenty works are on view and in them Mr. Walters shows himself to be well equipped as a designer and a colorist. His composition, in the main, is effective and his color vivid and clean. His artistic outlook veers towards the moderately modern and the type of landscape chosen enables him to indulge his bent without contortion or exaggeration. Where he seems to have deliberately essayed the decorative he has rather marred the general effect, as in the sky in "The Glazier Blink," where the mannered bands of pink and grey in the greenish sky above mountains of odd form do not improve an otherwise striking painting.

IMPRESSIVE MOUNT HEKLA

For pure impressiveness "Mount Hekla," the massive volcanic peak, sets a high standard. The noble mountain, streaked with snow, towers above the gullied plain in which there are glimpses of water. Dramatic and bold in handling is "The Approaching Storm (Kalfstindar)," with its snowy peaks under a cloudy sky. Another striking work is "April Thaw, Eastern Iceland," where the snow-patched plain are distinctly decorative. The full glare of strong sunlight is well suggested in "The Old Wall, Plains of Parliament," a work that is marked by a distant mountain of a beautiful luminous blue. Blue, grey and silver are the dominant tones in "Mount Hengill," the snow-clad mountain being reflected in ice-dotted water. "Plains of Parliament" is effective in design—distant massive mountain, water, rocky bays and a patch of land, amidst sinuous channels, houses and a church. Houses and a church figure in "Country Parsonage"—a landscape with hills and a blue stream in the foreground. "Late Autumn" is a strongly handled landscape with rocky hills that rise above marshland dotted with stones, water and tinted vegetation. "Almannagja North"—a rocky gorge with river is impressive, and effective in a decorative way is "Mount Skelfill." Sunlit birches screen green plain, river and a ridge in "Icelandic Springtime," and "The Sentinel (Eyjafjallajokull)" is solidly painted.

Emile Walters spent seven months in Iceland last year, and the exhibitions of his paintings in New York and Philadelphia excited wide interest. The catalogue states that to pay his fees in the Chicago Art Institute and the Pennsylvania Academy of Fine Arts, Mr. Walters spent six months punching cattle, and playing semi-professional baseball in Canada. His paintings have place in the permanent collections of many museums and galleries in Canada and the United States.

The exhibition is due to close on November 2.

Exhibition of Pictures by Four Women

Star Oct. 18/35

The pictures of the three sisters, Gertrude, Alice and Berthe Des Clayes have been shown here in recent years in studio exhibitions. Their work can be much better seen now in an exhibition, which is being held in the Watson Galleries on Sherbrooke street, of pictures by the three sisters, together with a few marine pictures by Mary Grant.

Portraiture is represented by the work of Miss Gertrude Des Clayes, by whom there are a number of studies of heads of girls and children. A pastel drawing of a little girl, "Little Primavera" is a bright and charming piece of decoration in light colors, without shadows or much form. An oil picture of an Irish boy is well painted but rather too pretty to be boyish. Some of the smaller studies are better than these. A little sketch for a larger picture, which was shown here last year, of a coster-boy in "pearlies" is good.

The specialty of Miss Alice Des Clayes is the painting of horses and ponies, and she has here a number of small sketches and studies of a kind which she has made familiar. Among her larger pictures there are a nice quiet one of a man ploughing, and one of a group of ponies on Dartmoor. A similar Dartmoor group appears in a picture of a boat, which is full of sunlight and gay color, and there are more horses in the striking composition of Widecombe Fair.

The work of Miss Berthe Des Clayes is better known here than that of her sisters and most of the pictures and sketches which she is showing are of places in this part of Canada. She has always made much of the reds and yellows of Canadian autumn, and they are conspicuous in many of her pictures in this exhibition. A group of trees near Melbourne, Que., is a blaze of color, but the reds are even more telling, by contrast with sober greens and brown earth in a picture of a man ploughing, an attractive color composition. There is also plenty of color, of a quieter kind in the snow scenes, which are here, and especially in a view of a village street, to which trees, shop windows and sleighs all

News of Art In Montreal

An exhibition of "Travel Sketches" by Lorne E. Marshall will be opened in the print room of the Art Association of Montreal next Saturday, Oct. 19th; it consists of water colors and other drawings made in Europe and elsewhere. Mr. Marshall who is a Bachelor of Architecture holds the Booth Fellowship of the University of Michigan and the Ryerson and Lake Forest Fellowships of Lake Forest College, Ill.

The three pictures have lately been received as gifts by the Art Association of Montreal.

A picture by the French painter, A. G. Decamps, has been given by Mr. and Mrs. P. F. Osler, of Montreal. It is one of his many studies of monkeys.

A self-portrait by the Canadian painter, William Sawyer (1820-1889) has been given by his son, A. D. Sawyer. The picture is dated 1883.

A good example of the work of another Canadian, F. A. Verner, A.R.C.A. (1836-1928) has been given by Miss Isabel McLennan. This is a lake scene, with a war party of Indians in canoes.

contribute. Among her pictures are two very happy studies of children in gardens and particularly in the one in which the child is surrounded by a flood of sunlight. Other garden sketches are very effective, and some of English wildflowers, bluebells and others.

Marine pictures, seas and boats, are the things by which Mary Grant's work is best known, and by which she is best represented in this exhibition. There are a few inland pictures, of the Laurentians and other places, but they are decidedly less successful than her sea pictures. One of the best of these is of a dock and boats in a mist at Eastport, which is full of true seaside atmosphere; another of boats being overhauled at St. Andrew's is also rather successful. With these are several studies of waves breaking against rocks, full of movement and of striking contrasts between the reds of the rocks and the colors of the sea.

THE WEEK'S REVIEW OF ART

News of Art In Montreal

Star Oct. 26/35

The French Gallery of London has sent many good exhibitions to Montreal. A collection, from this gallery, of pictures which have to be sold owing to the death of one of the partners is being shown at Kearns' on University street, where they are to be sold this evening. They are modern pictures—British, French, Dutch and Canadian. The Canadian pictures are led by four scenes in Canada by W. H. Bartlett, who made so many valuable records of things in this country which have disappeared. There are three good work by Kriegerhoff, one of them a small but excellent river scene, and a large water colour by O. R. Jacob. Of more recent works there are two early works by Maurice Cullen, two early, green, landscapes by Homer Watson and two good examples of Archibald Browne. Among many good examples by British painters are works by Linell and Hughes-Stanton. French and Dutch pictures are in a majority. Mauve, Bosboom and Scherwitz are well represented and there are interesting works by Carriere, Boudin, Frere and Le Sidaner.

Many fine Persian carpets have been seen in Montreal, and there are more in a collection which is being shown by J. E. Tourangeau in the Mayor Building. There are just under a hundred of these and they represent many styles and periods of Persian carpet weaving, with some very fine examples. Every one can admire these carpets, but, to those who have the right understanding there is much more to be seen in them than beauties of design and colour. The owner of these carpets, Mr. C. R. Mayer, who collected them in Persia, is a student of Persian art, who has lectured in many places on the subject, and, as he explains them, the carpets have a new and greater interest. He has much to tell about the symbolism of the designs, about the methods of weaving and the places where it is done, of the materials used and of the developments which have taken place at different times in the methods of dyeing which produced the play of colour in the more recent carpets, and he makes the carpets in his collection into illustrations of the history of Persian art.

A group of sketches by Miss Mabel May, A.R.C.A., is being shown in a new place, the Green Jug Tea-room on Victoria Street, where they can be quite well seen. Most of them are sketches, made out of doors, with excellent colour and suggestions of design, but there are also one or two larger pictures, in one of which, "Sunshine and Shadow" there is a good pattern of tree trunks. A small portrait study is interesting and there are also some flower studies which are among the best things in the exhibition.

involved the sending of \$5,295,334 out of Canada and, the statement said, curiously enough, while Canada has prolific fishery resources, the Dominion, last year, imported fish to the value of \$1,251,065. Imported books, printed matter, stationery and educational supplies cost Canadians \$9,868,733, while Canadian families expended over \$1,000,000 on boots and shoes, notwithstanding the fact that the manufacture of shoes is one of the principal industries in this country. Gloves and mitts to the value of \$1,507,562 and handkerchiefs costing over \$1,000,000 were brought into Canada, while kitchen equipment worth \$1,225,802 and recreation equipment and supplies valued at \$296,632 were imported during that period.

These are just a few instances, the statement said, of imports which show that Canadians might well, to their own profit, give more attention to the importance of giving preference to Produced in Canada materials whether they be from the farm, mine, forest or factory, providing price and quality are at least equal with those of merchandise brought in from abroad.

FINE ARTS GALLERY EXHIBIT NOW READY

Gazette Nov. 6/35
Selection of Paintings Made for National Produced in Canada Show

While the eighth annual National Produced in Canada Exhibition does not officially open until Wednesday evening when Hon. W. D. Euler, Dominion Minister of Trade and Commerce, will deliver the opening address, the doors of the exhibition's Gallery of Fine Arts will open for a private showing tonight.

Over the week-end the selection of paintings accepted by the committee and representing the work of more than 30 Quebec artists was hung in the exhibition gallery. Under the new gallery system introduced this year, paintings are arranged in panels, each panel containing the three works of a single artist.

Among those who have been invited to attend the preview tonight are: the exhibiting artists and friends, the executive of the Produced in Canada Association (Quebec), Inc., sponsors of the exhibition, Sir Edward Beatty, Chancellor of McGill University, and Principal Morgan, of McGill, the principal of the University of Montreal and of L'Ecole des Beaux Arts, Hon. C. H. Cahan, former Secretary of State; R. S. White, M.P., Mayor Camillien Houde, B. W. Keightley, president of the Association of Canadian Advertisers, representatives of leading industrial exhibitors and others.

Statistical proof that Canadians should give more attention to the advisability of purchasing products of the Dominion in preference to those from foreign countries is included in a statement released from the headquarters of the Produced in Canada Association (Quebec), Inc., on Saturday, in connection with Produced in Canada week now being observed.

Imports for consumption during the fiscal year ended March 31, 1934, taken from government figures, show that in that period, farm products to the value of \$69,292,065 were brought into Canada, and a big proportion of these are basic raw materials such as Canadian farms produce. Importation of breadstuffs

Sketches by An Architect In Europe

A very attractive collection of "Travel Sketches" by Lorne E. Marshall is being shown in the print room of the Art Association of Montreal. A few of these are in water color, but the larger and better part of the collection is of drawings in black and white, in pencil or crayon. Mr. Marshall is a Montreal architect, who has won fellowships at several American universities, and his drawings show a sound architectural vision of the places, chiefly streets and buildings, which he has drawn. In most of them there is a sort of simple directness, with emphasis on large forms and masses of light and shade, and with only little detail. Mr. Marshall's travels seem to have taken him over much of southern and western Europe; the best of his drawings are of places in Italy, though there are many very good ones of Spain and France, too. His drawings are all small but his treatment of them has got some big effects and made them into interesting pictures. The water colors are larger and very striking by the vividness of the coloring and the freedom with which they are painted. A very few washes of color are made to tell a great deal and some of them give a very good idea of the color possibilities of the newest types of architectural construction which are being used in Europe.

Iceland in Pictures by Emile Walters

Emile Walters has found in Iceland a new field for painting, and he has made good use of it, as appears in his pictures which are now being shown in Eaton's galleries. It is, as he shows it, a country of big plain surfaces of meadows and mountains. There are green fields and sunshine and peaceful valleys, some of which are not altogether unlike pieces of Canadian scenery, without Canada's abundance of trees. But the more striking pictures show Iceland as a volcanic country, with strangely broken rocks and big, blocky mountains, of odd shapes; pictures of places which look like the right sort of background for some of the brutal stories of the Icelandic Sagas. Snow mountains are striking features of several pictures, but all these pictures show Iceland in summer, when it does not live up to its name, and Mr. Walters shows it as a hard country, in which rock does not seem to be far below the grass of the meadows. Mr. Walters' plain and simple method of painting quite fits his subjects; there are only a few of the pictures in which the tinting seems too plain to be probable or give a true impression of the form and color of the country. And the pictures are interesting not only in themselves, but also for the scenes which they show.

MONTREAL PAINTERS SHOWS GOOD WORK

Gazette Oct. 29/35
Eric Riordon Has Comprehensive Exhibition at The Continental Galleries
EUROPE AND QUEBEC

Young Artist Finds Congenial Material in Italy, Switzerland and Austria—Sympathetic to Laurentians

Eric Riordon of Montreal shows himself to be a young painter of great promise in his first representative exhibition of oils and pastels being held in the Continental Galleries of Fine Art, 1310 St. Catherine street west. His talent was evident to juries of selection at the Paris Salon in 1933 and 1934, and Toronto picture-lovers were enthusiastic over his offerings at a show held there earlier this year, but the present exhibition reveals the most comprehensive collection yet shown to Montrealers. Europe and Canada have supplied him with material which has been interpreted with praiseworthy competence and sincerity.

Naturally, to the stay-at-homes the strongest appeal will probably be made by his scenes in this province, some of his happiest efforts being inspired by the Laurentian country north of Montreal. Here, with a natural facility in painting mountains, he has found a truly congenial sketching ground. While he is by no means bound to any one season, Mr. Riordon appreciates to the full the beauty of winter.

Mr. Riordon knows what will make a picture, composes well and uses clean color in a confident manner. His drawing at all times is adequate, and he is content to set down Nature as it appears to the average spectator.

PASTELS OF THE NORTH

Among the pastels, which are handled in a crisp, decisive way, two sound examples are "Moonrise on the Cache River," and "Sunrise on the North River." In the former, the top of a massive timbered mountain catches the golden glow of the setting sun, while over its shoulder the pale moon swings up. The base of the snow-patched mountain is in deep shadow which envelopes the bush at its base and the birch and spruce on the ice-edged banks of the winding stream. The cold water with its reflections catches a rosy flush. In the second pastel the yellow of breaking day bands the sky above hills and throws into relief spruces that rise from the shore edging free and frozen water, while above the hills thin clouds are scattering. There is a convincing sense of bulk and solidity in the rock-faced hill with its snow-clad ledges in shadow. "Moonrise at Sunset, Cache River" is another poetic interpretation with shadowed hills, their timbered tops aglow with the setting sun.

"Winter Afternoon," a confidently painted oil, was one of his exhibits at the Salon, and is distinctly typical of this province—house and barn in a valley, with nearby mountain throwing shadow, distant snow-clad hills and, in the foreground, a bit of open water below deep banks, and bushes laden with snow. It is a convincing impression of a sunny winter day in a lovely region. "Near St. Sauveur," with its skiers, rolling meadows and distant hills aglow with sunlight under a blue sky with floating clouds, is another typical interpretation of a winter day. "Evening in November" has fine distant hills and bush in sunlight and shadow, with spruce and birches rising above the ice-edged water in the foreground. "Evening Sun, Shawbridge Country" is a good arrangement of sunlight and shadow with hills, spruces and figures on the snowy trail. "Spring in the Laurentian Foothills" shows an expanse of rolling country stretching to a line of hills over one end of which clouds break in rain. "Autumn near Ste. Adele"—hills, clumps of birches in fall leaf and a brook winding into the shadowed foreground—is an attractive work. In "Spring Near St. Jovite" clouds float above a hill at the base of which are houses dominated by the spire of a church.

WORKS FROM EUROPE

The works from Europe are varied in subject. Important among them are "Peaceful Valley, Switzerland"—well-painted snowy peaks in sunlight and shadow with ambered, grassy slopes rising from the valley; "In the Austrian Tyrol," which features a large building in a snowy expanse above which peaks tower into the blue sky; another scene of like title in which mist and clouds mingle at high altitude; "Moonlight Over Oetz Valley, Austria," in which the lofty snow-clad peaks gleam against the dark sky. Other scenes include views of La Maggiore, "Villa d'Este, Tivoli," "Sunrise Off the Brittany Coast," with two schooners pointed for a distant shore; La Madeleine, Paris; Notre Dame and a Bridge, Paris; "Off the Coast of France," with distant lighthouse and a gentle breaking in waves; "December Evening, Paris," with a suggestion of moist atmosphere, lights, and figures; and some church interiors. Nearer at home is "Tide in the Gulf"—a steamer in the water, gulls and the light distant shore.

According to present arrangements the exhibition will remain on view until November 8.

WATERCOLOR EXHIBIT—Oct. 24/35

Collection at Arts Club Is Exciting Interest

More than usual interest is being vouchsafed the exhibition of watercolors now on display at the Arts Club, 2027 Victoria street, judging from the many requests for cards of admission which the committee is receiving daily.

The majority of the exhibits, which number 55 in all, are landscapes of rural Quebec, many of the scenes depicting beauty spots of the St. Lawrence and Laurentian districts.

Visiting hours for friends of members are from 10 a.m. to 12 noon and from 3 p.m. to 5 p.m. week days as well as after 3 p.m. on Sundays. The exhibition, which continues until October 24, is closed to visitors on Saturdays.

The exhibition of water-colors is complemented by a corridor exhibition of the sketches of Frank Downey.

Among those showing watercolors are H. Simpkins, T. Topham, J. Beckwith, H. L. Smith, Graham Norwell, Lincoln Morris, J. M. Miller, A. C. Leighton, C. Douglas, Bagley and James Crockart.

MAPLE LEAVES POUR IN

Annual Competition Attracting Considerable Interest

With hundreds of magnificent fall-hued maple leaves being entered for the annual competition under the auspices of the Canadian Government, through the Canadian Travel Bureau at Ottawa, in co-operation with the Canadian National Railways and the Canadian Pacific Railway, and with perfect fall weather giving an added incentive to the city dwellers to holiday and week-end in the countryside, interest in this nation-wide competition is said to be rapidly establishing new high records. The competition closes on November 1, and the judges, Charles W. Simpson, R.C.A., Edwin H. Holgate, A.R.C.A., Hal Ross Perrigard, A.R.C.A., and James Crockart, president, Montreal Chapter, Guild of Canadian Commercial Artists, have been selected. They will commence their work immediately after the close of the competition, and will decide the winners of the prize money, which this year totals \$200.

THE ART OF CHARLEBOIS

Sir,—I had the pleasure to view specimens of the late J. Charlebois' illuminated addresses and other works of his art only a few days ago. Never have I seen finer and more artistic work in the various museums or private collections in this country or Europe. Now as a memorial to Charlebois' memory I am sure we in Canada would do him a great favor if his executors would present a sample of his work to be preserved for posterity in the Art Gallery.

ART LOVER.

FROM STAR FILES

Dec. 19/35

THIRTY YEARS AGO

Montreal.—At the galleries of the Art Association on Saturday was opened an exhibition of paintings, water colors and pastels, the work of John Hammond, R.C.A., Maurice Cullen, A.R.C.A., Laura Muntz, A.R.C.A., and William Brymner, R.C.A. The exhibition, including seventy-five pictures and filling the four walls of the new gallery, was viewed by many members of the association and their friends, and the almost unanimous opinion was that a great deal of the work was not only of high order, but was in fact, about the best that these artists have ever shown.

MUSEUM PIECES DECLARED FAKES

Gazette Nov. 4/35

Archaeologist Says Cretan
Frauds on Display in Tor-
onto, Chicago, Pittsburgh

Baltimore, November 3.—(P)—Dr. David M. Robinson, professor of archaeology at Johns Hopkins University, declared today there are Cretan frauds in the Royal Ontario Museum in Toronto and the Field Museum in Chicago, and that 40 to 50 per cent. of Etruscan art in the Carnegie Museum in Pittsburgh is fraudulent.

Dr. Robinson did not say how many historical pieces at Toronto and Chicago he believes to be fakes. He amplified only with the statement that he thinks both collections may be the work of Enrico Pennelli, a dealer who has been charged with having foisted a fake sarcophagus on the British Museum.

At the same time Dr. Robinson said there are numerous other fraudulent relics of that period in leading museums in the United States.

Dr. Robinson was the archaeologist who unearthed the Greek city of Olynthus in 1928.

"As for the Carnegie 'Etruscans,'" Dr. Robinson said, "anyone who is familiar with the art can tell by merely looking at the photographs of the pieces that they are fakes. I am certain of it. There are certain combinations that go to show they are not authentic."

Pictures of the Sea By A. Bercovitch

Make Fine Display
Star Oct. 31/35

Painting in a new field, Alexander Bercovitch has produced some of the best and most striking work that he has done in the collection of sea pictures which is being shown in Eaton's galleries. These are studies of shore, sea and weather at Perce and other places on the Gaspé coast. — fairly large oil pictures, broadly, even roughly, painted but most effective. They are tremendous in colour, every colour that the sea can be, and, in one case at any rate, Mr. Bercovitch has invented a new colour for the sky, — a splendid blue, if rather unexpected in this latitude. Perce Rock insists in getting into nearly every picture that is painted in its neighbourhood, and it is here several times, but in a rather new aspect in some of the pictures; Bonaventure Island also comes in, and forms a most useful background or a sort of nucleus for effects of weather and sea.

Mr. Bercovitch has caught the sea in almost every kind of mood that it can be expected to have on the Gaspé coast. There is a delightful view along the shore in warm sunlight with a calm sea, another of Bonaventure Island half hidden by clouds with white caps on the waves; several effects of sunlight on broken and moving water; some are less distinguished, of moonlight on the water; all kinds of wind and weather and always plenty of good colour, and the freedom and directness of the painting helps the effects.

Two sketches of heads, which are in this exhibition, are interesting as studies of flesh against brilliant sea-blue backgrounds. Some Montreal street scenes and two large interiors are some of Mr. Bercovitch's best work, but are put into the shade by the sea pictures, which are the chief features of a striking exhibition.

FINE ARTS GALLERY EXHIBIT NOW READY

Gazette Nov. 4/35

Selection of Paintings Made
for National Produced in
Canada Show

While the eighth annual National Produced in Canada Exhibition does not officially open until Wednesday evening when Hon. W. D. Euler, Dominion Minister of Trade and Commerce, will deliver the opening address, the doors of the exhibition's Gallery of Fine Arts will open for a private showing tonight.

Over the week-end the selection of paintings accepted by the committee and representing the work of more than 30 Quebec artists was hung in the exhibition gallery. Under the new gallery system introduced this year, paintings are arranged in panels, each panel containing the three works of a single artist.

Among those who have been invited to attend the preview tonight are the exhibiting artists and friends, the executive of the Produced in Canada Association (Quebec), Inc., sponsors of the exhibition, Sir Edward Beatty, Chancellor of McGill University, and Principal Morgan, of McGill, the principal of the University of Montreal and of L'Ecole des Beaux Arts, Hon. C. H. Cahon, former Secretary of State; R. S. White, M.P., Mayor Camillien Houde, B. W. Keightley, president of the Association of Canadian Advertisers, representatives of leading industrial exhibitors and others.

Statistical proof that Canadians should give more attention to the advisability of purchasing products of the Dominion in preference to those from foreign countries is included in a statement released from the headquarters of the Produced in Canada Association (Quebec), Inc., on Saturday, in connection with Produced in Canada week now being observed.

Imports for consumption during the fiscal year ended March 31, 1934, taken from government figures, show that in that period, farm products to the value of \$69,292,065 were brought into Canada, and a big proportion of these are basic raw materials such as Canadian farms produce. Importation of breadstuffs

involved the sending of \$5,295,334 out of Canada and, the statement said, curiously enough, while Canada has prolific fishery resources, the Dominion, last year, imported fish to the value of \$1,251,065. Imported books, printed matter, stationery and educational supplies cost Canadians \$9,868,733, while Canadian families expended over \$1,000,000 on boots and shoes, notwithstanding the fact that the manufacture of shoes is one of the principal industries in this country. Gloves and mitts to the value of \$1,507,562 and handkerchiefs costing over \$1,000,000 were brought into Canada, while kitchen equipment worth \$1,225,802 and recreation equipment and supplies valued at \$296,632 were imported during that period.

These are just a few instances, the statement said, of imports which show that Canadians might well, to their own profit, give more attention to the importance of giving preference to Produced in Canada materials whether they be from the farm, mine, forest or factory, providing price and quality are at least equal with those of merchandise brought in from abroad.

BERCOVITCH SHOWS PAINTINGS OF GASPE

Gazette Nov. 4/35

Montreal Artist Displays
Skill in Exhibition at
Eaton Galleries

Alexandre Bercovitch, the Montreal artist who in his previous exhibitions has shown partiality to buildings, street scenes and vistas of the local port, has gone to the sea for inspiration, and the product of a sketching tour in the Gaspé region is now being shown in the Fine Art Galleries of the T. Eaton Company, Limited, of Montreal.

Mr. Bercovitch is not afraid to use paint, and, while some might like more evidence of subtlety of tone, there is no denying that his direct, vigorous treatment of the famous rock at differing hours and in varying weather has resulted in a sculpturesque solidity that befits the subject. There are evidences of unevenness in the works that occupy two galleries, and where some of the paintings fall short it is through simple causes that could be corrected—confusion of brushwork and slight errors in tone. On the whole it is an interesting show. It manifests considerable industry and shows that this painter is still exploring the possibilities of the medium.

SOME ATTRACTIVE WORKS.

Among the outstanding works must be mentioned "Silver Waters, Bonaventure," with fog partly screening the island and the grey-green sea breaking in waves upon the beach. There is much fine color in "Sunrise, Perce," with the sky splashed with gold and crimson, the fishing craft being sheltered by the noble rock. "Moonlight, Perce" is imposing in design but the treatment of the sky is not too happy. Rocks and cliffs about Port Daniel have made interesting subjects, and rows of waves have a decorative value in the grim, grey painting called "A Rainy Day." There is ominous threat in "Before the Storm"—spruce-topped cliffs under a leaden sky, and the impression of glittering sun-lit waves is well suggested in the beach scene with automobile, trailer and a painter sketching, called "The American Artist."

Included in the show are a good portrait of a young woman; a girl's head, entitled "The Irish Visitor," and a vase of flowers—vigorously painted asters topped by a lace curtain with a glimpse of sea and shipping beyond. In color, form and arrangement this is from all angles satisfying. Two street scenes reveal the artist's ability in this type of subject.

MUSEUMS SUPPLY SCIENTIFIC PICTURE

Star Nov. 5/35

Director of Ontario Institution is Heard at
Art Gallery

Museums can supply a great need in giving people a true scientific picture of life in the past. Dr. C. T. Currelly, director of the Ontario Museum of Archaeology laid particular emphasis on that point when speaking at the Art Gallery last night.

In his museum in Toronto he has made special effort to secure exhibits of dolls, tools, and models that give a graphic idea of how people went through the business of daily life in different periods in the past.

Dr. Currelly had taken as his subject the famous archaeological museum, which he has been instrumental in creating at Toronto.

It was just a coincidence that brought him in touch with George Crofts the famous expert on Chinese archaeology. Through him the Ontario museum has acquired some \$10,000,000 worth of exhibits from the east.

GOVERNMENT INSTITUTION

Dr. Currelly went on to outline the provisions by which the continuity of the museum organization is assured. It is essentially a Government institution but the staff is appointed by the University of Toronto. The successor to Dr. Currelly will have to be a professor. Half the board is appointed by the University and the other half from the general public. In these ways political or other interference is avoided and the confidence of the public is held.

A series of lantern slides illustrated some of the exhibits.

F. Cleveland Morgan introduced the speaker.

BERCOVITCH SHOWS PAINTINGS OF GASPE

Gazette Nov. 5/35

Montreal Artist Displays
Skill in Exhibition at
Eaton Galleries

Alexandre Bercovitch, the Montreal artist who in his previous exhibitions has shown partiality to buildings, street scenes and vistas of the local port, has gone to the sea for inspiration, and the product of a sketching tour in the Gaspé region is now being shown in the Fine Art Galleries of the T. Eaton Company, Limited, of Montreal.

Mr. Bercovitch is not afraid to use paint, and, while some might like more evidence of subtlety of tone, there is no denying that his direct, vigorous treatment of the famous rock at differing hours and in varying weather has resulted in a sculpturesque solidity that befits the subject. There are evidences of unevenness in the works that occupy two galleries, and where some of the paintings fall short it is through simple causes that could be corrected—confusion of brushwork and slight errors in tone. On the whole it is an interesting show. It manifests considerable industry and shows that this painter is still exploring the possibilities of the medium.

SOME ATTRACTIVE WORKS.

Among the outstanding works must be mentioned "Silver Waters, Bonaventure," with fog partly screening the island and the grey-green sea breaking in waves upon the beach. There is much fine color in "Sunrise, Perce," with the sky splashed with gold and crimson, the fishing craft being sheltered by the noble rock. "Moonlight, Perce" is imposing in design but the treatment of the sky is not too happy. Rocks and cliffs about Port Daniel have made interesting subjects, and rows of waves have a decorative value in the grim, grey painting called "A Rainy Day." There is ominous threat in "Before the Storm"—spruce-topped cliffs under a leaden sky, and the impression of glittering sun-lit waves is well suggested in the beach scene with automobile, trailer and a painter sketching, called "The American Artist."

Included in the show are a good portrait of a young woman; a girl's head, entitled "The Irish Visitor," and a vase of flowers—vigorously painted asters topped by a lace curtain with a glimpse of sea and shipping beyond. In color, form and arrangement this is from all angles satisfying. Two street scenes reveal the artist's ability in this type of subject.

MUSEUM OFFICIALS REPLY TO CHARGES

Ontario Chairman Cites Authority to Prove Cretan Objects Are Authentic

Toronto, November 4. — (P) — Officials of the Royal Ontario Museum here are satisfied its Cretan objects are authentic, J. B. O'Brien, chairman of the Board of Trustees, said today in commenting on a suggestion by Dr. D. M. Robinson, professor of archaeology at Johns Hopkins University, that the exhibits were spurious.

Mr. O'Brien described Dr. Robinson as "quite unconventional" and Prof. Homer Thompson, assistant curator of the museum and keeper of the classical collection, added: "He likes to make a fuss."

The museum had never had any dealings with Enrico Pennelli, the dealer who was charged by Dr. Robinson with foisting a fake sarcophagus on the British Museum and who was named as probably being responsible for the Cretan collection here, Mr. O'Brien said.

The major object in the Cretan group here, a gold and ivory statuette of the great mother goddess, "our lady of the sports," had been studied by the most outstanding master of Cretan antiquities, Sir Arthur Evans, who had it in his possession for some time for this purpose, the board chairman said. Sir Arthur considered it of such authenticity and importance that he published it in the Illustrated London News, describing it as the outstanding Cretan sculpture, Mr. O'Brien added.

"The statuette is unique, the outstanding one in the world," he asserted. "It is the outstanding specimen of Cretan statuary and ornamentation that has been recovered and has thrown a flood of light on Cretan religious beliefs and sports and recreation."

THIEF GOES TO PRISON AFTER BRIEF FREEDOM

Stole Valuables Including
\$1,500 Oil Painting

Pleading guilty to stealing valuables, including an oil painting valued at \$1,500, from the home of T. B. Macaulay, 3231 The Boulevard, on December 8, Paul Morin, who was only released from a 10-year penitentiary term in November, was this morning sentenced by Judge Hale, in the Westmount Court, to two years in the penitentiary.

The painting looted during the burglary was some five feet square and when Captain Broden and Constable Belec, of the Westmount Police, saw a man carrying a rolled canvas, on Sherbrooke street, on December 13, they questioned him. He said that the canvas had been given him by another man to sell, but on further investigation, at headquarters, broke down and confessed the burglary.

FINE ARTS GALLERY SHOWING PICTURES

Gazette Nov. 5/35

Paintings to Form Part of
National Produced in
Canada Exhibition

QUEBEC SCENES TO FORE

Oils on View Representative
of Work of Best Known
Provincial Artists—Can-
vases Reviewed

Part of the National Produced in Canada exhibition in the Sun Life Building is the Fine Arts Gallery, which was opened for private view last night and which, with its 80 or 90 pictures, mostly in oils, is representative of the work of the best-known Quebec artists and of some not so well-known. Adrien Hebert is there, Paul Caron, Robert Pilot, Wilfred Barnes, Albert H. Robinson, Sheriff Scott, F. S. Coburn, Edwin Holgate, John Lyman, Hal Ross, Perrigard, Prudence Heward, Lillias Torrence Newton, Sarah Robertson, Ann Savage, Mabel Lockerby, Harold Beament, the des Claves sisters and a great many others, some seen in only one work, none in more than three. For the most part, the paintings are of Quebec—the Laurentians, Gaspé, the Isle of Orleans, the streets of Montreal—although one or two painters have gone to Ontario for their subjects, one or two to England and one to war-time Ypres.

The committee's original intention of hanging the paintings in groups according to artists was not found feasible, but an attempt has been made to keep a unity in diversity and on the whole it is a comfortable, pleasant exhibition and although there are a few omissions, a comprehensive one.

Some of the canvases are familiar, as, for example, Holgate's violinist, Coburn's "La Danseuse Carlotto," and Mrs. Newton's portrait of Robert Mackay in a blue jersey. Of the other portraits, Adam Sheriff Scott's "Studio Visitor," a lady in a red dress and furs, is outstanding. Agnes Lefort seems happier in her landscapes. A. Bercovitch has done much more interesting work than the two heavily painted portraits which represent him.

Most of the landscapes are in romantic and even sentimental mood and there is nothing "modern" in any startling way; all the pictures are "the sort you can live with," though Sarah Robertson, in her lively handling of color masses; Mabel Lockerby, in her bright design, "The Old Pink House"; Mabel May, in her posterlike "Castle of Industry," harbor elevators and boats; and Ann Savage, in her broadly painted windy pine and sweeping hills of Georgian Bay, are more stylized than naturalistic. Prudence Heward has a spirited sketch of a house and tree, and Holgate's "Daisy Field, Perce," is a simplified landscape, solidly built and set down in suave, full color.

OTHER SCENES DEPICTED.

Adrien Hebert shows a bold pictorial harbor scene and an impression of the Chateau de Ramazay; T. Topham, two studies in blue, a ruin in Ypres and Montreal under moonlight, seen from the distance; there is an easy swing to A. Cloutier's hills and a more staccato movement to Moira Drummond's Laurentian undulations. John Lyman's most interesting contribution is "Coming out of Mass, Isle of Orleans." A good substantial painting is Pilot's headland and lighthouse, and also in the school of solid, academic painting is Barnes' "Lake." Perrigard's landscapes are colorful and glowing. Paul Earle's, vigorous; Albert H. Robinson's, ingratiating in rhythm and color; and Beament's full of atmosphere. Miriam Holland finds romance in fishing smacks; Alice des Claves, in English rural scenes; Berthe des Claves paints an impression of Dominion Square, and Gertrude des Claves, contributes bright-eyed, wide-awake children. Kathleen Morris has a blithe child-like way of handling a barnyard or a city street.

Other painters represented include: H. L. Smith, Mrs. Percival, David McGill, Miss Grant, D. A. J. Pavitt, Jean Munro, Rita Mount and C. Kelsey.

In the small water color section, Paul Caron shows familiar corners and picturesque horses, and H. J. Simpkins, Quebec landscapes. James Beckwith has a very amusing observation of character in "The Fair."

The committee in charge of the show consisted of F. S. Coburn, H. R. Perrigard, Paul Earle and Wilfred Barnes.

ROBINSON CHARGES ARE DUBBED 'SILLY'

Gazette Nov. 7/35

Dr. C. T. Currelly, of Ontario
Museum, Defends Cretan
Objects

Toronto, November 6.—(C)—Dr. C. T. Currelly, curator of the archaeology section of the Ontario Museum, took up the defence of the museum's Cretan objects today with the suggestion that Dr. David Robinson, of Johns Hopkins University, who attacked their authenticity, was not an expert on Cretan affairs.

"There have been some statements about our Cretan collection and one or two were incorrect," Dr. Currelly remarked. "The collection consists only of two objects which makes the sweeping charge rather humorous or silly. However, we have a statuette which was sent to Sir Arthur Evans by its owner before we obtained it."

"Sir Arthur Evans is acknowledged everywhere as the foremost authority on Cretan affairs. He has spent his life on the work and 90 per cent. of all the material found in Crete comes from his finds. He is the man who discovered the Cretan civilization. He is a practical man who studies objects, not books. In study by hand, one acquires far greater knowledge than in any other way."

"Since 1899 Sir Arthur has devoted his life and fortune in this work. He published a picture of this statuette in the Illustrated London News as one of the greatest finds in history and used it as the frontispiece of his "Palace of Minos," the most outstanding work on Cretan civilization ever written."

"Unfortunately, without ever seeing the statuette, Dr. Robinson wrote an article and, without knowing Sir Arthur vouched for it, wrote a criticism of our bulletin on the object. He said several scholars doubted it. I don't think more than three or four persons saw it before it came here. Robinson had never seen it himself, but in the meantime he had committed himself."

"David Robinson is a great authority on Greek vases," said Dr. Currelly. "But I don't know who would accept his authority in Cretan, any more than I'd accept the authority of an eye specialist on foot trouble."

"Robinson is a good man on another subject. But he makes statements outside his own field, unfortunately, altogether too frequently. He may do so and not imperil his position as an authority in his own field, just as the eye specialist cannot be upset in his specialty because of his utterances in chiropody. "It has become rather a fad of late by persons wishing publicity to attack something. I don't think any great museum at this moment is free from attacks on one or more objects, usually for publicity."

Dr. Currelly said he did not think Dr. Robinson made his charges with any malicious intention.

"But there is this about it," he commented. "If I were to say he were a forger myself and not David Robinson, he can't prove he is. The baby carriages may have been changed sometime and his nurse walked off with the wrong baby. I would ask how he could prove it didn't occur. It is absolutely impossible to prove anything, anything at all, not a forgery."

The Grand Canyon In Pictures by Charles W. Simpson Star Nov. 11/35

A most cheerful exhibition, full of light and color, is being held at the Arts Club, Victoria Street, of work by Charles W. Simpson, R.C.A. The pictures, in water color and body-color are some of the best that Mr. Simpson has ever done. A large part of them are views of the Grand Canyon and they evidently do full justice not only to the immense scale and the strange forms of the walls and hills of the canyon, but also and above all to the range of its coloring—every color of the rainbow from purple to red, and, surprising as the pictures are, they seem to convey the exact truth, as well as being admirably decorative.

Just as good, in a slightly different and rather more peaceful way, are Mr. Simpson's views of Perce and other places on the Gaspé coast. Every one paints Gaspé, but Mr. Simpson has translated it into new terms of color, which give the pictures a quality of freshness and airiness and make much of the size of the cliffs and rocks. These Gaspé pictures, perhaps even more than the Grand Canyon views, are made of fine sweeping color patterns. A few other pictures—a good one of a Gaspé schooner in harbor, and some of scenes in rural Quebec—are also in this gay collection, which brightens the Arts Club room in a remarkable way.

LANDSCAPES SHOWN BY TORONTO ARTIST Star Nov. 12/35

Alice Innes Reveals Practised
Hand in Work at
Eaton Galleries

Alice Innes, of Toronto, shows herself to be a capable painter of the Canadian scene in the exhibition of oils on view in the Fine Art Galleries of the T. Eaton Company, Limited, of Montreal. Her choice of subject is good and her color is engaging. In the main, the works are of a size suitable for the average home, and on this scale she is more uniformly successful than in the few more ambitious canvases. Spring, autumn and winter are the seasons she favors, and she does them justice. In none of the paintings is there exaggeration of form or color—she sees nature with the eyes of the average spectator.

This Toronto painter seems particularly at home in her winter scenes—picturesque glimpses of hills, buildings and wooded landscape about Burks Falls. Here she has discovered much congenial material as in "Christmas, Burks Falls"—hill, house and barns under snow; "Snow Squall," with much the same pictorial element; "Hoar Frost" and "March." "The North Country"—snow, spruce and hills under a well-painted sky—worthily interprets its title, and "Open Water, Burks Falls" is another convincing transcription of this region. "Easter" with its wooded hills, ice-edged water, and dead reeds shows careful observation. Birches flaunt fresh green in "Spring, Stoney Lake," and this tree, which the artist paints excellently, figures in "Thompson's Dam"—a sunlit glimpse of rocks and rushing water. A convincing impression of wooded hills in autumn livery above a stretch of water is "Three Mile Lake." Among the larger paintings the most effective is "Winter Morning Sunshine," in which the birches on the shore in the foreground play a decorative part.

It is a distinctly interesting exhibition by this painter who has not held a "one-man" show here before, and the red stars on the frames indicate that her art is being appreciated by Montreal picture-lovers.

MAPLE LEAF PRIZE IS WON BY N.B. GIRL

Gazette Nov. 35

Gloria Robertson, 14, Sub-
mits Finest Specimen—Lar-
gest from Vancouver

A perfectly formed leaf, vivid with the glories of a Canadian autumn, won for 14-year-old Gloria Robertson, Upper Dover, Westmorland County, N.B., first prize of \$100 in the Most Beautiful Maple Leaf Competition conducted this year by the Canadian Government, through the Canadian Travel Bureau at Ottawa, in co-operation with the Canadian Pacific and Canadian National Railways. With thousands of entries from all over Canada, the mounting and sorting of the exhibits was a tremendous task.

Second prize of \$40.00 was won by a beautiful specimen entered by Mrs. J. A. D'Amours, of Matapedia, Que., and third prize of \$20.00 was captured by another beauty from the Maritimes, entered by Miss Ruth McKay, Milford Station, N.S.

It was an artist's job picking the best of these perfectly shaped leaves, all beautifully colored by Nature's paintbrush, and well known Canadian artists acted as judges. They were Charles W. Simpson, R.C.A., Edwin H. Holgate, A.R.C.A., Hal Ross, Perrigard, A.R.C.A., and James Crockett, president of the Montreal Chapter, Guild of Canadian Commercial Artists.

The competition for the largest maple leaf was won for the second successive year by Richard Chambers, 169 West Pender street, Vancouver, B.C., with a leaf 21½ by 19½ inches, or 235½ square inches. He receives a prize of \$30. This was the biggest leaf ever received, Mr. Chambers having won last year with a leaf of 226½ square inches which he secured by climbing a tree 40 feet high, although he was past 71 years of age at the time.

Second prize of \$10 in this phase of the competition was won by Mrs. H. A. D. Whitaker, Wadsley P.O., West Vancouver, B.C., with a leaf 21 by 19 inches, or 203 square inches.

On Saturday next the prize winning leaves, together with a wide selection of the better entries will be put on exhibit on the fifth floor of Morgan's, St. Catherine street, Montreal.

There were so many fine leaves entered, rivaling the winners for beauty, that some hundreds of them have been selected and mounted in panels for display at many points in the country. They will be started on their tour with the prize winners after the display at Morgan's.

A.Y. JACKSON'S WORK NOW ON EXHIBITION

Star Nov. 1935
Landscapes of Canadian Ar-
tist Attract Great
Interest

VERSATILITY IS SHOWN

Widely Varying Scenes Por-
trayed in Display of 29
Large Canvases and
Group of Sketches

At this late date, it is a strange thing to go into a gallery of A. Y. Jackson's paintings and see people being shocked and hear them utter such exclamations as: "Did you ever see purple snow?" When will they learn to go about with their eyes open? If the French impressionists could do nothing to make them bestir themselves and really look at things, one might have expected that their own painters, their Tom Thomson, Jackson, Lismer, MacDonald and Lawren Harris, would have jolted them out of their laziness and prejudice. It is not surprising that they were shocked by the Group of Seven at first, but they have had years to grow used to the Group's way of looking at the Canadian landscape, they have had years to verify the interpretation by their own experience in the hills and woods. Why do they go on being affronted? And affronted is the word, for it is curious the way people have of being indignant about paintings, as if they said: "How dare you insult our intelligence and our eyesight! We don't see nature like that." The answer remains, of course: "The more's the pity. Think of what you are missing!"

Not everyone who went to the galleries of W. Scott and Sons on Drummond street, over the weekend, was shocked, for Jackson is a painter of authority; he is no experimentalist; he has a secure place; and Montreal is not made up entirely of Philistines. Nor is it a matter of reputation. The show—29 large canvases and a dozen sketches—is an important one. We do not often see so many Jacksons together.

FINE USE OF COLOR

It stands to reason it is stimulating; the very fact that it can excite indignation is evidence of that. It is stimulating, first of all, because Jackson finds the Canadian landscape stimulating. If the Philistines don't let them look at Dutch canals! Stimulating in light and color. As in those high-keyed, brilliantly lit paintings: "Evening, Les Eboulements," "The Sawmill, St. Tite," "The Stream," "St. Hilaireon," in the biting "Muskeg" and in the currents of fire that stream through the hills of "October Evening." Jackson uses color courageously, daringly, but wisely and, as often as not, soberly. Many of his Laurentian paintings are subdued, even dull, and most of the landscapes he brought back from the Arctic are in low key, lit up only by a gleam of ice or a flash of sky or water. "Woods in Early Spring," with its pattern of vertical tree-trunks, is seen almost through a veil; it was painted some years ago, but even in his most recent work, Jackson never lets color run away with him; what could be quieter in color than the rocks and the Eskimo hut in the Pangnirtung "Summer" or the mossy stones in the Baffin Island "Grey Day"?

The exciting quality in A. Y. Jackson's landscape is rhythm. Clouds, hills, roads, how the earth swirls! It is not only the keen Canadian light and "the purple snow" that makes "Evening, Les Eboulements" stimulating. The little houses are whirled in a fast eddy of hills. In the Quebec street, the shapes tumble in a torrent; the road writhes in "La Maison Abandonnée"; Cape Hotham of Cornwallis Isle goes riding out to sea, followed by a wake of small icebergs; skies crawl or are whipped up into a lather of clouds. All is movement.

At the same time, all is equilibrium. Sometimes the speed is almost dizzying; again—"Labrador Hills," "Labrador Coast," "Grey Day, Baffin Island"—the measure is slow and long and steady; but whichever it is, the movement is controlled, equilibrium is established. There is nothing flimsy or flurried about Jackson's painting. His hills are solidly built; his houses are as much part of the earth as his rocks. Everything flows together, everything is part of the earth; even the sky, whether it draw downwards in thick-ribbed clouds or appear to be thrown off by the persistence of the hills.

A. Y. Jackson is an experience not to be missed. The exhibition will be open until the end of the month. R.H.A.

In judging the leaves for beauty, the artists were faced with the best leaves contributed from every province of the Dominion in as wide a range of colors as would be found on an autumn drive through the country. The judging was done on shape symmetry, color harmony, and color range. Very few points separated the first three leaves.

J. M. R. Fairbairn, chief engineer of the Canadian Pacific Railway, and C. B. Brown, chief engineer of the Canadian National Railway, were judges in the biggest leaf phase of this nation-wide competition.

CHINESE RESEARCH LIBRARY IS CLOSED

Gazette Nov. 12/35
Gest Collection at McGill
Likely to Be Put in Storage for Time

NO OFFICIAL STATEMENT

University Withdrew Financial Support Two Years Ago as Economy Measure

The Gest Chinese Research Library, housed in the Redpath Library building at McGill University and considered to be one of the finest libraries of its kind in the world, was permanently closed to the public yesterday. While no official university statement was available, reliable sources reported that the library would be placed in storage before the end of the present month.

Two years ago, during the 1933-34 session, McGill withdrew financial support from the famed Chinese Library as an economy measure on recommendation of the finance committee of the board of governors. At the same time, the department of Chinese studies, which was founded in 1930 under the direction of Dr. Kiang Kang-hu, was discontinued. On that occasion it was stated that the department had "made a valuable contribution towards the promotion of Canadian interest in Chinese culture, history and civilization," and that "it is regretted that funds are no longer available for its continuance."

Visitors to the exhibition gallery in the Redpath Library yesterday found a sign reading "closed" at the entrance to the Gest Chinese Library. Asked for an explanation, Dr. G. R. Lomer, University Librarian, referred The Gazette to the principal's office. The principal's office said that a statement would be issued today.

Elsewhere, it was learned that Dr. Nancy Lee Swann, curator of the library, would relinquish her post during the next few days. She is not a member of the staff of McGill University, but an employee of Guion M. Gest, founder of the Chinese library.

COLLECTION HAS GROWN

The Gest Chinese Research Library was opened on February 13, 1926, Chinese New Year's Day. From a modest beginning, covering a period of many years, the collection has grown steadily. On the opening day, the library contained 8,000 stitched volumes and by January last year its holdings numbered 130,000 stitched volumes, and a collection of museum material. The contents of the library were arranged in the following categories: (1) classics; (2) history; (3) philosophy, science, medicine, encyclopaedias, etc., and (4) belles-lettres.

Among the library's prized possessions is the complete palace edition of A.D. 1739 of the then 24 dynastic histories of China, as well as Ming editions of several of the separate histories. The library also contains numerous volumes on history and geography in Yuan, Ming, Ching, and modern editions of Chinese standard works.

The library has the distinction of possessing one of the two copies of the great K'ang-hsi encyclopaedia to be found in the western world. The other copy is in the British Museum.

Relires

Star Dec 1935



Ernest Alexander, 43 years old, secretary of the C.P.R., and 19 years secretary of the company, who is retiring under the pension rules of the company. Frederick Bramley, representative in Northern Ireland, will succeed Mr. Alexander.

"Star" Wed. Nov. 13, 1935

New York in Review

Van Gogh-

"Some Comments About Art"

By C. LANGFORD-BAKER
The Star's Resident Correspondent

NEW YORK, Nov. 13 — Dear "Que," While this is intended for you primarily, I retain the hope that it will prove of some slight interest to others. At least they may find in it a variation from this reporter's customary grooves.

You wanted me, you said, to make some comments about art. It did not appease you for me to reply that I don't know anything about art—and at least I omitted the other half of the cliché, bromidium or what-is-it. You were adamant and persisted—hence you must take the consequences.

There will be no apologies, but a word or two of explanation. I told you the literal truth. Many pictures baffle me; many more curiously antagonize me. I cannot, for example, look upon much of the work of the Renaissance painters. I have an instinctive and intense dislike for corpulent cherubs; hence, no sooner does one meet my gaze than I pass on, thereby of a certainty missing much beauty of color and of detail.

Only one master has ever gained your reporter's undesired but unquestioning allegiance. He is Whistler. I have spent hours among the Freer collection, in Washington, and hope to spend many more. But then Whistler's works, to me, are poems in paint, delicate, graceful and charming.

RETURNING to New York and to the assignment that you gave me, at least you left me my own choice. I chose Van Gogh, for several reasons. One, undoubtedly, was the sentimental attraction of the tragedy of his life. An artist, it seems to me, should never be too comfortable—and he was not the pampered recipient of a princely patronage. Moreover, I had learned that he possessed a certain quality of starkness in which I wanted to indulge. So I went with an artist who loves Van Gogh, and a lady who loves the artist. It was an ideal atmosphere.

The tour was not made without difficulty, for it seemed that half of New York was trying to get in to the Museum of Modern Art. However, we finally gained our objective after a good deal of patience and a considerable amount of wedging, and started on the first floor.

MY primary reaction was one of keen disappointment. Things were stark enough, but too crudely so. I do not mean in line and form, for I had expected that, but in conception. They were almost amateurishly stark. One, for example, which will illustrate what was to be found in many others, was called Dead Woman. It was a little too Grand Guignolish. It reminded me of young poets who, before they learn better, begin poems with: "When I am dead," etcetera. I have long since ceased to read poems which begin, "When I am dead," and, with a few minor exceptions, I was very disappointed with Van Gogh.

I told my artist friend so. He said: "I'm glad you are. I feel the same way. This is his earliest work and as far as I'm concerned, his worst. It may partly explain why he failed so bitterly while he lived. But we haven't seen anything yet. Come on."

ON the second floor was the output of what I suppose was his middle period. Except for a certain macabre quality, frequently manifest, it might easily have been the work of a different man. He seemed suddenly to have awakened, and to have decided to see what he could do with color.

But how do you expect a humble reporter to describe it? I can't—I do not know the words. I can only tell you that I practically had to be led away from three of the exhibits. One was a field of corn, exquisite in detail and beautiful in coloring. I remember that a little of the corn was blown down by the wind, also that a small bird was hovering over it in just the right place—a little left of the centre. If the bird had been put anywhere else, I think it would have spoiled the picture.

And there was a corner of a restaurant. It was a French restaurant; it couldn't have been anything else. There was, as we laymen would say, nothing to it but a few tables and chairs. But what a "but." They were actually there. You could have sat down at any one of the tables—and perhaps have drunk with Van Gogh.

THERE was a country scene showing a couple of haystacks. Of this a young aesthete in the crowd beside me disapproved heartily for, said he, "They wouldn't put the ladders against the haystacks that way in France; I've seen them and I know."

My friend the artist remarked to me, in some annoyance, that he didn't care where in Harlem they put the ladders. "I don't even care if they're not even haystacks. They're something very important, and they've got something in them that I'd give anything to be able to put there, and can't."

There were others that appealed to me strongly—certain Cypress and Ravines—that had a quality entirely unearthly. They groped and twisted and writhed, like utterly lost spirits. Perhaps they represented the soul of Van Gogh.

ON the next floor, his last work—with certain striking exceptions—did not seem to me the equal of that of his middle period. Often some of the fire seemed to be lost. But the writhing and the torment were more marked, and rather beautifully horrible.

The last floor, at the top of the building, was set aside for the work of his contemporaries. Perhaps the exhibit was poor, but I did not find much of it intriguing. There was, however, a devilishly satirical portrait of Van Gogh, by Gauguin, that will stay long in my memory.

When, however, we reached something in Spanish style which looked either like fat cherubs exercising on board ship or else an advertisement for men's underwear, we hastened out in the street.

So—I have done my best by you, "Que." In return, will you or any other interested party tell me why are experts? Van Gogh, I believe, made only a few hundred francs in his lifetime out of his pictures. The collection temporarily in New York is valued at roughly a million dollars. If he is a master now, wasn't he one then? And if he was, why did he have to be hungry?

And do you think there was any part of him, with a bitter expression on those gaunt features, watching the New York crowds jostling each other—to see the once despised works of Van Gogh?

Pictures by A. Y. Jackson at Scott's Gallery

Star Nov. 18/35

An exhibition, which is now open at Scott's galleries on Drummond street, of pictures and sketches by A. Y. Jackson, the Montreal painter who now lives in Toronto, shows some of his latest work as well as a little which is much earlier. One of the earlier pictures—painted before the war—of "Woods in Early Spring," is, to the ordinary eye, the best thing in the exhibition, a very remarkable study of color, light and distance. Another, evidently fairly old, is in the Group of Seven manner—a view of a purple hill across a lake, seen between birch trunks—and is a fine piece of color. In both of these Mr. Jackson shows the great powers of observation which are to be seen also in his sketches; a number of his sketches are in this exhibition and most of them are very good indeed.

In his more recent work Mr. Jackson has moved further away from recording natural facts. He translates nature into a language of his own and, in order to like his pictures, one must take the time to understand the language, and may still be baffled even then. One difficulty about some of these pictures is that, while the landscapes suggest nature, they are contradicted by the formal patterns of the skies, so that one may be left in doubt as to whether Mr. Jackson meant to paint a landscape or use scenery as the basis of a formal design. Apart from the formalities there is plenty of variety of scene and color in the exhibition. A number of these pictures are of places in Labrador and Baffin Land, hard and dreary countries to which Mr. Jackson has given all their repellent qualities. Others are of more familiar places, Algoma and the Lower St. Lawrence, and in these there is some gay color. One picture, which seems to be one of the latest, is a strange arrangement of reds and yellows, representing a maplewood in autumn; it seems to be a sort of shorthand note of a landscape, with which the spectator is left to do the work of discovering form or distance. Mr. Jackson's sketches and earlier pictures are for every one to see and enjoy; some of the later pictures reserve their beauties for those who understand and are accustomed to the formula according to which they are painted.

'ATROCIOUS,' BUT DRAW Art Institute Has Record Attendance Despite Critics

Chicago, December 10.—(P)—That exhibit of American paintings which caused conservative aesthetes to shudder, had at least one merit, officials of the Art Institute said today. They announced it had drawn the largest attendance of any ever

held at the Institute—107,402, 30 per cent over last year.

The exhibit ended its annual fall term Sunday and the paintings which some critics termed "atrocious" are being returned to their creators.

DUTCH AND FRENCH PAINTINGS SHOWN

Gazette Nov. 18

Outstanding Examples Come to Johnson Art Galleries from Amsterdam

PANEL BY VAN OSTADE

Peasants Dancing in Tavern Subject of Picture Done in 1645—Modernists on View

Fine Dutch and French paintings of the 19th and 20th centuries have been brought to Montreal by P. C. Eilers, of E. J. van Wisselingh & Co., of Amsterdam, and are on view in the Johnson Art Galleries, Limited, 1340 St. Catherine street west. In the collection are works by Bauer, Bosboom, Dijsselhof, Gabriel, Jacob and Matthew Maris, Mauve, Neuhuys and Van Oostade, while of the French School Boudin, Corot, Fantin-Latour, Gauguin, Van Gogh, Manet, Monet, Monticelli, Pissarro, Ribot, Renoir and Utrillo are worthily represented.

All the works are outstanding examples that have been shown at important exhibitions and have in some cases come from leading private collections.

"Peasants Dancing in a Tavern," by A. Van Oostade, a panel signed and dated 1645, is a typical example of this master's work. The grouping of the drinking figures, the fiddler and the man and woman dancing is admirably done, the lighting of the timbered inn effective and the painting of the incidental dogs and cat accomplished. It is a human document of great interest done by a man who specialized in this genre. Despite its high and detailed finished the general effect is broad. While Jacob Maris is represented by "Old Amsterdam," a town scene of which type of picture he was a master, his brother Matthew's art is shown by "The Bride"—a visionary figure in white. Neuhuys's skill in two media is revealed in "Grandmother and Children," an accomplished oil, and in "Interior"—a Dutch family scene in which the bold handling of watercolor reveals the practised hand. Dutch landscapes of fine quiet tones are signed by P. J. C. Gabriel, and among the works by M. A. J. Bauer is a spacious stretch of desert with distant hills, an ox-cart with attendants and other figures, called "Landscape in British India." Figures mounted and on foot move beneath trees in the canvas entitled "In the Palm Garden," and his ability in composition is evident in "Cavalcade"—mounted figures ap-

Two Little Exhibitions

Some photographs by Otto Doob, of Montreal, make an interesting show on the walls of the Coffee House on Union Avenue. They are made by direct, unframed, processes of photography and Mr. Doob has got his effects and patterns by judicious choice of his subjects and points of view. Snow and its shadows have given him some of his best subjects and there are one or two good pictures of dark water running between snow banks. Many of these pictures, and some of the best of them, are of city buildings,—some of them street scenes with effects of mist,—others, even better, of the strong lights and shadows on grain elevators and steel structures. One of the most successful of the pattern photographs is of a row of tree trunks with their shadows, and there are some ingenious ones made with arrangements of paper cups. There are some good cloud pictures; the figure photographs are good too, but less distinguished; one of the best of them is of men climbing a steel tower.

A small group of drawings by F. S. Coburn, R.C.A., with some wood engravings by Edwin Holgate, R.C.A., is being shown at the Green Jug on Victoria St. The most striking of the drawings is one of a girl dancing,—a remarkable study of movement and the swing of drapery. A study of the nude is another very good one, and there are several drawings made to illustrate stories. Some of these are older ones and have more finish and completeness than is usual in the newer kind of illustration. A very good drawing among these is one of a pestilence, represented by a gigantic figure on horseback riding over a little town, and another fine allegory of the same kind is of a murderer and his victim, but some of the drawings have more cheerful subjects.

Among Mr. Holgate's prints are some good ones of British Columbia Indians and totem poles. One of the finest prints is of a woman walking upstairs out of darkness into light; a group of girls bathing is another very good one, and there are several interesting landscapes.

proaching a walled city, painted on a panel 9¼ by 3¼ inches.

THE FRENCH SCHOOL

There is much to admire and covet in the examples by painters of the French School. Boudin is seen in a small work—shipping at Deauville. Moored at the wharf is a small vessel with sail up and behind a large craft, while in the distance smoke from a steamer drifts into the luminous sky. Besides a small port scene, Corot is represented by a small landscape of lovely tone—trees in a meadow, two cows and, in the foreground a woman with a bundle of wood on her back. The subtle greens are marvellously handled.

In the group of paintings by Fantin-Latour this artist's versatility is revealed. His skill as a flower painter is manifest in "White Roses in a Glass Bowl," a work fine in arrangements and admirable in the suggestion of atmosphere that envelops the blooms. Green and blue grapes, juicy, luscious and gleaming, are the subject of another canvas, while grapes, peaches and plums inspired the painter in third canvas. Then there is a graceful nude in sunlight and shadow sheltered by a tree near a stream. In the painting of the flesh there is a beautiful luminous quality. Another excellent performance is the study of a young woman with dark hair. There are two canvases with the "Temptation of St. Anthony" as the theme which reveal the artist's mastery in depicting airy fabrics and beautiful women.

Heavier in technique but glowing with rich tones is "Fete Champetre," by Monticelli,—women and children with dogs in a darkened garden.

By Renoir is "Roses in a Vase"—the blossoms well arranged and fluidly painted. By Monet is a garden scene, with shrubs, poppies in a flowerbed, a bit of driveway and a table spread for breakfast out of doors. Manet is represented by a bold pastel of a waiter, in an ill-fitting coat, with serviette under his arm, keeping a keen eye open to anticipate diners' wishes, and by Camille Pissarro is a winter landscape near Louveciennes — trees, houses under snow, horsemen outside a building and two figures in the foreground. It is a canvas dated 1872 when the painter was beginning to explore Impressionism. Utrillo signs "Le Lapin Agile"—a boldly painted impression of the famous Paris cafe, and a small work of quiet tones is the riverside scene by Van Gogh, called "The Public Bath." By Gauguin is a strongly painted self-portrait seen in profile, and a colorful landscape with figures before an idol, entitled "Tahiti."

Drawings by Louis Muhlstock

Star Nov. 25/35

In the print room of the Art Association of Montreal there is at present a collection of nearly seventy drawings by Louis Muhlstock of Montreal, whose work has been seen from time to time in other exhibitions but never so well as in this. The drawings are all of interest either as good drawings or as studies of character, and most of them are portrait heads or, in a few cases, only faces. There are some beautiful faces of girls, but some of the best work is in those which show more character, even with a certain amount of real ugliness. Specially good ones are two of old women, Miss Louise of Caughnawaga and Mrs. Regina Fish of London; there is another very good head of an Indian woman and a very good portrait study of a bearded man, and a clever set of four drawings of a little girl "Paranka." The drawing called "A young musician," is another which is full of life.

There is plenty of character in some of the sketches of groups of figures, particularly in two groups of old women and another, a slight sketch, of Brittany fishermen. A great deal is said with very few lines in the single figure of "Cabby at prayer." There are a number of figure studies in the exhibition, of which the best are some of the snail-like sketches; one or two of the more finished drawings of the nude are good but some of them,—large drawings of coloured girls, are rather spoilt by the use of an unpleasant red in the flesh tones. Mr. Muhlstock is at his best when he has character as well as form to put into his drawings.

Elections to the Canadian Academy

At the meeting of the Royal Canadian Academy, held in Montreal at the end of last week in connection with the opening of the Academy's annual exhibition, two associates were elected full members of the Academy, and four new associates were elected. All are painters. The new Academicians (R.C.A.) are Edwin Holgate of Montreal and Archibald Barnes of Toronto. The new associates (A.R.C.A.) are Adam Sherriff Scott of Montreal, Frank Carmichael and John F. Clymer of Toronto, and A. C. Leighton of Calgary.

S.M. SCOTT'S ITALIAN SKETCHES ON SHOW

Gazette Nov. 30/35
Interesting and Varied Exhibition Opens at Art Association

Montrealers will be very much interested in an exhibition which opened yesterday afternoon in the print room of the Art Association, Sherbrooke street. The late Samuel Mathewson Scott, who died in 1933 at the age of 80, lived a large part of his life in Italy, but he was closely linked to Montreal, and this posthumous show of more than 100 water colors, drawings and crayon sketches will have a personal value to a great many people.

Apart from this aspect of it, the exhibition is interesting in itself. Mr. Scott's work is the product of a quiet time, and quietness is perhaps its chief characteristic. Although the collection is made up of Italian scenes, there is nothing bizarre about it, nothing garish. He set down with great care, and one might even say affection, courtyards in light and shadow, domes and campaniles and spires, canals and gondolas, bridges and gardens. Here is Lake Como with the mountains looming behind, the pale glimmering of a sail balancing a pink house in a bright-hued garden; there is an ancient street with heavy-browed houses and a background of hills; people gossip at a doorway, move lazily on burros, quietly fish or mend nets; there are mellow ruins and livelier farm scenes; chateau and humble dwellings; Florence, Venice, Pisa, the big cities, and the smaller villages. The water colors are painstakingly made and many visitors to the gallery will find themselves preferring the drawings and the crayon sketches. Mr. Scott's touch in these is lighter, more impressionistic, and the effect in some is gaiety as, for instance, "The Fair," which is so deftly suggested. Many of the sketches are remarkable for having been done when Mr. Scott was at an advanced age and for being quite as fresh as the earlier ones.

The exhibition will be open for about a fortnight.

Italian Drawings By Samuel M. Scott At the Art Gallery

The late Samuel Mathewson Scott was a Montreal man who lived for many years in the last part of his life in Italy and, being in very pleasant surroundings, he did much drawing and painting for love of the places and of the work itself. A collection of this work is now being shown in the print room of the Art Association of Montreal. Most of it is of Italian scenes, chiefly of places near Florence and on the Italian lakes, with a few in Switzerland and elsewhere, and they all do justice to the beauty of the places.

Mr. Scott used many methods in the making of his drawings and used

all of them well. There are in this exhibition pencil and pen drawings, drawings in wash and crayon, and water colours, and white and tinted papers have been used, and in some cases methods have been combined to make the most of the subject. Some of the pencil drawings are among the best in the collection, particularly some of the Italian buildings, which show a good architectural sense. Among other good drawings in black and white are a wash drawing of sailing barges in the lower Thames, with a good atmospheric effect, and one in black chalk of a street in Florence at night, which has excellent lighting and a successful suggestion of a crowd in the street.

There is an admirable sense of color both in the finished drawings and in the slighter sketches. A very good sketch, evidently quickly made, is in colored chalks of an Italian street, and there is some fine color in an unfinished water color of a group of cypress trees, and several of the simpler sketches are as interesting as the more finished works. These finished water colors show a lot of very pleasant places. Among the best of them are one of misty atmosphere on one of the Italian lakes and one of a bridge over a small river; and, in all of them, Mr. Scott has passed on much of the pleasure which he evidently had in making the drawings.

PETER HAWORTH NAMED

Heads Canadian Society of Painters in Water Color

Toronto, November 24.—Peter Haworth, of Toronto, has been elected president of the Canadian Society of Painters in Water Color. Other officers elected were: Vice-presidents, Charles F. Comfort, Toronto; W. J. Phillips, Winnipeg; secretary, Charles Goldhamer, Toronto; executive, John Kennedy, W. A. Ogilvie, Alfred Casson, all of Toronto. New members elected were: Pegi Nicol, Toronto, Fritz Brandtner, Montreal, W. Winger and Eric Bergman, Winnipeg.

R. W. PILOT, R.C.A., SHOWS PAINTINGS

Nov. 19/35
Holds First Exhibition in Four Years at Watson Art Galleries

SCENES OF THIS PROVINCE

Montreal Painter Finds Congenial Subjects in Laurentians, About Quebec, Isle of Orleans and Metis

Holding his first exhibition in four years, Robert W. Pilot, R.C.A., reveals a marked advance in the collection of his paintings on view in the Watson Art Galleries, 1434 Sherbrooke street west. The opening of this show on Saturday was marked by a good attendance of picture-lovers who have followed with real interest the career of this Montreal painter, and the general verdict was that the canvases and panels that number just short of 50—representing work done over the past four years—reveal distinct progress in interpreting the Canadian scene. There is greater confidence in handling and enrichment of the color sense, while, as befits an accomplished etcher, the drawing is still rightly considered of paramount importance. Surveying the collection brings a refreshing satisfaction that this painter has steadily followed a set course and abjured "departures" that might have meant a more rapid popularity. Mr. Pilot's art is eminently sane and wholesome, his impressions and depiction of Canadian landscape are normal and he is employing his talent to record in permanent form the beauties of Quebec province.

PAINTINGS OF PIEDMONT.

After exploring the pictorial possibilities of the Nova Scotia and New Brunswick coasts and coastlines Mr. Pilot has looked to the Laurentians and, almost at Montreal's back door, has found congenial material about Piedmont—where the hills begin. In this group there are many admirable works. "Towards Evening, Piedmont," a large work painted out of doors, is a convincing transcription of the region—wooded rocky hills under snow that rise behind buildings edging the road on which a sleigh travels. "The Old Bridge, Piedmont," shows the metal structure on its piers of logs over the ice-filled North River, with pines, spruces and a high hill in the background. Vapor is rolling across the base of a noble hill in "A Misty Winter Day, Piedmont," a work that is convincing in its suggestion of penetrating chill, and there is fairer weather in "Early Spring, North River," with its sunlit trees and patch of open blue water. "Early Spring, Piedmont," reveals the beauty of sun-flushed wooded hills above buildings and barns, and lovely in its subtle tones of grey is "Hoar Frost and Snow, Piedmont"—building with figures at the door, two sleighs in the road and wooded hills heavy with frozen moisture. From this region, too, are "Winter Sunshine, Piedmont," "The Hotel, Piedmont," with pines and snow on a grey day; a variant of this subject on a crisp, cold day with sparkling snow and blue shadows; "The Hill, Piedmont," with sleigh going up the incline which is topped by a house—a composition that seems balanced despite the masses of evergreens that edge one side of the road. "The Valley, St. Sauveur," shows a fine stretch of country from a fringe of bush in the foreground, rolling hills, the distant church and the irregular heights beyond. "Village Street, St. Sauveur," with its houses, barns and church is another sound record of a sunny winter day. A bit further north, Mr. Pilot found a good subject in "Beech Trees, St. Margaret"—snow banks, a bit of open water, blue shadows and a row of beeches still displaying the fawn foliage of autumn.

SCENE AT CHAMBLY.

Of the winter season is "The Military Church, Chamby"—the old structure with its quaint spire backed by trees, adjacent buildings and old elms, fences and a bit of open water, all beautifully drawn and fine in tone. This canvas reveals the advance that the painter has made since he last held a "one-man" show. Fine, too, in its handling of subtle values is "Church, Sault aux Recollets," with its twin-spired building, noble trees under frost and snow and cold open water in the foreground. Greater mastery of his materials is evident in the well composed and confidently painted "Old Stone House on the Beauport Road." What a "find" this ancient building with its quaint dormer windows and an equally ancient structure across the narrow road. Mr. Pilot has done the scene entire justice—a fine sky overhead, glimpse of the river, snow and shadows all contributing to an outstanding canvas.

"A Summer's Day, Chateau Richer" is a canvas filled with heat and strong light that flushes the spire and roof of the church, a nearby house and a noble tree. A woman and child walk across the adjacent field. A shadowed foreground of transparent quality marks "Summer Morning, Beauport," with quaint house and apple tree. Strong sunlight also illumines "Courtyard, Beauport, Que." with its old house, trees and a green fence in light and shadow.

Metis has moved a congenial sketching ground with a group of interesting works. There is evidence of early morning activity in the smoking chimneys of houses edging the muddy shore in "Sunrise, Les Boules, Metis," and element weather is indicated in "View From Boule Rocks, Metis," with yachts and gentle waves breaking in foam against off-shore rocks. Strong sunlight floods "Sandy Bay, Near Little Metis"—church dominating groups of buildings, wharf, sunlit water and a cart descending a hilly road, and "Low Tide, Metis Beach," shows children playing on the sand, figures under an orange parasol, water and distant blue shore.

In his search for subjects Mr. Pilot has not overlooked the Isle of Orleans. Here he found a fine subject in the road and houses leading to the church at St. Francois, which he has set down with confidence. "Cap Tourmente from Isle of Orleans" is another direct interpretation. "Mount Ste. Anne from the Isle of Orleans" is a crisply handled pastel of the bold height against an evening sky with riverside lights dancing in the water.

From Quebec comes "Louise Basin," with schooners moored and under sail in the river, the market, the towering height of the Citadel, Chateau Frontenac and Laval University being shown. There is also a

MUHLSTOCK'S SHOW OF GREAT INTEREST

Gazette Nov. 18/35
Drawings on Display Reveal Development of Montreal Artist

One of the most interesting art exhibitions of the season is the group of 66 chalk and charcoal drawings by Louis Muhlstok, which opened Saturday afternoon in the print room of the Art Association. Piecemeal, this young Montrealer's work has become well-known to the public, but it is some time since we have seen enough of it at once to take the measure of his development.

Apart from the value of the show for its own sake, Louis Muhlstok's admirers see in it a further significance: it may be looked upon as a definitive exhibition, marking the end of one stage and the beginning of another. The artist seems to have gone as far as he can with these individual heads. A few give the sense, it is true, of having been too much worked over, but the best of them, as in the Paranka series, could hardly be simpler and at the same time retain the essential character of the subject. And character is the thing that concerns Mr. Muhlstok most, whether it be in the melancholy of an aged Jew, in the innocence of a child, the childlike-ness of a Negro, the resignation of an invalid, of the despair of a young man out of work. His reports are true and profoundly moving, but now is the time for him to push on, to give the pity and love he feels for humanity a wider application.

There are signs in this exhibition that he is reaching toward bigger things. The passive sadness that is seen in so many of his faces gives way to something quite different in the portrait of "Bill, the Negro Worker"; it is almost startling. More important than this, however, is the group of three heads he calls "War!" and still more important the two large drawings, "The Last Supper" and "Waiting for Breakfast." The first is a scene in a refuge for the unemployed and the second a huddle of men in a winter street. They are not completely successful, but though his technique is not quite equal to the enlargement of his vision, they show a move in the right direction. He must bring to the bigger field the swiftness, the directness and the simplicity of those half-dozen snapshots which are such a delightful part of the show, those little sketches of old women in conversation, parents and children, and the caddy at prayer, so well observed and set down in such quick, bold strokes.

Most encouraging of all are the new chalk drawings from the nude. To many they must seem a strange departure for the man who records with such sincerity and such sensitivity the features of patriarchs and children, but studies like the mountainous "Colored Girl Asleep" represent an important phase of development. They reveal the artist with a new flexibility and a sturdier appreciation of large forms. When he carries these achievements over into painting, he will have taken a long step forward.

R. H. A.

HISTORY DEPICTED IN DISPLAY OF ART

Gazette Nov. 23/35
Tweedsmuir's Open Small But Select Exhibition at National Gallery

Ottawa, November 22.—Lord and Lady Tweedsmuir tonight opened an exhibition of paintings as the National Gallery turned back a page of Canada's art history to show products of a school that is vanishing as an agency through age and changed fashion.

The show is small, representing by 137 paintings the work of ten artists, some dead and the rest old or ageing, who put on canvas what they saw through eyes trained in an art tradition that lingers in this country among few but the old guard.

Only four of the artists are native Canadians, the rest incomers from the United Kingdom, Australia, Newfoundland and the United States. Several are still working and all are or were members of the Royal Canadian Academy. One is its president.

Most nearly approaching the work of younger Canadians are pictures of Toronto's historical painter, Charles W. Jeffreys, and the late Maurice Cullen, landscape artist, who died last year leaving a great collection of Quebec and other scenes, mostly snow-covered and wintry.

Jeffreys, painter and illustrator, shows his most modern touch in his large canvas of a horde of Polish soldiers, en route across Canada during the war, bathing naked in the Niagara River. He has twelve other pictures in the show, including a large historical work entitled "The Founding of Halifax."

George A. Reid is represented by twelve works, among them his big painting, "Armistice Day in Toronto, 1918," with flying flags, paper streamers, and people dancing in the street. He has two historical works, as well as the family group, "Mortgaging the Homestead," his Academy diploma piece and probably his most widely-known picture.

There are several works from the War Memorials collection, including Jeffreys' "Poles," Reid's "Armistice" and a portrait of the academy, Sir Wyly Grier has nine other portraits in the exhibition, the best of his white-bearded father and one of Mrs. Esmond Grier.

Two panels, Peace and War, by Frederick Challenger, strike a sentimental spot in Ottawans. Nude studies, they were taken from the ceiling of the old Russell Theatre when it was demolished in 1923. Challenger, still working, has seven other pictures, including one of work on the Trans-Canada Highway in the Ottawa Valley.

Fifteen paintings represent the art of Horatio Walker, Listowel, Ont., native whose work won wide recognition in many parts of the world, particularly Canada and the United States.

The massive style of Homer Watson, the Doon, Ont., self-taught man who still lives in his native village, is evident in fifteen of his paintings, the most familiar of which is "The Flood Gate," owned by the National Gallery. "Winter Landscape" attracts major attention among the ten pictures by Aurele de Foy Suzor-Cote, the Arthabaska, Que., native who was trained in Paris, while Franklin Brownell, considered the best art teacher in Ottawa before he stopped teaching, has sixteen paintings, most of them small, including Ottawa and Gatineau scenes and brightly colored, almost prismatic pictures of the West Indies.

AWARDS AT R.A.I.C. EXHIBIT ANNOUNCED

Gazette Nov. 25/35
First Award Goes to Mackenzie Waters, Architect, of Toronto

At the fifth annual exhibition of the Royal Architectural Institute of Canada, which was formally opened on November 21st at the Art Gallery of Montreal, the following awards were made by a Jury of Award consisting of Messrs. J. Cecil McDougall and Ludger Verne of Montreal, and W. L. Somerville of Toronto:

Residential Buildings—Exteriors: First Award—Residence, Maj.-Gen. D. M. Hogarth, Toronto—Mackenzie Waters, architect.
Honorable Mentions—residence, J. Russell Morrow, Orangeville, Ont.—Gordon S. Adamson, architect; country residence, Mrs. G. Ross H. Sims, St. Sauveur des Monts, P.Q.—A. T. Galt Durnford, architect.
Residential Buildings—Interiors:

Honorable Mention—Bedroom, 494 Avenue road, Toronto—H. J. Burden, architect.
Ecclesiastical Buildings—Interiors: Honorable mentions—Valleyfield Cathedral, Valleyfield, P.Q.—Henri S. Labelle, architect; Louis N. Audet, consulting architect; Knox Presbyterian Church, Ottawa, Ontario—Sproatt and Rolph, architects.
Industrial Buildings: Honorable Mention—Gin Distillery for W. & A. Gilbey, Ltd., New Toronto, Ont.—Mackenzie Waters, architect.
Furniture and Decoration: Honorable Mention—Furniture and decoration in a sunroom, residence at Westmount, P.Q.—Maxwell and Pitts, architects.

ARTS SHOWN MONTREAL ARTIST Star Nov. 25/35

Herbert S. Palmer, R.C.A.,
Has Attractive Works at
Eaton Fine Art Galleries

Varied in types of country and in season and atmospheric effects are the paintings of Canadian landscapes by Herbert S. Palmer, R.C.A., on view in the Fine Art Galleries of the T. Eaton Company, Limited, of Montreal. Mr. Palmer knows what will make a good subject and, as usual, is very successful in introducing horses and cattle into his landscapes. In passing, attention might be drawn to the spontaneous little painting of wooded hills in sunlight and shadow, with glimpse of winding river as seen from a height, called "Spring in the Gatineau Valley," which, under like title, on a more important scale is one of two works that represent this painter in the Royal Canadian Academy exhibition now on in the Art Association galleries.

This Toronto artist is convincing in giving a sense of bulk and solidity to his hills as is evidenced by the ably handled work called "Near Magog"—massive mountain, glimpse of water, wooded shore, and a group of Holsteins in the foreground. Of Quebec province, too, is "The Covered Bridge, Pickanock River," with winding stream, hill and spruces. In "Rolling Country"—a spacious landscape, under grey clouds, bush with splashes of gay autumn color and meadows in sunlight, the placing of the horses drawing a plough is distinctly happy.

The autumn scene makes a strong appeal to Mr. Palmer who is uniformly successful with his glowing reds. "The Old Maple" has much lovely tone in the rolling landscapes, pines, hills and fallen leaves, on which sheep rest. "Ontario Pasture, Rice Lake" is big in feeling and broadly handled—blue water, hills, fences and cattle on rising ground. The glory of autumn is evident in "The Valley Road" with its wooded hill barred with blue shadows, fenced roadway and sheep, under a blue sky with clouds. "Evening Colboy Bay" is admirable in its quiet tones and the effective manner in which the painter has handled a difficult composition. "October Landscape," with its birch, maple and spruces, distant glimpse of house on a hill and odd boulders in the foreground, has much fine, subdued color in the vegetation that bases the trees in autumn livery. The little "Midsummer Evening"—elms flushed with afterglow and horses and foal in a field, is true of the hour, and cows and elms figure in "Evening Shadows."

Scenes in which the hues of autumn have appealed to the artist's color sense include "The Road to the Lake," "Mountain Lake," "Indian Summer," "The Road to Haliburton," "A Country Lane," "Blue and Gold, Near Minden, Ont.," "October Sketch," and "When Shadows Lengthen," to mention a few of many good things. "Indian Fishing Shack"—wooden structure with sun-splashed roof, bush and lake, is a frank, convincing impression, and "The Mill, Barrow Bay"—building, skeleton woodwork, bridge and small waterfall, is effective in the values of the foam-spattered tawny water. These pictures, competently painted, are generally gay and refreshing—qualities that should appeal to the art-lover.

Unfinished Works Of Artist Destroyed Gazette Jan. 25/35

London.—Charles Adrian Stokes, R.A., who died in November at the age of 80, directed in his will that his executors should ask a Royal Academician, "perhaps Talmage, or Connard, or Russell," to cause, without scruple, the destruction on a large scale of all of his works that seemed unworthy.

Mr. Stokes, who left £1,503 (net personality £1,299), bequeathed £500 to his faithful servant, Josephine Noska, Graz, Austria, "as a token of gratitude for many years of devoted and unselfish service."

Sir Walter Russell, R.A., said: "I have already been through the pictures. The only pictures I decided should be destroyed were unfinished, unimportant works. The finished pictures, I decided, were well worthy of being retained."

ART GALLERY SCENE OF R.C.A. EXHIBITION Gazette Nov. 22/35

Paintings and Other Works
From Various Canadian
Points Total 444

MUCH GOOD PORTRAITURE

Sir Wyly Grier, P.R.C.A., Receives at Inauguration of Show With Private View—Closes December 22

In keeping with the importance of its position, the standard of paintings and other works forming the 56th exhibition of the Royal Canadian Academy of Arts, which opened with a private view in the galleries of the Art Association of Montreal last night, is high. On view are paintings strictly academic and otherwise, while the range of subjects surely includes something that will appeal to all tastes. While there are some works of an original turn, there is nothing that shocks nor strains credulity too far. Including architectural photographs, the exhibits total 444.

An encouraging feature of the show is the wide interest shown in it by artists from widely distant points. While the bulk of the entries come from Quebec and Ontario, there are examples from Halifax and from Victoria, with a fair sprinkling from towns and cities in between.

As usual, landscapes predominate, but portraiture holds an important place and is generally of high quality. Sir Wyly Grier, P.R.C.A., reveals his skill as draughtsman and colorist in three works. In the portrait of Mrs. A. Monro Grier, he has successfully solved the problems of the blue dress worn by the sitter who holds an open book. Blue again figures in the gown worn by Dr. W. B. Hendry, while the portrait of Henry A. Stone, president of the Vancouver Art Gallery, in everyday garb enjoying a cigarette—is more informal.

Officialdom has its place in the excellent portrait by Alphonse Jorgens of Lord Bessborough. The late representative in Canada of the King, wears many decorations as he grasps the hilt of his sword. Then, too, from the brush of Mrs. Lilia Torrance Newton, A.R.C.A., are the new occupants of London House in the Empire's capital—the Hon. Vincent Massey, in diplomatic dress, and Mrs. Vincent Massey. By Kenneth K. Forbes, R.C.A., is the Hon. J. L. Bowman in gown, and an out-of-door portrait of Mrs. Forbes in green and white. Ernest Fosbery, R.C.A., ably paints J. H. Putnam, B.A., against a red background. Evan MacDonald, O.S.A., in a black suit with yellow sweater, is a good subject by Marion Long, R.C.A. Blue is the dominant note of the gown worn by Prof. C. T. Currelly in the portrait by G. A. Reid, R.C.A., and greens have interested Adam Sherriff Scott in the gracefully arranged and capably-painted portrait of Mrs. Ross Clarkson. From the same brush is the portrait of the Montreal sculptor Alfred Laliberte, R.C.A., seated in his working smock grasping a lump of clay. Oscar De Laill shows a portrait of Miss Jacqueline de Rouen which has much to commend it. Edwin Holgate, A.R.C.A., shows great advance in "Portrait, Constance," a girl in red, with red and white tie, reading a book, which is finely modelled and admirably placed, but he scores heavily in his portrait of Dr. A. S. Eve, of McGill University, which presented innumerable problems in the academic gown of vermilion and brilliant yellow. The modelling of the face is direct and firm, and the general effect, while a bit startling, can be counted a distinct success. By R. S. Newton, R.C.A., are two portraits that fall short of his best efforts. Manly MacDonald, A.R.C.A., employs blues to good advantage in "Sally," and shows his ability to paint a sunny winter day in the attractive and closely observed "The Mill, Greenriver." Archibald Barnes, A.R.C.A., has a bit of strong painting in "Brahene Urban," a man of foreign mien in a rich tunic of differing yellows.

NO LANDSCAPE SHORTAGE

There is no shortage of landscapes, but there is a refreshing open-mindedness as to the seasons. It is not particularly an autumn or winter year at the R.C.A. Wilfred M. Barnes, A.R.C.A., besides a view of meadowland under a cloudy sky, shows a bit of bare Newfoundland coast with an iceberg grounded off-shore. J. W. Beatty, R.C.A., imparts weighty girth to his noble trees in autumn leaf in "Wood Interior," and Fred H. Bridgen, A.R.C.A., is successful in his vista of open wooded country, clouds breaking in rain, and a hint of a rainbow. Harry Britton, R.C.A., goes to the sea for "Evening"—open water on the move, with wheeling gulls, and Henrietta Britton finds a snowy landscape, with buildings and spruces, to her liking in "Evergreens." Archibald Browne, R.C.A., has snow scenes with hills at sundown, and A. J. Casson, A.R.C.A., paints wooden shacks edging a rutted road with rounded wooded hill touched by sunlight. Autumn foliage interests Frederick S. Chalenger, R.C.A., in "Queen's Park, Toronto," and "Playmates." The Cornish coast gives a good subject to W. M. Cuthis, A.R.C.A.

HEAD OF ACADEMY



SIR WYLY GRIER, P.R.C.A., who with Lady Grier and W. S. Maxwell, vice-president of the R.C.A., received the guests at the opening of the 56th exhibition of the Royal Canadian Academy of Arts, in the Art Gallery last night.

The Misses Des Clayes are well represented. Horse subjects prove congenial to Alice Des Clayes, A.R.C.A. Berthe shows "A March Morning," and an autumn scene at Melbourne, and Gertrude Des Clayes, A.R.C.A., reveals her skill in portraiture. Mrs. Hortense M. Gordon, A.R.C.A., has a fluid watercolor on canvas in "Old Norman Mill, Jersey," and John S. Gordon, A.R.C.A., paints in solid fashion an English bit—"The Barbican, Sandwich, Kent." Clare S. Hagarty, A.R.C.A., shows sympathy for flower subjects and ability to paint them, and Fred S. Haines, R.C.A., is effective with a clump of trees and grassland called "Trillium Time." Arthur Heming, A.R.C.A., illustrates life in the northland, one work showing the crew of a H.B.C. crew taking a rest. Frank Hennessey, A.R.C.A., besides directly painted oils, is distinctly successful with tonal values in the pastel, "Jobber's Camp." Miriam Holland shows a confident touch and fresh color in "Landscape, Laurentian Mountains." Alice A. Innes reveals a firm touch in her massively composed snowy landscapes—"The Mountain, Burks Falls," and "Easter Time, Parry Sound District."

ROSES BY COBURN.

Varied is the offering of F. S. Coburn, R.C.A., whose "Still Life,

Roses" is a fine bit of painting in a genre little suspected when viewing the bracing winter landscape with team, called "River Road, Richmond." From his brush, too, are "Nude Study"—a young woman dressing her hair, and a freely brushed-in portrait sketch of an attractive woman. Paul B. Earle, A.R.C.A., imparts solidity to the noble mountain that backs meadowland, with a group of sun-lit buildings in the middle distance; beneath a sky in which clouds are breaking. "Clearing Weather" is an apt title well interpreted. Adrienne Hebert, A.R.C.A., continues to record in paint those old-time city bits that might disappear overnight in a blaze. In "La Place Jacques Cartier," he shows the irregular buildings that face the west side of the market square, with, in the foreground, figures in the overflow market place. The grouping of the figures is interesting. They suggest types, including the man with a wooden leg. He has not overlooked a dog. F. W. Hutchison, N.A., has a spacious view of rising land, road and old buildings under a threatening sky, in "The Road to Tadoussac."

Charles W. Jefferys, R.C.A., tries a departure in subject in his watercolor "The Dark Huntsman," and is amusingly decorative in "It's a Cold World"—a jester in a snowy landscape. D. H. Macfarlane has a fluidly handled watercolor of sleigh and dog on a snowy road, called "Afterglow, Winter." H. Mabel May, A.R.C.A., paints village houses under snow with her usual directness, and David McGill envelopes with atmosphere wooded shore, water and distant mountains in "Late Summer, Lake Champlain." Florence H. McGillivray, A.R.C.A., shows bold painting in "Covered Bridge, Val Desbois, Que." and Kathleen M. Morris, A.R.C.A., has made an interesting work out of an old cab-topped winter sleigh and horse. Rita Mount shows a nice color sense in two shore scenes with fishing boats. Stricter attention to the drawing of the craft could sometimes be paid. Elizabeth Nutt, A.R.C.A., has painted a stone bridge under snow, and Herbert S. Palmer, R.C.A., suggests depth and distance in his glimpse of river winding between wooded heights in "Spring in the Gatineau Valley." Hal. Ross Perrigard, A.R.C.A., has a compact and richly colored group of houses under a sunny winter sky, called "The Old Road," and Stanley Royle conjures with lights and shadow on rocks and water in "Tranquillity, Peggy's Cove, N.S."

Wharfside scenes have long interested Peter C. Sheppard, A.R.C.A., and the diversity of such subjects have lured him to the waterfront in "Harbor Scene, Halifax," and "St. John River." Charles W. Simpson, R.C.A., employs his usual light touch in the sunlit work called "On the Beach," and has captured lovely tone in his small freely painted "Sunset, St. Eustache." Dorothy Stevens, A.R.C.A., shows well modulated color and good drawing in "Nude in Sunlight." George Thomson suggests the swish of bending poplars and ruffled water in "An October Breeze," and Tom Stone shows winter activity in "Cutting Ice at Haliburton."

Henry J. Simpkins reveals his abilities as a watercolorist in "Peggy's Cove, N.S."—shacks and water under a threatening sky; and "The Camp" with figures under trees busying themselves about preparing a meal. "The Green Hills" and "A Sunlit Village" are the contributions of Mrs. Phyllis Percival who shows industry and advance, and Leslie A. Perry sends "Winter Scene, Morin Heights," and "Reflections, Lac Tremblant." Arthur Lismer, A.R.C.A., has found his subjects at McGregor Bay, Ont., in Quebec, and in Basutoland, South Africa. John M. Loggie finds pattern in his treatment of "Morning on the Saguenay," and T. R. MacDonald has an interior called "John in the Studio." Mrs. Lillian Hingston is effective with her colorful pasturings, well arranged and soundly painted, and Alberta Cleland is successful with "Zinnias." By Harold Beament is "Hillside Harvest," while there a note of grim humor in the swathed heads of the surgeons in "The Discussion," by James E. Beckwith. There is good light and animation in "St. Dominique street," by Aleksander Berco-vitch, and Paul Caron finds the Quebec winter scene with habitant's horses and sleighs still to his liking.

Robert W. Pilot, R.C.A., shows passages of lovely tone in his scene of old buildings under snow, incidental figures and a sleigh on a grey day, entitled "The Blue House, Chambly." It is in every sense a mature work confidently painted. P. R. Wilson shows two capital watercolors. Thurstan Topham has a snowy landscape called "Roseate Dawn, Mont Tremblant," and Mary E. Wrinch, A.R.C.A., is effective in the low-toned "The Old Flume, Jumping Cariboo Creek."

THOSE THAT EXHIBIT.

Others exhibiting are Mrs. Mary D. Bagley, Andre Bieler, Murray Bonnycastle, F. Brandtner, George Broomfield, Mrs. Katharina S. Brydone-Jack, St. George Burgoyne, Frank Carmichael, Kathleen Carswell, A. Cloutier, John F. Clymer, Frederick G. Cross, E. A. Dalton, Kathleen Daly, Rita Daly, Robert Darby, Kent L. De Conde, N. De Grandmaison, Mrs. Jessie Bogart Deroche, Ruth M. Dingle, Henri Fabien, Walter R. Ferrier, Wilfrid J. Flood, Marc A. Fortin, Roland Gissing, Charles Goldammer, Arthur Gresham, Wm. R. Haddock, John Hammond, R.C.A., Edythe N. Harding, Mrs. B. Cogill Haworth, Peter Haworth, Marion M. Hawthorne, Norman K. Hay, Herman Heimlich, James Henderson, Kenneth Holmden, Harry Hood, Mrs. Dorothy

Hoover, Cleeve Horne, John Humphries, H. G. Hunt, Eleanor Izard, Franz Johnston, A.R.C.A., Hugh G. Jones, Minnie Kallmeyer, Leonard E. Kelsey, Estelle M. Kerr, Andre Lapine, A.R.C.A., Agnes Lefort, A. C. Leighton, Orval C. Madden, H. L. Masson, P. Moreland May, Mrs. Christian McKiel, Alfred E. Mickle, A.R.C.A., Thomas W. Mitchell, A.R.C.A., Andre Morency, Rowley Murphy, Frank S. Panabaker, Lawrence A. C. Pantan, A.R.C.A., R. B. Partidge, George Pepper, Aileen Plaskett, Narcisse Poirier, Marguerite Porter, F. H. Portnall, Mrs. Florence Proctor, Lovie K. Raynsford, Mrs. Beatrice Robertson, Hugh D. Robertson, Carl Schaefer, Ethel Seath, Leslie H. Smith, Owen Staples, T. Stock, J. R. Tate, Homer Watson, R.C.A., Mrs. Grace Watter-son and Wm. P. Weston.

In the architecture section those exhibiting are E. L. Horwood, A.R.C.A., J. Melville Miller, R.C.A., and Perry & Luke. In sculpture some striking work is shown by Emanuel Hahn, R.C.A., Henri Hebert, R.C.A., Alfred Laliberte, R.C.A., Frances Loring, A.R.C.A., Elizabeth Wyn Wood, A.R.C.A., and Florence Wyle, A.R.C.A. Others that contribute are Allan Cameron, Alberta Cleland, Zillah Cluse, Sylvia Daoust, Mrs. B. Dawson, Mrs. E. L. DeMontigny-Giguere, Sydenham P. Harvey, Mrs. Pauline Johnson, Jacobine Jones, Mrs. de Montigny Lafontaine, Ide Lyman, Ernst Neumann, A. J. Segal, John Sloan, Elzeur Soucy, Katherine E. Wallis, Orson Wheeler, A. Zoltvany-Smith and A. Zucca.

ETCHINGS AND DRAWINGS.

In the department of etchings, designs and drawings, Charles W. Jefferys, R.C.A., is represented by an historic scene in pen and ink, called "Brule at the Mouth of the Humber, 1615." Walter J. Phillips, R.C.A., shows his usual good drawing and arrangement of tones in color wood cuts, and Herbert Raine, R.C.A., besides an etching, shows two dry-points of "St. Damase, P.Q." and "The Osprey, Metis Beach, P.Q." Louis Muhlstokk has a nude and a study of a young East-side girl in charcoal, a medium in which he has long done effective work, and Andre Bieler shows a print called "La Laine des Moutons."

Others exhibiting in this section are Woodruff K. Aykroyd, John J. Barry, Sam Borenstein, F. Brandtner, Alexander Scott Carter, R.C.A., Oscar De Laill, Grace Fugler, W. F. G. Godfrey, E. F. Hagell, Mrs. Phyllis Armour Hertzberg, Nicholas Hornyansky, Leonard Hutchinson, Ian Graham Lindsay, S. H. Maw, Harry Mayerovitch, Ernst Neumann, Percy E. Nobbs, R.C.R., Jacques R. Paradis, R. B. Partridge, Pauline Redsell, G. T. Sclater and Yvonne Williams.

In the West Gallery, where photographs of buildings submitted by architects in competition for the medal of the Royal Architectural Institute of Canada, those exhibiting are: Gordon S. Adamson, Allward and Gouinlock, Richard E. Bolton, J. Francis Brown and Son, Murray Brown, H. J. Burden, Catto and Catto, Raymond H. Collinge, Raymond H. Collinge-Sproatt and Ralph, associates, A. T. Galt Durnford, Fetherstonhaugh and Durnford, Norton A. Fellows, Henri S. abelle-Louis N. Audet, consulting architect; Paul M. Lemieux; Marini, Lawson and Morris, Mathers and Haldenby, Maxwell and Pitts, J. C. Meadowcroft, L. E. Shore, Sproatt and Rolph, Edward J. Turcotte and the late John S. Archibald, Mackenzie Waters, Winter and Auld.

Architecture at The Art Gallery

Star Nov. 26/35

The annual exhibition and competition of the Royal Architectural Institute of Canada is, according to the custom of several past years, combined with the exhibition of the Royal Canadian Academy, and the photographs of buildings, sent in for competition, are being shown in the west gallery of the Art Association of Montreal.

Only completed work is accepted in this competition and building, as every one knows, has been done in rather small quantity for some years, but the work of twenty-three architects is shown in this exhibition and several of them show more than one building. No medals have been awarded by the Institute this year, and only one first award; this is given in the class of Domestic Interiors, to Mackenzie Waters for a residence at Toronto,—a composition of plain masses with big windows. Honorable mention in the same class is given to Gordon S. Adamson for a house at Orangeville and to A. T. Galt Durnford for a typical Quebec house at St. Sauveur. Two awards of honorable mention are made in the class of Domestic Interiors,—to H. J. Burden for a comfortable bedroom and to Maxwell Pitts for the design and furnishing of a sunroom.

Of buildings other than houses there are shown a cathedral, an armory, an observatory, a hospital, a museum, a college and a distillery. In the class of Church Architecture honorable mention is awarded to Henri S. Labelle for the pulpit of the cathedral, designed by him, at Valleyfield, and to Sproatt and Rolph for the chancel of Knox Presbyterian Church at Toronto. Mackenzie Waters receives honorable mention in the class of Industrial Buildings for the exterior of a gin distillery at New Toronto,—a building which shows its purpose, with no ornament except recessed panels in the walls.

Printmakers and Women's Art at Eaton's Gallery Star Dec. 4, /35

In two of the galleries at Eaton's there is this week and next an exhibition of work by the Three Printmakers,—W. R. Aykroyd, etcher, of Toronto; W. F. G. Godfrey, printer of woodcuts, of Toronto, and Leonard Hutchinson, maker of color prints, of Hamilton.

They have put together a number of very interesting prints, which make a very good show.

Mr. Aykroyd in his etchings is more of a realist than the other two. His excellent drawings, chiefly of streets and houses in England, France and Italy, come out at their best in the simplest of the etching; those in which good use has been made of white surface, and there are many such pleasant pictures of attractive places.

Mr. Godfrey's wood blocks are sometimes realistic but in many of them, and some of the best, he has made more or less formal designs, based on landscapes and trees, and there are some very good pattern designs of foliage and branches.

Mr. Hutchinson is almost entirely a formalist, and both lines and colors in his prints are worked into planned designs. He gets remarkable effects by the shading of colors and making colors fuse into each other and, while a few of his prints have a fairly wide color range, some of the best are made with two or, at most, three different colors. His prints, like those of Mr. Godfrey, show or are based chiefly on Canadian scenery.

The third of the larger galleries at Eaton's is occupied by the annual exhibition of the Women's Art Society of Montreal, with about sixty works. The flower pictures are among the best in the collection, as

is often the case at these exhibitions, and some of the best of these are by Mrs. Lillian Hingston, Jean M. McLean, Mrs. Mary L. Dunning and Mrs. Allan Turner, who show oil pictures, and Mrs. Elizabeth Mitchell, who shows a good water color. Among the best of the landscapes in oils are works by Marjorie Allan, Norah Smyth and Mrs. Annie Pringle, while some of the best water colors are by Mrs. Winifred Lewis, Mrs. Mulock and Ethel Derrick. There are several studies of heads, among which A. K. Trim's two drawings, Ida Buck's large pastel and Mrs. Beatrice Long's oil sketch are conspicuous. Other oil pictures are contributed by Reba M. Saddington, V. M. K. Walker, Mrs. Jane C. Luke, Mrs. Ann Low Allan, Ida M. Huddell, Mrs. Karl H. Forbes, Mrs. John Allan, Mrs. M. N. Mullally, E. A. Snaith, Mrs. J. Pierce and F. W. Sweeney. Water colors, besides those already mentioned are shown by Edith Glen, Mrs. Darwin Higginson, Margaret C. Thompson, Margaret Sanborn, Mrs. Burns and Jean Baillie.

LARGE ATTENDANCE AT ART EXHIBITION

Star Nov. 22/35

Nearly 800 Guests as 56th
Academy Display Is
Opened

Nearly eight hundred guests attended the reception and private view of the fifty-sixth annual exhibition of the Royal Canadian Academy of Arts held last evening in the galleries of the Art Association, 1379 Sherbrooke street west. Sir Wyly Grier, D.C.L., president of the Royal Canadian Academy of Arts, Lady Grier, and Mr. W. S. Maxwell, vice-president, received the guests. Lady Grier was gowned in black chiffon fashioned with a bertha of old lace. Among the guests were Lady Drummond, Sir William Stavert, Mr. H. B. Walker, Mr. and Mrs. W. D. Lighthall and Miss Alice Lighthall, Rev. Principal F. Scott Mackenzie, Mrs. Paul McFarlane, Mr. T. Taggart Smyth, Lieutenant-Colonel F. R. Phelan, Mrs. Sydney Pierce, Miss Elaine Gnaedinger, Dr. and Mrs. James R. Goodall, Rev. Dr. E. Leslie Pidgeon and Mrs. Pidgeon, Mr. Arthur Pidgeon.

Mr. George Cox, Miss Diana Cox, Miss Edythe Cox, Mr. Geoffrey W. Cox, the Misses Raynes, Miss Lavinia Stuart, Miss Audrey K. Fisher, Miss Mary Grayson, of Vancouver, Miss Mary Parker, Miss Julia McFee, Miss Alice James, Mrs. F. H. Sproule, Miss M. F. Hadrill, Miss Marjorie S. McMurtry, Miss Jean Higgins, Mrs. J. D. Watt, Miss Rena Beaudin, Miss S. Goodfellow, Mr. and Mrs. Lionel E. Leveille, Miss Christine Cameron, Miss M. L. Brown, Mr. Ian Graham Lindsay, Mrs. W. J. Turpin, Miss Edith M. Goulden, Miss G. Goulden.

Mr. Harry A. Norton, Mr. Raoul Lacroix, Mr. P. M. May, Mrs. J. C. Heriot, Miss J. Mildred Robertson, Miss Constance Cundill, Miss Marie Steele, Miss Nina Clements, Mrs. D. J. Glen, Miss Norah L. Smyth, Miss Edith M. Luke, Mrs. D. W. Ross, Mrs. J. B. Pringle, Miss L. M. Hendrie, Mrs. B. M. Long, Mrs. Leila Morrison, Mrs. A. Abercromby Bowman, Mr. and Mrs. David McGoun, Miss Norah L. Smyth, Mrs. Edmund H. Brietzke, Mr. William Haddock, Mrs. W. Doig Robb, Mr. C. W. Jefferys, of Toronto, Mrs. Karl Forbes, Mrs. A. D. Anderson, Mrs. C. M. Saddington, Mr. Edmund Dyonnet, R. C. A., Miss Elizabeth Monk, Mr. A. Zoltvany-Smith, the Misses McLachlan.

Rev. David Scott, Mr. Richard Kerry, Miss Nesta Low, Mr. Arthur F. Sanderson, Mrs. William Kydd, Miss Adelaide Peacock, Mrs. G. Horne Russell, Mr. Norman Russell, Mr. James B. Thomson, Mrs. F. Minden Cole, Miss I. E. Brittain, Mr. and Mrs. Ian Macpherson, Miss Lora Walker, Mrs. A. E. Garrow, the Misses Williams, Dr. and Mrs. A. G. Nicholls, Miss Helen S. Wickenden, Mr. A. A. Wickenden, Miss M. A. Brown, Miss Susan A. Black, Mr. C. A. Wheeler, Mr. and Mrs. R. J. Simpson Gillean, Miss Florence Wilson, Miss Margery A. Bryson, Hugh T. Aitken, Mr. and Mrs. H. Estano, Hon. Mr. Justice Gies Hall, Mr. P. C. Eilers, Miss Bessie G. Hall, Miss Jessie Beattie, Miss Ruth Henshaw.

Mr. and Mrs. Paul Caron, Miss Haidee Fiddes, Miss Janet Taylor, Mr. and Mrs. Cyril Watson, Mr. Leslie F. Skelton, Miss Ewan, Mr. and Mrs. R. M. Mitchell, Dr. R. Ashton Kerr, Miss Mary P. Domville, Mrs. Percy Domville, Mr. and Mrs. H. M. MacCallum, Mr. Donald MacCallum, Miss Barbara MacCallum, Miss Beilby, The Baroness Von der Osten, Prof. Ramsay Traquair, Mr. William B. Blackader, Mrs. Walter Vaughan, Mrs. Norman Brown, Mr. George K. Trim, Miss Gardner Thompson.

Mrs. James Peach, of Beaulieu, Hants, England, Miss A. Vivien Hunter, Mr. T. C. Keefer, Dr. W. F. Hamilton, Mr. T. H. Sharpe, Miss Hilda Wright, Miss Rachel G. Reed, Mrs. H. D. Clapperton, Miss Steinberg, Mrs. A. A. Robertson, Mrs. Walter Sadler, Miss Ethel C. Robertson, Mr. Arthur Barry, Mr. Ernest

A. Cousins, Dr. George A. Brown, Mr. I. Markus, of Toronto, Mr. and Mrs. S. R. Campbell, Miss Ida Beck, Mr. Harry Wallis, Mrs. D. W. Campbell, Prof. Robert Thompson, Lieutenant-Colonel F. R. Phelan, Mr. William Leslie, the Misses Prevost, Mr. Thurstan Topham.

Dr. and Mrs. James R. Goodall, Rev. R. Gordon Burgoyne, Mr. Stanley B. Lindsay, Mrs. George E. Armstrong, Mrs. Fred A. Lallemand, Mr. Jean Lallemand, Dr. and Mrs. Stuart Ramsey, Miss Ruby M. Hair, Mr. D. M. Johnson, Miss Eleanor Johnson, Dr. and Mrs. W. McNally, Mr. and Mrs. Arthur W. McMaster, Miss Grace Reinauer, Mrs. C. L. Henderson, Mr. D. J. Munn, Mr. E. E. Fairman, Mr. Henry E. Rawlings, Mrs. Pinhey, Mrs. W. de M. Marler, Mrs. James Hutchison, Mr. and Mrs. Gordon Hutchison, Mr. and Mrs. Edward Swift, Miss Jean Bovey, Mr. Herbert Raine, R.C.A., Miss Adela R. Gilker, Mr. Alexander Hutchison, Mrs. George Eedson Burns, Miss Helena Francis-Wood, Mr. John Fair, Miss Louisa Fair, the Misses Hay Browne.

Dr. and Mrs. B. E. Marshall, Mr. Alfred B. Evans, Mr. Louis C. Drummond, Major Ernest Fosbery, R.C.A., Mrs. William Kydd, Miss Maida Pasmore, Miss Marie Pytlak, Mrs. J. C. Watterson, Miss Helen Buzzell, Mr. and Mrs. F. W. Harvey, Mr. and Mrs. Hanbury Budden, Mr. Arthur Budden, Dr. Bernard L. Hyams, Mr. Mackenzie, Miss Elizabeth Harold, Mrs. Hillyard Stewart, Dr. Charles A. Peters, Miss E. MacGowan, Mr. and Mrs. Bernard Coghlin, Mr. Norton A. Felowes, Miss C. V. Barrett, Miss Frances Pendleton, Mr. C. H. McLean, Mr. George H. Townsend, Miss Georgina Hunter, Miss Eleanor Davidson, Mr. and Mrs. Robertson Gibb, Mr. George K. McDougall, Miss Beryl Butler, Mr. and Mrs. Robert Ayre, Miss Muriel Marshall, Dr. and Mrs. A. H. Gordon, Miss Edythe Harding, Mr. Henry G. Birks, Mrs. James Cleghorn.

Mr. Frank Hennessey, A.R.C.A., Miss F. E. Currie, Miss M. E. Currie, Miss Florence Smith, Dr. John Klein, Mr. and Mrs. George C. Marler, Miss Ruth Dingle, Mrs. William Fry, Miss Lois Dawson, Mr. Bruce Clarke, Miss Mona R. Elliott, Dr. David H. Ballon, Miss H. M. Giles, Miss J. L. McConnell, Mr. and Mrs. Arthur Lyman, Mr. and Mrs. I. W. C. Solloway, Mr. and Mrs. A. W. Ridout, Mrs. J. L. McDougall, of Regina, Mrs. Geoffrey H. Cook, Miss E. Cameron, Miss V. Cameron.

Lieutenant-Colonel Walter Lyman, Mr. H. Cluse, Mr. and Mrs. Gordon Pitts, Mr. Campbell L. Smart, Dr. D. Grant Campbell, Miss Constance Griffin, Miss C. Levin, Miss Marguerite Routh, Miss Sophy L. Elliott, Mr. John A. Durand, Miss Caro Durand, Miss Rachel Julien, Miss I. Archibald, Miss Agnes Watson, of Glasgow, Scotland, Mrs. W. J. Lucas, Mrs. J. S. Rutherford, Mr. C. D. Rutherford, Miss B. G. Herman, Mr. John C. Heaton.

Mr. and Mrs. Frank D. Clark, Mr. J. O. Marchand, Miss Avis S. Fyshe, Mrs. E. L. Weston, Miss Mae Walsh, Mrs. Alice Snowdon, Mrs. C. D. Hislop, Mrs. George Allan, Miss H. L. Hampson, Miss Violet Haswell, Mrs. H. Y. Russel, Mr. P. Roy Wilson, Colonel Robert Starke, Mr. Gerald Robinson, Miss Jacqueline De Rouen, Mr. and Mrs. Oscar DeLall, Mrs. O. W. Bradley, Mr. and Mrs. G. S. Badgley, Mrs. O. W. Bradley, Mrs. W. D. LeBoutillier, Miss Helen D. Locke, Mr. Reginald H. Dean, Mrs. R. Maillet, Mr. Harold Beament, Miss Ruby LeBoutillier, Miss Nina LeBoutillier, Mrs. J. H. Springle.

Miss Freda Henshaw, Mrs. John S. Hall, Lieutenant-Colonel Bernard Evans, Mr. R. H. Mather, Mr. Walter R. Gurd, Mr. A. Cloutie, Mrs. Percy Nobbs, Mr. G. S. Bagley, Miss Sheila Fraser, Miss Catherine Fraser, Mr. P. S. Stevenson, Mr. Sidney Carter, Mr. and Mrs. A. K. Hutchison, Miss M. G. Harvey, Mrs. George Allan, Miss Margaret Allan, Mr. and Mrs. J. B. Fellowes, Miss Miriam Holland, Miss Katherine McCaul, Mr. R. B. Partridge, Mr. F. Ronald Graham, Mrs. Norman Berkinshaw.

Miss Joan Swift, Mr. Rupert McCaul, Mr. Graham Donaldson, of Glasgow, Scotland, Mrs. Sheldon Stephens, Mr. Marcel Parizeau, Mr. Arthur Browning, Mr. J. Russell Martin, Miss Eleanor Perry, Mr. and Mrs. Galt Durnford, Mr. and Mrs. T. de G. Stewart, Mr. and Mrs. R. de G. Stewart, Miss Isobel Ferguson.

Mrs. John Stairs, Mr. C. Sydney Lyman, Mr. and Mrs. A. L. Robertson, Mr. Douglas L. Ross, Mr. W. S. Rugb, Miss Helen Rugb, Mr. James H. Davidson, Miss C. Davidson, Mr. Edgar C. McKeown, Mr. and Mrs.

L. A. Wilkinson, Mrs. A. H. Ewing, Mr. Kenneth G. Rea, Mr. and Mrs. Harry Plant, Jr., Miss Eileen Tyler, of London, England, Mrs. J. Bradford McConnell, Mrs. G. H. Cornell, Mr. R. S. Logan, Mr. George Brown, Miss Mary H. Lees, Mr. and Mrs. Kenneth Holinden, Mr. and Mrs. A. Sherriff Scott, Miss McNaught.

Mr. David Thornton, Miss Finley, Mr. and Mrs. W. Copeland Finley, Mr. P. Douglas Carter, Mr. and Mrs. A. L. Perry, Mr. F. D. Chapman, Mr. H. E. MacDermot, Mr. and Mrs. R. Coghill, Mr. and Mrs. W. B. Taylor, Mr. T. E. Merrett, Miss M. A. Cleland, Dr. and Mrs. J. McK. Wathen, Miss Ruth Park, Mrs. T. A. Trenholme, Miss Isabel Davies, Mr. J. F. Lewis, Miss Alice Brown, Miss Betty Wood, Miss Eleanor Hardisty-Smith, Mr. Philip Mackenzie, Mr. R. C. Vaughan, Mr. Mostyn Lewis, Dr. W. G. Turner, Mrs. R. S. Logan, Miss Eva Logan, Mr. Kenneth McLeod, Colonel W. Leggat, Miss Jessie Johnstone, Mr. Gordon Johnstone, Mr. and Mrs. L. A. Tucker, Mrs. Leonard Kelsey and Miss Dora Kelsey.

The Fifty-Sixth Exhibition of the Canadian Academy

Star Nov. 22/35

The Royal Canadian Academy holds its exhibition, the fifty-sixth, this year in Montreal, and it was opened in the galleries of the Art Association of Montreal on Thursday evening. In its size and quality the exhibition is quite equal to those which have preceded it here, and the members and associates of the Academy are more completely represented than in many former years.

Landscapes, of course, occupy most of the wall space but there are a number of portraits and figure pictures of interest. One of the most striking is Archibald Barnes' portrait of Brahen Urban in stage costume, conspicuous for the breadth and simplicity of the painting, particularly of the costume. Edwin Holgate has a daring but strangely successful portrait, with the bright red and yellow of a doctor's robes.

Aphonse Jongers has an excellent picture of the robe, uniform and decorations of the Earl of Bessborough. Mrs. Torrance Newton has very truthful portraits of the Hon. Vincent and Mrs. Massey, and there are good portraits by the President, Sir Wyly Grier, by Oscar De Lall, A. Sherriff Scott and Kenneth Forbes. Figure pictures are few but among them are Dorothy Stevens' "Nude in sunlight", well drawn and painted but rather cold in colour and a figure study by F. S. Coburn.

Three of Canada's senior painters, Archibald Browne, John Hammond and Homer Watson are represented by characteristic landscapes. A mountain landscape by A. C. Leighton gets much effect with very little colour, some of the other more remarkable landscapes are by Fred Haines, George Thomson, J. W. Beatty and Paul Earle. Arthur Heming has three interesting compositions based on Canadian scenery and animals, Charles Simpson's "On the beach" has a great suggestion of distance and space; some of the best of the flower pictures are by Clara S. Hagarty, and Marion Long.

Other exhibitors of oil pictures are: Wilfred Barnes, Harold Beament, Aleksander Bercovitch, Andre Bieler, Murray Bonnycastle, F. Brandtner, F. H. Bridgen, Harry Britton, Henrietta Britton, George Broomfield, St. George Burgoyne, Frank Carmichael, A. J. Casson, F. S. Challenger, Alberta Cleland, A. Cloutier, John F. Clymer, W. M. Cutts, E. A. Dalton, Kathleen Daly, Rita Daly, Mrs. B. B. Deroche, Alice Des Clayes, Berthe Des Clayes, Gertrude Des Clayes, Ruth M. Dingle, Henri Fabien, Ernest Fosbery, Roland Gissing, Mrs. Hortense Gordon, John S. Gordon, Arthur Gresham, Edythe N. Harding, Mrs. G. Cogill Haworth, Marion Hawthorne, Norman K. Hay, Adrien Hebert, James Henderson, R. S. Hewton, Mrs. Lillian Hingston, Miriam Holland, Kenneth Holmden, Cleve Horne, F. W. Hutchison, Alice A. Innes, Charles W. Jefferys, Franz Johnston, Hugh G. Jones, Minnie Kallmeyer, Estelle M. Kerr, Agnes Lefort, Arthur Lismer, John M. Loggie, Manly Macdonald, T. R. Macdonald, Orval C. Madden, H. L. Masson, H. Mabel May, P. Moreland May, David McGill, Florence H. McGillivray, Alfred E. Mickle, Thomas W. Mitchell, Kathleen M. Morris, Rita Mount, Rowley Murphy, Elizabeth Nutt, Herbert S. Palmer, Frank S. Panabeker, Lawrence Pantan, R. B. Partridge, George Pepper, Mrs. Phyllis Percival, Hal Ross Perrigard, A. Leslie Bishop, Robert Pilot, Aileen Plaskett, Narcisse Poirier, Marguerite Porter, Mrs. Florence Proctor, G. A. Reid, Mrs. Beatrice Robertson, Stanley Royle, Ethel Seath, Peter C. Sheppard, H. Leslie Smith, Tom Stone, J. R. Tate, Thurstan Topham, W. F. Weston, M. E. Wilson, and Mary E. Winch.

Water colours are less remarkable and less well shown than in some former exhibitions. Some of the best of them are Hugh D. Robertson's study of atmosphere in "Fog at New Harbour", Andre Morency's "Rue sous le Cap", P. R.

Wilson's "Baths of Caracalla" and two large drawings by Henry J. Simpkins; others are by T. Stock, Owen Staples, Carl Schaefer, F. H. Portnall, D. H. Macfarlane, Andre Lapine, Leonard E. Kelsey, H. G. Hunt, John Humphries, Mrs. Dorothy Hoover, Harry Hood, Peter Haworth, W. R. Haddock, Charles Goldhamer, Marc A. Fortin, Wilfrid J. Flood, Walter R. Ferrier, Kent L. De Conde, Robert Darby, Frederick G. Cross, Kathleen Carswell, Paul Caron, F. H. Bridgen, James E. Beckwith and Mrs. D. Mary Bagley.

Some good pastels are shown by Frank Hennessey, and by Mrs. Katharina Brydone-Jack, N. de Grandmaison, Herman Heimlich, and Mrs. Christian McKel, Miniatures are exhibited by Eleanor Izard, Louie K. Raynsford and Mrs. Grace Watterson.

Among the prints and drawings there are two excellent dry-points by Herbert Raine, an etching by S. H. Maw, colour prints by W. J. Phillips and Leonard Hutchinson, and woodcuts by Grace Fugler. Other exhibitors of prints, drawings and designs are: Woodruff K. Aykroyd, John J. Barry, Andre Bieler, Sam Borenstein, F. Brandtner, Alexander Scott, Carter, Oscar De Lall, W. F. G. Godfrey, E. F. Hagell, Mrs. Phyllis Armour Hertzberg, Nicholas Hornvansky, Charles W. Jefferys, Ian Graham Lindsay, Harry Mayrovitch, Louis Muhlstok, Ernst Neumann, Percy E. Nobbs, Jacques R. Paradis, R. B. Partridge, Pauline Redsell, G. T. Sclater, and Yvonne Williams.

This year's collection of sculpture is a little smaller than usual, but unusually good. It includes two delightful small garden figures and a very well modelled seated torso by Florence Wyle, a dignified monumental group, for a fountain at Orillia, and a most amusing little figure, called "Bathing scene" by Allan Cameron, an interesting arrangement of ornamental curves in white metal by Elizabeth Wynn Wood, a fine, colossal horse's head by Emanuel Hahn, the formal and decorative "Black cavalry" of Jacobine Jones and a good little group of figures by Katherine E. Wallis. There are a number of good busts; among them are Frances Loring's large head of Sir Frederick Banting, Orson Wheeler's colossal "Christopher", an excellent head of a Chinese girl by Pauline Johnson, Mrs. de Montigny Lafontaine's half length, and those by Ernest Neumann and Sylvia Daoust. Other exhibitors of sculpture are Alberta Cleland, Zillah Cluse, Mrs. B. Dawson, Mrs. De Montigny Giguere, Sydenham P. Harvey, Henri Hebert, Alfred Laliberte, Ide Lyman, A. J. Segal, John Sloan, Elzeur Soucy, A. Zoltvany-Smith, and A. Zucca.

The exhibit of architecture is very small indeed this year, with only three exhibitors, E. L. Horwood, J. Melville Miller and Perry and Luke. The Royal Architectural Institute of Canada has a separate exhibition of its own, which is being shown in the west gallery of the Art Association.

R.C.A. EXHIBITION TO CLOSE SUNDAY

Sunday will be the last day for the public to view the exhibition of the Royal Canadian Academy which has been on exhibition at the Art Gallery for the past month.

The second Canadian International Salon of Photographic Art, will be on exhibition in the galleries of the Art Association about December 28 and will be on view for a couple of weeks.

This exhibition is made possible through the courtesy of the National Gallery of Canada.

R.C.A. EXHIBITION CLOS

Tomorrow Last Day of Show at Art Gallery

Tomorrow will be the last day for the public to view the exhibition of the Royal Canadian Academy which has been on exhibition at the Art Gallery for the past month.

The second Canadian International Salon of Photographic Art will be on exhibition in the galleries of the Art Association about December 28th, and will be on view for a couple of weeks. This exhibition has been made possible through the courtesy of the National Gallery of Canada.

Star Nov 22/35 Private View Nov 22/35 Of Exhibition Largely Attended

The private view of the 56th annual exhibition of the Royal Canadian Academy of Arts was held last evening in the galleries of the Art Association, Sherbrooke street west, when nearly eight hundred guests were present. Sir Wyly Grier, D.C.L., of Toronto, president of the Royal Canadian Academy of Arts, and Lady Grier and Mr. W. S. Maxwell, the vice-president, who stood at the top of the grand staircase, received. Lady Grier was wearing a gown of black chiffon with a V-shaped bertha of old lace. A buffet supper was served.

Among those present were: Mr. H. B. Walker, Sir William and Lady Stavert, Lady Drummond, Mrs. W. de M. Marler, Mrs. Sheldon S. Stephens, Mrs. James Cleghorn, Mr. Henry G. Birks, Dr. and Mrs. A. H. Gordon, Mr. H. Cluse, Lieut.-Col. and Mrs. Walter E. Lyman, Mr. and Mrs. I. W. C. Solloway, Mr. and Mrs. Arthur Lyman, Miss J. L. McConnell, Miss I. Archibald, Miss Agnes Watson, of Glasgow, Scotland; Miss H. M. Giles, Misses Sophy and Mona Elliott, Miss Marguerite Routh, Miss Audrey Hutchison, Miss C. Levin, Miss Constance Griffin, Dr. D. Grant Campbell, Mr. Campbell L. Smart, Mr. and Mrs. Gordon Pitts, Dr. and Mrs. David H. Ballon, Miss Muriel Marshall, Miss Beryl Butler, Miss H. L. Hampson, Mrs. George Allan, Mrs. C. D. Hislop, Mrs. Alice Snowdon, Mrs. F. L. Weston, Miss M. Walsh, Miss Avis S. Fyshe, Mr. and Mrs. G. S. Badgley, Mr. J. O. Marchand, Mr. and Mrs. Frank D. Clark, Mr. John C. Heaton, Miss B. G. Herman, Mrs. R. Maillet, Mr. Harold Beament, Mrs. J. S. Rutherford, Mr. C. D. Rutherford, Mrs. W. D. LeBoutillier, Misses LeBoutillier, Mr. and Mrs. W. J. Lucas, Mr. John A. Durand, Miss C. Durand, Miss Rachel Julien, Mr. P. S. Stevenson, Mr. and Mrs. Oscar de Lall, Miss J. De Rouen, Mr. Gerald Robinson, Colonel and Mrs. Robert Starke, Mr. Roy Wilson, Mrs. H. Y. Russel, Miss Violet Haswell, Miss C. Fraser, Miss S. Fraser, Mr. Percy E. Nobbs, Mr. Walter R. Gurd, Mr. R. H. Mather, Lieut.-Col. W. Barnard Evans, Mrs. John S. Hall, Miss Freda Henshaw, Mrs. J. H. Spring, Mr. and Mrs. R. H. Dean, Miss Helen D. Locke, Mrs. O. W. Bradley, Miss R. Bradley, Mr. Arthur Browning, Mr. Marcel Parizeau, Mrs. J. F. Stairs, Mr. and Mrs. G. Gaherty, Mrs. A. Abercromby Bowman, Mr. and Mrs. D. M. McGoun, Dr. and Mrs. W. D. Lighthall, Miss Alice Lighthall, Miss C. M. Hendrie, Mr. James H. Davidson, Miss C. Davidson, Mr. W. S. Rugb, Miss Helen Rugb, Mrs. J. B. McCannell, Mrs. G. H. Cornell, Mr. and Mrs. T. de G. Stewart, Mr. and Mrs. R. de G. Stewart, Mrs. Sherriff Scott, Miss Sheila Scott, Mrs. H. E. Brown, Mr. and Mrs. Kenneth Holmden.

Mr. and Mrs. Galt Durnford, Mr. Brian Meredith, Mr. and Mrs. Clarkson McCaul, Mr. and Mrs. W. Copeland Finley, Mr. Waverley Ross, Mr. and Mrs. A. L. Perry, Mr. F. D. Chapman, Mr. P. Douglas Garton, Mr. and Mrs. W. B. Taylor, Mr. R. Coghill, Miss Finley, Mr. T. E. Merrett, Miss M. A. Cleland, Dr. and Mrs. J. McK. Wathen.

Miss Nina Clements, Miss Marion A. Steele, Miss Constance Cundill, Miss J. Mildred Robertson, Mrs. J. C. Heriot, Mr. P. M. May, Mr. Raoul Lacroix, Mr. Harry A. Norton, Miss G. Goulden, Miss Edith Goulden, Mrs. W. J. Turpin, Mr. Ian Graham Lindsay, Miss M. L. Brown, Miss Christine E. Cameron, Mrs. L. E. Leveille, Miss S. Goodfellow, Mrs.

J. D. Watt, Miss Rena Beaudin, Miss Jean Higgins, Miss Marjorie S. McMurtry, Miss M. F. Hadrill, Mr. C. W. Jefferys, R.C.A., of Toronto; Mrs. F. H. Sproule, Miss Alice James, Miss Julia McFee, Miss Mary Parker, Miss Audrey K. Fisher, Miss Mary Grayson, of Vancouver; Miss Lavinia Stuart, Misses Raynes, Mr. Geoffrey W. Cox, Misses Diana and Edythe Cox, Mr. and Mrs. Ian Macpherson, Mr. Edmund Dyonnet, Mrs. C. W. Saddington, Mr. A. D. Anderson, Mrs. Karl Forbes, Mrs. W. Doig Robb, Mrs. D. J. Glen, Mrs. E. C. Laniel, Mr. and Mrs. R. Hampson Gillean, Mrs. John Ogilvy, Mr. John Ogilvy, Colonel and Mrs. E. M. Renouf, Miss Martha Turner, Miss Ethel Renouf, Mr. P. C. Eilers, Mrs. J. Henry Palmer, Mr. and Mrs. D. L. Campbell, Mr. and Mrs. Howard Murray, Mrs. J. B. Pringle, Mrs. D. W. Ross, Mrs. D. McKay Loomis, Miss Audrey Ellis, Mrs. B. M. Long, Mr. W. R. Haddock, Miss Beilby, Baroness von der Osten, Mrs. Edmund H. B. Brietzke, Miss Beatrice Donnelly, Miss Gardner Thompson, Mrs. Paul McFarlane, Mrs. Walter Vaughan, Mrs. Norman Brown, Miss Edith Luke, Dr. and Mrs. A. Gould, Miss Jean Gould, Miss Helen Gould, Miss Annie C. Reynolds, Mr. T. C. Keefer, Miss A. V. Hunter, Mrs. James Peck, Mrs. George K. Trim, Mr. W. B. Blackader, Prof. Ramsay Traquair, Mrs. Percy Domville, Miss Mary Domville, Mr. R. Ashton Kerr, Mr. and Mrs. R. M. Mitchell, Miss Ewan, Mr. Leslie F. Skelton, Mr. and Mrs. Cyril Watson, Mr. and Mrs. Paul Caron, Miss Haidee Fiddes, Miss Janet Taylor, Miss Adela Gilker.

Mrs. John Beattie, Miss Jessie Beattie, Miss Ruth Henshaw, Mrs. Sydney Pierce, Miss Elaine Gnaedinger, Miss Bessie Hall, Mr. E. Neumann, Mr. Justice Rives Hall, Mr. and Mrs. W. H. Estano, Mr. Hugh T. Aitken, Miss Margery Bryson, Miss Florence Bryson, Miss Susan Black, Mr. Orson Wheeler, Mr. A. A. Wickenden, Mrs. James Hutchison, Mr. and Mrs. Gordon Hutchison, Mrs. Helen S. Wickenden, Dr. and Mrs. A. G. Nicholls, Misses Williams, Mr. and Mrs. J. D. December 28th, and will be on view for a couple of weeks. This exhibition has been made possible through the courtesy of the National Gallery of Canada.

The president and council of the Royal Canadian Academy of Arts have sent out invitations for their fifty-sixth annual exhibition which will be held in the Galleries of the Art Association, 1379 Sherbrooke street west, on Thursday evening at 8.30 o'clock.

Social and Personal

Mrs. W. R. Miller is leaving next Tuesday for her residence in Camden, South Carolina, where she will spend the winter and will be accompanied by her sister, Mrs. G. F. Benson, who will be her guest there. Mrs. P. F. Mathias is leaving here a week later for Camden to visit Mrs. Miller and will return to Montreal with Mrs. Benson shortly before Christmas.

MAGAZINE AUCTION

The Westmount Public Library is holding its annual auction of magazines on Saturday at 8 p.m. These magazines for the year 1936 are sold to the highest bidder. Each purchaser receives his magazine a week or a month late as the case may be.

Change Is Made In Ogilvie Board

Star Jan. 7/36

At a meeting of the directors of The Ogilvie Flour Mills Co. Limited, held on Friday, January 3, W. A. Black, who retired from the office of president of the company at the annual meeting of shareholders on November 21, 1935, resigned from the board, and the vacancy thereby created was filled by the election of G. A. Morris, general manager of the company.

It will be recalled that in announcing his retirement from the presidency at the annual meeting in November, Mr. Black stated that "for personal and family reasons I find it necessary to live elsewhere." His had been a connection of over fifty years in this particular business.

Water colours are less remarkable and less well shown than in some former exhibitions. Some of the best of them are Hugh D. Robertson's study of atmosphere in "Fog at New Harbour", Andre Morency's "Rue sous le Cap", P. R.

Pictorial Art Of Canada On Display

Herald Nov. 22/35

56th Exhibition of Royal Canadian Academy Officially Opened — 270 Paintings Typical of Canadian Trends—Toronto Largely Represented—Guests Received by Academy President.

THE Gallery of the Art Association of Montreal, Sherbrooke street west, was last night the scene of the opening of the 56th exhibition of the Royal Canadian Academy of Arts. Nearly 800 guests were received in the galleries by Sir Wyly Grier, D.C.L. of Toronto, president of the Academy, Lady Grier, and W. S. Maxwell, Montreal, vice-president.

The exhibition will remain open until December 22nd and during that time its 270 paintings, as well as representative sculptures, etchings and photographs, about 445 exhibits in all, will be available for public inspection. This year the photographs of buildings which are displayed are being submitted for the annually awarded medal of the Royal Architectural Institute of Canada.

A preponderance of contributions comes from Toronto. Represented are four members of that body which is regarded as having included and superceded the famed "Group of Seven." These are Arthur Lismer, A.R.C.A., Toronto; J. Casson, A.R.C.A., Toronto; Frank Carmichael, Lansing, Ont., and Edwin Holgate, Montreal.

Their works all bear that distinctive touch which has helped more than anything else, to classify them. Perhaps it is the air of abstraction which is no doubt, in reality an attempt to do away with the non-essential.

The exhibition on the whole is representative in a Canadian sense, and, in addition, there are a few paintings possessing that intrinsic poignancy associated only with the highest art. However it appears that some of the younger artists trip up when endeavouring to improve on nature, which cannot be done. Nature is her own spectrum and provides her own counterpoint.

In spite of the weight of eastern contributions it remains for a Westerner, A. C. Leighton, of Calgary, to present two canvases of surpassing interest. They are entitled "Skoki, Canadian Rockies," and "Kokosila, Indian Village, Duncan, B. C."

In "Skoki" there is a solidity of construction combined with consummate draftsmanship. It could never be taken as just one more mountain picture. In "Kokosila," the flooding sunlight actually seems to make one feel warm. It has a magical stimulating quality which says plainly just how much the artist enjoyed painting it. This power of communication makes it truly an unusual canvas.

Hewton Portrait Attracts Interest

On display by R. S. Hewton, R. C. A., is a portrait entitled "Marie". Large dark eyes and dark hair, and a spiritual, haunting quality are evident. There is something inexpressibly plaintive about her expression. The ulna of the right arm is an apparent fault. A curious fact is that everyone viewing the picture imagines they know the subject.

John F. Clymer, of Toronto, has on view two paintings, "Thunder Mountain" and "Autumn Trail". "Thunder Mountain" is striking and clever, but somewhat in the poster style, but "Autumn Trail" is a real touch. It is finely decorative and, in spite of its bright coloring, there is something almost macabre about it. The movements are splendidly delineated.

The well-known Academician, Charles Jefferys, of Toronto, is also represented. Known to school children all over Canada for his reproductions in the school books, in "It's A Cold World" he has turned to a different field. A shivering jester, dressed in old world motley stands uncomfortably in the wintry blasts. He has also a water color and a pen and ink sketch.

Striking Work Montreal Artists

John M. Loggie of Montreal has only one hanging, but of singular interest. It is titled "Morning on the Saguenay." Another Montreal artist, Thurston Topham displays "Roseate Dawn, Mont Tremblant," the valleys have a wide sweep there is just the right amount of sun gilding the mountain top and shadows seem always just about to gather in the gorges.

The elderly John Hammond, R. C. A. of Sackville, N.B., usually in the portrait class, demonstrates his versatility with "Fish Wears St. John, N.B."

Wyly Grier, president of the academy is represented by three portraits: Mrs. A. Monro Grier, Henri A. Stone, of Vancouver, and Dr. B. Hendry, the latter pleasantly informal.

French and Dutch Pictures at the Johnson Galleries

Star Nov. 19/35

The collection of pictures brought to Montreal this year from the van Wisselingh Galleries of Amsterdam is rather smaller than most of the collections of former years but this is balanced by the interest of the pictures, which are being shown at the Johnson Galleries on St. Catherine street. There are about an equal number of French and Dutch painters represented but the French pictures are, in their various ways, the more important part of the exhibition.

Two works by Corot are both quite small, an excellent little picture of the port of Dunquerque and a landscape, which is between his earlier and his later ways of painting. A Tahitian picture by Gauguin very typical of him but more decorative in its color than most of his work; a small portrait of himself is very interesting. Fantin-Matour is better represented than any one else in the exhibition, with

seven pictures. There is a fine example of his flower painting, and two pictures of fruit—one of them, specially good, of grapes. One of the best of his works here is a small and very good study of the head of a girl, and there are three figure pictures, of which a little one of a girl standing in sunlight under trees is worth special notice. A portrait by Manet of a cafe waiter is good Manet but naturally a rather dull picture; the only Renoir is a picture of roses in which Renoir's reds have their right place. A very fine head of an old man is by Ribot; a delightful picture of a full-rigged ship in harbor is by Boudin and there is a very pleasant garden full of sunlight by Monet. A small Van Gogh, a good and fairly early winter landscape by Camille Pissarro and good examples of Monticelli, Utrillo and Cezanne are also in this exhibition.

The Dutch painters are headed by Bauer, by whom there are seven pictures, one of which is a scene in the desert in India, a remarkable picture of heat and desolation. There is one picture of the old Dutch school, a good example of Adriaen van Ostade, of peasants in a tavern. A little picture of an old lady by Bakker Korff is an astonishing piece of delicate, almost miniature, painting; a picture of an old woman with

SPAN OF CENTURY IN CANADIAN ART

Gazette Dec. 9/35
Interesting Collection Placed on Exhibition in Watson Art Galleries

EIGHTEEN BY KRIEGHOFF

Examples Include Work of Painters Who Have Won High Regard in Dominion and Abroad

Satisfaction and pride are the feelings excited by the collection of paintings by Canadian artists on view in the Watson Art Galleries, 1434 Sherbrooke street west, where the front upstairs gallery displays examples from Jacobi down to the present. Chosen with discernment and hung with taste, the works reveal in pointed manner that Canada has long been able to boast a very personal art, and further show the change in vision, technique and taste in a century. In the group on view is work by sterling painters who have passed on — Brynmor, Cullen, Horne Russell, Morrice, to mention a few who have left their mark on Canadian art—as well as men of today who in their individual way show that painting in the Dominion is alive and moving.

There are 18 by Krieghoff, done in the period between 1848 and 1865. These reveal the painter in various phases from the individual figures like "An Indian Hunter" and "A Lorette Squaw," both winter scenes, to the more elaborate "Indian Trappers"—figures crossing a lake with a toboggan; the richly colored and enamel-like quality of "Chippewa Indians at a Portage"—hilly country, water, a birchbark canoe, bush and figures, to the important and dramatically treated "Owl's Head, Lake Memphramagog," with its boat and three occupants in roughening water, and noble mountain wreathed in threatening clouds. Then there are the spirited "Coming Down Rapids at Lachine," and "The Little Shawinigan," the latter showing logs on the shore of the rocky defile through which the river falls in foam, with an angler in the foreground and another figure in the distance. This work is one of Krieghoff's examples of painting out of doors and the identity of the fisherman has been established. From this brush, too, are examples which are of marked value to the historian—figures in carefully observed costumes and settings of their day, done with a precision and finish that are not now in the fashion. Two paintings are distinctly personal — "The Artist and his Friends," painted in 1848, showing the interior of his home at Longueuil with men playing cards, the painter and his wife, and their daughter Emelie before the open fireplace with a dog. "The Blue Carriole" shows Krieghoff and his wife in a smart sleigh behind a spirited horse on the frozen St. Lawrence River, with, in the distance, the blue shoulder of Mount Royal and the twin towers of Notre Dame Church, which, in a day that did not vision sky-scrapers, dominated all surrounding buildings. In these two works the finish is high and detail so complete that there need be no argument over how these people looked and what they wore—valuable documents now that almost every moment hatches some change.

Precision and detail mark the examples by O. R. Jacobi, 1812-1901, second president of the Royal Canadian Academy of Arts, whose skill and observation record how the Montmorency River and its rapids appeared in 1860.

WORKS BY MORRICE

The groups by J. W. Morrice, R.C.A., 1865-1924, contains some lovely items—the breezy painting of sailing ships off St. Malo; a waterside scene in Venice with building, lights and figures; a night effect on the Seine with lights on distant shore, on a craft in the stream, and, in the foreground, a moored barge, solitary lantern and a watchman. This painter's skill in producing beautiful tone is evident in "Early Snow, Quebec"—barges and tug laid-up for the winter, riverside sheds, and a horse and cart travelling the snowy road. Among the sterling works by William Brynmor, C.M.G., R.C.A., 1855-1925, is a scene near St. Eustache, which reveals his ability and authority as a painter in water color. The art of Maurice Cullen, R.C.A., 1866-1934, is worthily represented by scenes of the Laurentian country, including the beautiful "Hoarfrost and Snow," with its glimpse of distant sunlit hill beyond the snow-covered river, with patches of riven ice, edged by trees powdered with frost and snow; as well as by solidly painted peaks and valleys in the Rockies. Among the works by A. Suzor-Cote, R.C.A.—mainly of the country about his native Arthabaska—is "A Sugar Camp," which has in it the promise of spring. A habitation in deep snow, a distant horse, the old wooden shack and the maples are painted with vigor, the shadows on the snow and building tie the design together, and there is in the tree-tops against the blue sky that ruddy flush that sug-

gests the crows may arrive any day. F. S. Coburn, R.C.A., is well represented by winter scenes, with logging teams, buildings and expanses of country, which reveal his uncanny faculty for painting spacious skies in which thin clouds float; and by a watercolor—a Dutch interior with woman tending a vessel over a small brazier, which might have been signed by the best of the Dutch painters. The sea comes into its own with works by G. Horne Russell, R.C.A., 1861-1933, and two canvases are outstanding—a shore scene with waves breaking in foam on rocks; and "The Gully, Louisburg," with its rocks in sunshine and shadow and the heavy waves of the incoming tide piling into the narrow cleft.

Albert H. Robinson, R.C.A., has an important winter scene with buildings, backed by wooded hills, and sleighs travelling the hilly road, besides a number of smaller works which include a white house under a grey sky, direct in handling and right in values; and a vivid glimpse of white boats on mud, stretch of blue water and a steamer at the wharf at St. Malo. Emphasis on pattern marks the work of A. Y. Jackson, individual in vision and robust of touch, and St. Malo in sunlight, and a beach scene with figures are among representative paintings by Clarence Gagnon, R.C.A. Robert W. Pilot, R.C.A., shows his versatility in beach scenes about Metis and winter landscapes in the Laurentians at Piedmont and St. Sauveur, the snowy landscapes in particular revealing how thoroughly sympathetic this painter is to the Northland. Stretches of snowy, wooded hills in sunshine and shadow have attracted Henry Simpkins, who has employed his marked talent as a watercolorist to recording the country about Morin Heights, while Berthe DesClayes, besides a pastoral, shows carts hauling snow on Dorchester street, with Dominion Square and St. George's Church beyond. W. H. Clapp, A.R.C.A., now of California, has an important painting of sun-shot haze called "The Pool," besides an earlier Paris effort—"The Guarded Slave," which was shown at the Salon. By Paul Caron are watercolors in which habitants and their sleighs are the centre of interest, and some sketches and decoratively treated landscapes are from the brush of Archibald Browne, R.C.A. By the late Henri Julien is a spirited horse driven by a farmer returning from market, and, in addition to small sketches, the late J. Y. Johnstone, A.R.C.A., is represented by a luminous painting of an old farmhouse with a figure, in sunshine and shadow.

CULTURE OF TODAY FOUND TOO BOOKISH

Gazette Dec. 5/35

Modern Man Out of Touch With Art, Prof. Ramsay Traquair Says

"Culture today is so largely literary that it is difficult for us to appreciate a culture based on seeing rather than reading," Professor Ramsay Traquair told the Montreal Art Association in a lecture last night on English mediaeval sculpture. He deplored the domination of books. Whereas, in the 13th century, he said, a man could be educated without knowing how to read, it was only too common, today, to be educated without being able to see. "We have lost the necessity of art," he exclaimed and he concluded his lecture with a plea that art should once more be something better than mere pleasant adornment.

Sculpture in the middle ages was a real and living thing, in a way that it could never be for modern man to whom books were no longer a dreadful mystery, he said. Mediaeval sculpture existed for a practical purpose, to instruct the people in the history of Christian civilization. There were no artists as artists were understood today; they were all stonemasons, bronze-founders, masons, all craftsmen, who worked according to tradition and whose art was essentially part of the buildings for which it was intended. Their expression was characterized by a true feeling for material and for purpose.

As he outlined the development of English sculpture, from stone to alabaster and bronze, from simplicity to the more luxurious and dramatic treatment, Professor Traquair explained the differences between the three outstanding styles and illustrated his comments with slides made from photographs of Westminster Abbey, Wells Cathedral, Lincoln, St. Mary the Virgin at Oxford, Exeter, and some of the other great buildings. He showed not only saints and angels and kings and bishops, but some of the smaller figures, cocks, foxes, dogs and fabulous lions carved out of oak to point a satire. These were examples of the humanity and humor that went into much of England's mediaeval sculpture.

Colorless sculpture was a modern taste, he said in passing. All mediaeval sculpture was brightly colored with clear tints and gilding, which not only aided the people to recognize the figures but did much to preserve the carving. He deplored the fact that only a few of the thousands of figures remained today, most of them having been destroyed by law. None of England's great 12th Century metalwork was left, largely due to the activities of Henry VIII, but England was richer in town memorials than most countries.

Mrs. G. Horne Russell, Miss Thorne, Major Ernest Foster, Mr. William Kydd, D'Arge, Morrison, Mr. A. F. at 2735, Miss A. Jackson, Miss 3401, St. Dr. and Mrs. Richard Healey, David Scott, Mr. and Mrs. Vithanbury Budden, Mr. Arthur Mohr, Mr. Mackenzie, of Chicago; Mrs. McLachlan, Mr. Zoltvany-Smith, Miss Elizabeth Monk, Dr. and Mrs. Bernard Coghlin, Dr. Charles A. Peters, Miss Elizabeth Harold, Mrs. Hillyard Stewart, of San Francisco; Dr. B. L. Hyams, Dr. and Mrs. F. W. Harvey, Miss Helen Buzzell, Mrs. J. C. Watter-son, Miss M. Parsons, Mr. and Mrs.

Robert Ayre, Mr. L. C. Drummond, Mr. A. Bieler, Mr. A. B. Evans, Dr. and Mrs. B. E. Marshall, Mr. John Fair, Miss Louisa Fair, Miss H. Francis-Wood, Mrs. George Eedson-Burns, Mr. Alexander Hutchison, Mr. Herbert Raine, Miss Jean Bovey, Mr. and Mrs. E. Swift, Mr. Pinkey, Mr. and Mrs. Henry E. Rawlings, Miss Watson, Mr. Bruce Clarke, Miss L. E. Dawson, Miss Ruth Dingle, Mrs. W. Fry, Mr. and Mrs. George C. Marler, Miss Florence Smith, Dr. John Klein, Misses Currie, Mr. Frank Hennessy, of Ottawa.

Miss Ruth Park, Mrs. T. A. Trenholme, Miss Isabel Davies, Mrs. J. F. Lewis, Miss Alice M. Brown, Miss Betty Wood, Miss Eleanor Hardisty-Smith, Mr. Philip MacKenzie, Mrs. R. C. Vaughan, Miss Mostyn Lewis, Mr. C. Sydney Lyman, Dr. H. E. MacDermott.

Dr. W. G. Turner, Mrs. R. S. Logan, Miss Eva Logan, Mrs. Kenneth McLeod, Miss Eleanor Perry, Colonel W. Leggat, Dr. and Mrs. J. R. Goodall, Dr. W. F. Hamilton, Mr. T. H. Sharp, Miss Hilda Wright, Miss Rachel G. Reed, Mrs. H. D. Clapperton, Miss E. Bignell, Miss Jessie Johnstone, Mr. Gordon Johnstone, Mr. and Mrs. L. A. Tucker, Mrs. A. A. Robertson, Mrs. Walter Sadler, Mr. Arthur Barry, Miss Ethel C. Robertson, Mr. T. Taggart Smith, Mr. Ernest A. Cousins, Dr. G. A. Brown, Miss Isabel Ferguson, Mrs. L. E. Kelsey, Miss Dora Kelsey, Mr. and Mrs. S. R. Campbell, Miss Ida Beck, Mr. H. Wallis, Prof. R. R. Thompson, Mrs. D. W. Campbell, Mr. William S. Leslie, Lieut.-Col. and Mrs. F. R. Phelan, Misses Prevost, Mr. Thurston Topham, Mr. J. Russell Martin, Mrs. Norman H. Berkinshaw, Mr. F. Ronald Graham, Lieut.-Col. and Mrs. Irving P. Rexford, Mrs. Peter Smith, Miss Elizabeth Smith, Miss Katharine McCaul, Mr. R. B. Partridge, Mr. W. S. Hart, Mr. George K. McDougall, Miss Miriam Holland, Mr. Louis Armstrong, Mr. and Mrs. J. B. Fellowes, Miss Rae Fellowes, Mrs. George Allan, Miss Margaret Allan, Miss M. G. Harvey, Mr. and Mrs. A. K. Hutchison, Mr. Sidney Carter, Mr. and Mrs. Robertson Gibb, Miss Marguerite Starke, Miss Eleanor Davidson, Mrs. L. P. Walker, Miss Georgina Hunter, Mr. George H. Townsend, Mr. C. H. McLean, Miss Frances Pendleton, Miss C. V. Barrett, Mr. E. E. Fairman, Mrs. D. J. Munn, Mr. C. L. Henderson, Mr. and Mrs. Arthur McMaster, Mr. D. M. Johnson, Miss Eleanor Johnson, Dr. and Mrs. W. McNally.

Dr. and Mrs. D. Sclater Lewis, Miss Lorna G. Greene, Miss Ruby Hair, Dr. and Mrs. Stuart Ramsey, Mrs. Fred A. Lallemand, Mr. Jean Lallemand, Mrs. George E. Armstrong, Rev. Dr. and Mrs. E. Leslie Pidgeon, Mr. Arthur L. Pidgeon, Mr. Stanley Lindsay, Rev. R. Gordon Burgoyne, Mr. David S. Thornton, Miss Mary H. Lees, Miss C. McNaught, Mr. T. R. MacDonald, Mr. George A. O. Brown, Mr. R. S. Logan, Mrs. de M. Lafontaine, Mr. and Mrs. Harry Plant, Jr., Miss Eileen Tyler, of London, England, Mrs. A. H. Ewing, Mr. Edgar C. McKewen, Mr. and Mrs. L. A. Wilkinson, Dr. Grahame Donaldson.

Glasgow, Scotland; Mr. Douglas Ross, Mr. and Mrs. A. L. Robertson, Principal and Mrs. F. Scott MacKenzie, Mr. John Swift, Mr. Rupert McCaul, Mr. and Mrs. A. W. Ridout, Mrs. J. Lorn McDougall, of Regina; Mrs. Geoffrey H. Cook, Miss E. Cameron, Miss V. Cameron, Mr. and Mrs. James B. Thomson, Miss Jean Stewart Thomson, Miss E. MacGowan, Mr. Norton A. Fellowes, Mr. and Mrs. H. M. MacCallum, Mr. Donald MacCallum, Miss Barbara MacCallum, Miss Edytha N. Harding, Miss M. H. Fozar and Mr. and Mrs. W. D. Kerr.

\$30,000 PICTURES SUIT IS DISMISSED

Star Dec. 7/35
Mr. Justice Mercier Holds Paintings Undamaged By Fire

The \$30,000 action of the New York Art Corporation against the American Home Fire Assurance Company in connection with alleged damages caused six paintings by a fire in the gallery of John Joseph Cusack, on October 10, 1932, was dismissed with costs by Mr. Justice Mercier.

In judgment, Mr. Justice Mercier held that the oil paintings suffered no damage and that the defendant had proved the essential points of its case against the action. He thereupon dismissed the action with costs. The American Home Fire Assurance Company, however, offered to reimburse Mr. Cusack \$5,000 had he paid to the concern the amount of the policy which had been annulled.

NATIONAL GALLERY FOUND UNSUITABLE

OTTAWA, Dec. 2—(C.P.)—Dr. Julius Held, former assistant director of the Kaiser Friedrich Museum in Berlin, believes Canada's National Gallery should have a new building with an auditorium, and that the country needs a national library. Before his week-end departure for New York at the end of a lecture series Dr. Held, an authority on painting, expressed the belief that the National Gallery quarters adjacent to the National Museum were inadequate. He suggested that a national library might be formed through amalgamation of the Parliamentary and other libraries connected with Government departments.

Patrons of Art Association.

Their Excellencies the Governor-General and Lady Tweedsmuir have graciously extended their patronage to the Art Association of Montreal.

Robert Pilot's Exhibition At Watson's

Star Nov. 1935

A collection of nearly fifty pictures and sketches, all of recent work, by Robert Pilot, R.C.A., is being shown at the Watson Galleries on Sherbrooke St. The pictures are new not merely in time but also in ideas and manner and they make the best showing of Mr. Pilot's work that he has given. There are winter and summer landscapes, the winter ones mostly in the Laurentians, near Piedmont and St. Sauveur, the summer ones at Metis and other places down the river.

Some of the summer pictures are the newest, and one of the big ones is a very good marine of sea and rocky shore, with good colour and suggestion of movement. There is a big picture of Metis Beach, with an excellent effect of light in the sky, and it is very interesting to compare this, and some of the other pictures, with the sketches for them, which are also in this exhibition. Another striking picture, and one of the best in the collection is a view of Cap Tormente from the Isle of Orleans, a fine effect of a big, dark hill against a stormy sky. Rather like this is the only pastel in the exhibition, of Mont Ste. Anne from the Isle of Orleans, a good picture of the hill in half darkness in front of a cloudy evening sky, full of interesting lighting.

Mr. Pilot has always painted snow very sympathetically and there are some good snow pictures here. In some of them the snow helps to show up the gay colours of French Canadian houses, and the same colours without snow are in several cheerful pictures painted at Beauport and on the Isle of Orleans. There are quieter tones in a simple but very satisfactory composition of the hill at Piedmont, in one of the Military Church at Chambly, a group of buildings and trees surrounded by very wet snow, and in a very good summer picture of the village and church of St. Francois, Isle of Orleans, by evening light.

INTERESTING SHOW BY WOMEN ARTISTS

Gazette Dec. 5/35

Picture-lovers Are Attracted
to Collection at Eaton Fine
Art Galleries

Work by the members of the Women's Art Society of Montreal, on exhibition in the Fine Art Galleries of the T. Eaton Company, Limited, of Montreal, is attracting a good attendance, the show being one of the best put on in recent years. The standard set is high and there are evidences of distinct advance in the work of some of the painters.

Mrs. Lilian Hingston shows her usual sympathy and skill in "Pansies" and "White Flowers," the arrangement being engaging and the handling capable. Mrs. M. N. Mullally is effective in her oil called "Bouquet of Flowers," the practised hand being revealed in "Peonies" by Mrs. Mary L. Dunning. The same blooms have attracted Jean M. MacLean, while Mrs. Elizabeth Mitchell finds a congenial subject in "Roses." Mrs. Allan Turner contributes "Study of Currants."

In portraiture, Ida Beck has "Colored Boy," a confidently handled pastel, and "Brunette in Red," Mrs. Karl H. Forbes sends "Portrait Study," and Mrs. Beatrice M. Long, besides "Portrait of Colored Boy," is represented by "Study in Profile." Mrs. J. Pierce, whose ably handled portrait of a man at last year's show will be recalled, sends "The Habitant." Heads of children are contributed by A. K. Trim.

Landscape, as usual, predominates and there are some distinctly good things on view. Mrs. Jane C. Luke each year shows greater facility in suggesting atmosphere and the glitter of sunlight, qualities that are abundantly evident in "St. Vincent de Paul" and "A Street in Ste. Therese." Mrs. M. N. Mullally, too, is convincing in the suggestion of moist chill that envelops snowy landscape and building in "Heavy Snowfall, St. Sauveur." Ida M. Huddell finds a picturesque subject in an old mill, and Mrs. Winifred D. Lewis shows a vessel and drying nets, called "Low Tide, Rockport." Mrs. Annie Pringle finds the Laurentian country inspiring and shows a farmhouse and an autumn scene. Margaret C. Thompson exhibits works done in California and also a glimpse of the Grand Canyon of Colorado. Cap a l'Aigle and Point a Pic have been the sketching ground of Marjorie Allan, and Mrs. Ann Low Allan found a subject at Cornerbrook, Newfoundland.

Other works that are interesting and attractive are contributed by Mrs. John Allan, Jean Baillie, Mrs. Burns, Ethel Derrick, Edith Glen, Mrs. Darwin Higginson, Mrs. Mullock, Reba M. Saddington, Margaret Sanborn, E. A. Snaith, F. W. Sweeney, Norah Smyth and V. M. K. Walker.

The exhibition remains open until December 14.

Pictures by F. S. Panabaker

Star Jan. 10/36

A number of sketches and pictures by Frank S. Panabaker are now being shown in Eaton's art galleries. The sketches are the better part of this exhibition, and one of woods in autumn, a sketch of black trunks standing out against pale pink and nearly white foliage is quite the best of them. Two other autumn sketches are very good little compositions in browns and yellows, and there is a very nice softness of light in a sketch of summer evening on the Nation River. Some very good studies of skies are among these sketches, one rather striking one of sunlight breaking through clouds on Rice Lake and several other good ones, though in one or two of them the sky kills the landscape. There are several rather effective little pictures of lone trees standing out against the sky.

The larger pictures are rather unequal and some of them are hardly of Mr. Panabaker's best. Among the most successful of them are one of autumn haze on the Grand River, with a good impression of light and mist, and one of "Haying in the hills, Bale St. Paul." There are a number of good sketches made in the neighbourhood of Bale St. Paul. A big picture of cloud shadows on a hillside is a clever study of light and shade and colour, but not very interesting as a picture. Mr. Panabaker seems, in some of these pictures, to have been trying experiments which have not all succeeded.

PRINTS MAKE GOOD EXHIBIT AT EATON'S

Gazette Dec. 7/35

Etchings, Woodcuts, Color
Prints by W. K. Aykroyd, W.
Godfrey and L. Hutchinson

Lovers of prints will find much to interest them in the exhibition being held in the Fine Art Galleries of the T. Eaton Company, Limited, of Montreal, by W. K. Aykroyd, whose art is etching; W. F. G. Godfrey, who cuts wood blocks, and L. Hutchinson with color prints. It is a show that reveals considerable industry, and there is plenty of variety as to subject.

Mr. Aykroyd has travelled far and seen much, and his etchings are straightforward performances. His sense of composition is generally good, his line is clean and he has a nice appreciation of what is quaint in architecture. Most of the plates have a rather formal individuality, adequate drawing and effective arrangement of light and shadow, and now, so thoroughly grounded, it may be that future prints by this artist may tend a bit more towards suggestion and greater spontaneity. Europe has furnished him with interesting subjects in the old timbered houses and clock tower in "La Rue de L'Hologe, Dinan"; a battlemented tower and old cafe plastered with tobacco signs, archway and figures in "Vannes, Brittany"; the Hotel de Ville at Saumur; five windmills and dike in "Summer Day, Holland"; ancient houses opposite the church at Conches, France; and clock-tower and old houses at Honfleur, France. In Holland, steamers and boats in the harbor at Amsterdam proved attractive, while, in England, a windmill in Essex could not be resisted, nor could the elaborate sign of "Ye Olde White Hart Hostlerie" at Red Hill, Surrey, be overlooked. Atmospherically, "Westminster Bridge" — figures, bus, gleaming pavements and the Houses of Parliament blurred by the downpour — touches the highest spot in suggestion, much the same spirit being shown in "Eaton's, College Street, Toronto," on a rainy day. Other prints include one of the Canadian schooner Bluenose under sail, and Kent Gate and Montcalm's house in Quebec.

Generally speaking, Mr. Godfrey brings a broad, bold technique to his wood blocks and shows appreciation of the decorative possibilities of black and white. "On the Don" — tugboat and scow and river-side buildings, is direct and clean in treatment, the movement of the water being well suggested. "Land of the Maple" has good distance in the water stretching to distant hills, while in the foreground is a noble tree. "The Rustic Bridge, Mt. Hamilton," is an ambitious effort, as is "The Deserted Lime Kiln" — the abandoned works being backed by a wooded knoll. There is a good impression of waning day in "The Valley Farm," with its shadowed buildings and banded sky, and the glare of noon illumines the group of trees in "Where Field and Forest Meet." Effective prints of smaller scale are the simply handled "Winter, St. Maurice Street, Montreal," with old buildings and deep-rutted snowy road, and "The Old Book Store," "Dominion Square, Montreal," is particularly happy in the treatment of the cabs on the Metcalfe Street stand, with trees and paths in the foreground.

Mr. Hutchinson is a lover of bright colors in his prints, which veer strongly towards the decorative. Particularly effective in the treatment of distant highland and water is "Hills of Waterdown, Lake Ontario," while there is lovely quality in the sunset sky of "The Old Coal Yard," with its wooden structure in silhouette. Clouds, trees, hills and water are the pictorial elements of "Prelude," which suggests that rain is on the way. "Winter's Warning, Lake Ontario," with its stretch of water, hill and poplars, has good color, and twilight is the time of "Fishing Shed, Grimsby, Ont.," with its moored boat, wooden walks and cabin. Light glitters on the water in "Burlington Bay," and a big sun swings up in "Dawn, Indian Point." Purely decorative and rich in color is "Marshland Nocturne" — trees in silhouette against water which reflects a ruddy moon, while geese fly overhead.

GROUP'S SECOND SHOW Gazette Jan. 2/36

Canadian Painters Exhibit in
Toronto Gallery

Toronto, January 2.—(P)—The Canadian Group of Painters which evolved from the pioneering Group of Seven tonight opened its second exhibition since its membership was increased to 28 in 1933.

The exhibition, characterized by what one critic called a "commendable lack of imitation," forms the January feature at the art gallery of Toronto.

Paintings have been contributed by members of the group from Winnipeg and Montreal; Toronto and Midland, in Ontario; Nootka, Victoria and Vancouver, in British Columbia. Invited contributors have sent canvases from Ottawa and Montreal, while a number are from Toronto artists outside the group.

Montreal's Prudence Heward won the approbation of opening night critics with her "Dark Girl." Critics also were agreed that George Pepper of Toronto in his picture, "Granite," had successfully captured on canvas the majesty of rock.

The work of the original members of the Group of Seven was represented, however, as the outstanding contribution to the exhibition.

HONORS ARE GIVEN TO SIX PAINTERS

Gazette Nov. 23/35

R.C.A. Elects Archibald
Barnes and Edwin Holgate
to Full Membership

FOUR NEW ASSOCIATES

Frank Carmichael, John Clymer, A. C. Leighton and A. Sherriff Scott in List—Sir Wyly Grier President

Elevation to full membership of the R.C.A. of three Associates, and the election of four painters to be Associates resulted from the annual meeting of the Royal Canadian Academy of Arts, held in the Lecture Hall of the Art Association of Montreal, yesterday afternoon.

The Associates elected R.C.A. painters are Archibald Barnes, Toronto, and Edwin H. Holgate, of Montreal. The new academical architect is Dr. John A. Pearson, of Toronto.

Those elected A.R.C.A. are Frank Carmichael, of Lansing, Ont.; John F. Clymer, Toronto; A. C. Leighton, Calgary, Alta., and Adam Sherriff Scott, of Montreal.

The officers of the Royal Canadian Academy of Arts were re-elected by acclamation as follows: President, Sir Wyly Grier, Toronto; vice-president, W. S. Maxwell, R.C.A., Montreal; treasurer, Charles W. Simpson, R.C.A., Montreal; secretary, E. Dyonnet, R.C.A., Montreal.

The council was elected as follows: J. W. Beatty, R.C.A., Toronto; E. Dyonnet, R.C.A.; F. S. Coburn, R.C.A.; R. W. Pilot, R.C.A.; Hugh G. Jones, R.C.A., and Henri Hebert, R.C.A., all of Montreal.

THOSE HONORED.

Archibald Barnes, R.C.A., who came from England to Toronto five years ago, is regarded as one of the leading portrait painters. He is a sound draughtsman and good colorist, his contribution of a man in a yellow tunic in the R.C.A., exhibition at the Art Association admirably revealing these qualities. His promotion to full R.C.A. is rapid, since it was only two years ago that he was elected an Associate.

Edwin H. Holgate, R.C.A., of Montreal, who was elected an Associate two years ago, is a painter of vigor and originality. The present R.C.A. exhibition has an example of his virile brushwork and daring color in the portrait of Dr. A. S. Eve. Mr. Holgate is represented in the permanent collection of the National Gallery of Canada, Ottawa, and directs the art classes of the Art Association of Montreal.

Frank Carmichael, A.R.C.A., was born at Orillia, Ont., and studied at L'Academie Royale des Beaux-Arts, Antwerp, and at the Ontario College of Art, Toronto. He was elected a member of the O.S.A. in 1917. He is represented in the National Gallery of Canada, Ottawa, with a work entitled "The Hilltop."

John F. Clymer, A.R.C.A., is a bold colorist with a strongly developed decorative sense. This is evidenced in his contributions to the present exhibition of the R.C.A., in "Thunder Mountain"—an Indian with bird-like ceremonial head-dress, and a portrait scene of gay color, called "Autumn Trail."

A. C. Leighton, A.R.C.A., who came from England a few years ago, is an accomplished exponent of the fluid-wash watercolor. He has done much effective painting in the Rockies, and in the present R.C.A. show has two oils of very limited color range—"Skoki, Canadian Rockies"—mountains and a stream, and "Kokosila, Indian Village, Duncan, B.C.," which shows a group of buildings in pale sunlight as seen from above.

Adam Sherriff Scott, A.R.C.A., of Montreal, was born in Perth, Scotland, in 1887. He studied his profession at the Edinburgh School of Art, winning the Allen-Fraser Scholarship. He spent a year of independent study in France and six months in Holland, coming to Montreal in 1911. He did the decorations of the Hudson's Bay Company's building at Winnipeg—the history of settlement being the theme—the decorations at the Seignior Club, Que., at the Manoir Richelieu, Murray Bay, and both the figure and ornamental decorations at the St. Denis Theatre, Montreal. It was one of his paintings, "Arrangement in Grey"—a woman inspecting prints in a portfolio—that was stolen from a public exhibition a few years ago, and later recovered after confession by the thief, who committed suicide. This work now hangs in St. James's Club, Montreal. He is represented at the National Gallery of Canada, Ottawa, by "The Green Hat" and "Captured Satyr," the latter a pastel.

ANNUAL DINNER HELD

Following the meeting the annual dinner was held at the Arts Club of Montreal, Victoria street, where the officers and members of the R.C.A. were welcomed by the president, Ben Deacon. The affair was informal and intimate. The president of the Royal Canadian Academy, Sir Wyly Grier, in a brief address in reminiscent vein, incidentally recalling a meeting with H.R.H. Princess Louise in 1883, touched on the amity that marks the membership of the R.C.A. and stressed the importance of its position in Canadian art. He then called on a few members and guests for speeches, which were brief. The two Montreal painters expressed gratification at the honor shown them by the R.C.A.

Those present at the dinner were: Sir Wyly Grier, Lady Dyonnet, Maxwell, C. W. Simpson, J. net, and the following members: J. W. Beatty, F. S. Challenger, F. S. Coburn, Paul B. Earle, Ernest Foss, Mrs. Hortense Gordon, F. S. Haines, Adrien Hebert, Henri Hebert, Edwin H. Holgate, C. W. Jeffrey, Hugh G. Jones, Miss Marion Long, John M. Lyle, Miss Mabel May, Miss F. H. McGillivray, J. Melville Miller, Percy E. Nobbs, R. W. Pilot, Miss Elizabeth S. Nutt, Hal W. Perrigard, Herbert Raine, G. A. Reid, Frank Hennessy and Hugh Vallance.

The guests were Ben Deacon, president of the Arts Club; Arthur Browning, of the Council of the Art Association of Montreal; H. P. Bell and St. George Burgoyne.

Progress of Art Told in Lecture Star Jan. 21/36

What was really an abridged history of painting was given in the lecture which Prof. George W. Eggers, Director of the Art Department of the College of the City of New York, gave to the Art Association of Montreal on Monday. The title of the lecture was "Trends and Digressions from Giotto to our time," giving the lecturer a subject which he could only with difficulty cover in a lecture which lasted nearly two hours. His purpose was, in part, to show how art, and more particularly painting has developed from the pure and simple story telling of Giotto and the primitive painters to the "baroque" artists, who compelled their spectators to enter into the facts and emotions of their pictures. Art, as he considered, has moved in a spiral, not returning exactly to its former self, but to a place just above or below where it was before. The lecture was illustrated by many pictures thrown on the screen, and special prominence was given to the work of Giotto, as a principal starting point of modern art. The importance and development of landscape, first as an accessory in pictures and then as a subject in its own right, and the growth of elaboration in a series of subjects of religious pictures were well shown in the lecture and its illustrations.

RETURN OF VARIETY OF ARTICLES SOUGHT Jan 17/36—Star

Art Dealer Sues Former
Landlady

A question as to who is the rightful owner of a miscellaneous assortment of articles, including 14 paintings, a vacuum cleaner, coffee percolator, marble clock, kitchen clock, a plaster figure, a number of antiques, a sun ray machine and a violet ray machine is presented to Mr. Justice Duranleau, at the instance of A. B. Watson, art dealer, in the Superior Court today. The articles, according to the plaintiff, are his property and are worth \$1,452.50, he states in a seizure in which he states that Mrs. Fred Campeau is detaining them illegally.

Mrs. Campeau told the court that all the articles contained in the plaintiff's list belong to her with the exception of the vacuum cleaner, sun ray machine and violet ray machine and Watson is welcome to remove the last-named articles from her house anytime he likes. As for the other articles, she says that they were gifts to her from Watson, who had been a boarder in her home for two years. These gifts, she said, had been made to her as tokens of friendship. As regards a large number of the paintings, she said that they had been painted by Watson himself, as an amateur painter, and he had insisted that she take from the walls some of her own paintings and substitute for them some of the pictures to which he now lays claim. In any event, she added, the pictures were not worth the \$150 value which he now placed on them.

From The Gazette of Twenty-five
Years Ago, Monday, Jan. 9, 1911.

Fifty Years Ago, Saturday,
January 9, 1886.

The annual meeting of the Art Association of Montreal was held yesterday afternoon in the Art Gallery, Phillips Square. Hon. Justice Mackay, president, occupied the chair. There were also present Rev. Canon Norman, vice-president; Messrs. R. W. Shepherd, treasurer; G. Cheney, George Kemp, W. Evans, F. Wolfenstein, Thomas J. Torrance, R. W. Boodle, C. J. Fleet, W. G. Murray, R. R. Grindley, Charles Gibb, W. H. Rintoul, W. T. Bentley, J. H. Joseph, Edward Murphy, E. C. Steele, Walter Drake, John Lewis, A. Boisseau, D. A. P. Watt, H. E. Murray, Rev. G. H. Wells, Rev. J. Edgar Hill, and Mr. English, secretary. The annual report referred to the great depression of last year, which had affected the Art Gallery like everything else. Mr. Justice Mackay was re-elected president, and Canon Norman vice-president.

SCULPTURE EXHIBIT IS COMPREHENSIVE Gazette Jan. 7/36

Work of Doris M. Judah Reveals
Wide Range of
Talent

Admirers of the work of Doris M. Judah, Montreal sculptor, as it has appeared from time to time at the Montreal Art Association, in the Royal Canadian Academy and other shows, will be interested in seeing the 16 pieces which have been assembled at the Coffee House, 1191 Union Avenue. The exhibition, which will be open until the end of the month, gives a comprehensive idea of the talent and scope of the modeller. For the most part, the work is in the nature of portrait sculpture, and busts are shown of Miss Winnifred Kydd, Brig-Gen. H. S. Birkett, the late Lieut.-Col. W. W. Burland, Miss Catherine I. Mackenzie, Professor Harold Hibbert, the late Dean H. M. Mackay. One head, of a sleepy child, is called "The Awakening"; there is a lively head of a young dancer. Of the three plaques, "Masque Oriental," a portrait of Mme. Kiang Kang-Hu, is outstanding.

Three works show the sculptor on flights of imagination. "Mind Moves Matter" is a decapitated head perched on a pile of books and blandly smiling; "On Waves of Sound" is a violinist heaved up by the turbulent sea; "And He Made the Stars Also" is a pair of hands shaping a globe.

Doris M. Judah, a former pupil of E. Dyonnet, R.C.A., A. Laliberte, R.C.A., and the late W. Brymner, R.C.A., was medallist of the Council of Arts and Manufactures, 1918-1919. She was director of the Rochester, Minn., Art Association and Modelling School in 1924-1925.

Sir Wyly Grier, D.C.L., president of the Royal Canadian Academy of Arts, Lady Grier, and Mr. W. S. Maxwell, vice-president of the Royal Canadian Academy of Arts will receive the guests this evening at the fifty-sixth annual exhibition which is being held by The Royal Canadian Academy of Arts in the Galleries of the Art Association, 1379 Sherbrooke street west, at 8.30 o'clock.

NOTED PROFESSORS TO LEAVE MCGILL

Star Dec. 18/35
When Leacock and Dr. Martin Among 13 Who Are Retiring

Thirteen retirements, involving more than 200 years of service, were announced at McGill University today. Those retiring include Dr. Charles F. Martin, senior dean and internationally-known head of the medical faculty, four chairmen of

"I have plenty to say about the Governors of McGill putting me out of the university. But I have all eternity to say it. I shall shout it down to them."
—Stephen Leacock.

departments, the secretary of the university, the registrar at Macdonald College and other members of the teaching staff.

One professor alone accounted for 50 years of service. Dr. Nevil Norton Evans joined the staff at



Dr. C. F. Martin Stephen Leacock

McGill in 1886 and is this session celebrating the 50th anniversary of his teaching career at McGill.

Stephen Leacock, humorist, writer and authority on political economy, is among those retiring.

13 RETIRING.

Those retiring are:
Dr. Charles F. Martin, B.A., M.D., C.M., LL.D., D.C.L., M.A.C.P., F.R.C.P., senior dean of the univer-



Prof. J. F. Snell Prof. N. N. Evans

sity and dean of the faculty of medicine.

Stephen Leacock, B.A., Ph.D., Litt. D., LL.D., D.C.L., F.R.C.S., William Dow Professor of political economy and chairman of the department of economics and political science.

Herman Walter, M.A., Ph.D., professor of German and chairman of the department of Germanic languages.

Nevil Norton Evans, M.A., Sc., professor of chemistry.

Henry F. Armstrong, M.A., professor of drawing and descriptive geometry and chairman of the department.

Alfred Stansfield, D.Sc., A.R.S.M., F.R.S.C., Birks Professor of metallurgy and chairman of the department.

Edmond Dyonnet, R.C.A., professor of freehand drawing.

Paul Villard, M.A., D.D., M.D., associate professor of French.

John Ferguson Snell, B.A., Ph.D., F.C.I.C., F.S.C., professor of chemistry, Macdonald College.

Maude E. Abbott, B.A., M.D., L.R.C.P., F.R.C.P., assistant professor of medicine and curator of the medical museum.

J. B. McCarthy, B.A., D.Sc., assistant professor of chemistry, Macdonald College.

William J. Wright, registrar, Macdonald College.

A. P. S. Glassco, B.Sc., secretary of McGill University.

RETIRED AT AGE LIMIT

Dr. F. Owen Stredder, bursar of the university, announced the retirements and in the announcement pointed out that the Board of Governors of the University acted under the statutory provision for the retirement of members of the staff who have attained or exceeded the

of 65 years.

All were retired on pension, special arrangements having been made in the case of A. P. S. Glassco who is not yet 65 years of age. "In making these retirements," Dr. Stredder stated, "the board has expressed its great appreciation of the services rendered to the university and of the eminence achieved by staff members in their respective fields." The retirements go into effect at the end of the present academic year except in the case of Mr. Glassco, who retires December 31 next.

SENIOR DEAN GOES.

Dr. Charles Ferdinand Martin, head of the Faculty of Medicine of McGill, is the senior dean of the university and one of the most popular members of the staff.

Dr. Martin has an extremely high reputation on this continent as an authority on diseases of the blood.

He is a Montrealer, having been born here on October 14, 1868. Educated in Montreal schools and at McGill University, he took his first degree, that of B.A. in 1888, following this up in 1892 with degrees of M.D. and C.M. For the next three years he did post-graduate work in medicine in the foremost clinics of Australia, Germany and France, and in 1897 was appointed to the teaching

field.
from the
Dean of his faculty.
ACTED AS PRINCIPAL.

On one occasion when Sir Arthur Currie, then principal of the university, was absent from Montreal, Dean Martin filled in as acting principal. Besides his activities as head of his faculty Dean Martin was a member of the Royal Victoria Hospital Staff, whose physician-in-chief he was at the time of his retirement from the post in 1934.

Apart from the field of medicine Dean Martin is widely known as a sportsman. Tennis is his favorite game and he continues to play it. In 1891, while still a student at McGill, he won the Dominion singles tennis championship.

Among the honors that have been given him was the presidency of American College of Physicians in 1928-29, that of the Association of American Medical College in 1929 and also that of the Canadian National Commission for Mental Hygiene.

PROFESSOR LEACOCK

Prof. Stephen Butler Leacock, possibly the most widely known of the group through his numerous literary works, mostly in his customary humorous style, has been on the McGill staff 32 years. He was born at Swanmoor, Hampshire, England 66 years ago and was brought to Canada as a small child.

The greater part of his education was received in Toronto, at Upper Canada College and University of Toronto. He returned to Upper Canada as master in modern languages after his graduation from Varsity, then joined McGill in 1903.

Literary work of Dr. Leacock has been likened to the output of Lewis Carroll, who would alternate between writing "Alice in Wonderland," and subsequent stories on this immortal child, with treatise on mathematics. Mr. Leacock would jump from such parodies as "moonbeams from the larger lunacy" to "elements of political economy."

After the war he made a tour of the British Empire under the auspices of the Cecil Rhodes Trust, speaking on "Imperial organization." A few years later he toured Great Britain in another role, that of a humorist.

Among his serious works are "Baldwin and Lafontaine," "Essays and Literary Studies" and "The Unsolved Riddle of Social Justice."

PROFESSOR STANSFIELD

Alfred Stansfield, also a native of England, was sent by the Canadian Government in 1914 to report on electric smelting of iron ores in Sweden. Mr. Stansfield, at McGill since 1901, also was a member of the commission appointed by the Minister of Militia and Defence to investigate feasibility of producing refined copper and zinc in Canada, and in 1918-1919 served as editor of Iron and Steel in Canada. Author of a number of scientific papers, he was awarded the Plummer Medal of the Engineering Institute of Canada in 1921. From 1911 to 1931 he was commissioner of the pyx of the Royal Mint at Ottawa.

PROFESSOR WALTER

Herman Walter, professor of German and chairman of the department, has been associated with the university nearly 35 years. He was born 72 years ago and holds a degree of Ph.D. from Munich.

PROFESSOR EVANS.

Professor Evans joined the McGill staff in 1886 as an assistant in chemistry. Three years later he resigned this post to pursue postgraduate studies abroad, returning in 1891 as lecturer in chemistry. In 1900 he was named assistant professor of chemistry, in 1907 associate professor and in 1928 professor of chemistry.

PROFESSOR ARMSTRONG

Professor Armstrong came to the McGill staff in 1896 as associate professor of freehand drawing and descriptive geometry. In 1926 he was appointed professor in these subjects.

PROFESSOR DYONNET

Professor Dyonnet came to McGill in 1920 as special instructor in freehand drawing and modelling, and in the following year was named lecturer. Two years ago he was promoted to a full professorship in this subject.

PROFESSOR VILLARD

Professor Villard who obtained his B.A. degree at the University of France, M.A. at Ohio Wesleyan College and M.D., C.M., at Bishop's, joined the McGill staff as lecturer in French in 1910. In 1919 he was made assistant professor, in 1924 associate professor and in 1932 member of the faculty of graduate studies and research. He started his teaching career in Montreal as headmaster of the French Methodist Institute, later joining the staff of the Wesleyan Theological College.

PROFESSOR SNELL

Professor Snell was named assistant professor of chemistry at Macdonald College in 1907, and professor in 1909. For part of the session 1932-33 he was acting dean of the faculty of agriculture. This was following the resignation of Dr. Barton.

DR. ABBOTT

Dr. Abbott, who has gained fame for her studies on hereditary diseases of the heart following a distinguished academic career at Bishop's, McGill and Edinburgh, joined the medical faculty staff in 1905 as research fellow in pathology. In 1910 she was named curator of the medical museum and in 1914 lecturer in pathology. Two years later she was made lecturer in bacteriology and in 1924 was promoted to assistant professor in medical research.

Dr. McCarthy was appointed assistant professor of chemistry at Macdonald College in 1920.

Mr. Wright, who is retiring as registrar at Macdonald came to the college in 1907 as secretary to the principal, his appointment as registrar coming in 1928.

PHOTOGRAPHIC ART SHOWS 218 PRINTS

Gazette Nov. 15/35

Abstract and Trick Poses Absent From International Exhibit

Ottawa, November 15.—(C)—The second Canadian International Salon of Photographic Art opened today at the National Gallery with a selection of 218 prints by 153 camera artists, including 26 by 16 Canadians.

The exhibited prints, selected by a jury from about 1,600 submitted by photographers all over the world, will be sent on tour at the end of the show.

Subjects of the pictures, produced by photographic processes unknown to most amateur snapshotters, vary through landscapes, portraits, figure studies, sports, architecture, nature studies and half-abstractions obtained by trick lighting and camera-setting.

Abstraction and trick pictures, fashionable a few years ago, have shrunk to a small minority and most pictorialists represented in the show have tackled their subjects naturally, seeking to bring up such things as textures of objects, atmosphere and the play of light and shadow.

Noticeable is the fine treatment of ice, snow and water. All three are combined in "Ice formations, Lake Ontario" by D. Campbell of Oshawa, Ont., a picture of ice banks, partly snow-covered, jutting into chill water. Snow-flecked, black water slides past puffy snow-covered ice in "Thin Ice" by J. P. Skillen of Hamilton. W. C. West of Chicago has a picture of twigs covered by crystallized snow through which light shows. He calls it "Translucence."

The Japanese, Mitsutaro Fuku of Seattle, Wash., has two fine water pictures, "Tidal Play," showing the rumpled surface of the sea moved by under-currents, and "Autumnal Shower," raindrops splashing into a pond beside lily pads. The pattern of river-work on the Gatineau is shown in "Sorting Logs" by C. M. Johnston of Ottawa. The Japanese,

NOTABLE ARTIST IS BURIED IN CITY

Star Jan. 1936

Henri Fabien, Canadian Sculptor, Painter, Had Distinguished Career

Preceded by a funeral service at Ottawa, where he died at his home, 88 Fifth avenue, New Year's eve, the burial of Henri Fabien, Canadian painter and sculptor, took place at Cote des Neiges Cemetery today. The body was brought here by motor hearse direct from the Christ-Roi Church in the Capital.

Mr. Fabien was born in St. Henry and received his education at the Brothers' School at Ste. Cuneode, where his father was mayor before that municipality was annexed to Montreal. He is said to have been the only Canadian who ever had paintings hung at the Paris Salon two years in succession.

His artistic ability first attracted the notice of E. Dyonnet of the Royal Canadian Academy who taught him for several years. Later he entered the Art Association School at Montreal.

In 1889 Fabien went to Paris where he studied under noted French artists. He returned to Canada in 1902 after a further period of study in Brittany. His first exhibition in Montreal attracted favorable notice from critics but few sales and Fabien went to the newspaper La Presse as a pen-and-ink artist.

GOES TO OTTAWA.

In 1905 he went to Ottawa and became chief draftsman of the Department of Indian Affairs. Later he became a translator for the Department.

In 1911 he had exhibited almost without interruption at shows of the Academy and the Art Association of Montreal.

Since 1911 he had exhibited almost My Daughter Jacqueline" to the Paris Salon where it was hung. The following year the Salon hung his portrait of Betty Low, Ottawa dancer now with the Monte Carlo Ballet Russe.

He is survived by his widow, two daughters and one son. J. Adelard Fabien, 4600 King Edward, Notre Dame de Grace, C. A. and J. Wilfrid Fabien, all of Montreal, are brothers, and Miss Maria Fabien, Montreal is a sister.

PHOTOGRAPHIC ART OF WORLD ON SHOW

Gazette Jan. 7/36
Exhibit at Art Association Brings Together Admirable Pictures

20 NATIONS CONTRIBUTE

High Standard of Excellence Displayed in 218 Camera Studies of Many Types

The validity of photography as an art medium has never been better demonstrated in Montreal than at the Second Canadian International Salon of Photographic Art, now being held in the Montreal Art Association gallery. First and foremost, the salon is interesting as a distinguished collection of pictures—218 of them; but it is valuable for two other reasons: for the enlightenment it brings the public on the development of photography, and for the stimulus it gives the photographer himself. A debt of gratitude is due the National Gallery of Canada for circulating the exhibition, and an especial debt to Frank R. Fraprie, Boston; Bruce Metcalfe, Toronto; and John Vanderpant, Vancouver, the jury which sifted through hundreds of entries from all parts of the world to arrive at an admirable conclusion.

A score of countries are represented, from China to Czechoslovakia, from New Zealand to South Africa, and the entries are so uniformly good, in approach and treatment, that it would be impossible to say that any one country was photographically better than another. Of course the standards of the judges have something to do with this uniformity, and those who heard Mr. Vanderpant's lecture in Montreal a few weeks ago will know something of what these standards are.

The uniformity is not of subject matter. Grasses throwing delicate shadows on ribbed sand are a world away from piles of metal pipes, but in the majority of the exhibits—and this is where photography has progressed—the subject is not the important thing; the grasses and the pipes were not photographed because they were grasses and pipes, but because they provided the elements of satisfying composition. Such titles as "Relief," "Still Life," "Sand Symphony," "Step by Step," "Light Fantasia," "An Architectural Abstraction," "Back Yard Pattern," "Floral Rhythm," "Modern Arrangement" and "Triangles" imply a photographer making pictures and not just "taking" them.

DESIGNS WIDELY VARIED

The exhibition is not made up of purely formal designs, however. Other qualities are present. There are pictures that tell stories, there are character portraits, there are sentimental, atmospheric landscapes. Yet they all have something to say photographically. It may be light—as it shines through the snow in the twigs of W. C. West's "Translucence"; as it makes a pattern with shadow on the tiled floor in Chen Chuan-Lin's "Shadow Effects"; as it is dappled with water and sand in "Sunlit Shore" by Hashimoto Kiyoshi. It may be texture—the bloom on Mario Gabino's grapes; the skin of Nowroz Kooka's "Mali"; the lustre of Karl Kletz's glass bowls; the leaves and stems of "Skunk Cabbage" by Emmanuel M. Weil; the feathers of Alex J. Krupp's peacock and E. W. Jackson's dead lily; the soil of Giovanni Sansone's "Farm by the Sea."

The best of them have body, texture, character, rhythm, balance, all in one. Among the most interesting from several points of view—and it is hard to keep the list within the bounds of a short newspaper survey—are: Harold Costain's architectural abstraction, "Autumnal Shower," by Mitsutaro Fuku; "Stairs," by James Emmett, Jr.; "Still Life," Bruce Metcalfe; "Floral Rhythm," John Vanderpant; "The Cellist," Dr. Maximilian Kern; "Clevis and Cable" and "Milling Grooves," John P. Mudd; "The Potter's Hands," P. C. B. Scott Hayward; "Freedom," Harold F. Kells; "Coming In," Carroll Frey; "Around the White Band," J. Em. Borrenberger; "Wavy Sand," Heinz Bertelsmann; J. M. A. van Dyck's "Modern Arrangement" and "Triangles"; Piet Spoor's "Tranquility"; Dr. Julian Smith's "You're Telling Me!" and D. Campbell's "Ice Formation, Lake Ontario."

The 16 Canadians represented make an excellent showing.

R. H. A.

159 FORMER STUDENTS EXHIBITING WORK

Gazette Dec. 19/35
Once Attended Painting Classes at l'Ecole des Beaux Arts

VARIETY IN SUBJECTS

Landscapes, Marines, Still Life and Portraits in Show at Eaton Fine Art Galleries

Work by former students of l'Ecole des Beaux Arts, St. Urbain street, makes an interesting exhibition in the Fine Art Galleries of the T. Eaton Company, Limited, of Montreal. Examples in various media—oils, pastels, watercolor, woodcuts and architectural drawings occupy the galleries, which have been thronged daily, all indications pointing to a record attendance between now and the closing day, January 4.

The paintings in the main reveal the solid grounding imparted to the students at l'Ecole des Beaux Arts by the director Charles Mailland and his teaching staff, the artists showing individuality of outlook and variety in technique. The general effect of the show is pleasing and the hanging has been tastefully done—not an easy matter when the differing sizes are considered.

In subject there is much to appeal to every taste—landscapes, marines, flowers and still life, with a few portraits. The scenes are generally bits of rural Quebec, which adds to the interest of the collection.

ATTRACTIVE LANDSCAPES.

Among the landscapes there are several comely scenes by F. Constantineau, who has found beauty in a hayrick and barns; a farmer carrying water from the pump to his stock in winter; the fire-swept ruins of St. Jacques le Mineur church on St. Denis street; the village of Piedmont backed by snowy hills, and a view of St. Sauveur in winter, to mention a few. Robust in handling is the church at Riviere Beaudette in summer by Madeleine Desrosiers, who is lavish in her pigment in a Laurentian scene. Rene Chicoine has broadly treated sketches of churches, and A. Filion found an interesting subject in a bit of the old barracks on St. Helen's Island. There is a summery atmosphere to a view of the old church at Tadoussac, by R. Dionne, and sunlight floods the glimpse of "Moulin Monk, Ste. Therese," by Maurice Raymond. This painter also shows a larger work—building, poplars and figures, called "Bouillier." By Paul Levesque, a competent sketch of the old of St. Andrew and St. Paul, demolished. Irene Senecal has attractive works, reminiscent of Gogh in technique, among them being a row of houses on a hill at Port Daniel; the church at St. Simeon with water and hills beyond and a group of old waterside houses. In all these attention has been paid to drawing, values and arrangement. She also shows a still life—cosmos in a bowl, with incidental objects.

Rose Savoie Dionne, shows ability as a painter of flowers in her studies of double peonies, some zinnias and of yellow chrysanthemums, and there is effective arrangement in the still life by Aylene Gauthier Charlebois—bittersweet berries in a dark glass vessel. An old mill at St. Eustache is one of the offerings of R. Arbour, and A. Filion has a wharf scene. Laurent Morin has a glimpse of a cemetery with tombstones in sunlight, and also a portrait of a woman in a round hat, and Leopold Dufresne has found the Gaspe country congenial, among his contributions being the rocks at Perce with rolling waves and gulls. A big pine, water and hills are the pictorial elements of "Las Masson", by P. V. Beaulieu, and Jean Paul Lemieux, besides a beach scene at Bate St. Paul, has a good painting of a girl with a barn in the background. Rolande Sicotte has an ambitious nude study, and also a portrait of an old man in sunlight. Simone Denechaud shows a boy's

head, and the portrait of a girl is the offering of Helen Marjorie McLeish. A pastel portrait of a girl is the contribution of F. Beckman, and Frank Iacurto, besides a freshly colored view of red rocks and blue sea, exhibits a portrait of Dr. Mancuso in academic gown. A village street with quaint old houses is signed by Francoise Masson Dansereau, and Jacques Barry employs watercolor for "Old Stone House". A bleak winter landscape is by Raymond Pellus, and Jean Charles Faucher makes decorative pattern of a steamer's funnel and ventilators. Paul Leroux has some good portrait subjects in charcoal, and examples of sculpture are also shown.

DOUBTS EXPRESSED AS TO ART'S FUTURE

Gazette Jan. 21/36
Prof. G. W. Eggers Traces
Development From Giotto
to Rivera

"Art is 'all dressed up and no place to go.' It is clad in splendid armor; it is ready to fight, but it has no way of choosing what to fight for. In spite of the colossal equipment it has gathered to itself through the ages, it lacks singleness of purpose. Once it had the strength of religion. What is next?"

Professor George William Eggers, Director of the Art Department, College of the City of New York, speaking to the Art Association of Montreal last night, did not hazard a prophecy on his own account, but he closed his address with a tentative answer given by the great Mexican, Diego Rivera, who maintained that art should have social significance.

The story of art, Professor Eggers said, was a long story of innovations. Art was always radical. He likened it to a keen cutting axe-blade, to be sharpened and sharpened again. But he was conscious of a sense of continuity. Behind the edge was the iron, the accumulation of the experience of ages, and the axe was wielded by an arm. He began his survey of "trends and digressions" with Giotto and, ending with Rivera, swung back to Giotto again, for Rivera acknowledged the painter of more than 600 years ago as his master—"Mural painters may go to the right or to the left, but they will always go back to Giotto."

Beginning with Giotto, one of the really great artists of the world, Professor Eggers showed how the tendency of art was to elaborate on his simple statement, to become more graceful, credible, familiar and persuasive. From persuasiveness, it expanded powerfully into compulsion and the baroque was born. Then the artist involved the spectator, drew him headlong into the picture, gave him movement and emotion, even threw emotion directly on the canvas in "athletic brushstrokes," and added greater and greater resources to painting. A coldly classical art was interjected in the course of time, but after the baroque, art could never be classic again, and the characteristics of the baroque carried on into the extravagances of some modern painting.

Illustrating his remarks by a series of slides, Professor Eggers dealt with the development of impressionism, cubism and futurism, relating all these movements to the main stream, demonstrating the theory of Cezanne and showing the places of such men as Gauguin, Renoir, Seurat and van Gogh.

Dr. Charles Martin, who presided, made a dignified reference to the passing of the late King and the speaker said "The news will bring sadness on our side of the border as well as here."

Landscapes

By Paul Earle

Star May 8/36

The pictures and sketches by Paul Earle, A.R.C.A., which are at present being shown at the Arts Club, Victoria street, look very well in their surroundings and show Mr. Earle's work at its best. The richness of color in these true, or slightly flattering, views of the Province of Quebec makes the collection very decorative. Mr. Earle uses color in a way which is sometimes daring, but it almost always comes off and suggests a truth which is good to look at. The strong turquoise greens which appear in some of his foregrounds and the reds of some of the autumn pictures are fine examples of this brave coloring, which is made all the more telling by the great freedom of the painting, as free in the finished pictures as in the sketches. Striking contrasts of light and shade and the fullness of the shadows make big effects in many of these pictures—the view of mountains in "Indian Summer", the finely colored "Afternoon, Point Levis", the shady green "Farm", and the "Sunrise at Chateau Richer," a dark landscape splashed with sunlight. The rather sombre "Road to the Lumber Camp" and the "Sunlight before storm" with an apparently unnatural effect of nature, look as good as ever, and there are a number of sketches which are as good in their way as the bigger pictures.

FRANK PANABAKER SHOWS PAINTINGS

Gazette Jan. 11/36
Effective Landscapes in Col-
lection at Eaton Fine
Art Galleries

Frank S. Panabaker, of Hespeler, Ont., whose work is well known to Montreal picture-lovers through his contributions to exhibitions of the Royal Canadian Academy and to the spring shows of the Art Association of Montreal, is displaying a collection of his paintings in the Fine Art Galleries of the T. Eaton Company, Limited, of Montreal. This Ontario artist, who specializes in landscapes at all seasons, has a broad free touch, agreeable color and a good sense of design.

There is variety in the paintings which occupy two galleries, and some of Mr. Panabaker's happiest efforts are the products of sketching trips in Quebec province. In this group is "St. Hilarion, Que."—houses, barns and church, with a cart travelling a road that disappears over a hill. It is a summer scene with clouds moving in a blue sky. "Summer Showers, Perce," shows the famous rock beyond the curving bay, with, over Bonaventure Island, clouds breaking in rain. It is an interesting and effective work. "Quebec Cottage"—a study in sunlight with figure on the veranda, is fresh in color, and there is activity on the wharf in "Low Tide, Baie St. Paul," with schooner and wagons. The effect of heat haze over an extensive range of mountainous country is successfully captured in "Haying in the Hills, Baie St. Paul," where two men load a cart on high ground. From this region, too, is a sketch of a valley and distant hills flushed with golden light. An angler is trying his luck in fast water below falls, in the painting called "Fisherman, Shawinigan Falls," and fishermen of sterner sort are shown in "Net-Menders, Cape Breton." The treatment of the cloudy sky suggests a fresh breeze in "Incoming Tide," a beach scene with figures, and "Cloud Shadows, October"—rounded hills with clumps of bush in autumn foliage, cattle, and a small brook that trickles into the shadowed foreground, is one of the most effective of the larger canvases.

Generous in scale are two winter scenes—"Mountain Fairland," with evergreens, deer plodding through deep snow to a distant lake backed by a big mountain wreathed in clouds; and "Lonely Valley, Canadian Rockies" where the sun catches the rocky strata of a mountain and bands the shadowed valley through which a stream runs. "Covered Bridge," beneath a rounded bush-dotted hill, with team of horses emerging from the structure, is a sound interpretation of winter, while the small "Mountain Brook" is another truthful transcription of this season.

Of the fall season there are "Golden Autumn"—a roadway through sunlit trees; "Corn and Pumpkins" in which the values are well observed, and "Autumn Upland" with solitary birch in autumn leaf, rolling meadowland and distant clumps of bush in gay livery. "Grey Day, October"—lake whipped by the wind which bends pines on distant rocky islands, beneath a darkening sky in which geese wing in formation, is one of the many works done in the Georgian Bay district, a region Mr. Panabaker has found congenial. In this group are "Moonlight"—rocks, spruces and glittering water; "Sentinels"—pines bent by the wind; "Lone Pine"—a stately tree, bold against a blue sky, and many other attractive items.

New Year's Reception.

The annual New Year "at home," held yesterday afternoon by the President and Council of the Art Association of Montreal, was attended by about two hundred guests. Mr. H. B. Walker, the president, and Dr. C. F. Martin the vice-president, received.

Among those present were: Lady Drummond, Mrs. C. F. Martin, Mr. W. B. Blackader, Miss Blackader, Mr. and Mrs. Cleveland Morgan, Mr. and Mrs. Bernard Coghlin, Dr. and Mrs. W. D. Lighthall, Miss Lighthall, Mr. R. W. Reford, Mrs. Lansing Lewis, Miss Gwyneth Lewis, Mr. Mostyn Lewis, Mr. and Mrs. F. L. C. Bond, Miss Theodosia Bond, Miss Rawlings, Colonel and Mrs. William Leggat, Miss Dorothy Shepherd, Mr. and Mrs. A. W. Ridout, Mrs. P. E.

Nobbs, Mr. and Mrs. R. M. Mitchell, Mr. Oscar deLall, Mr. and Mrs. Charles Lewis, Mr. and Mrs. Philip Fisher, Mrs. F. H. Markey, Lieut.-Col. and Mrs. E. M. Renouf, Miss Sarah Fischer, of London, Eng.; Miss Jessie W. Johnstone, Mr. and Mrs. Leslie A. Tucker, Mr. James H. Davidson, Colonel and Mrs. Robert Starke, Miss Starke, Mrs. F. H. Sproule, Mr. and Mrs. Waverley Ross, Mrs. C. D. Hislop, Mrs. Mackay, Mrs. J. T. Wharton, of Cornerbrook, Newfoundland; Mr. and Mrs. W. Northey, Prof. Turner, Dr. and Mrs. D. S. Lewis, Dr. and Mrs. J. Bonsall Porter, Miss Ruth Park, Mrs. Robert Adair, Lieut.-Col. and Mrs. R. A. Brock, Dr. and Mrs. Bruce E. Marshall, Mr. Pemberton Smith, Miss Freda Pemberton Smith, Mr. and Mrs. A. M. Irvine, Mr. and Mrs. James E. Angevine, of Saint John, N.B., Rev. and Mrs. R. Gordon Burgoyne, Rev. Dr. and Mrs. E. Leslie Pidgeon, Mr. and Mrs. Arthur Lyman, Mr. and Mrs. R. P. Jellett, Mrs. Horne Russell, Mr. and Mrs. Guy Tombs, Miss Marguerite Routh, Miss F. E. Currie, Miss M. F. Currie, Mr. and Mrs. F. D. Clark, Mr. and Mrs. Percy Thornhill, Miss S. L. Elliott, Miss J. L. Reid, Miss H. M. Giles, Miss J. L. McConnell, Mr. W. H. Howard, Miss Sylvia Howard, Miss Wilma Howard, Miss Mona R. Elliott, Lieut.-Col. and Mrs. Ernest R. Brown, Miss C. M. Harrington, Mr. and Mrs. E. N. Mercer, Mr. and Mrs. J. T. Donald, Dr. and Mrs. F. H. A. Baxter, the Misses McLachlan, Mrs. Helen S. Wickenden, Mrs. J. Edgar Gatehouse, Mr. and Mrs. Robert L. Scott, Miss G. Davidson, Miss Jessie Henderson, of Toronto; Dean J. E. LeRossignol, of Lincoln, Neb., Mrs. J. B. McConnell, Mrs. Fridman, Mr. P. Roy Wilson, the Misses James.

Major and Mrs. Colin Kemp, Dr. and Mrs. A. Gould, Miss Janet L. Cumming, Miss Fitzgerald, of Hamilton, Ont.; Miss Virtue, of Hamilton, Ont.; Mr. and Mrs. C. S. Hulme, Miss Mary Saxe, Mr. Charles J. Saxe, Dr. and Mrs. A. G. Nicholls, Mr. George Nicholls, Miss Elizabeth Chestnut, of Baltimore; Mr. and Mrs. H. A. Budden, Miss Edythe M. Goulden, Mrs. Leila Morrison, Mr. and Mrs. Howard Murray, Miss Louise Shaw, Mrs. A. H. Barker, Mr. S. B. Lindsay, Miss S. Goodfellow, the Misses Fleet, Miss Mabel A. Brittain, Miss Eleanor Davidson, Miss Laura Walker, Miss I. E. Brittain, Mrs. George Eedson-Burns, Mrs. Stethem, of Winnipeg; Mrs. N. G. Lindsay, Miss Clements, Mrs. Edmund Brietzke, Miss Marjorie Jenkins, Mrs. A. P. Murray, Mr. W. A. Murray, Mrs. Jean Munro, Miss Cockburn, Mrs. J. C. Heriot, Mrs. James Wilson, of Chambly, Que.; Miss Annie C. Reynolds, Miss Edith M. Luke, Miss Marian I. Lessell, Mr. James B. Thomson, Miss Jean Bovey, and Mr. Jack Levine.

Etchings of French Canada

Star Jan. 28/36

It would be hard to find better illustrations of life in the Province of Quebec than the drawings of George Wright, A.N.A., an artist who is much better known in his own country, the United States, than in Canada. A group of etchings by him is now being shown at Scott and Sons' galleries on Drummond street, which show that he must have spent much time in French Canada chiefly in the neighborhood of Baie St. Paul, and spent it to good purpose in observing not so much the country as its people and its animals; and he has drawn them with a friendly humor. The etchings are true scenes of life, of habitants at work and play, of horses and cows—not just cows but real, typical French-Canadian cows. There is one very good etching of a herd of cows crowding through a gate which could hardly be seen in any other country and many of the others are just as characteristic. In a number of these etchings the dress of priests makes effective spots of black, and a very good one is of two priests playing croquet in a shady garden. These etchings are not merely very true illustrations, they are also admirable drawings, with plenty of life and movement, and have an interesting softness of line which is unusual in etchings.

THOUSANDS PAY LAST RESPECTS TO KING GEORGE

Gazette Jan. 25/36
Huge Throngs Pass Catafalque
in Westminster Hall

PLANS LAID FOR FUNERAL

Procession to Leave Hall at
9.45 a.m. Tuesday—Silent
Period at 1.30 p.m.

London, January 24. — (P) — The British people marched through cold, fog and darkness tonight to pay their last respects to King George V.

Despite a chilling wind, rising sharply after sunset, they came in throngs of tens of thousands to Westminster Hall, where the dead sovereign lies in state, to walk swiftly past the catafalque.

The late King's subjects, foregathering in Parliament Square to take their places in line, presented a scene rare in British history. Sorrowing citizens came through the streets in solid phalanxes, sometimes filling the roadway from curb to curb.

The only break in the continuous public pilgrimage to the catafalque was at 6 p.m. Then the hall was cleared as King Edward, the widowed Queen Mother Mary and other members of the Royal Family came for 15 minutes of silent tribute. Their visit was unexpected.

The Duke of Norfolk, 28-year-old hereditary Earl Marshal, announced today the time schedule for the royal funeral on Tuesday.

At 9.45 the procession will leave Westminster Hall, to reach Paddington Station at 11.48. At noon the funeral train will leave for Windsor, to arrive at 12.35. At 12.50 the cortege will leave Windsor Station, to reach St. George's Chapel at 1.15. There, the service, to be conducted by the Archbishop of Canterbury, assisted by the Archbishop of York and the Bishop of Winchester, will begin almost immediately. At 1.30, two minutes silence will be observed, and it is understood this silence will prevail throughout the United Kingdom. Local authorities have been asked to synchronize all official and public clocks with the Greenwich signal so the nation shall stop in its course at the same moment.

KING TO FOLLOW COFFIN.

The coffin will be borne by a gun carriage drawn by bluejackets. King Edward will walk immediately behind the carriage, followed by the Royal Princes and foreign monarchs. Then will follow several landaus bearing the Queen Mother, the Princess Royal, the Royal Duchesses and foreign royal ladies.

Three thousand troops will participate in the funeral, from the army, navy and air forces. More than 1,000 footguards will line the one-and-one-half mile route from Windsor Station to the Chapel.

The actual service will be simple. It will include the late King's favorite hymn, "Abide with Me." The lesson will be read by the Dean of Windsor. Burial will be in the tomb section immediately below the historic Chapel that was restored by Queen Victoria.

Outside the Houses of Parliament tonight the mourners formed a waiting line 10 deep, extending the entire length of Millbank Road, clear to Lambeth Bridge, then along the bank of the Thames as far as the Tate Gallery, more than a mile distant.

They waited patiently, although it was obvious that thousands of them had no chance of entering the Hall before closing time. The line included nuns, farmers, men of the army and navy in uniform, old women in hats and long veils hardly seen here since the days of Queen Victoria.

By 10 p.m. Monday, when the lying in state will end, officials said, at least 1,000,000 of the King's subjects will have paid this final act of tribute.

The line four abreast marched into the great Hall past the coffin. Women who fainted were treated at a nearby hospital.

Already the crowned heads of Europe are arriving for the funeral. King Haakon of Norway and Queen



EN HAUT, de gauche à droite: "Portrait de Ma Femme", par Kenneth Forbes, R. C. A., de Toronto; "Braheen Urban", le portrait étincelant dû au pinceau d'Archibald Barnes, A. R. C. A., de Toronto; "Bathing Scene", figurine narquoise par Allan Cameron, de Montréal. EN BAS, de gauche à droite: Portrait du sculpteur Alfred Laliberté, par Adam Sherriff-Scott, de Montréal; "Hilda", oeuvre sculptée d'Orson Wheeler, de Montréal; "Jour de ménage", nature-morte de Mme D.-Mary Bagley, de Montréal. (Clichés la "Presse").

One Month Ago Today He Called His Peoples Throughout the Empire "My Dear Friends"

Gazette Jan. 25/36



HIS MOST GRACIOUS MAJESTY KING GEORGE V., "of Glorious and Happy Memory" when he spoke into the microphones at Sandringham House on Christmas Day, broadcasting a world-wide message to "our own family of peoples," and adding a heartfelt prayer that "wherever you are, God may bless and keep you always."

Owing to the death of His Majesty King George V., the galleries of the Art Association of Montreal will be closed all day on Tuesday.

THREE ARE NAMED TO ROYAL ACADEMY

Gazette Feb. 13/36
Dame Laura Knight
Becomes Body's First Woman Member

LONDON, Feb. 12—(C. P. Cable)—Three persons—one of them a woman—have been elected to the Royal Academy, it was announced last night.

Dame Laura Knight, recognized as one of the finest living women painters, became the first woman in recent years to enter the select membership of the academy.

The others elected were Arthur George Walker, sculptor, and Henry Rushbury, engraver.

Dame Laura first exhibited in the Royal Academy in 1903. Her pictures hang in art galleries in many parts of the world. She became an associate of the academy in 1927. Her husband, Harold Knight, member of the National Portrait Society, also is an associate of the academy.

Mr. Walker's work includes a mosaic dome for a Greek Church at Bayswater, many memorials and statues to prominent persons and a number of war memorials.

Mr. Rushbury is a fellow of the Royal Society of Painters in Water Colors and of the Royal Society of Painter-Engravers and Engravers. He executed a series of drawings and paintings for the Imperial War Museum, entitled "London in War-Time."

The Royal Academy was founded in 1768. Among those who petitioned King George III for its formation was Angelica Kaufman, who became a member. A woman compatriot, Mary Hoser, also was a member.

Membership in the academy is limited to 40 and only associates can be elected members.

THE WATERCOLORS BY HENRY SIMPKINS

Gazette Jan. 27/36
Montreal Artist Holds Sec-
ond "One-Man" Show at
Watson Art Galleries

SUBJECTS ARE VARIED

Painter Adds Nova Scotia
Coast and Coves to Sketch-
ing Grounds—Scenes of
Northern Country

What the practised painter in watercolor can do with that expressive medium is admirably revealed in the work of Henry Simpkins, of Montreal, on exhibition at the Watson Art Galleries, 1434 Sherbrooke street west. This young artist, who held his first Montreal "one-man" show in these galleries a year ago, manifests increasing confidence in the handling of fluid, clear washes, and commendable zeal in tackling new subjects. Having made it clear to the discerning picture-lover that he can competently interpret the Canadian scene under snow, Mr. Simpkins has gone to the sea for further inspiration and, in the present show, has also devoted more attention to high country and hills in those seasons when greens present plenty of problems. As ever, good design, clean color, adequate drawing and generally happy selection of subject mark the works.

The subjects Mr. Simpkins found in the Maritimes are attractive—"The Rugged Coast of Nova Scotia," with blue water, rocks and a distant sail; "Fishing Huts, Peggy's Cove, N.S.," with its wooden buildings, boats, pile wharves and figures; "Near Prospect Point, N.S.," a breezy interpretation of rocks and foam in sunlight and shadow; "Boats in Drydock, Lunenburg, N.S.,"—schooners, wooden staging, wooden sheds, ships in blue water and a distant shore. A fresh breeze drives the sea shorewards in "A Rocky Coast, N.S." where gulls wheel above the breaking waves, and in "A Fishing Cove," wharves, huts, barrels and a boat drawn up on shore are the pictorial elements. Peggy's Cove, so rich in material, has inspired some large works, where the quiet shelter has supplied plenty of objects to interest the painter—clouds breaking in rain, nets drying on rocks and the usual litter of barrels and lobster traps, while the play of sunlight and shadow on hills and water makes an attractive picture of "Kennebecasis River, N.B."

DONE IN NORTH COUNTRY.

Subjects from the North country with which this young painter introduced his work to Montreal art-lovers, are many and varied. "White Pine in the Sun," shows the skill of Mr. Simpkins in handling the effect of sun and shadow in deep woods. The noble tree is deep-rooted, and the shadow of its branches makes pattern on its substantial trunk. White water, sunlit hills and moving clouds are deftly set down in "Logs on the Rouge River," and clouds catch a rosy tint above purple hills in "After Sundown." Fast-moving water, trees and rocks in light and shade, as seen from a height, are convincingly recorded in "The Gorge," and more restful in spirit is "The Fisherman"—an angler seated in a boat in the shadow of a rock. "By the Lake" is a large work full of sunlight—birches, in the shelter of which a girl sits in a chair knitting. Another effective work of ample scale is "The Pine Grove"—tent, outside of which a man puts up a fishing rod; colored blanket on a line and, near the lakeshore, two figures that have got a boat ready for an expedition. Stately trees in fall finery, bands of shadow in a rocky pasture, a wooded bluff and distant hills figure in "Golden Autumn," and patches of sunlight and shadow make pattern in the broadly-handled work called "The Camp," where, beneath a clump of pines, two figures cook a meal. Silvery sunlight floods the wooded shore, water and distant hill in "Morning on the Rouge River," and the greens have been effectively managed in the painting of spruces and high meadowland with house and barns beneath a blue sky with clouds, called "Bright Sunshine Near Arundel." Big hills in light and shade and the glitter of sunlight on water make a comely scene of "Bark Lake," and sunsplashed land, rocks and pines have been confidently handled in "Sunlight Through the Trees." In the group of subjects discovered on the Rouge River, the painter shows skill in suggesting fast water tumbling over rocks, and the wooded shores illumined by a sun high overhead. In these works he has not overlooked the pictorial possibilities of stranded logs.

Of a colder season are "A Winter's Morning, Morin Heights"—nearby spruces and birches on a rise, a stretch of white country and a range of distant hills; and "Late Afternoon Near Morin Heights," with snowy hills flushed with gold, clumps of bush and house and barn in the shadowed foreground. "The First Snowfall"—spruces under a load of white with a girl on skis is a bold performance.

Other Lake in summer has furnished a good subject, and the artist has captured a typical scene in "Haying in the Laurentians." Hot weather is evident in a glimpse of buildings near Bonsecours Market, with figures and farmers' vehicles—a painting called "A Warm Summer's Day."

CLOCKWINDER SUIT FOR \$9,500 FAILS

Feb. 11/36

Employers' Freed from Liability for His Fall from Ladder

PROOF HELD INADEQUATE

Court Finds No Evidence Companies at Fault, Rules Plaintiff's Own Negligence Responsible

Suit by Leander Albert Saucier, clockwinder, for \$9,500 damages from Henry Birks and Sons, Ltd., and the Bank of Montreal, for injuries suffered when a ladder on which he was perched to wind a clock slipped from under him, was dismissed yesterday by Mr. Justice McDougall of the Superior Court.

Saucier was in the employ of Birks, the latter having an undertaking with the Bank of Montreal to keep its clocks in time. The mishap took place at the head office of the bank on Place d'Armes on November 6, 1933, Saucier suffering a fractured wrist which he alleged would impair his future earning capacity as a timepiece expert. He sued both firms jointly. The ladder he used was one found on the bank premises.

In rejecting his claim, the court ruled "where the sole effective cause of an accident is the plaintiff's own negligence he is not entitled to recover damages."

Saucier based his suit on the assertion both firms were remiss in their duty to him by failing to supply him with a safe ladder that would not slip on the marble floor, or other means of reaching the clocks in the bank premises; failure to supply safety appliances such as a rubber pad, to prevent slipping; and neglect to supply an assistant to hold the ladder while he was on it.

Mr. Justice McDougall pointed out at the outset the court could not accept the contention there was anything inherently dangerous in the work Saucier was called upon to do. He had repeated the operation of winding the clocks on numerous occasions and never at any time did he regard the work as dangerous. If there was no danger, the mishap must be regarded as a

pure accident or due to the carelessness of Saucier himself.

ASKS PROOF OF NEGLIGENCE.

The court disregarded at once the suggestion that presumption of fault arose against defendants in virtue of article 1053 of the Civil Code, and noted the action was made to rest upon provisions of article 1053 only, which says: "Every person capable of discerning right from wrong is responsible for the damage caused by his fault to another, whether by positive act, imprudence, neglect or want of skill." And in any event, said the court, the case was not one which imposed liability upon the owner of a thing under his care. It was not the inanimate object which caused the damage, it was the manner in which it was used that was at fault. Without the intervention of some human agency the accident could not have occurred.

Under 1053 Saucier had to prove negligence, and he sought to discharge that burden by endeavoring to prove that the ladder in question was unsafe for the use to which it was applied, to the knowledge of defendants. This he had failed to do. The court held it was incumbent upon Saucier, if he were apprehensive of any risk attendant upon his work, either to refuse to do the work until the defects he complained of were remedied, or to supply of his own volition such safety devices as he believed necessary.

PERCY F. WOODCOCK IS PAID LAST TRIBUTE

Funeral Service Held For Noted Artist

Funeral services for Percy Woodcock, prominent Canadian artist, were held in Joseph C. Wray & Sons' Mountain street chapel Saturday. Interment was in Mount Royal Cemetery.

Rev. T. W. Jones, who officiated paid tribute to the artist's works and character. "He was a true lover and revealer of beauty who by the magic touch of his brush made realistic and abiding the loveliness of the commonplace and ordinary scenes about us. His paintings bear eloquent and adequate testimony to the high standard of his work and the excellence of the artistic qualities expressed in scenes of beauty and faithful portrayal of lives," Mr. Jones said.

Chief mourners included E. Clayton Woodcock of East Orange, N.J., Ald. George Pratt, of Outremont, and Paul and Albert Pratt.

Among those present were: Prof. Henry F. Armstrong, Dr. O. Handfield, C. J. Cockburn, Randolph Bridgeman, N.P., Mrs. Frank Heaton, W. F. Bennett, C. Hunt, Col. J. T. Ostell, Dr. J. C. Marcoux, A. D. Sawyer, C. Gravel and Raoul Dupre.

PERCY WOODCOCK DIES IN 81ST YEAR

Gazette Feb. 13/36
Famous Canadian Artist

Had Long, Illustrious Career

Percy F. Woodcock, P.C.A., one of Canada's best known artists, died last evening at the Windsor Hotel.



P. F. Woodcock

his home for the past 25 years. He had been ill for some time and was in his 81st year.

Born at Farmersville, Ont., on August 17, 1855, Mr. Woodcock was the son of Rev. Eli Woodcock and Poebian Wiltzie. He attended the Albert College at Belleville, Ont., and studied painting in England, France and Holland. In Paris he was for four years a pupil of Gerome and for two years studied under Benjamin Constant.

He returned to Canada and in 1886 was elected to the Royal Canadian Academy of Art. Three of his paintings hang in the National Gallery at Ottawa. Their titles are "Near Chateaugay," "An Ontario Farm," and "Returning from the Well."

MANY EXHIBITIONS

Mr. Woodcock exhibited at the important shows in Canada, and in the exhibition of the National Academy of Design, New York.

His wife, the former Aloysia Pratt, is the daughter of the late John Pratt, Montreal, who was president of the Richelieu & Ontario Navigation Co. Their three children have all predeceased them. A brother, E. Clayton Woodcock, lives in East Orange, New Jersey.

Mr. Woodcock was a close personal friend of the late Sir William Van Horne and was consulted by the latter in connection with the purchase of many of the pictures in the Van Horne collection.

The funeral will be held privately.

FRIEND'S TRIBUTE

In tribute a friend said: "Percy Woodcock was a descriptive painter who pictured the changing aspects of Canada, the golden summer in a forest of maples; the snow of the great North, the changing of the sky in spring and the tiny silver water falls."

"Neath his extremely searching and precise design, with his sober but powerful palette the feeling of the landscape painter was produced by this artist who, as an enchanter, concealed hisadroitness that he might the better capture the heart."

Star A MEMORABLE PICTURE Feb. 12



Yesterday The Star published the story of the late King George's most popular photograph, showing him chatting with a shabbily-attired little apprentice during a wartime visit to a Sunderland shipyard. Today The Star publishes the photograph and its readers will see revealed the late King's democratic nature at its best. The former little "paint-pot lad," Johnny Michael Cassidy, is now grown-up and unfortunately among the unemployed. When the camera clicked on the scene above the King was laughing heartily at an exchange of banter with the smiling and unperturbed young urchin. The King complimented Johnny on helping to build warships, and quick as a flash Johnny replied: "You get t'troops now and we'll get t'ships off!"

Millions in all parts of the Empire have thrilled to this picture, and it has been proposed in the press that the national memorial to George V might well preserve this scene in marble or bronze.

POUSSIN, LORRAIN, TOPICS OF LECTURE

Gazette Feb. 13/36

Dr. Walter Friedlander Deals
With Heroic Rome
Landscapes

The characteristics of Nicolas Poussin and Claude Lorrain, whose great landscapes have made their mark on European painting and have found many imitators, formed the subject of a lecture given to the members of the Montreal Art association last night by Walter Friedlander, Ph.D., formerly of the University of Freiburg, Germany, and now in exile. Germany's loss was the gain of Canada and the United States, Dr. J. W. A. Hickson said in his introduction of the speaker. Dr. Friedlander, a noted authority on his subject, he pointed out, was the visiting lecturer in art at the University of Pennsylvania and at the Metropolitan Museum, New York. He had also lectured at the Courtauld Institute, London.

"We all see the landscape of Rome through their eyes," said Dr. Friedlander, as he told of the two Frenchmen going to Italy, discovering the beauty of Rome and the Campagna, and founding the idealistic or heroic landscape. Poussin, he went on, was never essentially a landscape painter. He transferred to landscape his grand manner; he was a great constructionist—although his drawings were impressionistic and full of dramatic feeling—and his construction influenced Cezanne and through Cezanne the whole of the modern French school that sprang from him.

Lorrain, on the other hand, was more modest; he had none of the grand manner; he was not an antiquarian, but in some ways he had more native talent than the learned Poussin. He was more feminine than Poussin. He never learned to paint figures, but he discovered light and atmosphere and had a great influence on subsequent landscape painters.

Dr. Friedlander's lecture was illustrated with a number of excellent slides, including some made from drawings that have never been published.

ADY TWEEDSMUIR AT MEETING HERE

Earl of Listowel Addresses
Women's Art Society on
Aesthetics

STANDARDS OF TASTE

Personal Prejudices Often
Prevent Unbiased Judgment,
English Philosopher
Points Out

In order to reach the highest level of taste, the most perfect aesthetic judgment, the individual must succeed in withdrawing his mind from all the practical and immediate problems with which it customarily is filled, declared the Earl of Listowel, young English philosopher, when he addressed the Women's Art Society yesterday in Stevenson Hall on "Standards of Taste." The society was honored by the presence of Her Excellency the Lady Tweedsmuir, its honorary president, who came from Ottawa especially to be present at the lecture, and who returned yesterday evening. Her Excellency, who wore a simple black frock and hat, was attended by Miss Beatrice Spencer-Smith and Capt. Michael Adeane, A.D.C. A group of Boy Scouts formed a guard of honor.

The question: Are there, in fact, standards of beauty by which one can measure the excellence or indifference of his artistic taste? was put by the Earl of Listowel. The favorite attack made on those who say there is something more than personal prejudice about matters of taste is that there have been great variations of taste in different centuries, different ages, different epochs, different generations, different cultural epochs, and an astonishing difference of opinion among qualified critics, he observed. But these fluctuations in individual taste have been due to the intrusion of irrelevant psychological factors that have caused people to deviate from the straight line of good taste and true judgment. As an example, he mentioned religious taboos and puritanical scruples which prejudiced individuals against forms of art.

Personal prejudices and predilections get in the way of unbiased judgment, thereby making certain forms of art difficult to appreciate, so that it happens that nice shades of humor, forms of art, music, literature are not enjoyed without preparation, said Lord Listowel.

Any really sensitive and attuned mind that gives itself to a work of art without reserve, without allowing anything irrelevant to intrude, registers a judgment when it contemplates a beautiful thing which sets a standard to which all other judgments must endeavor to approach.

The first demand made upon anything called lovely or beautiful, whether a landscape, a garden, a musical composition, a novel or a painting, is that it should be animate, should give the impression of vitality and vigor. The insistence is that it should have vital expressiveness, such qualities as are usually associated with living organisms. A certain organic unity also is required, and in a real work of art it should be impossible to prune away any of its constituent entities, however small and insignificant, for they go to form an organic unity such as is possessed by a living organism.

It is a very stupid narrowness of mind that regards animation, vitality and wholeness or unity as being divisible, the speaker declared. The significance and the form in which it is embodied go hand in hand. That is why, when trying to discover on what to base judgment, to lay claim to good taste, wholeness must be considered. It requires a certain impartiality of attitude, the capacity to escape from one's greatest worry or sorrow, even those that cross the mind most frequently, in order to fill the whole consciousness with the beauty of what is being contemplated. The daily routine of modern life, Lord Listowel commented, often blinds people to the beauty that surrounds them.

WHY CRITIC IS NOT ARTIST

Why is it that critics do not produce works of art? The answer, Lord Listowel said, is that the individual has no psychological control over those impulses that have to well up in the mind of an artist for something great and beautiful to be produced. Perhaps the greatest secret and mystery is the experience of the artist when he finds himself compelled to create a work of art.

Mrs. W. A. Gifford, the president, expressed the honor felt by the society in the presence of Lady Tweedsmuir. Miss Beatrice Hickson thanked Lord Listowel for his address, after which Her Excellency went to the platform and expressed her pleasure in attending the meeting and in hearing Lord Listowel's address, which, she said, dealt with a subject she felt to be of the utmost importance today. Afterwards, Her Excellency took tea with the members.

QUEBEC LANDSCAPE PAINTINGS ON VIEW

Gazette Feb. 18/36
Paul Earle, A.R.C.A., Shows
Countryside in Many
Moods

Quiet moods of the Quebec landscape make up the exhibition of 40 oil paintings by Paul Earle, A.R.C.A., now on view at the galleries of W. Scott and Sons, Drummond street. Such titles as "Indian Summer," "Misty Morning," "Late Afternoon," "Cloudy Day," "Early Morning," "Cloud Shadows" and "Sunrise" provide the clue to Mr. Earle's approach, and he conveys atmosphere with no little success. Color gives him pleasure and there is a good deal of gusto in the way he lays it on, but he never runs wild; there is nothing extremely individualistic about his pictures, and the result is they are the sort people mean when they talk about pictures they can "live with." Most of these in the show are of convenient size, too.

Although some are dramatic with the more exciting colors of autumn—as in the 1933 Jessie Dow prize painting—the prevailing mood is slumberous summer; mist rises, clouds lower, patchwork hills lie in a warm haze, trees are heavy with heat, old farm buildings seem to drowse, villages are submerged in the distance and the shimmer. Quebec—"Old Tugs" for instance—Bay St. Paul, Pointe Lévis, and St. Joseph are the scenes of some of the paintings. On the whole, the exhibition evokes pleasant sentiments of nostalgia without demanding too much of the spectator.

The show will be open until February 28. — R. H. A.

Paul B. Earle's Exhibition at Scott's Gallery

Feb. 18/36 Star

A collection of pictures and oil sketches by Paul B. Earle, A.R.C.A., is being exhibited at Scott and Sons' gallery on Drummond Street, and both in the variety of its subjects and in the treatment of them it vantage. Mr. Earle has a very good eye for country and for a picture; even the small sketches are well composed pictures, and the larger pictures, even of open spaces, seem never too big for what he has to put into them.

The colour and sunlight of this province are Mr. Earle's principal subjects, particularly in his later pictures. There is an earlier picture here, about twelve years old, of a road to a lumber camp through dark trees, which is one of the most interesting, but nearly all the others are in lighter tones. Some of the best of the pictures are of the country near Bay St. Paul. One of these of a misty morning has a remarkable effect of light and atmosphere, which fill a big picture. Another of midday has no strong light or shade but an abundance of space. Bright sunlight appears in an afternoon picture of Pointe Lévis, an arrangement of blues and greens broken by a yellow hillside,—"Cloud shadows," with a dark foreground and lighted hills, and in "Indian summer," with strong sunshine in front against grey hills. Mr. Earle's use of color in these is very interesting; the turquoise green of foreground and the deep blue of distant hills are exaggerations of nature which are quite right in the pictures. "Sunlight before storm" is a striking study of an unusual effect; the light on the trees against the dark sky looks all wrong, just as it actually does in such conditions.

Among the pictures in lower tones, there are two very attractive woodland scenes in northern Quebec, very true and excellent in colour, and one of "Sunrise at Chateau Richer," is a very good shady landscape with a splash of bright light in the middle distance. Some of the sketches are as attractive as the bigger pictures. A few of them are of houses and fishing boats but the best are of woodland and open country. There are a few good snow scenes, but the snow is only incidental; none of them are winter pictures.

OUTDOOR ART SCHOOL

Gazette Feb. 28/36
Plans Made by University of
Saskatchewan

Saskatoon — (C) — Saskatchewan's first outdoor art school will be established this summer by the University of Saskatchewan at Emma Lake, north of Prince Albert.

Augustus Kenderdine, noted Canadian artist, will conduct special outdoor sketching courses, and Dr. R. A. Wilson, of the University staff, will be one of the lecturers.

The site, selected in natural forest country, provides a perfect natural setting for study. Cottages adjoining the school will be available to students. Providing at least 40 students register, a regular credit in Arts II in conjunction with the school will be offered. The Carnegie foundation will donate a first-class library and furnish a part of the teaching material. The course is designed primarily for teachers, but provision will be made for students in advanced outdoor work.

Their Excellencies View Exhibit In National Gallery

Governor-General's Party See Paintings of "Group of Seven"

OTTAWA, Feb. 25—(C.P.)—The Governor-General and Lady Tweedsmuir with their son, Hon. Alistair Buchan, and Miss Spencer Smith, Lady-in-waiting visited the National Gallery yesterday to see the retrospective exhibition of painting by the Group of Seven.

Work of this group of Canadian artists was known to Their Excellencies who both remarked they had previously seen their pictures at Wembley and in the collection of the Hon. Vincent Massey. Several of the artists are personal acquaintances of the Governor-General who had met them abroad and on his previous visits to Canada.

The vice-regal visit was informal. Harry Southam, chairman of the board of trustees, and Eric Brown, director of the gallery, accompanied the party as it made the tour of the rooms. A. Y. Jackson, president of the Canadian Group of Artists,

TREE PAINTER IS DEAD

Gazette Feb. 28/36
Carl Ahrens, Noted Canadian
Artist, Was 72 Years Old

Toronto, February 27.—(C) — Canada's most noted painter of trees, Carl Ahrens, died at his home here today. He was 73 years old, an associate of the Royal Canadian Academy and a member of the Ontario Society of Artists.

Born at Winfield, Que., Ahrens studied painting here and in New York and achieved a reputation early in the century when he went to live at Artists' Colonies at Woodstock, N.Y., and Rockport, Mass. During his six years in this group he founded the Roycroft pottery department.

One of his notable accomplishments was a series of 30 canvases on outdoor scenes for the late General Mercer. The collection was exhibited in Toronto in 1911, and aroused favorable comments. The Mercer collection was invited to Belgium by the Minister of Fine Arts for that country.

During the war Ahrens presented one of his best canvases, "The Willows," to the Canadian Red Cross Society. It was auctioned for \$1,800. Several years after the war he lived near Galt, Ont., in the heart of some of the best woodland country in Ontario where he painted trees.

He is represented in the National Gallery at Ottawa, the Glasgow Museum of Fine Arts and many public and private collections in Canada, the United States and Europe.

Surviving are his widow and three children, Laird Ahrens and Mrs. Stephen Jones, of Toronto, and Mrs. Frederick Downes, of Pontiac, Mich.

Did Woman Artist Fool All Ontario?

Painting of Laura Secord Said to Be a "Fake"

TORONTO, Feb. 24—(C.P.)—A solution was expected today to the mystery surrounding the painting of Laura Secord, one of Canada's most famous heroines, which hangs in the hall of fame at the Ontario Legislative Buildings.

Ever since the painting was purchased by the Government three decades ago, a story has appeared at frequent intervals that the painting was really the disguised likeness of former Premier George W. Ross.

When the strange tale made its most recent appearance Saturday Frank Worrall, Toronto art expert took the sombre portrait from its old-fashioned frame to make an X-ray examination. He declined to reveal his findings.

From an authoritative source, however, came the declaration the picture had been found to be a "fake" so far as it represented the woman who found a place in history following a 21-mile walk behind a cow to warn the British forces during the war of 1812-14.

The Laura Secord picture was painted by Mildred Peel, sister of Paul Peel, a well-known artist, and purchased for \$500.

It hangs in a heavy gilt frame between the paintings of Sir Isaac Brock, British General killed at the battle of Queenston Heights during the war of 1812-14, and George Brown, one of the Fathers of Confederation.

The canvas, gleaming with countless coats of varnish, shows a woman in dark dress and white hood sitting on a high-backed chair. The features are harsh. Her hands are big with long fingers. A Toronto artist's declaration the hands looked more like those of a man caused the legend to be revived.

Mr. Worrall reviewed the portrait Saturday and said he could see another chair besides the one on which the woman sat. Close scrutiny disclosed the outline of a low arm chair on which the woman obviously was not sitting.

Premier Hepburn says the late Victor Ross, former Toronto Globe reporter, and later an oil company executive, told him the Government refused to pay Miss Peel for the picture and suggested a historical subject so she painted out the whiskers on the Ross portrait, put on a hood and had it accepted.

Arthur Lisher, Edwin Holgate and Lorne Harris of the original group of seven were also present with Miss Prudence Howard, Miss Anne Savage, Miss Mabel Lockerby and Miss Sarah Robertson, members of the new group which numbers 28.

His Excellency seemed particularly impressed by a large landscape by the late James E. H. Macdonald entitled "The Solemn Land," while Lady Tweedsmuir spent a considerable length of time admiring Arthur Lisher's "Quebec Village," a landscape in brown tones with a ploughed field in the foreground.

PAINTINGS ON VIEW BY WOMEN ARTISTS

Gazette Feb. 19/36
Mrs. Beatrice Robertson and
Rita Mount Exhibit
at Eaton's

Two women painters are at present represented in the Fine Art Galleries of the T. Eaton Company—Mrs. Beatrice Robertson, and Miss Rita Mount, and their work has been attracting a great deal of favorable attention.

The first show is entirely of flowers and it is a refreshment to one coming in out of the winter streets. Mrs. Robertson paints roses, pink white and yellow, peonies and harebells, sweet peas, petunias, chrysanthemums, cyclamens, daffodils, gladioli, freesia, poppies, marigolds, attractively arranged in bowls and vases, and she paints them freshly and with apparent affection, remaining naturalistic and never looking for bizarre effects. The only

MEMORIAL WINDOW PLANS COMPLETED

Gazette Feb. 21/36
Beautiful Addition Made to
Diocesan Theological
College

WORK OF ONE ARTIST

Group Installed to Commemorate Life and Work of Past Students and Benefactors

Completion of the plans for memorial windows in the Montreal Diocesan Theological College chapel, University street, has now been made and every window is in place, presenting an interesting and beautiful addition to the already attractive little chapel. They follow a single scheme and, with the exception of the east window, which has been in the chapel for many years, they are the work of the one artist, W. C. Kelsey, bringing a unity in the general design under the direction of the Rev. Canon G. Abbott-Smith D.C.L., principal of the college.

Not only from their intrinsic value but from the names recalled by the memorial windows this addition to the chapel will be of considerable interest to the now large number of persons in the city and throughout Canada and the United States who have been connected directly or indirectly with this divinity school. They are memorials to benefactors of the Diocesan College, to former members of the staff, including three principals, or are placed there by friends of the college in memory of members of their families.

The general plan followed in the symbolical figure of the stained glass windows is: The Annunciation to the Evangelists, Apostles and Martyrs; and they include nine memorial windows, in addition to the east window representing the Ascension and dedicated by the late A. F. Gault, founder of the college to the memory of two brothers.

Three windows have been donated by Principal Abbott-Smith in memory of Grace Wilmot Abbott-Smith, Charles Bancroft Abbott-Smith and Mary Bancroft. A window is in memory of the late A. P. Willis, one of the most loyal friends of the college, placed to his memory by his sons.

The St. Luke window is a memorial to Henrietta Blake placed in the chapel by the Rev. A. H. Harrison, a former student of the college. To the memory of the late Principal H. M. M. Hackett and Professor F. D. Steen has been given another window. Dr. Hackett was head of the college from 1896 until 1901, and Professor Steen died in 1903 when on the staff of the college. The Rev. T. S. Boyle, D.D., Cobourg, Ont., is the donor.

GRADUATE REMEMBERED

Members of the family of the Archdeacon Ker, for many years rector of Grace Church, Pointe St. Charles, and a graduate of the college, have donated a window in memory. The two former principals, the Rev. J. A. Lobley (1873) and the Rev. William Anderson, D.D. (1877) are remembered in a window given through donations from a group of pupils of the MacKay Institute who have used the college for services.

The last window to be presented is the one from the alumni and is raised to the memory of the late A. N. Withey, M.A., L.Th., D.S.

flowers she has done in their outdoor setting are irises.

Decorative in a more formal way than some are the snow-in-the-mountains, the whole thing developed in gradations of green, and the marsh marigolds, and she has been particularly successful in her burning geraniums and in her petunias in "Wedgewood."

Pleasant rather than dynamic are the landscapes of Rita Mount, recollecting scenes in the Gaspé peninsula. In the "Three Sisters of l'Echouerie," the shoreline zigzags across the blue water; a foreland riding out to sea, houses and boats make up her view of "Petite Rivière aux Rapides"; and she has a picturesque "Old Store."

Perhaps she is at her best in the smaller sketches, especially in the little shore pieces where boats and rocks and gleams of sea and sky make bright patches of color. Coin du Banc, l'Anse des Rosiers, Petit Cap and Anse a Pierre give her some good material, and she has a winter subject in "At the Mill, Terrebonne," with its horses and wood-sleighs.

glass windows is: The Annunciation to the Evangelists, Apostles and Martyrs; and they include nine memorial windows, in addition to the east window representing the Ascension and dedicated by the late A. F. Gault, founder of the college to the memory of two brothers.

Three windows have been donated by Principal Abbott-Smith in memory of Grace Wilmot Abbott-Smith, Charles Bancroft Abbott-Smith and Mary Bancroft. A window is in memory of the late A. P. Willis, one of the most loyal friends of the college, placed to his memory by his sons.

The St. Luke window is a memorial to Henrietta Blake placed in the chapel by the Rev. A. H. Harrison, a former student of the college. To the memory of the late Principal H. M. M. Hackett and Professor F. D. Steen has been given another window. Dr. Hackett was head of the college from 1896 until 1901, and Professor Steen died in 1903 when on the staff of the college. The Rev. T. S. Boyle, D.D., Cobourg, Ont., is the donor.

GRADUATE REMEMBERED

Members of the family of the Archdeacon Ker, for many years rector of Grace Church, Pointe St. Charles, and a graduate of the college, have donated a window in memory. The two former principals, the Rev. J. A. Lobley (1873) and the Rev. William Anderson, D.D. (1877) are remembered in a window given through donations from a group of pupils of the MacKay Institute who have used the college for services.

The last window to be presented is the one from the alumni and is raised to the memory of the late A. N. Withey, M.A., L.Th., D.S.

one of the most brilliant scholars who passed through the college, who was killed overseas. Mr. Withey gave up the travelling scholarship awarded him by the Union Theological Colleges in order to enlist in the Canadian Expeditionary Forces. The symbolical figure of the memorial is that of St. Stephen, the Christian martyr.

A coincidence related to the work of the designer of these windows, Mr. Kelsey, is that a number of years ago, and before he had any expectations of coming to this country, he worked on the present east window given by the late A. F. Gault when employed by the firm of Clayton and Bell, of London.

ART ASSOCIATION'S FUNDS REMAIN LOW

Gazette Feb. 28/36
Recovery Not Reflected in
Group's Income, President Reports

YEAR'S DEFICIT IS \$3,705

Bequests, Gifts to Montreal
Collection Acknowledged
at Annual Meeting—
Officers Re-elected

More prosperous conditions last year were not reflected in increased income for the Art Association of Montreal, according to H. B. Walker, president, who submitted his report at the 74th annual meeting, yesterday. On the contrary, the statement of the honorary treasurer, W. B. Blackader, showed a deficit of \$3,705.

"It is regrettable that we were not able to balance our budget," said Mr. Walker, "but in this respect we are apparently in good company. The increasing burden of taxation in its many forms exacts a heavy toll upon personal incomes and tends to absorb the margin of such incomes as might otherwise be available for educational and benevolent purposes. This condition is adding greatly to the financial difficulties of all institutions which are largely dependent, as this association is, upon voluntary subscriptions."

Acknowledgment was made of these bequests: \$5,000 from the late Miss Mary Elizabeth Fleet, and \$10,000 from the late Lillie F. Martin, of New York, made in accordance with the wishes of her late husband, Alfred W. Martin. The latter sum is not available immediately.

During the year, the following paintings were added to the permanent collection: "West Indian Washerwoman," Harold Beament, the gift of Mr. and Mrs. Murray R. Chipman; "North of Lake Superior," Frederick Arthur Verner, R.C.A., gift of Miss Isabella McLennan; "Monkey and Mirror," Gabriel Alexander Decamps, gift of Mr. and Mrs. P. F. Osler; and "Self Portrait," William Sawyer, gift of his family.

Mr. Walker made reference to the various exhibitions during the year and paid tribute to the National Gallery of Canada for its assistance; he spoke of the lectures, and went on to point out that the library now comprised 3,250 volumes and a file of more than 4,000 reproductions.

The council reported with regret the death of the following members: Mrs. M. Fountaine Brown, fellow; Mrs. J. H. Burland, Mrs. MacKenzie Campbell, Robert Craig, M.D., Miss E. S. Crawford, Miss M. S. Godfrey, Mrs. E. B. Greenshields, benefactor; Miss F. L. Hagar, Edwin Hanson, Miss M. E. Hardie, Ernest Henderson, J. H. Larmonth, Lewis Laing, Miss J. J. MacFarlan, Thomas Mitchell, Hon. W. G. Mitchell, Mrs. Alexander Murray, Fred Perry, F. H. Pitcher, Miss E. J. Reid, and Miss A. E. White.

Revenues for the year amounted to \$19,023, the treasurer reported, and expenditure totalled \$22,728. The deficit of \$3,705 was slightly smaller than the year before. Mr. Blackader pointed out that the association received no civic grant. Annual subscriptions were more numerous than in 1934.

Arthur Browning, chairman of the executive committee, presented a report on ways and means, and F. Cleveland Morgan, convener of the museum committee, made reference to new acquisitions, mentioning particularly the Peruvian textiles which were given by William Gilman Cheney.

The president announced that their Excellencies The Governor-General and the Lady Tweedsmuir had graciously consented to be patrons of the association. The following officers were re-elected: honorary president, Right Hon. Baron Atholstan; president, H. B. Walker; vice-presidents, Dr. C. F. Martin, Dr. C. W. Colby; honorary treasurer, W. B. Blackader; secretary, Miss Ethel M. Pinkerton; librarian, Miss Olive Le Boutillier; Council, His Worship Mayor Houde, ex officio; for three years—Dr. J. W. A. Hickson, Gordon W. MacDougall, K.C., Ross H. McMaster, Lt.-Col. Herbert Molson, W. J. Morrice, Harry A. Norton; for two years—Arthur Browning, T. S. Gillespie, Elwood B. Hosmer, R. P. Jellet, J. W. McConnell, F. Cleveland Morgan, Brig.-Gen. E. de B. Panet; for one year—Ernest Alexander, D. Forbes Angus, Philip S. Fisher, G. W. S. Henderson, G. Alfred Morris, Howard Murray, Prof. Ramsay Traquair.

Lt.-Col. Herbert Molson was made a benefactor; W. Gilman Cheney and Ross H. McMaster, fellows; Lady Hickson, J. W. A. Hickson, Ph.D., and Miss Adaline van Horne, governors; and Mrs. P. F. Osler a life member.

ART ASSOCIATION HAD ACTIVE YEAR

Star Feb. 29/36
Reports Heard and Officers Elected At 77th Annual Meeting

A year in which a number of interesting exhibitions were held was reported at the 77th annual meeting of the Art Association of Montreal in their Sherbrooke street gallery yesterday afternoon. Comprehensive reports dealing with various phases of the association were presented by its executive and officers were elected.

OFFICERS NAMED

The following appointments were announced for 1936:

Patrons—Their Excellencies the Governor-General and Lady Tweedsmuir; hon. president, Right Hon. Lord Atholstan; president, H. B. Walker; vice-presidents, Dr. C. F. Martin, Dr. C. W. Colby; hon. treasurer, Dr. W. B. Blackader; secretary, Miss Ethel M. Pinkerton.

Council—His Worship the Mayor of Montreal, ex officio; for three years—J. W. A. Hickson, Ph.D., Gordon W. MacDougall, K.C., Ross H. McMaster, Lieut.-Col. Herbert Molson, C.M.G., M.C., W. J. Morrice, Harry A. Norton. For one year—Ernest Alexander, D. Forbes Angus, Philip S. Fisher, G. W. S. Henderson, G. Alfred Morris, Howard Murray, Prof. Ramsay Traquair, M.A., F.R.I.B.A. For two years—Arthur Browning, M.A., T.S. Gillespie, Elwood B. Hosmer, R. P. Jellet, J. W. McConnell, F. Cleveland Morgan, M.A., Brig.-Gen. E. de B. Panet.

Standing committees: The president, ex officio, is a member of each committee. Acquisition—H. B. Walker (convener), Elwood B. Hosmer, Gordon W. MacDougall, K.C., C. F. Martin, M.D., L.L.D., F. Cleveland Morgan, M.A. Executive: Arthur Browning, M.A. (convener), Ernest Alexander, W. B. Blackader, W. J. Morrice, Brig.-Gen. E. de B. Panet. Finance: R. P. Jellet (convener), W. B. Blackader, Philip S. Fisher, Ross H. McMaster, W. J. Morrice, G. Alfred Morris. Lectures: J. W. A. Hickson, Ph.D., (convener), C. W. Colby, Ph.D., L.L.D., Mrs. Richard Kerry, Gerhard R. Lomer, M.A., Ph.D., C. F. Martin, M.D., Library: C. W. Colby, Ph.D., L.L.D., (convener), Mrs. Arthur Drummond, Miss Elizabeth Fisher, Gerhard R. Lomer, M.A., Ph.D., F. Cleveland Morgan, M.A., Howard Murray, Ramsay Traquair, M.A., F.R.I.B.A. Librarian: Miss Olive Le Boutillier. Museum: F. Cleveland Morgan, M.A. (convener), C. W. Colby, Ph.D., L.L.D., T. S. Gillespie, Gerhard R. Lomer, M.A., Ph.D., Gordon W. MacDougall, K.C., Harry A. Norton, Ramsay Traquair, M.A., F.R.I.B.A.

The following Benefactors, Fellows, Governors and Life Governors were added to the Association: Benefactors: Lt.-Col. Herbert Molson; Fellows: W. Gilman Cheney, Ross H. McMaster; Governors: Lady Hickson, J. W. A. Hickson, Ph.D., Miss Adaline Van Horne, and Life Governor: Mrs. P. F. Osler.

PRESIDENT'S ADDRESS

H. B. Walker, president, in his address said, "Your Council has pleasure in recording that in November last, Their Excellencies The Governor-General and Lady Tweedsmuir graciously consented to be Patrons of the Association."

"The steady improvement in economic conditions during 1935, and the growing confidence that continued recovery might be looked for, created an optimistic feeling generally which was well sustained throughout the year. The more prosperous conditions, however, were not reflected in increased income for the Association. It is regrettable that we were not able to balance our budget, but in this respect we are apparently in good company."

"The increasing burden of taxation in its many forms exacts a very heavy toll upon personal incomes and tends to absorb the margin of such incomes that might otherwise be available for educational and benevolent purposes. This condition is adding greatly to the financial difficulties of all institutions which are largely dependent, as this Association is, upon voluntary contributions."

"The endowment funds were increased during the year by the following generous bequests: \$5,000 from the late Miss Mary Elizabeth Fleet; and \$10,000 from the late Lillie F. Martin, of New York, made in accordance with the wishes of her late husband, Alfred W. Martin. The latter bequest will not be available immediately as it is subject to a life interest in the income derived from the capital amount."

"The activities of the year included a number of interesting exhibitions of a varied character, of which special mention should be made of the following:—The exhibition of Contemporary Paintings and Prints by representative artists of the United States selected by the Carnegie Corporation of New York; an exhibition of Contemporary British Paintings, and one of British Posters; also a collection of Modern Color Prints, and The Second Canadian International Salon of Photographic Art."

NATIONAL GALLERY AID

"These exhibitions were made possible through the courtesy of the National Gallery of Canada and we record our appreciation of the service rendered to us in this connection. The work of contemporary Canadian artists was well represented in the forty-sixth exhibition of the Royal Canadian Academy of Arts, which was a notable event of the year, and in the Association's fifty-second annual Spring exhibition. There was also a series of "one man" shows."

"The regular course of lectures, was supplemented, through the courtesy of the National Gallery of Canada, by two very interesting and instructive lectures, 'The Gothic Age in England,' by J. E. Barton, Art Lecturer of the British Broadcasting Corporation, and 'Adventure in Pictorial Photography,' by John Vanderpant, F.R.P.S."

"The following paintings were added to the permanent collection during the year through the generosity of members and friends of the Association:—West Indian Washerwoman, by Harold Beament, gift of Mr. and Mrs. Murray R. Chipman; Lake, North of Lake Superior, by Frederick Arthur Verner, A.R.C.A., gift of Miss Isabella McLennan; Monkey and Mirror, by Gabriel Alexander Decamps, gift of Mr. and Mrs. P. F. Osler, and Self Portrait, by William Sawyer, presented by his family in memory of their father."

"The library now comprises 3,250 volumes on the fine arts, all of which are available for reference. A pictorial file was started in 1933, and has now become an important accessory to the library. It contains more than four thousand reproductions of the works of artists and sculptors of all countries, to which additions are being steadily made."

"The thanks of the Association are due to the contributors to the Sustentation Fund and the Museum Fund, and to the donors of gifts to the permanent collections and the library. The Council records its appreciation of the diligence and efficiency displayed by the members of the staff in the performance of their duties throughout the year."

"The Council, with much regret, has to report the loss through death of the following esteemed members of the Association: Mrs. M. Fountaine Brown, Fellow; Mrs. J. H. Burland, Mrs. MacKenzie Campbell, Robert Craig, M.D., Miss E. S. Crawford, Miss M. S. Godfrey, Mrs. E. B. Greenshields, benefactor; Miss F. L. Hagar, Edwin Hanson, Miss M. E. Hardie, Ernest Henderson, J. H. Larmonth, Lewis Laing, Miss J. J. MacFarlan, Thomas Mitchell, Hon. W. G. Mitchell, Mrs. Alexander Murray, Fred Perry, F. H. Pitcher, Miss E. J. Reid, and Miss A. E. White."

The hon. treasurer, Dr. Blackader, advised that the Association had operated at a deficit of \$3,700 for the year. Revenue of \$19,023 had been received against expenditures of \$22,700. The deficit was smaller than in 1934 when it amounted to \$4,000. Increased taxes were partly to blame, Dr. Blackader considered.

The report on the museum was read by F. Cleveland Morgan, chairman of the Museum Committee. Arthur Browning, M.A., presented the report of the Ways and Means Committee.

The adoption of the reports was moved by the president and seconded by Gordon P. MacDougall.

Taxation Blamed For Year's Deficit

Herald Feb. 28/36
Art Association Shows Loss For 1935.

Little improvement in the financial condition of the Art Association of Montreal last year was reported at the 74th annual meeting held last night. W. B. Blackader, treasurer, reported a deficit of \$3,705, slightly lower than the previous year.

The increasing burden of taxation was given by H. B. Walker, president, as the reason for the association not being able to balance the budget. "Taxation in its many forms exacts a heavy toll upon personal incomes and tends to absorb the margin of such incomes as might otherwise be available for educational and benevolent purposes," he said.

Many bequests and gifts of paintings were acknowledged by the president who also paid tribute to the National Gallery of Canada for its assistance.

The following officers were re-elected: honorary president, Right Hon. Baron Atholstan; president, H. B. Walker; vice-president, Dr. C. F. Martin, Dr. C. W. Colby; honorary treasurer, W. B. Blackader; secretary, Miss Ethel M. Pinkerton; librarian, Miss Olive Le Boutillier.

Well-Known Artist Dies at Local Hotel

A well known Canadian artist, Percy Franklin Woodcock, R.C.A., a number of whose works hang in the National Gallery of Canada at Ottawa died at his residence in the Windsor Hotel at 6.30 o'clock last night.

Death followed a short illness. Funeral arrangements have not yet been completed. Mr. Woodcock was 80 years of age. He had resided in the Windsor Hotel for the past 25 years.

PAINTER ACHIEVES CONQUEST OF TIME

Gazette March 10/36
History of Art Reviewed by
Miss Anne Savage in
Talk to League

Rhythm, balance and unity are the three essential laws on which all art is based, said Miss Anne Savage, member of the Canadian Artists' Association, when she addressed the Jewish Junior Welfare League yesterday at a luncheon given in the Montefiore Club. Music is the first of the arts, and its sister, painting, has the same profound power, the speaker declared. The painter, however, has only a flat surface and is limited to lines and their dark or light tones, yet gives to the beholder the pattern of life as it has passed through the ages, becoming the conqueror of time.

Lantern slides beginning with an example of Greek pottery of 450 B.C., and ranging up to present-day Canadian art, were shown in illustration of the lecture. Examples of the Byzantine school, of Giotto, the first nature painter, of Botticelli, Leonardo Da Vinci, Albrecht Durer and Holbein, were shown. Works of Constable, who laid the foundation of landscape painting, and Kriehoff, the German-Dutch painter who settled in Canada about 1840 and became famous for his French-Canadian scenes, also were displayed on the screen. Kriehoff's was a European interpretation of Canadian scenes, and the beginning of creative art in Canada. The first creative Canadian artist, the speaker claimed, was Tom Thomson, whose picture "The Jack Pine," hangs in the National Gallery. He inspired the former Group of Seven, organized in 1919 and enlarged in 1933 to form the Canadian Group of Painters. That association will hold an exhibition of over 200 paintings in Montreal in a short time, Miss Savage said.

Mrs. Richard Kramer introduced the speaker and Mrs. M. Coshoff thanked her. Various reports were read. It was announced that a rummage sale will be held on March 30 and 31 at 4119 St. Catherine street west, conveners to be Mrs. L. Feldman, Mrs. L. Sperber and Mrs. M. Coshoff.

NORTH AND SOUTH COMPARED IN ART

Gazette March 10/36

Dr. Julius Held Notes Sharp Contrast Between Germany and Italy

In a time when the eyes of a frightened world were turned on Europe, a little light on the mentality of the nations, on the psychological conditions which influenced political happenings, which sometimes prevented peoples from understanding each other, might be welcome, Dr. Julius Held, formerly of the Kaiser-Friedrich Museum, Berlin, suggested to the Art Association of Montreal in a lecture last night. He proceeded to set forth the characteristics of northern and southern Europe by contrasting the art of the Germans, the Flemish and the Dutch on the one hand with the Italians on the other, and illustrated his statements with an excellent series of slides.

While he began by admitting his personal preference for northern art, Dr. Held was at pains to make it clear that there was to be no suggestion of one art being better than another. He made it clear, too, that he was speaking in terms of national, rather than racial, characteristics. The two were often confused, but European nations did not represent racial units, and climate and tradition could eradicate racial divergences. There were many examples of painters who had taken the characteristics of countries other than their own.

Balancing a Canaletto against a Vrel, a Raphael against a Grunewald, and so on, through several centuries of sculpture and painting—he did not come to the modern era—Dr. Held showed how the Italians sought idealism, the Flemish, realism, and the Germans, expressionism. The classic, with its clarity and discipline, with its love of rhythmic design and its power of representing emotion through the important but idealized human figure, its tendency to improve on nature, was contrasted with the northern spirit, negligent, delighted with the charm of irregularity, full of warmth and humor, saying yes to nature, glorying in the emotions and going beyond them into mysticism.

The two spirits met in France, the speaker mentioned in passing, but it would have required another lecture to develop that theme.

Dr. Held was introduced by Dr. J. W. A. Hickson, who expressed the association's gratitude to the National Gallery for the opportunity of hearing him.

INDICRAFT GUILD WORK IS OUTLINED

Star Feb. 28/36

Annual Meeting of Canadian Body Reviews
Past Year

Interest by farming communities in the cultivation of arts and handicrafts has increased the work and scope of the Canadian Handicrafts Guild to the point that a comprehensive reorganization of the guild is necessary, Lieut.-Col. Wilfrid Bovey, president of the latter body, said this afternoon, speaking at the annual meeting held at the headquarters at 2019 Peel street.

The past year has witnessed many changes affecting the work of the guild, Col. Bovey continued. The effect of the depression has convinced the agricultural population of the country of the need for making the most of their resources. The era of urbanization is drawing to a close, and it is evident that the coming era will witness a steady growth in the practice of handicrafts in the rural sections of the Dominion.

QUEBEC FIRST

The Province of Quebec had been the first to develop handicrafts, he said, probably because in the old province there was more inherited craftsmanship. Other provinces had followed, but New Brunswick has begun actively to interest the youth of both city and urban sections, which was evidenced by the introduction of arts and crafts in the high schools as part of the curricula. Such work would induce a creative spirit and the co-related use of hand and eye.

Declaring that one of the main characteristics of the next period of Canada's development would be a more independent attitude economically of rural communities, Col. Bovey felt that this trend would bring with it an intense cultivation of arts and craft. This would be a forward step productive of rewards to the individual far more satisfactory than those obtained by the majority of urban dwellers. This trend toward rural economic independence has been observed throughout Canada during the past year.

INDIAN WORK

The Federal Department of Indian Affairs has consented to send a questionnaire to agents throughout Canada to ascertain the extent and development of art and craft work of the Indians, it was noted in the report of the Indian committee, submitted by Miss Alice Lighthall. Results of the summary showed that considerable work was being done, but that marketing would have to be stimulated if these crafts were to be kept alive.

The report of the shop committee showed that handicrafts materials are becoming increasingly popular, not only as gifts and ornaments but as home furnishings here and abroad. Many visitors at the annual exhibition of the Guild last fall had shown marked interest in the skill and evident high artistic development of craftsmen in metal, cloth, wicker and several other types of work.

An improvement of 66 per cent in finances from the low point of 1933 was noted in the financial report. High optimism was expressed for the future sales of handicrafts products, the reasons for which were gradual improved business conditions, reflected by increased retail sales.

IMPROVEMENT NOTED

Improvement and progress throughout Canada was the keynote of the annual reports of the various branches of the Guild throughout Canada submitted. The Alberta branches were active, many requests for instruction from rural residents having been received during the year. Many lectures were given by various members of the Guild, and much enthusiasm had been aroused through the travelling exhibit in this Province last summer.

Nova Scotia was another highlight of handicrafts activity during 1935. Glove-making was becoming popular while the old spinning-wheel was coming back to its once honored place in the home economic system. A steady increase in the popularity of homespun and embroidery was reported in this province.

G. J. Trueman, of Mount Allison, reported an increased interest in weaving of all kinds in New Brunswick, while the demand for tweeds and hoked rugs was being maintained. The Ottawa Valley branch reported the construction of several table looms together with an increase in the weaving of bags and scarves.

The meeting was adjourned until March 30, when the plans for reorganization will be further discussed, and officers for 1936 elected.

DESIGNS FOR STAGE NOW ON EXHIBITION

Gazette March 10/36
Norman Wilkinson's Water-colors on Loan to Art Association

Alive to the widespread interest in play production brought about by the Dominion Drama Festival, the National Gallery is circulating an exhibition of original stage and costume designs, mostly in water color, by Norman Wilkinson of Four Oaks, and the show is now to be seen in the print room of the Montreal Art Association. It was lent to Canada by the Courtauld Institute of London.

The bulk of the 98 drawings were for Granville-Barker's productions of "A Midsummer Night's Dream" and "Twelfth Night" at the Savoy in London, in 1913. "One has only attempted to give the design or plan necessary for the action of the play," Mr. Wilkinson himself said, "and the charm of light, line and color that may result from this and this alone." Charm of line and color is indeed the essence of these drawings, and while the chief interest in them is their application to the stage, they may be looked at and enjoyed simply for themselves. Delicacy and grace go through the whole series, whether the sketches be for Shakespeare, "Iphigenia in Tauris" (New York, 1915), or "Le Bourgeois Gentilhomme." They show Mr. Wilkinson bringing freshness to the theatre without going bizarre.

In contrast with the "Midsummer Night's Dream" of 1913, when the costumes were Greek, and Moonshine appeared in a long blue gown with stars on it, this in a green rose-sprigged tunic, the sleeves caught up with ribbons, quite in the spirit of the farce, and Oberon was an exotic sort of Javanese creature, stands the Elizabethan version of the Shakespeare Memorial Theatre in 1933, a little more pompous, as the Elizabethans were more pompous in dress than the Greeks, but quite handsome and delightful. This was one of the designer's last works.

March 6/36 Star
Awarded Scholarship



Miss Naomi Jackson, of Montreal, who has been awarded the 1936 scholarship of the Canadian Federation of University Women.

M'GILL GIRL WINS FEDERATION AWARD

Star March 6/36
Miss Naomi Jackson Will Study Abroad

Word was received at McGill University today that the 1936 award of the Canadian Federation of University Women, value \$1,250, has been awarded to Miss Naomi Jackson, lecturer in the department of German and daughter of Mr. and Mrs. Henry A. C. Jackson, of Montreal West.

Miss Jackson obtained her B.A. degree at McGill in 1933 and the gold medal for modern languages in literature. She took honors throughout her course and held as well competitive scholarships in second and third years. She gained her M.A. degree last year.

Miss Jackson has had a brilliant academic career and plans to use the scholarship, to spend a year abroad, working between the Goethe archives at Weimar and the Keller archives at Zurich. She also plans to spend some time in one of the German university towns. Her special interests are Goethe and Keller and it was on the latter that she wrote her masters' thesis at McGill.

HAROLD BEAMENT IS SHOWING WORK

Gazette March 2/36
Paintings of Laurentian Region and South at Watson Art Galleries

PROGRESS IS EVIDENT

Collection of Forty Pictures by Montreal Artist Includes Effective Portrait and Still-life

The recent work of Harold Beament, the subject of an exhibition at the Watson Art Galleries, 1434 Sherbrooke street west, will impress with its wide variety. The scenes which have inspired the artist range from the noble Laurentian hills in both summer and winter, to a sleepy Louisiana bayou under a heat-dripping southern sky. The pictures include a seriously painted portrait, a still-life of flowers and one sea-scape, the last-named work being exceptionally fine in color and design—the pattern of rocks and the movement suggested through the forms of floating clouds being effectively handled. One of the best of the landscapes is "Laurentian Valley," where interpretation has a greater accent than realism. The impression made on the mind by rolling hills and planes is re-created and made permanent through the movement and pattern of a fluid design. In color an excellent gamut of greens has been employed with the deeper notes of a blue stream and a cloud-filled blue sky. Turning to another theme from the Laurentian district there is sunny landscape entitled "Laurentian Home." In this canvas the artist has placed an interesting yellow house against the rich gold of a tree-covered hillside; the whole landscape being bathed in the mellow light of a warm autumn afternoon.

Notable among an excellent group of winter landscapes are three paintings of melting streams. The artist has evidently given a great deal of study to this subject, which is clearly congenial to him, and he has painted as if with joy the play of long evening shadows across the purple snow and the rose-flushed hills beyond where the last light of the setting sun glows. Difficult and daring values are well controlled and worked out in these poetic evening pictures. Almost romantic in feeling is the nocturne called "Moonlit Stream," and those who know that country will appreciate the truth of this interpretation. The color of snow at night, trees which are dark but yet not black, and the elusiveness of light which is half darkness will interest both art-lover and nature-lover alike.

It will be noted throughout the entire range of the forty pictures shown, that Beament is never striving for the merely picturesque, but remains the conscious artist in striving to convey the essential character of things, and holding firm to a controlled line and expressive design. Many of the canvases reveal how even a crude or apparently barren subject may be beautiful. Such for instance, is "Frosty Afternoon," where an ugly unpainted frame farm-house is made a thing of beauty by the play of light and the interest of its unsuspected pattern as seen against a yellowish autumn sky. A number of small pictures show the artist in a more intimate phase, and for many people these will have a special appeal.

To all interested in contemporary

Indian painting, this is an attractive exhibition. It does not show the stamp of any particular school or group, but reveals the artist as one who is individually sincere and moving forward.

Harold Beament, who was born in Ottawa in 1893, studied art in Toronto and in England. His work is represented in the National Gallery of Canada, the Art Gallery of Montreal, and in various private collections. He won the Dow Prize for landscape in the Spring Exhibition of 1934.

The present exhibition remains open until March 7th.

An Exhibition of Renoir and His Contemporaries

Star March 11/36

A collection of pictures, specially chosen by Messrs. Reid and Lefebvre of London, which is now being shown in Scott's gallery on Drummond street, gives a view of progressive painting in France in the last part of the nineteenth century. The dates of these pictures range from the sixties down to the first years of this century; works by Renoir are among the earliest and the latest of them, and there is nothing by the newer painters of recent years.

Older ideas and methods are shown in work by Courbet and Daumier; the Courbet is a very pleasant picture of a boy riding on the sea shore in front of a splendid, dull red evening sky; the Daumier is a characteristic picture of two lawyers listening to the speech of a third. By Fantin-Latour there is a good example of his flower painting and an earlier, and important picture of many figures—a fine piece of imagination and composition, which was too advanced for the people of 1863, when it was painted. Two small pictures by Boudin are good examples of his work but are rather lost among their present surroundings. The striking picture of the "Femme au miroir" has a sombre tone which is not typical of Degas. The work of Renoir rather dominates the exhibition, though the pictures by him are not of the kind by which he is best known. The charming head of a little girl in a hat is good French of the late nineteenth century but not very typical of Renoir and it is very different from the pastel of the "Femme a la rose," painted only two years later; this is far more characteristic of Renoir—a study of

pale flesh tones against a white background. There is also a brilliant little study of a bunch of roses, painted at a restaurant on a piece of the table cloth.

Four of the seven Renoirs in this collection are landscapes, and very few of Renoir's landscapes have ever been seen here. He uses in them a strange system of colors, which produces interesting but not always very convincing results; it fits fairly well in a sketch of Algiers, with Arabs on horseback in the foreground, but it introduces a curiously tropical atmosphere into the French landscapes. The greenhouse effect of these pictures is emphasized by the contrast with the other landscapes in the exhibition—a cool, grey river scene by Monet, a good example of Camille Pissarro—a view of Rouen which is a triumph of painting over a rather dull subject—a brilliant picture by Sisley, full of light and air, and a very fine landscape by Cezanne, of houses among rich green fields and trees.

There are two pictures here by Gauguin; one of them is of Tahitian women bathing—heavy brown figures against a rather formal, full colored landscape; the other is of a village in Brittany, painted in the following year, in which the houses are French but the color of the landscape suggests Tahiti and the figures seem to be Tahitians dressed up in French clothes. The only work by Van Gogh in the exhibition is a very striking one—a portrait of Alex

Reid, vivid and full of life—which leaves one wondering how so strange a method of painting can produce so good a picture.

H.P.R.

U.S. FIRM ACQUIRES PORTRAIT BY PIERO

March 6/36 Star
Late 15th Century Italian
Master's Painting Portrays St. Andrew

NEW YORK, March 5—(C.P.)—A discovery of major importance in art was revealed here today when M. Knoedler & Co., Inc., announced that it had found in Austria and brought to the United States a painting by the early Italian master, Piero Della Francesca (c. 1418-1492).

So rare are Piero's works that hardly more than half a dozen are known outside Italy. A small panel of "The Crucifixion," now owned by John D. Rockefeller, Jr., was sold at auction here in 1929 for \$375,000 by Carl Hamilton.

The newly discovered painting portrays "Saint Andrew" and is one of the panels of a polyptych. Another panel of this same work is in the National Gallery in London and a third in the Poldi-Pezzoli Gallery in Milan. The others have been lost.

The exact source of the painting was not disclosed by the art firm. At one time the picture was in the collection of the Emperor Francis Joseph and bears on the back the imperial double-headed eagle seal. It was said that during the European wars of the 19th century it had been shipped down the Danube, together with many other pictures, some of which fell to the French when they entered Vienna.

April 1936

AWARDED LL.D. DEGREE



DR. C. F. MARTIN, retiring Dean of the Faculty of Medicine, who will be honored by McGill at the Convocation on May 28.



EN HAUT A GAUCHE, "Harmony in Brown and Grey", d'Adam Sherriff Scott, un portrait intelligent, d'une vérité pleine de distinction et d'élégance. EN HAUT A DROITE, "Misère et Pauvreté", un groupe du sculpteur Henri Bisson, remarquable par son pathétisme convaincu et son traitement bien trouvé. EN BAS, de gauche à droite: "Elena", un portrait d'une douceur mélancolique dû au pinceau d'Oscar de La Lall; "Tonkourou", tête caractéristique d'Indien taillée dans le bois par Elzéar Soucy; "Sketch Portraits", petite oeuvre sculptée de Marjorie Winslow qui a beaucoup de vie et de finesse.—(Clichés la "Presse").

FLOWER PAINTINGS ARE ON EXHIBITION

—17/36
Gazette April 17
Spring-like Display Proves
Successful at Watson
Art Galleries

In the first few days it has been on exhibition, the group of flower paintings by Canadian and European artists at the Watson Art Galleries, Sherbrooke street, has been so successful that it has been decided to make the flower show an annual spring event. It seems a good idea, these dull, rainy April days, when winter fades away so reluctantly.

There is plenty of refreshment in this exhibition, plenty of bright color, and a wide variety of methods of presenting it. The first painter that takes the eye is H. Davis Richter, R.I., R.O.I., who is nothing if not a virtuoso, who paints roses, ranunculi, cyclamens, china figures and chessmen, with sumptuous style. He is represented by half a dozen canvases. F. S. Coburn, R.C.A., who shows nine or ten, is of the same school, if a little less operatic; his flowers—mostly dahlias—his glistening figures and vases and pots, give the feeling of proficiency and the grand manner.

In contrast to these are such works as Jean Forbes' water color, a fresh, lighthearted bouquet; the "Heavenly Blues" by Marion Long, R.C.A.; K. S. Brydone-Jack's quick pastels; the dainty trilliums and cosmos by Clara Hagarty, A.R.C.A.; Ruth Dingle's "Blue and Gold"—jocund irises and daffodils; and Har-

old Beament's graceful darwins—all light and airy and modest.

An outstanding picture is Edwin Holgate's "Still Life," a blue hyacinth in a pot, with a bowl and a plate and a china figure, a blending of earthy colors, substantially painted but not showy. Robert W. Pilot, R.C.A., has a gay spring-like bouquet; Paul Caron, a little plantation of delphiniums, and G. Horne Russell, R.C.A., a yard of roses. There is beauty in the voluptuous rhythms of Moira Drummond's white calla, and quite a different beauty in Ruby le Boutillier's peonies, a flat, meticulous, almost chintz pattern. Most of the painters have chosen cut flowers, but Kenneth Forbes, R.C.A., had a happy thought in painting two growing tulips, well set off by their background of earth.

There is historical interest in Fantin-Latour's white roses and Madame Fantin-Latour Dubourg's phlox. One of the most charming exhibits is M. M. Duffield's fuchsias, painted in 1859, Victorian, carefully wrought realism that has something of the beauty of stylization.

Quite out of the usual run are Alexander Bercovitch's "Decoration"—a vase of fruit, flowers, a large head, with a background of sea and Perce Rock; and Jori Pallardy's "Harmony" blurs of roses, a plate with two green apples on a table, painted in a lower key than Bercovitch's design.

Other painters represented are: W. H. Berger, E. G. Richardson, T. R. MacDonald, Eric Riordan, G. Fouace, Victor Champion, Berthe and Gertrude des Claves, Alexander Vollen and Lillian Hingston.

The show will be open until April 25.

PAINTINGS ON VIEW BY ONTARIO ARTIST

Gazette
April 10/36
Tom Stone Shows Canadian
Scenes—Van Gogh Prints
Also Exhibited

Tom Stone, O.S.A., who has a show of small paintings in the Fine Art Galleries of the T. Eaton Company, reminds one of conventional Canadian poetry: he rejoices in Canadian sun and sky, hills and water and trees, and he reports them more or less faithfully, and melodiously enough, but without any dynamic individuality.

Of 36 canvases, two-thirds are winter—mostly water surrounded by snowy banks and evergreens, and roads through the woods. Logging naturally appeals to him and his largest picture, "Ice Logging Road, Yemagami" is picturesque. Most of the work was done in Northern Ontario—Haliburton, for instance—and Quebec. There is a view of St. Urbain, with its little brood of houses around the church, and a patchwork of hills and fields under a heavy sky at St. Hilarion. He picks out such romantic subjects as covered bridges and spruces shrouded in snow, and he has a taste for a dramatic sky.

"Sleigh Ride," with its patches of colored houses and children's clothes, is livelier than some, and he shows some brilliant tints in his autumn sketches. Mr. Stone's color is clean and bright; without being particularly distinguished, he is happy.

In the next room, Eaton's is taking advantage of the revival of interest in Vincent van Gogh to show about 30 colored prints of some of his best known paintings and a few not so familiar. They are in all sizes and are such faithful reproductions that the brush-strokes—those tremendously living brush-strokes—are not lost, and even the grain of the canvas may sometimes be seen. There is a self-portrait, a Zouave as clamorous as a flag, and the young man in the yellow coat and the blue hat; the sunflowers are in the collection, the irises, the incandescent chestnut tree, the green flame of the cypress and the clouds writhing away like smoke; and there are boats, workers, sunburnt gardens, and a molten harvest field under a fierce sun-disc.

R.H.A.

Architectural School Of McGill University Has Annual Exhibition Star May 16/36

The annual exhibition of work by students of the School of Architecture of McGill University, which is being shown in the galleries of the Art Association of Montreal, is of special interest this year. The school has more students than ever before with the record number, 11, graduating from the fifth year. What is hung on the walls represents only a small fraction of the drawings made during the last session.

The standard of draughtsmanship in the first and second year work shown is very high and is characterized by harmonious coloring. The freehand drawing is thoroughly sound and the summer school measured drawing of historic buildings besides illustrating valuable examples of old work, show a real interest on the part of the young draughtsmen in their subjects.

The third year work in domestic design covers a variety of subjects, from a log cabin to a city club, in which Mr. Wong particularly distinguishes himself.

The fourth year work comprises a municipal council chamber with full interior details and a large swimming bath with full structural details, the first place being shared by Mr. Cooperberg and Mr. Hammond.

The fifth year work of the past session is notable both for the high average standard and the great industry of the students. Mr. Jones has the first place in the Country Town Hospital problem; Mr. Dixon has the honour in the Twenty Storey Commercial Building problem; and Mr. Magill in the Housing Estate.

EXHIBITION
SPACIOUS SCALE

March 20/36
Now at Art Gallery Opened
Last Night Contains
621 Items

VARIETY IN TREATMENTS
Established Painters Make
Good Display—Open Mind
by Jury of Selection
Evident

Opened with a private view to members and guests last night, the 53rd Spring Exhibition of the Art Association of Montreal presents a variety of evidences of artistic endeavors, and among the total of 621 items there would seem to be some thing to suit every taste.

Certainly artists have not been idle, and, looking at the show, it would be hard to be envious of the task facing the Jury of Selection. That body has displayed an admirably open mind in getting this collection together, always keeping in view the fact that encouragement of even a hint of ability may aid in the development of a "big figure" in Canadian painting of tomorrow. There are some painterly performances that stridently proclaim the triumph of matter over mind, and the antidote is furnished by a fair range of works by men and women who are content to be representational in their interpretations. In any event, there is plenty to please all camps, and the Association has, as ever, kept in mind that as an educational institution it is due to the public to show them what is going on in the studios, without—reasonable merit and decency being considered—being arbitrary in selection.

Outstanding among the exhibits are the paintings by F. S. Coburn, R.C.A.—who has shunned his logging teams and skiers on this occasion—and has contented himself with three admirable studies of Carlotto, the dancer. In these works, respectively entitled "Bolero," "Rumba de Cuba" and "Coke Walk," the painter shows his skill and versatility. In arrangement, drawing and color they touch a high level. "Shell Flower and Porcelain," a still life, is fine in texture and not without quiet humor. Richard Jack, R.A., brings sunlight and crisp air to his interpretation of hills, snow and figures, called "Winter in the Laurentians," and his ability as a portraitist is revealed in "W. A. Black" and "Mrs. G. Victor Whitehead." Alphonse Jongsers shows a portrait of Lord Duncannon, in blue shirt and brown coat, which will undoubtedly be considered charming, and subtle qualities of tone make "Harmony in Brown and Grey"—a girl seated at a table toying with a glass of wine—by Adam Sherriff Scott, A.R.C.A., one of his most important contributions to date.

SCENES IN LAURENTIANS

Robert W. Pilot, R.C.A., gives us the clear, fresh air of the Laurentian country in the well designed "Mont Tremblant from Gray Rocks"; the sparkle of sunlight and the blue of distant hills beyond a stretch of white landscape, in "Champagne Hill, St. Jovite," and the beauty of open water flowing between snowy bank, backed by a wooded bluff, in "Winter Stream, St. Jovite." Paul B. Earle, A.R.C.A., sends two landscapes—"Cloud Shadows," with its true and effective interpretation of light and shade on meadows, and "Woods—near Magog," both handled with his customary authority. Wilfrid M. Barnes, A.R.C.A., has landscapes, with the usual interest in skies, called "The Hilltop," and "Summer Sunset," and Harold Beament has found congenial material in the Laurentians. H. Mabel May, A.R.C.A., finds landscapes in winter attractive, and David McGill besides conscientiously painted landscapes, has a self-portrait. Two portraits—"Olive" and "Miss Doris Butler"—are from the brush of Margaret McGill. Quebec scenes are among the offerings of Kathleen M. Morris, A.R.C.A., and Jean Munro does suggest mild sunlight in "Springtime in a Park." From Elizabeth S. Nutt, A.R.C.A., of Halifax, comes "The Edge of the Wood," and Hal Ross Perrigard, A.R.C.A., reveals clean color in "On River St. Francis" and "Old Houses at Oka." Eric Riordon has glitter in his marine—"The Joyous Song of the Sea" and has

truthfully caught the hour in "Afternoon Sun, Laurentians," though the technique in both rather hints at the "slick." Thurston Topham is represented by a sound nocturne called "Vieille Rue," and there are two boldly handled characteristic works by Homer Watson, R.C.A. Archibald Browne, R.C.A., is represented by "The Spirit of Winter." George Thomson floods with delicate light "Spring in the Caledon Hills," and Walter Stenhouse has a fine atmospheric study in pastel of Montreal's skyscrapers as seen through the gap from Dominion Square. Adrien Hebert, A.R.C.A., has a luminous port scene with departing liner, tugs and barges, called "Outward Bound," and also a good interpretation of a winter morning, with the Nelson column silhouetted against the sky, distant grain elevator and the dome of Bonsecours Market dusted with snow. Georges Delfosse shows nice contrast in the old Hotel du Canada, Montreal, and Oscar De Lall has a conscientious portrait in "Elena."

The talented Misses DesClayes are well represented along their respective lines. Gertrude DesClayes, A.R.C.A., shows crisp treatment in her pastel called "Primavera." Alice DesClayes, A.R.C.A., reveals her usual skill in landscape and seashore settings for her horses and ponies, and Berthe DesClayes retains the happy faculty of just tones in her interpretations of autumn and early spring when snowy roads are rutted and wet.

There is a fair representation of flower paintings—Ida Beck with peonies, Hazel M. Caverhill with white tulips, Diana W. Cox with a study of zinnias, Annette S. de Bellefeuille with roses, Marion M. Hawthorne with cyclamen and azaleas, Lillian Hingston with salpiglossis, Sally Hereford with pastels of peonies and spring flowers, Gratia Julien with lilies and lupins, Ruby Le Bouthillier with anemones and plantain lily, Mary E. Mullally with peonies, Mrs. John Ogilvy with tulips and still life, Frances E. D. Porteous with white hyacinth and a flower study, Margaret W. Richardson with peonies, Mrs. B. C. Richstone with a flower study, Beatrice Robertson with marsh-marigolds, Sarah M. Robertson with tulips, both pink and white; Owen Staples with tiger lilies, Amy B. Stone with tulips and trilliums, Frances B. Sweeney with rowan-berries and Darwin tulips, Gertrude V. Fleming with delphinium, R. H. Tacon with Canterbury bells, Lillian A. Tweedie with mixed flowers, Mrs. Melita Aitken with Oriental poppies and Beatrice Tobin Asselin with red tulips.

SOME GOOD WATERCOLORS.

Growth in appreciation of the water color medium is marked, and the work shown sets a high standard. Henry Simpkins reveals his usual virility and sound color sense in "Where the Red Deer Roam," the animals in a wooded winter landscape; "Peggy's Cove, N.S.," and "Afternoon Light," Charles W. Simpson, R.A.A., not usually an exhibitor in this medium, strengthens this department with his fluent interpretations of Gaspe fishermen and versions of the Grand Canyon at different hours. Stanley Royle shows nice clean handling and dignified arrangement in "Corfe Castle, Dorset," Harry E. G. Ricketts reveals his usual crisp treatment in a group which includes "Snow Road." From J. Melville Miller are "The Pool" and "The Brook." David H. MacFarlane has found good subjects about Bic and Gaspe, Hugh G. Jones with subjects found in Rome, Toarmina, the Cotswolds and on The Clyde. J. S. Gordon, A.R.C.A., sends a scene done at Barbadoes, B.W.I. and Hortense M. Gordon, A.R.C.A., has a sparkling bit of color called "Le Havre, France." Arthur Drummond finds Lake of Bays a happy sketching ground, and Paul Caron finds the Quebec scene productive of good subjects. "A Quebec Doorway," being especially effective. Ernest E. Bird sends carefully studied vistas of Laurentian country, and James E. Beckwith, in his group of boldly handled works, touches a high level in the impression of Phillips Square with the King Edward monument. Mary D. Bagley shows her usual bold attack in two winter scenes.

Others exhibiting are: Mary B. Abraham, George C. Adams, Mrs. L. H. Alexander, W. R. Allen, Louella H. Anderson, Paul Andrew, G. S. Bagley, H. Jackson Barker, Fredericka Bechman, Jack Beder, Alexandre Bercovitch, Hans Berends, John Bishop, Marion Bond, Charles R. Bone, A. Boote, Lorne Holland Bouchard, Annora Brown, W. C. Bryce, Katharine S. Brydone-Jack, Florence A. Bryson, St. George Burgoyne, Beryl Butler, Miss Ghitta Caiserman, H. O. Call, Robert G. Campbell, Elizabeth L. Cann, Miss M. L. Carrick, Therese Charest, George A. Charters, J. Ronald Clarke, Lillian M. Clarke, Peggy Clarke, Alberta Cleland, A. Cloutier, Nora F. E. Collyer, F. Constantineau, Pere Wilfrid Corbeil, Stanley Cosgrove, Mona Cragg, Julia Crawford, Constance G. Cundill, Adam Cunningham, Robert Darby, W. H. Davies, Charles DeBelle, A.R.C.A., Kent L. de Conde, Charles-Emile Desautels, Mary E. Dignam, Ruth M. Dingle, W. G. Dix, Adelaide Webster, Donald, J. M. Donnell, Lionel F. Downes, E. Joseph Dreany, Moira Drummond, Mary R. Eliot, Owen N. Evans, Mrs. E. N. Falconar, Mrs. Laura Fasken, Eleanor Fiennes-Clinton, H. W. Flemming, Frances K. Forbes, Marc A. Fortin, Thomas Hilton Garside, Alice Gaudet, Ronald Gissing, Edith

M. Glen, Constance M. Griffin, Wm. R. Haddock, Tom Hall, Edytha Neilson Harding, Elizabeth M. Harold, Margaret M. Harvey, James Henderson, Ruth B. Henshaw, Mrs. A. G. Hodgins, Miriam R. Holland, H. Hood, Ida Huddell, Harold Hughes, John Humphries, Leonard C. P. E. Hutchinson, Naomi Jackson, Nook Jackson, Mrs. B. Kennatha Joudry, Joseph Jutras, Julius Kaplan, Charles W. Kelsey, Leonard E. Kelsey, Ronald Kerr, Philip Peter Kieran, Agnes C. Knox, Gwendolen Kyle, Gwen Kortright Lamont, Wendell Lawson, Maurice LeBel, Marianne Lee-Smith, Agnes Lefort, Emile Lemieux, May Lennox, Winifred D. Lewis, Dimitry Licushine, Ian Graham Lindsay, Mabel Lockerby, Jane C. Luke, Lorna Lomer Macaulay, T. R. MacDonald, Mary Mack, Malcolm MacKinnon, Jean MacLean, Orval C. Madden, Miss K. D. MacLouronne, Olive Mann, R. D. Matheson, Harriett F. M. Matthias, Betty Maw, P. Moreland May, Harry Mayerovitch, J. Allan McCaffrey, Mrs. Christian McKiel, Alfred E. Mickle, A.R.C.A., Capbell-line R. Moodie, Andre Morency, Rita Mount, Louis Muhlstock, Reed Muir, Adelaide Munn, Alison H. Newton, Mabel O'Gorman, Olga Bell Outram, Frank S. Panabaker, Joseph Sulyok de Papp, P. Wm. Patnaude, Hugh A. Peck, Phyllis M. Percival, Gordon E. Pfeiffer, Narcisse Poirier, R. A. Porteous, Marguerite Porter, Lawrence Powe, Annie Pringle, Medard Raymond, M. Reinblatt, Effie G. Richardson, Tom Roberts, Beatrice Robertson, Marion Robertson, Meyer Ryspman, William Sanders, Anne Savage, G. T. Sclater, Marian M. Scott, G. L. Thornton Sharp, A.R.I.B.A., Robert

G. Sharps, Peggy Shaw, Felix Shea, James B. Shearer, Peter C. Sheppard, A.R.C.A., Miss A. Harris Smith, Freda Pemberton Smith, H. Leslie Smith, Nora L. Smyth, Ruth Starr, R. Tancrede, J. R. Tate, Margaret C. Thompson, Marjorie Hughson Tozer, Ruth K. Trimmingham, Charles Tully, Hugh A. I. Valentine, Wm. F. Vallance, Renne Vautelet, Jeannett Wales, Mrs. Agnes Warren, Mrs. E. L. Warren, Harry Watling, P. R. Wilson, Fanny Wiselberg, Mary E. Wood, W. J. Wood, R. L. Wright, L. J. Zwicker.

ARCHITECTURAL SECTION.

Those exhibiting in the Architectural Section are: John S. Archibald Associates, Robert G. Campbell, N. I. Chipman, A.R.I.B.A., Peggy Clarke, A. T. Galt Durnford, A.R.I.B.A., Norton A. Fellowes, Fetherstonhaugh & Durnford, Lawson and Little, Thos. A. Lofvengren, W. K. Gordon Lyman, Harry Mayerovitch, Louis Mulligan, Kenneth G. Rea, Shorey and Ritchie, Grattan D. Thompson, Philip J. Turner, F.R.I.B.A., F.R.A.I.C., H. Ross Wiggs, A.R.I.B.A., Wilson and Auld, P. R. Wilson.

Those showing in the section of etchings, drawings and designs are: Ernest Aubin, Woodruff K. Aykroyd, John J. Barry, Maude E. Blanchford, Mrs. N. L. Cheney, L. Clark, Lillian M. Clarke, Peggy Clarke, Dorothy R. Coles, Oscar DeLall, Jacqueline DeRouen, Carlton D. Ellinger, Grace Fugler, Louise Gadbois, W. F. G. Godfrey, Constance M. Griffin, Mimi Guay, Ida G. Hamilton, Jos. F. Hillenbrand, Jr., Kenneth Holmden, Nicolas Hornyansky, Julius Kaplan, Charles W. Kelsey, Maurice LeBel, Ian Graham Lindsay, Harry Mayerovitch, Donald Morin, Louis Muhlstock, Jos. Myers, Ernst Neumann, Miss N. Overend, Pauline D. Redsell, Agnes Roberge, Tom Roberts, Doris Robertson, Meyer Ryspman, G. T. Sclater, Freda Pemberton Smith, Kathleen Trim, Hugh A. I. Valentine, Jeffrey C. Webster, W. J. Wood, Yvonne Williams, P. R. Wilson.

Those showing sculpture are: Henri Bisson, Olivier Chaput, Alonzo Cinq-Mars, Zilla Cluse, Sylvia Daoust, Prudence Dawes, Mrs. E. L. de Montigny-Giguere, Mrs. G. M. de Montigny-Lafontaine, Sydenham P. Harvey, Doris M. Judah, Doris LeCocq, Ide Lyman, Bezalet Malchi, Giovante Marcogliese, A. J. Segal, Hilda M. Shaw, Louis Shklar, John Sloan, Donat Soucy, Elzear Soucy, L. E. Spooner, Geo. E. Tremblay, Orson Wheeler, Marjorie S. Winslow, A. Zoltvany-Smith, A. Zucca.

DOW PRIZES AWARDED
Gazette April 10

Adrian Hebert, A.R.C.A. With
Oil, Paul Caron, Watercolor

Adrien Hebert, A.R.C.A., won the Jessie Dow prize in the oils section of the Montreal Art. association's spring show this year, it was announced last night. In the water color section, the award went to Paul Caron. Both painters are Montreal men and well-known to those who frequent the galleries. Mr. Caron wins the Dow prize for the second time.

Mr. Hebert's painting, numbered 185 in the catalogue, is entitled "Winter Morning" and is a view from the old Montreal Court House grounds taking in the Nelson Monument, the dome of Bonsecours market and the distant grain elevator.

"February Day," by Mr. Caron (No. 68) is a scene at Baie St. Paul. The spring show, which has been attracting a large attendance since its opening several weeks ago, will close Easter Monday at 5 p.m.

ARTIST WINS PRIZE
FOR SECOND TIME

For the second time Paul Caron has won the Jessie Dow prize for water color paintings in connection with the spring exhibition of the Art Association of Montreal. His painting was a scene at Baie St. Paul, entitled "February Day."

The Jessie Dow prize for a landscape in oils was awarded to Adrien Hebert, A.R.C.A., whose painting "Matin d'Hiver" shows a scene of downtown Montreal as viewed from the Old Court House, taking in the Nelson monument, Bonsecours market and church and harbor buildings. The spring exhibition at the Art Gallery will close on Monday afternoon at 5 o'clock.

Annual Spring
Exhibition at
Art Association

Star March 20/36
With the customary reception in

the galleries, the fifty-third Spring Exhibition of the Art Association of Montreal was opened on Thursday evening, and will remain open till April 12th.

This year's exhibition is larger than usual, in respect of the number of its exhibits, though many of the pictures are small, and the pictures show plenty of variety of subject, style and size. Among the oil pictures there are some striking portraits; some of the more important of these are by Adam Sherriff Smott, A.R.C.A., Richard Jack, R. A., Frances K. Forbes, Moira Drummond, and the three big studies of a dancer by F. S. Coburn, R.C.A. There are many good landscapes, among which are three by two senior painters, Homer Watson, R.C.A., and Archibald Browne, R.C.A. Still life and flower pictures are always fairly plentiful in these exhibitions and some of the best of these this year are by Hazel M. Caverhill, Mrs. John Ogilvy, and Edith M. Glen.

Other oil pictures are shown by Mary B. Abraham, George C. Adams, Mrs. L. H. Alexander, W. R. Allen, Louella H. Anderson, Paul Andrew, Beatrice Tobin Asselin, G. S. Bagley, H. Jackson Barker, Wilfred M. Barnes, A.R.C.A., Harold Beament, Hans Berends, Marion Bond, A. Boote, Lorne Holland Bouchard, Annora Brown, Florence A. Bryson, Beryl Butler, H. O. Call, Elizabeth L. Cann, Miss M. L. Carrick, Geo. A. Charters, J. Ronald Clark, Mrs. F. E. Collyer, F. Constantineau, Stanley Cosgrove, Diana W. Cox, Constance G. Cundill, Oscar de Lall, Georges Delfosse, Chas. Emile Desautels, Alice Des Claves, A.R.C.A., Berthe Des Claves, Gertrude Des Claves, A.R.C.A., Mary E. Dignam, Ruth M. Dingle, W. G. Dix, Adelaide Webster, Donald, Paul B. Earle, A.R.C.A., Mary R. Eliot, Mrs. Laura Fasken, Eleanor Fiennes-Clinton.

H. W. Fleming, Marc A. Fortin, Thomas Hilton Garside, Ronald Gissing, Hortense M. Gordon, A.R.C.A., Tom Hall, Edytha Neilson Harding, Elizabeth M. Harold, Marion M. Hawthorne, Adrien Hebert, James Henderson, Lillian Hingston, Ida M. Huddell, Miriam R. Holland, Naomi Jackson, Nook Jackson, A. Jongsers, Mrs. Kennatha Joudry, Charles W. Kelsey, Gwendolen Kyle, Gwen Kortright Lamont, Maurice LeBel, Marianne Lee-Smith, Agnes Lefort, Emile Lemieux, Dimitry Licushine, Mabel I. Lockerby, Jane C. Luke, T. R. MacDonald, Jean M. MacLean, Orval C. Madden, Olive Mann, R. D. Matheson, Harriett F. M. Matthias, Betty Maw, H. Mabel May, A.R.C.A., P. Moreland May, Harry Mayerovitch, J. Allan McCaffrey, David McGill, Margaret McGill, Mrs. Christian McKiel, Alfred E. Mickle, A.R.C.A., Andre Morency, Kathleen M. Morris, Rita Mount, Louis Muhlstock, Mary E. Mullally, Adelaide Munn, Jean Munro, Elizabeth S. Nutt, A.R.C.A., Olga Bell Outram, Frank S. Panabaker, Joseph Sulyok de Papp, P. W. Patnaude, Hugh A. Peck, Phyllis M. Percival, Hal Ross Perrigard, A.R.C.A., Gordon E. Pfeiffer, Robert W. Pilot, R.C.A., Narcisse Poirier, Marguerite Porter, Lawrence Powe, Annie Pringle, Medard Raymond, M. Reinblatt, Effie G. Richardson, Miss B. C. Richstone, Eric Riordon, Tom Roberts, Beatrice Robertson, Sarah M. Robertson, Anne Savage, Marian M. Scott, Robert G. Sharpe, Felix Shea, James B. Shearer, Peter C. Sheppard, A.R.C.A., Miss A. Harris Smith, Freda Pemberton Smith, Norah L. Smyth, Ruth Starr, Walter Stenhouse, R. H. Tacon, J. R. Tate, George Thomson, Ruth K. Trimmingham, Lillian A. Tweedie, W. F. Vallance, Renne Vautelet, Mrs. Agnes Warren, H. Edward Watling, Fanny Wiselberg, Mary E. Wood, W. J. Wood, R. L. Wright, L. J. Zwicker.

The number of water colors shown in Montreal exhibitions continues to increase. Water colors, some of which are shown by some of the painters already mentioned, form a very important section of this exhibition. Among the more noticeable ones are those by Stanley Royle, Henry Simpkins, Hugh G. Jones, Charles W. Simpson, R.C.A., D. Mary Bagley, Wendell Lawson, Ian Graham Lindsay, James E. Beckwith, R. Tancrede, Harry E. G. Ricketts and Kent L. de Conde. Other exhibitors of water colors are Mrs. Melita Aitken, Ernest E. Bird, John Bishop, Maude B. Blachford, Charles R. Bone, St. George Burgoyne, Robert G. Campbell, Paul Caron, Therese Charest, M. Lillian Clarke, Peggy Clarke, Alberta Cleland, A. Cloutier, Pere Wilfrid Corbeil, Edythe C. Cox, Mona Cragg, Julia Crawford, A. Cunningham,

Robert Darby, W. H. Davies, Annette S. de Bellefeuille, J. M. Deane, E. Joseph Dreany, Arth Drummond, Owen N. Evans, Mr. E. N. Falconar, Gertrude V. Fleming, J. S. Gordon, A.R.C.A., W. F. Haddock, Ruth B. Henshaw, F. Hood, Harold Hughes, John Humphries, Julius Kaplan, Leonard I. Kelsey, Agnes C. Knox, Ruby L. Bostillier, Lorna Lomer Macaulay, David H. MacFarlane, Mary Mack, Malcolm MacKinnon, Miss K. MacLouronne, J. Melville Miller, Campbelline R. Moodie, Reed Muir, Alison H. Newton, R. A. Porteous, Marion Robertson, Meyer Ryspman, William Sanders, G. T. Sclater, G. L. Thornton Sharp, A.R.I.B.A., Robert

Pastels are more numerous than usual this year. Charles de Belle, A.R.C.A., appears once again in a Montreal exhibition with some of his characteristic studies of children, and other pastels are by Fredericka Bechman, Ida Beck, Alexandre Bercovitch, Jack Beder, W. C. Bryce, Katharine S. Brydone-Jack, Ghitta Caiserman, Lionel F. Downes, Constance M. Griffin, Sally Hereford, Gratia Julien, Joseph Jutras, Ronald Kerr, Philip Peter Kieran, May Lennox, Winifred D. Lewis, Mabel O'Gorman, Frances E. D. Porteous, Marjorie Hughson Tozer, Mrs. E. L. Warren.

Miniatures are shown by Mrs. A. G. Hodgins, and Margaret W. Richardson. Exhibitors of drawings and decorative designs are Mimi Guay, Carlton D. Ellinger, Pauline D. Redsell, Ernest Aubin, Mrs. N. L. Cheney, Jacqueline de Rouen, Mary Gordon Dunning, Louise Gadbois, Kenneth Holmden, Julius Kaplan, Donald Morin, Margaret M. Harvey, Jos. Myers, Miss N. Overend, Kathleen Trim, Hugh A. I. Valentine, Jeffrey C. Webster, and Yvonne Williams.

Etchings, wood-cuts and other prints are shown by Woodruff K. Aykroyd, Grace Fugler, John J. Barry, J. Clark, Dorothy Rhynas Coles, W. F. G. Godfrey, Ida G. Hamilton, Jos. F. Hillenbrand, Jr., Nicolas Hornyansky, Leonard C. P. E. Hutchinson, Ernest Neumann, Doris Robertson, and P. R. Wilson.

The display of sculpture makes less show this year than it has in some former exhibitions. Some good busts and small figures and groups of figures are shown by Henri Bisson, Olivier Chaput, Alonzo Cinq-Mars, Zilla Cluse, Sylvia Daoust, Prudence Dawes, Mrs. E. L. de Montigny-Giguere, Mrs. G. M. de Montigny-Lafontaine, Sydenham P. Harvey, Doris M. Judah, Doris LeCocq, Ide Lyman, Bezalet Malchi, Giovante Marcogliese, A. J. Segal, Hilda M. Shaw, Louis Shklar, John Sloan, Donat Soucy, Elzear Soucy, L. E. Spooner, Geo. E. Tremblay, Orson Wheeler, Marjorie S. Winslow, A. Zoltvany-Smith, A. Zucca.

Robert Darby, W. H. Davies, Annette S. de Bellefeuille, J. M. Deane, E. Joseph Dreany, Arth Drummond, Owen N. Evans, Mr. E. N. Falconar, Gertrude V. Fleming, J. S. Gordon, A.R.C.A., W. F. Haddock, Ruth B. Henshaw, F. Hood, Harold Hughes, John Humphries, Julius Kaplan, Leonard I. Kelsey, Agnes C. Knox, Ruby L. Bostillier, Lorna Lomer Macaulay, David H. MacFarlane, Mary Mack, Malcolm MacKinnon, Miss K. MacLouronne, J. Melville Miller, Campbelline R. Moodie, Reed Muir, Alison H. Newton, R. A. Porteous, Marion Robertson, Meyer Ryspman, William Sanders, G. T. Sclater, G. L. Thornton Sharp, A.R.I.B.A., Robert

Pastels are more numerous than usual this year. Charles de Belle, A.R.C.A., appears once again in a Montreal exhibition with some of his characteristic studies of children, and other pastels are by Fredericka Bechman, Ida Beck, Alexandre Bercovitch, Jack Beder, W. C. Bryce, Katharine S. Brydone-Jack, Ghitta Caiserman, Lionel F. Downes, Constance M. Griffin, Sally Hereford, Gratia Julien, Joseph Jutras, Ronald Kerr, Philip Peter Kieran, May Lennox, Winifred D. Lewis, Mabel O'Gorman, Frances E. D. Porteous, Marjorie Hughson Tozer, Mrs. E. L. Warren.

Miniatures are shown by Mrs. A. G. Hodgins, and Margaret W. Richardson. Exhibitors of drawings and decorative designs are Mimi Guay, Carlton D. Ellinger, Pauline D. Redsell, Ernest Aubin, Mrs. N. L. Cheney, Jacqueline de Rouen, Mary Gordon Dunning, Louise Gadbois, Kenneth Holmden, Julius Kaplan, Donald Morin, Margaret M. Harvey, Jos. Myers, Miss N. Overend, Kathleen Trim, Hugh A. I. Valentine, Jeffrey C. Webster, and Yvonne Williams.

Etchings, wood-cuts and other prints are shown by Woodruff K. Aykroyd, Grace Fugler, John J. Barry, J. Clark, Dorothy Rhynas Coles, W. F. G. Godfrey, Ida G. Hamilton, Jos. F. Hillenbrand, Jr., Nicolas Hornyansky, Leonard C. P. E. Hutchinson, Ernest Neumann, Doris Robertson, and P. R. Wilson.

The display of sculpture makes less show this year than it has in some former exhibitions. Some good busts and small figures and groups of figures are shown by Henri Bisson, Olivier Chaput, Alonzo Cinq-Mars, Zilla Cluse, Sylvia Daoust, Prudence Dawes, Mrs. E. L. de Montigny-Giguere, Mrs. G. M. de Montigny-Lafontaine, Sydenham P. Harvey, Doris M. Judah, Doris LeCocq, Ide Lyman, Bezalet Malchi, Giovante Marcogliese, A. J. Segal, Hilda M. Shaw, Louis Shklar, John Sloan, Donat Soucy, Elzear Soucy, L. E. Spooner, Geo. E. Tremblay, Orson Wheeler, Marjorie S. Winslow, A. Zoltvany-Smith, A. Zucca.

In the architectural section, which is as usual rather inconspicuous, the exhibitors are John S. Archibald, Robert G. Campbell, N. I. Chipman, A.R.I.B.A., Peggy Clarke, A. T. Galt Durnford, A.R.I.B.A., Norton A. Fellowes, Fetherstonhaugh and Durnford, Lawson and Little, Thos. A. Lofvengren, W. K. Gordon Lyman, Harry Mayerovitch, Louis Mulligan, Kenneth G. Rea, Shorey and Ritchie, Grattan D. Thompson, Phillip J. Turner, F.R.I.B.A., H. Ross Wiggs, A.R.I.B.A., Wilson and Auld, P. R. Wilson.

Many Guests Present At Private View.

Over seven hundred guests attended the private view at the Art Association of Montreal last evening of the fifty-third spring exhibition. Receiving were Mr. H. B. Walker, the president; his daughter, Mrs. G. C. Marler, Dr. C. F. Martin, the vice-president, and Mrs. Martin.

Among those present were Mr. and Mrs. N. M. Yule, Miss Jean P. Higgins, Mrs. J. S. Rutherford, Mr. C. D. Rutherford, Mr. Rufus C. Holden, Mrs. Lella Morrison, Miss Winnifred Bonham, Miss Mary Bonham, Mr. and Mrs. Harry Clark, Mr. Thomas McMillan, Mr. and Mrs. P. W. Patenaude, Mr. and Mrs. C. W. Kelsey, Mr. Justice and Mrs. Mackinnon, Mr. H. W. Leslie Smith, Mr. and Mrs. Leonard E. Kelsey, Miss Mimi Guay, Mrs. E. A. Mellor, Mrs. D. McKay Loomis, Mr. J. D. Morphet, Mrs. W. J. Turpin, Mr. R. D. Matheson, Mr. P. M. May, Miss Constance Griffin, Mr. and Mrs. Max Jones, Miss L. M. Hendrie, Mr. and Mrs. D. J. Glen, Mr. C. E. Gravel, Mr. and Mrs. Harold Fetherstonhaugh, Mr. H. Cluse, Mrs. W. D. Le Boutillier, Miss Ruby Le Boutillier, Miss Beryl Butler, Mrs. E. N. Falconer, Mr. G. S. Badgley, Miss Edythe Bignell, Prof. and Mrs. A. J. Kelly, Col. and Mrs. W. Leggat, Mr. and Mrs. A. T. Galt Durnford, Miss Mary Parker, Mr. and Mrs. A. Cloutier, Mr. and Mrs. A. W. Ridout, Miss Margot Allan, Mr. C. Hougou, Consul for Norway, Mr. and Mrs. Richard Jack, Mr. and Mrs. Paul Caron, Dr. W. H. Chase, Miss Miriam R. Holland, Mr. Henri Bisson, Mr. and Mrs. Hugh G. Jones, Mr. and Mrs. George Currie, Miss Fredericka Bachman, Dr. Bruce E. Marshall, Miss Norah L. Smyth, Father Wilfred Corbett, Dr. George A. Brown, Mr. N. I. Chipman, Mr. R. F. Travers, Mrs. Vachell Harvey, Dr. and Mrs. Louis Shklar, Mr. and Mrs. E. L. Warren, Miss Millicent Brennan, Mr. Walter Steinhouse, Miss R. Spray, Miss Lois E. Dawson, Mr. Bruce Clarke, Mr. Andre Morency, Miss Mary Hampson, Dr. and Mrs. J. McK. Wathen, Principal and Mrs. F. Scott Mackenzie, Miss Isabel Mackenzie, Mr. Douglas Mackenzie, Mr. Carlton D. Ellinger, Mrs. J. C. Heriot, Mrs. Karl Forbes, Mr. C. H. Marin, Mrs. H. A. Higginson, Dr. H. B. Cushing, Mrs. M. Day Baldwin, Mrs. Roderick MacPherson, Mr. Pemberton Smith, Mr. Durnford Smith, Miss Freda P. Smith, Mrs. George F. Benson, Colonel Robert Starke, Colonel Robert A. Fraser, Dr. and Mrs. A. H. Gordon, Miss Jean Gordon, Miss Loula Lortie, Mrs. Donald Gordon, Dr. William Maycock, Miss Haidee Fiddes, Mrs. R. C. Bingham, Mrs. Dorothy Watt, Miss Betty Maw, Miss Naomi Jackson, Mr. W. R. Haddock, Mr. and Mrs. J. Gagnier, Mrs. Francis D. Brown, of Toronto, Mrs. Winifred D. Lewis, Mr. Geoffrey W. Cox, Miss Effie Astbury, Miss Cornelia Rollitt, Miss Edith Goulden, Miss G. Goulden, Mrs. Helen S. Wickenden, Miss Louise Shaw, Mr. A. A. Wickenden, Mrs. F. E. Dunning, Miss Thelma Dunning, Miss Mabel O'Gorman, Mr. T. B. Little, Miss Florence Smith, Dr. John Klein, Dr. F. W. Harvey, Miss Annie Hamilton, Mr. Robertson Gibb, Dr. and Mrs. H. E. Macdermont, Miss Margaret Harvey, Mr. T. Taggart Smyth, Mr. R. Tancrede, Mrs. John M. MacLean, Mr. and Mrs. C. A. Lewis, Miss Alice Buzzell, Miss Muriel Marshall, Miss Helen Buzzell, Dr. James R. Goodall, Miss Amy B. Stone, Miss M. P. Seward, Mr. W. W. Anglin, Mr. William Sherron Auglin, Mrs. Alberta Cooper, Dr. and Mrs. D. Grant Campbell.

Mr. and Mrs. Percy F. Mathias, Mr. Charles Emile Desautels, Miss Annie C. Reynolds, Mrs. D. J. Munn, Mrs. A. Abercromby Bowman, Miss Gwendolyn Kyle, Miss Jean Kyle, Mr. J. O. Marchand, Mr. Philip S. Fisher, Miss Irene G. Allen, Mr. C. F. Pashley, Mr. W. R. Allen, Mr. C. E. Campbell, K.C., Mr. S. Money, Mr. P. Roy Wilson, Mr. George T. Hyde, Mrs. F. H. Sproule, Dr. and Mrs. E. Leslie Pidgeon, Mr. Arthur L. Pidgeon, Miss J. S. Lindsay, Mrs. Bennett, Mr. Guy Tombs, Misses Sophy and Mona Elliott, Miss Marguerite Routh, Misses Levin, Prof. and Mrs. Robert R. Thompson, Mr. L. McI. Spackman, Mr. T. Constantineau, Mr. David McGill, Mr. and Mrs. Jean de Renne, Mr. D. Ter-Assatouff, Mr. D. M. Johnson, Mrs. Sherriff Scott, Miss Sheila Scott, Dr. Clarence Gray, Dr. and Mrs. Richard Kerry, Mr. George H. Napier, Dr. and Mrs. A. Gould, Miss Helen Gould, Miss Peggy Shaw, Miss June Fairweather, Dr. and Mrs. W.

Wonham, Miss Rita Thompson, Mr. Ronald Clark, Mrs. E. B. Luke, Miss Ida M. Huddell, Mr. and Mrs. Morley C. Luke, Miss Sarah Sigman, Mr. Julius Kaplan, Mr. J. V. Owen, Mr. Douglas Garton, Mr. H. Stirling Maxwell, Mrs. Fuller, Mrs. G. E. Armstrong, Mrs. W. de M. Marler, Mrs. H. T. Shaw, Mr. Ernest Neumann, Mr. Charles R. Bone, Mrs. D. Mary Bagley, Mr. A. McKim, Mr. and Mrs. Eric Dawber, Mrs. W. C. Wonham, Miss Alice James, Miss Edith M. Luke, Miss Harriette Wales, Mr. Philip Peter Kiernan, Mr. C. H. McLean, Miss Edythe C. Cox, Miss Deana W. Cox, Miss J. Mildred Robertson, Mr. Arthur W. McMaster, Miss Beatrice Donnelly, Mr. William F. Vallance, Mr. William C. Holman, Mr. William Henry, Mr. Harold Hughes, Mrs. F. Cronyn, Mr. and Mrs. R. Coahill, Rev. and Mrs. Harold Laws, Miss Marjorie E. Paterson, Miss Vernon Ross, Miss Eleanor Davidson, Mrs. C. L. Henderson, Mrs. James Hutchison, Mr. William Hutchison, Rev. and Mrs. J. B. Bonathan, Miss Agnes Lafort, Miss Janet Paterson, Mrs. E. E. Howard, Mrs. P. L. Walker, Miss Vivien Hunter, Mr. and Mrs. P. R. Wilson and Mr. Arthur F. Saunderson.

D. Lighthall, Miss Alice Lighthall, Miss Jessie Norris, Mr. William E. Enright, Mr. and Mrs. S. F. Rutherford, Miss Adelaide Munn, Miss Winifred A. Beyce, Miss Florence A. Bryson, Mr. and Mrs. A. C. Macdougall, Miss A. M. Bryson, Mr. Hugh Aitken, Mr. and Mrs. Nathan Ivry, Dr. and Mrs. J. T. Donald.

Hon. Justice and Mrs. E. Fabre Surveyor, Mr. and Mrs. Mostyn Lewis, Mrs. Lansing Lewis, Mrs. G. M. de Montigny-Lafontaine, Miss Ruth Starr, Miss Elizabeth Lister, Miss B. Learmonth, Mr. and Mrs. J. M. Donnell, Miss E. Lavigne, Mrs. Edmund H. Britzke, Misses Raynes, Mr. Lawrence Powe, Mr. Arthur Browning, Miss Frances Sweeny, Miss Esme Liebhich, Mr. Charles Tuley, Miss Brenda Mullally, Mr. and Mrs. C. D. Tweedie, Rev. L. A. MacLean, Mrs. R. E. E. Wark, Miss Maude B. Blachford, Miss Ethel Derrick, Mrs. John Ogilvy, Mr. John Ogilvy, Mrs. George Edson-Burns, Mr. and Mrs. Jeffrey C. Webster, Mrs. Lionel E. Leveille, Lieut.-Col. and Mrs. E. M. Renouf, Miss Helen Saunderson, Mr. James Brace, Miss Mary E. Campbell, Miss Julia McFee, Mrs. J. B. Pringle, Miss Ida Beck, Misses Williams, Misses F. E. and M. E. Currie, Mrs. S. A. R. Allen, Miss Betty Gailbraith, Miss Ruth Trimmingham, Mr. Hugh Trimmingham, Mr. Alexander Bercoitch, Miss Sarah Caiserman, Mr. H. M. Caiserman, Miss Ghitta Caiserman, Mr. and Mrs. N. Vautlet, Mrs. George K. Trim, Mr. and Mrs. Bezalet Malchli, Mr. and Mrs. R. C. Carter, Mr. Paul Andrew, Mrs. Yuill, Mr. and Mrs. Kent L. de Conde, Mr. Henry Simpkins, Miss E. Edwards, Miss J. L. Reid, Mrs. E. T. Lambert, Mr. and Mrs. Leonard E. Kelsey, Miss Helen D. Locke, Mr. A. E. Francis, Mr. A. Norton Francis, Mr. Jack Lewis, Miss Gwyneth Lewis, Mr. and Mrs. Reginald H. Dean, Miss Edythe Harding, Mr. and Mrs. Ralph Coate, Mr. Broadfoot, Mr. and Mrs. L. Alex Holland, Miss Holland, Mr. A. D. Finnie, Mr. Waverley Ross, Miss Ruby M. Hair, Miss Lorna G. Greene, Mr. Charles Emile Desautels, Mr. James B. Shearer, Mr. Marcel Parizeau, Mrs. Phyllis Percival, Miss Hilda W. Wright, Mr. Harold Beament, Mr. and Mrs. Wilbert H. Howard, Mr. and Mrs. Bernard Coghlin, Miss Avis Fyshe, Mr. R. H. Mather, Mrs. Marion MacGillivray, Mrs. F. W. Kerr, Mr. and Mrs. Robert Hampson, Mr. and Mrs. A. Horton Lytle, Mr. and Mrs. Greville Hampson, Mr. George W. S. Henderson, Mr. and Mrs. Gordon Johnstone, Miss Jenie W. Johnstone, Mrs. H. F. Walker, Mr. and Mrs. Brydone-Jack, Mr. and Mrs. D. C. Coleman, Mr. Oscar DeLall, Miss Jane Kemm, Dr. and Mrs. George A. Brown, Mr. W. J. Lucas, Mrs. D. W. Campbell, Mr. and Mrs. E. Stanley Bates, Miss Freda M. Henshaw, Mr. Thurston Topham, Mr. Strachan Bethune, Miss Lucille Lagimodiere, Miss Marion M. Hawthorne, Mr. G. H. Fenson, Mr. Orson Wheeler, Miss Helen Francis-Wood, Mr. Ernest A. Cousins, Mr. Tyson Taylor, Rev. and Mrs. R. Gordon Burgoyne, Mr. and Mrs. A. G. M. Miller, Dr. W. G. M. Byers, Miss Helen Byers, Mr. Ian Graham Lindsay, Mrs. N. G. Lindsay, Lieut.-Col. and Mrs. Walter E. Lyman, Mr. John A. Durand, Miss Caro Durand, Mr. Jack Thom, Mr. and Mrs. C. E. Gravel.

Mr. J. W. Hutchins, Miss Doris Robertson, Mr. Joseph S. de Papp, Mrs. V. H. Hervey, Mr. P. Zottvany-Smith, Mrs. H. B. Bowen, Lieut.-Col. and Mrs. Victor Whitehead, Miss Ivolyka Gyafas, Mr. John Heaton, Dr. and Mrs. G. Stuart Ramsey, Mr. Eric Riordon, Mrs. J. S. Rovey, Mrs. Walter Vaughan, Mrs. Laird, Mr. Edwin Sherrard, Mrs. Owen E. Owens, Miss Alice Gaudet, Miss Zilla Cluse, Mr. Philip J. Turner, Mrs. Thomas Hilton Garside, Miss Isabel

JOHN LYMAN HOLDS SHOW IN NEW YORK

Gazette May 26/36
Montreal Painter Exhibits
Portraits, Nudes and Landscapes at Valentine's

John Lyman, the well-known Montreal painter, is holding a one-man show in New York, at the Valentine Gallery. Opened on May 14, it will go on until Thursday of this week.

The exhibition consists of 25 paintings: portraits, nudes and landscapes; most of them familiar to Montreal art lovers. Outstanding among the portraits are "Costume, 1890," "Arab Girl," and the studies of Mrs. John Bird, "Helen," "Renée" and "Jeanette." The landscapes include a number of Laurentian scenes, chiefly of St. Jovite, at different seasons, and there is one of Lake Superior and one of Bermuda.

"A vein of direct lyricism, effective in its simplicity, runs through the painting of John Lyman," The New York Times said on Sunday. "A lake—amid greenery, or with a glimpse of laden hayfields, or in a more sombre autumn mood—he presents smoothly and nostalgically."

LEIGHTON PICTURES ARE ON EXHIBITION

Gazette March 24/36
Nearly 100 Watercolors on
View at Eaton
Galleries

Thoroughly proficient is the work of A. C. Leighton, R.E.A., A.R.C.A., whose exhibition of nearly 100 water colors opened yesterday in the Fine Art Galleries of the T. Eaton Company, Limited, and will be on view until Saturday, April 5. His style is architectural rather than impressionistic and he handles brush and pen—he uses both in most of his water colors—with precision and no nonsense about it, but at the same time he manages to throw a glamor over his pictures.

Some of this is because of his subjects. You cannot be completely matter-of-fact if you are fond of collecting old windmills, as Mr. Leighton is. The charm of the picturesque has much to do with the appeal of his windmills, his old buildings and boats, his bridges and castles. He has painted Corfe Castle from many points of view; he loves old churches—Rochester Cathedral, for example; and old streets—the corner of Sandwich, Kent, in a bronze light, seen from above; associations add to the pleasure in such views as that of the Norfolk Broads, with windmills and sailboats, of Beachy Head and its palisades, of the old wine vaults of Plymouth, of Ellen Terry's house in Kent.

He has brought his appreciation of the colorful to Canada, too, and he shows in a romantic light the drydocks at Vancouver, the ferry there, an old paddlewheeler at New Westminster, and even the grain elevators of the prairies. He finds something of the soft English atmosphere in British Columbia, as he paints "Showers" at Duncan, and other landscapes.

Yet he is able to do justice to the Rockies, and his views of Cathedral Mountain, Mount Assiniboine, the Crow's Nest Pass, Floe Lake and Tumbling Glacier, are notable for a bulk and solidity that are not always found in water colors. Whatever his subject, whether castle or windmill, Sussex village or ridge in the Rockies, Mr. Leighton builds it up into a substantial well-integrated design and he does it with an uncompromising line and a sureness of color.

His work is known in Montreal. He has held many one-man shows in Canada and has been represented in the Royal Canadian Academy and in the exhibitions of the Canadian Society of Water Color Painters, as well as in the Royal Academy, the Royal Society of British Artists and the Paris Salon.

NOTABLE ARTIST IS BURIED IN CITY

Henri Fabien, Canadian
Sculptor, Painter, Had
Distinguished Career

Preceded by a funeral service at Ottawa, where he died at his home, 88 Fifth avenue, New Year's eve, the burial of Henri Fabien, Canadian painter and sculptor, took place at Cote des Neiges Cemetery today. The body was brought here by motor hearse direct from the Christ-Roi Church in the Capital.

Mr. Fabien was born in St. Henry and received his education at the Brothers' School at Ste. Cuneegonde, where his father was mayor before that municipality was annexed to Montreal. He is said to have been the only Canadian who ever had paintings hung at the Paris Salon two years in succession.

His artistic ability first attracted the notice of E. Dyonnet of the Royal Canadian Academy who taught him for several years. Later he entered the Art Association School at Montreal.

In 1889 Fabien went to Paris where he studied under noted French artists. He returned to Canada in 1902 after a further period of study in Brittany. His first exhibition in Montreal attracted favorable notice from critics but few sales and Fabien went to the newspaper La Presse as a pen-and-ink artist.

GOES TO OTTAWA.

In 1905 he went to Ottawa and became chief draftsman of the Department of Indian Affairs. Later he became a translator for the Department.

In 1911 he had exhibited almost without interruption at shows of the Academy and the Art Association of Montreal.

Since 1911 he had exhibited almost "My Daughter Jacqueline" to the Paris Salon where it was hung. The following year the Salon hung his portrait of Betty Low, Ottawa dancer now with the Monte Carlo Ballet Russe.

He is survived by his widow, two daughters and one son. J. Adelard Fabien, 4600 King Edward, Notre Dame de Grace, C. A. and J. Wilfrid Fabien, all of Montreal, are brothers, and Miss Maria Fabien, Montreal is a sister.

NOVA SCOTIAN ART MAKING PROGRESS

Gazette March 24/36
Will Soon Hold Its Own With
Any in Canada, Declares
Miss E. S. Nutt, A.R.C.A.

Paintings from Nova Scotia would, in a few years, hold their own with any in Canada, Miss Elizabeth Styring Nutt, A.R.C.A., principal of the Nova Scotia College of Art, told members of the Maritime Women's Club of Montreal, at a meeting held last evening in the Windsor Hotel.

The Maritime Provinces were producing a "very fine and powerful painting school," said Miss Nutt, adding, "Watch out! You will have every reason to be very proud that you belong to the Maritimes. The people in the Maritimes are slow at getting started, but once they start, they will never let go!"

Miss Nutt was convinced that the fine art that would be produced in the Maritimes would not be a repetition of the art of either central or western Canada, but would be definitely eastern Canada. Already the Canadian spirit was finding expression in art that was purely Maritime Province art, she said.

The art of Canada was still in the melting pot, the speaker continued with all ideas imported. She pointed out that with the possible exception of six artists, the leading painters of the Dominion had received their training in Europe, and Europe had left its mark upon their work. Canada was still echoing Europe, but not entirely, for now Canadian art was beginning "to find itself."

After touching upon the great principles of balance, harmony and rhythm in art, Miss Nutt dealt with the work of representative Canadian painters. While every artist in the Group of Seven had received European training, Miss Nutt felt, nevertheless, that they were "the truest Canadian painters we have." She praised Varley as "the greatest draughtsman in Canada, and probably the greatest painter," adding that "Lismer was the greatest teacher."

She also spoke of the music of Tom Thompson's work.

"The art of Canada must be seen through Canadian consciousness," she said; "if not, it becomes only a copy."

"The young people in Canadian art today are looking inwards," said Miss Nutt, who viewed with optimism the future development of art in the Dominion.

Mrs. Darwin Higginson, the president, opened the meeting. Mrs. W. F. Worfolk, the convener of the arts and letters committee, was in the chair, and Miss G. Paige Pineo introduced the speaker. Miss Eda Nelson moved the vote of thanks.

A MONTREAL-IN-ART EXHIBITION

Sir—The executive committee of the City Improvement League has accepted, in principle, the recommendation of the league's citizenship committee sponsoring a "Montreal-in-Art civic exhibition", comprising examples covering retrospective and contemporary periods of Montreal's civic history. The entire subject is now under advisement, details are being worked out and the various available sources of collaboration are being surveyed.

The public will be interested to know that it is the aim of this exhibition to invite artists to submit their best work concerning Montreal and its regional area. Subjects produced in oil, watercolors, tempera, pencil and ink drawings, etchings, lithographs, sculpture, and the graphic arts will be solicited. It is hoped that loan exhibits will be received from private collections in Montreal.

Furthermore, the exhibition will be augmented by portraits in oil of leading citizens who played a prominent part in the development and improvement of Montreal. Old Montreal, it is anticipated, will be wonderfully represented by a loan exhibit, by the courtesy of the City of Montreal, from its municipal art collection of historic places. If ultimately available, this will be the first occasion when citizens will have seen this valuable group of paintings re-united at one time and in one place.

In addition, there will be art loans from financial and business interests, and from the National Gallery, Ottawa, and the Provincial Museum in Quebec. A section of the show will most likely be devoted to artistic photography of views of Montreal.

The date and place of this civic art exhibition have not as yet been decided. These and other points are important, but the decisive factor in this project is the assurance of active co-operation from the artists, public and private organizations, educational authorities, and individual citizens generally. It would facilitate matters if those interested in the success of this exhibition would kindly write their suggestions or offers of support to Mr. J. C. Bonar, honorary secretary, at the league's office, Room 52, 980 St. Antoine street.

A. J. LIVINSON,
Chairman, Citizenship Committee,
The City Improvement League

AMBLE WORK GROUP OF SEVEN

Gazette April 20/36
Art Gallery Show Recalls and
Reasserts Their Dynamic
Influence

TRUE CANADIAN PAINTING

Two Hundred Paintings and
Drawings Offer Splendid
Array of Work in Dom-
inion's Own Tradition

By ROBERT H. AYRE.

Three years ago, the Group of Seven disbanded. In some ways, its work was done. For fourteen years, it had stood together, a small, compact army, fighting for a new, a dynamic, a Canadian way of looking at Canada, consolidating its position, attacking prejudice and stale tradition. Well fortified, tradition fought back and prejudice was violently hostile, but in fourteen years, the group wore down the reactionaries—all but a few hard-shelled diehards—and established its own tradition. Such is the way with art, as it is with the other affairs of men: the revolutionary becomes the accepted. But here is the interesting point about the Group of Seven: it was not anxious to throw up walls about itself, it was not convinced that it was the last word; it was still young and flexible and revolutionary enough to realize that there was room in Canada for even newer impulses; it was satisfied that it had celebrated Canada in a Canadian way, that it had steered Canadian painting in a new direction; it was true to its essential spirit when it multiplied itself by four, making room for the younger painters, and became the Canadian Group.

MacDonald is dead, Lawren Harris is not at present living in this country, but Carmichael, Casson, Fitzgerald, Holgate, Jackson, Lismer and Varley are still here painting, still forces to be reckoned with. And the group as a whole is still a force. Even when it is a matter of history, even when all the painters are dead, the Group will go on being a living power in Canada.

The abundance of its vitality is thrillingly evident in the retrospective exhibition arranged by the National Gallery and now open to the public on the second floor of the Montreal Art Association building. With the exception of the works of Frank Johnston, one of the original members, who resigned shortly after the Group was formed and can therefore hardly be considered a part of it, these two hundred paintings and drawings cover the whole history of the Group. It is a magnificent show, and the lovers of good painting would do well to move into the Art Gallery and camp there for the next few weeks.

CHANCE FOR RE-APPRAISAL

It is scarcely necessary at this late date to review the show. Some of the works are from private collections, but most of them are well-known to Montrealers. On the other hand, many have not been seen in Montreal for years, and the opportunity for renewing acquaintances is not to be missed. There is one joy in seeing the individual pictures, and there is another joy in seeing the Group gathered together again, in appraising it in terms of history, in being convinced if you were not convinced before, or triumphantly justified if you were one of those who believed in the Group from the beginning.

I shall never forget the shock of pleasure I got when I first saw Lawren Harris's "North Shore, Lake Superior." To come upon it after passing through a room of dull brown European pictures was like emerging from a dark house into the full flood of winter sunlight. This was Canada. It still is, and Lawren Harris still excites. But there is something more than the first shock of surprise and joy in Lawren Harris. There is something far more lasting in this superb clean architecture of mountains, icebergs, islands, stark trees, clouds, waves and shafts of light. Sound becomes sight and sight becomes sound; the light vibrates; all is one; the rhythms are gathered into one resounding chord. Harris paints Canada; he paints the ultimate North; but he goes beyond these and into the spirit.

Such high, rarified altitudes are too pure, too cold for many people, and for them there is another side of Harris in this show: the earlier Harris, who painted motley shacks and fences from a surprisingly comical point of view.

The Group of Seven is nothing if not diverse. From the lofty, icy mountaintops of Lawren Harris you can come down through the purity of Fitzgerald, through the austere but colored poetry of MacDonald, through the human robustness of Lismer and Jackson, through the variations of Carmichael and Casson and the fastidious sophistication of Holgate, to the world of jostling men in Varley.

Like Harris, Fitzgerald is pure, but with a difference. Living on the prairie, he is enchanted by light—how luminous is that sky in "Doc Snider's House"—but living on the prairie, he is not so dramatic in either forms or color. He works in a smaller field. If Harris enlarges through the resonant chord to a great stillness, Fitzgerald narrows to a small stillness. They both wipe out all the inessential. Drawing meticulously, painstakingly, his tree trunks, his stooks, his clouds, Fitzgerald reaches perfection.

At different ends of the scale, Harris and Fitzgerald are akin. Humanity touches them less than any of the other painters. Jackson and Lismer are all human. They do not refine. They throw themselves into their landscapes, Lismer boisterous, almost careless—what an abounding vitality and individuality there is in "September Gale"—Jackson a little more sober, a little more considered, but tremendously dynamic in his color and his rhythms.

There isn't room to say all that should be said about these painters; about Jackson's Laurentian and Baffin Land and Labrador landscapes; Lismer's joyous Nova Scotia tangles; MacDonald's rich pageantry of color, his wide vision, his imagination, his splendor and his sombreness—"The Solemn Land" is here; about Varley's lively portraits—"John" is wriggling and about to duck out of the frame—about his decorative panel, "Immigrants"; about Holgate's beautiful compositions of nudes and landscapes, his portraits. Holgate and Varley are more concerned with the human figure than with the lakes and trees and mountains. While remaining Canadian, they are closer

to Europe than the others, they bring Canada a suggestion of the atelier, even if Holgate does paint lumberjacks sturdily and authentically, and Varley sometimes takes a fling at Georgian Bay. They draw Canadian painting indoors, so to speak. They are influences we need, for we cannot always remain in the open.

Casson—his "Thunderstorm" is memorable, and he shows some excellent water colors—and Carmichael—he brings in the human element with his mining villages—are less powerfully individual than the others, but they have something to say for themselves and should not be overlooked.

All these diverse elements go to make up the Group of Seven and to give up a thrilling experience. I cannot think of a better way to sum up the show than by saying it makes you feel—how good to be in Canada!

Stage Costume Designs at the Art Gallery

Star March 11/36

As an accompaniment to the Drama Festival, which is just now concerning many people all over Canada, the National Gallery of Canada has borrowed from the Courtauld Institute in London a collection of the designs for stage costumes and scenery made by the late Norman Wilkinson of Four Oaks, one of the most successful of recent English stage designers. These drawings, in pencil and water color, are being exhibited in different Canadian galleries, and are at present in the print room of the Art Association of Montreal.

These are attractive as drawings and, unlike some designs of the kind, they make the costumes look as if they could be really worn and be as effective in fact as in the designs. The larger part of them are for two productions made in London by Granville Barker just before the war. One of these was "Twelfth Night," for which there are two scenes of a sort of Venetian architecture; in the dresses for this only few colors have been used and they must have stood out well against the blacks and whites of

most of the costumes. Mr. Wilkinson made a fairly free use of period and style in his designs, both in "Twelfth Night" and in "A Midsummer Night's Dream," for which the dresses are Greek with a little difference; there are some very effective, big patterns in color on these dresses, and the men's dresses have a rather oriental character with their long trousers. A few drawings and some photographs show another, Elizabethan setting of "Midsummer Night's Dream," made for Stratford on Avon, which is rather less pictorial than the Greek setting. There are more Greek dresses in the designs for a production of "Iphigenia in Tauris" in New York, and among these is a fine costume, with a red kilt and a red-plumed helmet for the barbarian king.

There are some more recent designs, some of Mr. Wilkinson's last work—for a Louis XV play and for Moliere's "Bourgeois Gentilhomme"—and in this last there is good use of imagination in the disguises and in the dresses of the fencing master and the dancing master.

An Exhibition Of Works of the Group of Seven

Star April 24/36
Another of the travelling exhibitions arranged by the National Gallery of Canada is now being shown at the Art Association of Montreal. This one is a big collection of work by the Group of Seven and it fills all the space lately occupied by the Spring Exhibition. It is called retrospective, but it could be called a memorial exhibition, since the Group dissolved itself by expansion into a larger group nearly three years ago. The collection does good justice to the Group by showing some of their best work; six of the original members are represented, though there is nothing by Frank Johnston, who was one of the first seven, and the two latest members, Edwin Holgate and L. L. Fitzgerald, who became additional members, as sympathizers not followers, are not very well represented. There are just on two hundred pictures in the exhibition, with from ten to twenty-seven works by each of the members.

As Canadian painters, who set out to make true pictures of Canada, the members of the Group found many of their best subjects in the color of autumn and winter, the two principal seasons of the Canadian year. None of them used the great possibilities of Canadian autumn better than J. E. H. MacDonald, and there are a number of his big pictures here, splendid in color and very true pictures of Canadian mountains and forests. With these fine decorations are some smaller pictures and sketches, which are just as good and as full of fine color and design.

The work of A. Y. Jackson is better known here than that of any of his colleagues. The exhibition contains many of his clever arrangements of sunlight on snow and some of his Labrador pictures, some of them with strange but interesting sky patterns. There are also some cheerful pictures and excellent sketches of summer and autumn scenery.

Arthur Lismer is represented by some of his best work. The "September gale" is here, a rather hard picture with an astonishing suggestion of movement in the trees and water, and the "Isle of spruce" is an impressive piece of decoration, with good colour. Some pictures of Nova Scotia are rather unequal but there are good ones among them.

F. H. Varley is more a portrait painter than the other members of the group, and his portraits here are more important than his landscapes. Among these are the portraits of Dr. Irving Cameron and of Mr. Vincent Massey, which both have dignity, but the best work here by Mr. Varley is on some of the smaller studies, such as the "Gypsy head," the clever and happy portrait of a boy and the self portrait.

Lawren Harris is the most experimental of the Group. One of his best works here is the portrait of the Rev. Salem Bland, which is hard but vivid. In some of his work he is as much a colorist as the other members, particularly in the pictures of houses and shacks, and there is simple and striking design in a picture of a northern lake, framed in yellow leaves. With these are a number of his bleak compositions of northern snows, — symbols rather than pictures, — painted with stark economy of line and colour. Franklin Carmichael is less well represented than the other painters. In some of his pictures the tones are rather heavy, but there is more freshness in a water colour and an oil picture of the Whitefish Hills, and there are good effects of light and interesting composition in several other pictures.

There are only a few pictures by Edwin Holgate, the Montreal member of the Group. The most striking of them are the finely drawn and painted figure studies and the portrait of a lumberjack. L. L. Fitzgerald is represented chiefly by a number of drawings, of admirable line and shading. Among the few oil pictures by him are some formal designs of leaves and landscape with a tenderness of colouring which distinguishes them from most of the other work in the exhibition.

H.P.B.

GEST CHINESE LIBRARY TO BE WITHOUT HOME

May 1936.
McGill Lacks Room For
Collection

More than 100,000 Chinese books, many of them centuries old, will be without a home shortly, it was learned at McGill University today. Notice has gone out from the university to G. M. Gest, founder of the Gest Chinese Research Library, that the university can no longer provide space in the Redpath Library to house this famous collection.

Mr. Gest, who was in Montreal yesterday, stated that he did not know what disposal would be made of the collection. It might even have to go into storage in Montreal or elsewhere. The Gest Library has been closed for some months due to lack of funds to employ a librarian.

University authorities explained that library space at McGill was so badly needed that it would be necessary to extend the stacks into the area occupied by the Gest collection. This made necessary the removal of this collection.

ART WORK CHOSEN WILL GO OVERSEAS

Gazette May 1/36
Exhibition of 100 Canadian
Pictures to Go to South-
ern Dominions

Ottawa, April 30.—(C)—An exhibition consisting of approximately 100 pictures by contemporary Canadian artists is being organized by the National Gallery of Canada at the invitation of Dr. F. P. Keppel, president of the Carnegie Corporation of New York, which is bearing all expenses in connection with the exhibition. The collection will be shown in all the southern Dominions of the British Empire very shortly, according to a statement today issued by H. S. Southam, of Ottawa, chairman of the board of trustees of the National Gallery.

Invitations have been issued to all Canadian artists of professional standing, and pictures will be assembled in Ottawa not later than May 22. The following connoisseurs have accepted the invitation of the trustees of the National Gallery to act on a jury of selection with the chairman and Eric Brown, director: Sir Wyly Grier, president of the Royal Canadian Academy; Professor John Alford, head of the department of fine arts, University of Toronto; Martin Baldwin, curator of the Art Gallery of Toronto, and Paul Rainville, associate director, Museum of the Province of Quebec.

The exhibition, which will be on tour about 18 months, will open at Johannesburg, South Africa, next September, and after being shown in the important cities of that Dominion, will go to Australia and New Zealand.

The invitation from the Carnegie Corporation is said to be a recognition of the work done by the National Gallery of Canada during the past 15 years in successfully organizing and circulating art exhibitions throughout the Dominion and abroad. The Canadian exhibition will be followed by similar ones invited from the southern Dominions to tour Canada and the United States.

"We feel," said Mr. Southam, "that this undertaking, so splendidly conceived and so generously supported, is worthy of all possible encouragement, and the National Gallery of Canada is gladly co-operating to the fullest extent with the Carnegie Corporation to make the venture in every way successful."

MCGILL MUSEUM HEAD IS RETIRED

Star April 30/36
Mrs. F. C. Warren Was
Well Known For His-
torical Exhibits

Known to thousands of Greater Montreal boys and girls for her series of exhibits illustrating Canadian history, Mrs. F. C. Warren is being retired by McGill University as assistant curator of the McCord National Museum. Her retirement, which goes into effect today, was announced as an economy move on the part of the university.

No announcement was made regarding the future of the museum. Previous university announcements indicated that as the museum served the public largely, it might have to be closed in the interest of economy.

NAMED IN 1928

Mrs. Warren succeeded Miss Mary Muir as assistant curator in 1928. Miss Muir was assistant curator from the time the museum opened in 1920. Mrs. Warren made a special study of Canadian history before being appointed to the staff of the museum.

Four years ago she inaugurated the special series of exhibits illustrating periods in Canadian history. The records of the museum show that some 12,500 school pupils have visited these exhibits, as well as thousands of others who have entered the museum.

Another of her major works has been the sorting and indexing of the valuable and original documents illuminating Canadian history and which are in the possession of the museum.

SELECTED VERSE

"Intelligentsia"

Toronto is a city where the arts are much admired,
Where artists and musicians are encouraged and inspired,
Where drama's gently mothered and where literature is sired—
Intelligentsia!

Toronto on the drama is exceptionally keen,
Because it is legitimate, unlike the vulgar screen,
But only on vice-regal nights are crowded houses seen—
Intelligentsia!

Toronto loves such paintings as not only blind but deafen,
And believes that plain geometry of drawing is the heaven,
And you're sure to go to heaven if you know the group of seven—
Intelligentsia!

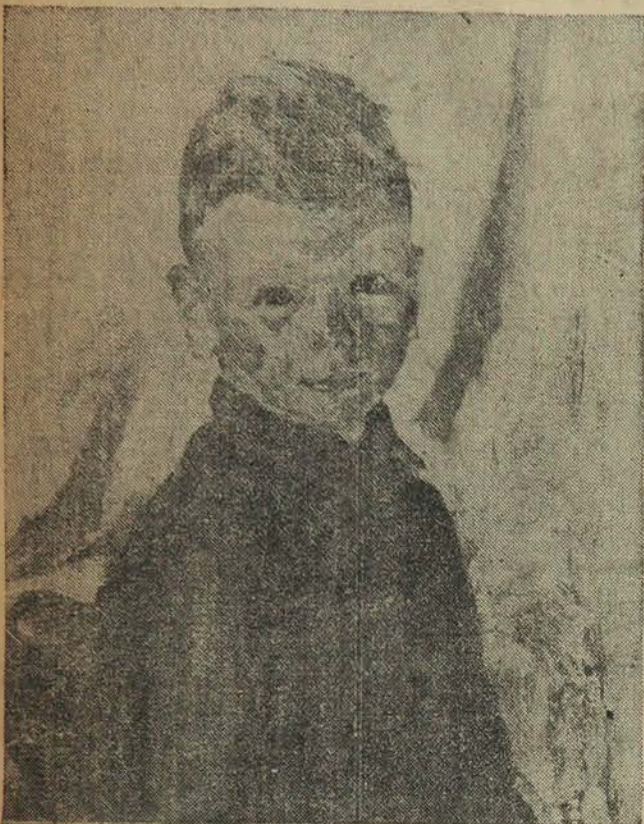
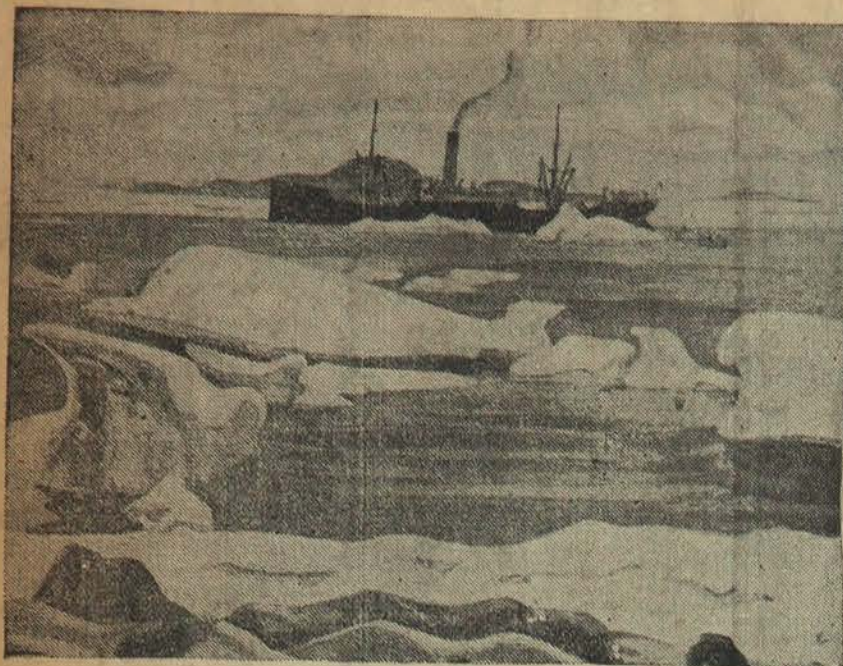
Toronto loves its music when the citizens are sure
The music is the finest that their money can procure,
Toronto loves its music best when "tails" are "de rigueur"—
Intelligentsia!

Toronto worships literature upon its bended knees,
And sits around discussing books at highbrow p.m. teas,
But it rarely understands them if they're not in journalese—
Intelligentsia!

Chorus:
Oh, the culture of Toronto!
Oh, the culture of Toronto!
Oh, the culture of Toronto!
Intelligentsia!

—R.L.E. in the Des Moines Regist

LA PRESSE, MONTREAL, SAMEDI 18 AVRIL 1936
A TRAVERS LES OEUVRES DU FAMEUX GROUPE DES SEPT



D'une promenade cursive à travers les quelque 200 toiles des neuf peintres qui exposent depuis ce matin à la Galerie des Arts, 1379, ouest rue Sherbrooke, jusqu'au 5 mai, qu'on nous permette aujourd'hui de rapporter au moins les quatre reproductions que voici. EN HAUT A GAUCHE, "The Beotic at the Bache-Post, Ellesmere Island", toile d'A.-Y. Jackson prêtée par la Galerie nationale d'Ottawa et qui montre sous un aspect moins connu le peintre des routes méandreuses dans la neige. EN HAUT A DROITE, le portrait de M. Jean Chauvin par Edwin Holgate; il convenait que le critique d'art qui l'un des premiers a discerné avec intelligence la leçon du Groupe des Sept figure à l'exposition actuelle. EN BAS A GAUCHE, "John", fin portrait dû au pinceau de F.-H. Varley. EN BAS A DROITE, "Country north of Lake Superior", saisissante synthèse de paysage peinte par Lawren-S. Harris. (Clichés la "Presse").



EN HAUT A GAUCHE, "Pat", une photo artistique due à M. G.-C. Papineau-Couture, président du Montreal Camera Club, l'une des belles oeuvres exposées au Cabinet des Estampes, à la Galerie des Arts; dans l'originalité de la pose, le flot mouvant de la chevelure, la vie du regard, cette photo possède beaucoup de mouvement et de charme. EN HAUT A DROITE, une description de fleurs due au pinceau de F.-S. Coburn, l'une de celles exposées aux galeries Watson, rue Sherbrooke ouest; Coburn apporte à cet aspect nouveau de son talent un sens averti de la composition et surtout une manière étonnante de rendre les effets lisses. EN BAS A GAUCHE, un paysage d'hiver de Tom Stone, qui expose actuellement aux galeries Eaton; ses oeuvres sont d'un beau fini, d'un canadianisme de bon aloi; il y met une atmosphère agréable. EN BAS A DROITE, "Boots", magnifique portrait de chat par Skillen, de Hamilton, l'un des exposants du Montreal Camera Club. (Clichés la "Presse").

CANADIAN ART GROUP
IS NOW INCORPORATED
Star April 4/36

Edwin Holgate, Montreal,
Is Among Members

OTTAWA, April 4—(C.P.)—Notice of the incorporation of the Canadian Group of Painters was contained in current issue of the Canada Gazette published last night.

The group will promote closer co-operation among artists of Canada who have for a period of years expressed a sympathetic kinship in their interpretation of the Canadian environment of landscape and portraiture and encouragement, improvement and cultivation of such interpretation.

Those named in the notice were Alexander Y. Jackson, Lawren Harris, Arthur Lismer, Frank Carmichael and Alfred J. Casson, all of Toronto; Frederick H. Varley of Vancouver; Edwin Holgate of Montreal, and Lionel LeMoine of Winnipeg.

The corporation will be carried on without share capital with head office in Toronto.

PANTON HEADS ARTISTS
Gazette March 12/36
Ontario Society Officers Are
Elected in Toronto

Toronto, March 11.—(P)—Lawrence A. C. Panton was elected president of the Ontario Society of Artists at their annual meeting today. Other officers are: Vice-president and treasurer, Thomas W. Mitchell; secretary, Herbert S. Palmer; executive council, F. H. Brigden, Charles Comfort, Fred S. Haines, H. W. McCrea, Charles MacGregor, George Pepper, and Tom Stone.

Representatives: Toronto Art Gallery, L. A. C. Panton; Ontario College of Art, F. H. Brigden; Canadian National Exhibition, G. A. Reid and J. E. Sampson.

PAINTINGS ON VIEW
BY ONTARIO ARTIST
Gazette April 10

Tom Stone Shows Canadian
Scenes—Van Gogh Prints
Also Exhibited

Tom Stone, O.S.A., who has a show of small paintings in the Fine Art Galleries of the T. Eaton Company, reminds one of conventional Canadian poetry: he rejoices in Canadian sun and sky, hills and water and trees, and he reports them more or less faithfully, and melodiously enough, but without any dynamic individuality.

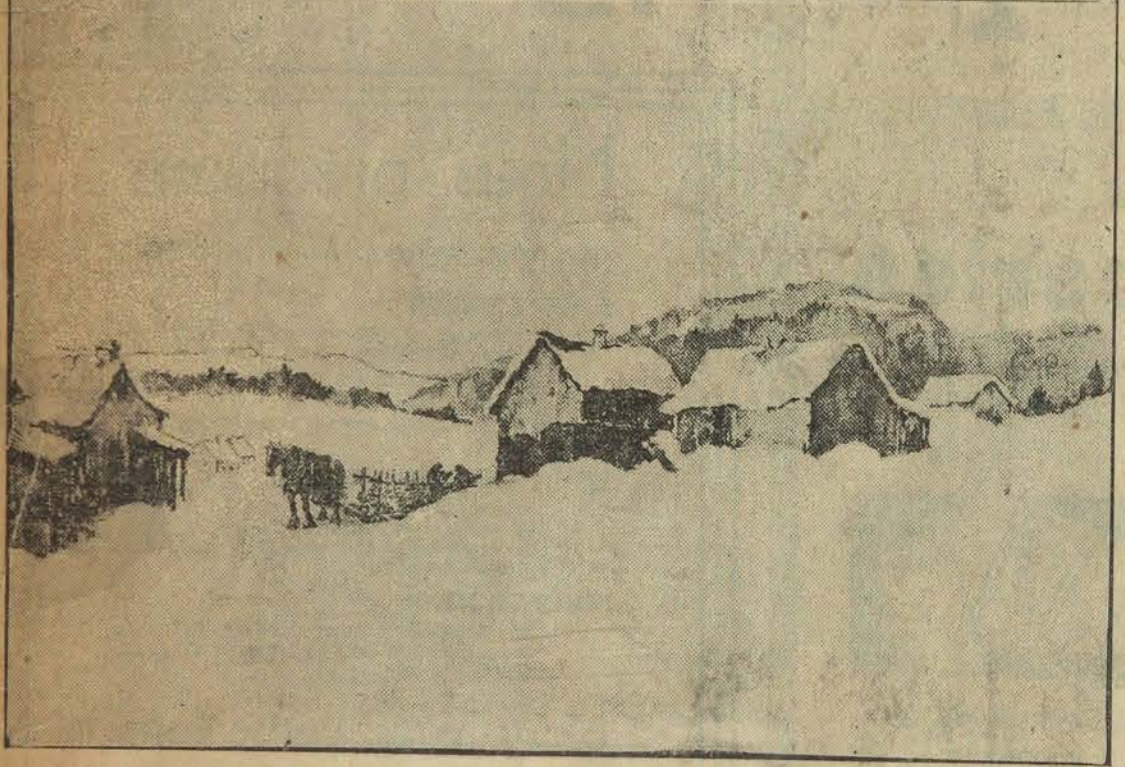
Of 36 canvases, two-thirds are winter—mostly water surrounded by snowy banks and evergreens, and roads through the woods. Logging naturally appeals to him and his largest picture, "Ice Logging Road, Yemagami" is picturesque. Most of the work was done in Northern Ontario—Haliburton, for instance—and Quebec. There is a view of St. Urbain, with its little brood of houses around the church, and a patchwork of hills and fields under a heavy sky at St. Hilarion. He picks out such romantic subjects as covered bridges and spruces shrouded in snow, and he has a taste for a dramatic sky.

"Sleigh Ride," with its patches of colored houses and children's clothes, is livelier than some, and he shows some brilliant tints in his autumn sketches. Mr. Stone's color is clean and bright; without being particularly distinguished, he is happy.

In the next room, Eaton's is taking advantage of the revival of interest in Vincent van Gogh to show about 30 colored prints of some of his best known paintings and a few not so familiar. They are in all sizes and are such faithful reproductions that the brush-strokes—those tremendously living brush-strokes—are not lost, and even the grain of the canvas may sometimes be seen. There is a self-portrait, a Zouave as clamorous as a flag, and the young man in the yellow coat and the blue hat; the sunflowers are in the collection, the irises, the incandescent chestnut tree, the green flame of the cypress and the clouds writhing away like smoke; and there are boats, workers, sunburnt gardens, and a molten harvest field under a fierce sun-disc.

R.H.A.

es deux prix Jessie Dow au Salon du Printemps



Le jury des prix annuels Jessie Dow pour la meilleure toile et la meilleure aquarelle au Salon du Printemps les a accordés respectivement cette année à "Matin d'hiver", par Adrien Hébert, A.R.C.A. (EN HAUT), toile d'un coloris net, clair et poétique, — et à "Février, Baie-S.-Paul", par Paul Caron, (EN BAS), aquarelle d'une très élégante distinction. (Cliché de "Revue")

HANDICRAFTS GUILD EXTENDS ITS WORK

Gazette April 1/36
Names Officers to Quebec
Branch and Reorganizes
Committee

At the adjourned annual meeting of the Canadian Handicrafts Guild yesterday afternoon the Dominion committee was organized, to be fully representative of all institutions and organizations throughout Canada devoted to craft work, and the first general meeting of the newly formed Quebec branch took place.

Their Excellencies the Governor-General and the Lady Tweedsmuir are patrons of the Guild, and the Dominion officers are as follows: President, Dr. Wilfrid Bovey, Montreal; vice-presidents, Miss Jessie Montgomery, Edmonton; Mrs. W. Oliver Smith, Montreal; Mrs. David Fairchild, Washington; other members of the committee include Georges Bouchard, M.P. for Kamouraska; J. Murray Gibbon, Professor John Hughes, Miss Alice Lighthall, and representatives of all branches and affiliated societies. Dr. C. F. Martin and Mrs. James Peck, Montreal, are honorary presidents; and honorary vice-presidents are Dr. R. C. Wallace, president of the University of Alberta, Edmonton, and Dr. G. S. Trueman, Mount Allison University.

A. T. Galt Durnford was elected president of the Quebec branch, with the following officers: Honorary president, Miss M. M. Phillips; honorary vice-president, Mrs. W. D. Lighthall; vice-presidents, Madame N. K. Laflamme and Mrs. George S. Curry; honorary legal advisers, Dr. W. D. Lighthall, Brooke Claxton; honorary notary, H. E. Herschorn. Other members of the committee are: Mrs. G. W. Birks, Miss Viola Cameron, Miss Marjorie Cochrane, Mrs. Hugh Davidson, Major D. Forbes, L. St. J. Haskell, Mrs. J. H. Haskell, Miss Carrie Holman,

Mrs. F. M. G. Johnson, Howard H. Patch, Mrs. J. S. Rayside, Mrs. W. O. Ryde, Mrs. E. B. Savage, Campbell L. Smart, Mrs. W. Oliver Smith, Eric J. Wain, P. R. Wilson, John H. Molson, Miss Perry, Miss Adele Languedoc.

Announcement was made that the Canadian Association for Adult Education, of which the Guild is an organizational member, had arranged for a series of nation-wide broadcasts, to be delivered by Professor John Hughes, of McGill University, on the subject "The Place of Handicrafts in the Educational System." A similar series will be given in French.

POSTERS ARE EXHIBITED

Gazette May 19/36
Work of Montreal Artists Included in Display

Of the 92 original travel posters on exhibition at Tudor Hall, Jas. A. Ogilvy's, Limited, all this week, two were executed by Montreal artists. The posters were submitted in a national contest sponsored by the Institute of Foreign Travel, New York City, and in the exhibition are entries by Roger Couillard, 3937 Berri street, and Oscar Schillenger, 3429 St. Andre street.

The originals of the three winning posters, which received awards of \$500 and a round trip to Europe, \$200 and \$100 respectively, are included in the exhibit. Commenting on these in the American Magazine of Art recently, L. B. Rouff, jr., wrote, "All three posters are strikingly executed, but if I may be a self-constituted critic for a moment, I should like to revise the order of No. 1 and No. 2 and present the second prize with the blue ribbon." The latter is a composite of things to be seen in Europe, while first prize shows a young couple standing on a globe, a folder opening out over the poster and showing various places on the Continent.

FANTIN-LATOURE FOR ART ASSOCIATION

April 21/36

"La Parade de la Feerie"
Acquired for Permanent
Collection

The Art Association of Montreal has acquired the large painting by Henri Fantin-Latour, "La Parade de la Feerie," which was exhibited recently by W. Scott & Sons, Drummond street, in an exhibition of French paintings which was organized in conjunction with Alex Reid and Lefevre Limited, of London. It was first seen in Montreal in March, 1934.

Apart altogether from the glamor of its subject and the handling of it in warm, gorgeous colors, "La Feerie" has a romantic historic interest. Painted in 1863, it was sent to the Paris Salon, which rejected it. A place was found for the picture in the Salon des Refuses, and it was shown in the Exposition Centennale d'Art Français, in 1900. In 1906, it appeared in a retrospective show of Fantin-Latour's work, at the Palais des Beaux Arts, Paris. It was at the Museum of French Art, New York, in 1932, and two years later it was shown at the National Gallery of Canada in the "French Painting in the Nineteenth Century" exhibition, going to Toronto and Montreal.

One interesting aspect of the picture's history is that it was given by the artist to Whistler, who kept it until 1889, when he returned it to Fantin-Latour. It later became part of the Haviland collection. The canvas is 38 1/2 by 51 1/4 inches.

FINE LITHOGRAPHS AT ART GALLERIES

Gazette March 26/36

Wide Variety of Treatment
Marks National Gallery
Show

WORK STANDARD HIGH

Dozen Countries and 86 Artists Represented in Exhibition Marked by Contrasts

It would take columns to do justice to the exhibition of contemporary international lithographs now on view in the print room of the Montreal Art Association. The inclination is to pause in admiration before nearly every one of the prints, but there are 133 of them, and the best that can be done is pick out some of the highlights. This is not easy, and scarcely fair, for the National Gallery has arranged a show of uniform quality. In subject and handling, there is an extraordinary diversity—a dozen countries and about 86 artists—but there is a single standard.

One way of getting at the exhibition would be to speak in contrasts, to compare, for instance, the beautiful sculptural and human figures of Rivera and Charlot and Maillol with the pleasant artificialities of Marie Laurencin and Edna Clarke Hall. The three-dimensional solidity of van Dobbenburgh's church, Rockwell Kent's Greenland scene and Stow Wengenroth's "Coast Guard" might be contrasted with Pierre Bonnard's shadowy impressions and Edouard Vuillard's interiors; how different are Leon Lang's color patches from the textile design of Marion Ellis's flowers, and what a far cry to van Gelder's vegetables and flowers, almost painfully meticulous, like some exquisite old engraving! Compare the scratchy style of C. R. W. Nevinson's "Great White Way" with the smooth, clean treatment of two other modern subjects—"Tanks" by Louis Lozowick and Howard Cook's "New Hudson Bridge," and with these compare Wanda Gag's comical interpretation of a stone crusher—impressionism; deliberate, cold recordings; and humorous imagination.

There is plenty of humor in this show—Mabel Dwight's "Ferry Boat," with a touch of satire; Pearl Binder's "Boxall's Property Shop, Lambeth," and Franz Wacik's "Baron Munchausen," to mention only a few. And there is tragedy: Poncet's "Christ Carrying the Cross; Brangwyn's "They Cry Peace When There is No Peace"; Orozco's "La Bandera"; and Harmen Meurs' big, strong, earnest, almost dull designs. William Gropper's "The Judge" is the only print approaching the cartoon with social implications.

LASKE REPRESENTED.

One of the most delightful exhibitors is Oskar Laske of Austria. His "Christopher Columbus" has both imagination and humor, combined in a lively pattern of fresh crayon colors. The Santa Maria is being welcomed by hundreds of naked Indians, dancing, swimming, bobbing about in coracles, and the palm trees lean forward as if they, too, were about to jump into the sea. The same qualities are to be found in "Paradise"—Adam and Eve a little lost in a wilderness of animals, with the trees fuller of birds than of leaves—but the color is almost like that of an ancient illuminated manuscript. His third picture, "Evacuation in East Galicia" is an all-over pattern of peasants, bundles, waggons, horses and tents.

Important Frenchmen included in the exhibition are Matisse, Derain, Despiu, Forain and Vlaminck; their subtleties are too well known to be enlarged on here. Prominent among the English artists are Bone and Blampied; John Copley, who brings drama; James Fitton, whose "Circus" has a modern aspect; James Grant, whose mothers and children are beautiful in color and modelling; Augustus John, whose "Strolling Musicians" is extremely free and alive; C. W. Oliver, who shows two fine portraits; and Charles Winzer, who has imagination and a delicate

line. Mateo Hernandez of shows giraffe, penguins and ca. and Teng-Kwei of China has two. One of the most sensitive and appealing prints is "Angel with pigeons" by Lode Sengers of Holland. This exhibition should be honored with as many visits of as many hours as possible. Fortunately, it will be open until April 3. R. H. A.

An Exhibition Of Lithographs

Star March 25/36

The latest to reach Montreal of the travelling exhibitions, arranged by the National Gallery of Canada, is one of recent lithographs, which is now being shown in the print room of the Art Association of Montreal. It is an international show, and eleven countries are represented in it, but most of the prints come from England, France and the United States, and nearly half of them are English.

Among the exhibitors are many of the best known workers in lithography, with many new ones, and there are examples of most of the ways in which lithography can be used. Simpler contrasts of light and shade are used to very good effect in some of them; John Copley's spectators in the gallery of a theatre is a good example, there is fine depth of shadow in A. S. Hartick's "Tinkers' Camp," and beautiful light in B. Tarnay's staircase picture; these are all English, and there is an effect of the same kind in the Italian, Giulio Cisari's "Prize Fight." The "Old Smithy" of the German, Kurt Winkler, has fine broad light and shade, but his other prints have an amount of small detail which is unusual in lithographs, and there is work of the same kind in the prints by D. Van Gelder of Holland. There is beauty of simplicity in the Austrian, Ernest Huber's prints of Jerusalem, and the American, Birger Sandzen's mountain lake; the one Chinese print, of geese by Teng-Kwei, is a happy adaptation of Chinese ideas with a new method. Rather geometrical designs are used in two American prints,—Howard Cook's of one of the New York bridges, and Louis Lozowick's of tanks in a factory.

Colour is used in a few of the prints and generally sparingly. It is very effectively used in a print of horses by Oswald Roux of Austria, and in the caricatures of Peter Sullivan of England. The big colour prints, crowded with people, by Oskar Laske of Austria, are curious and amusing.

Some of the better known artists who are represented in the collection are Frank Brangwyn, Muirhead Bone, J. A. Shepherd, Augustus John and Edmund Blampied, of England; Andre Derain, Marie Laurencin, Aristide Maillol, Jean Louis Forain, Henri Matisse, Pierre Bonnard and Edouard Vuillard, of France; Albert Bartoosen of Belgium, and Diego Rivera of Mexico.

WESTMOUNT PUBLIC LIBRARY REOPENED

Gazette May 8/36
Remodelled Interior Presents
Striking and Colorful
Appearance

Redecorated, refurnished and remodelled at a cost of approximately \$30,000, Westmount Public Library was reopened yesterday after having been closed for several months to permit the carrying out of extensive alterations. Brightness, modern equipment and more accommodation for staff and stacks were the principal features noted by book-lovers who thronged the library during the afternoon and evening.

Color is an outstanding feature of the remodelled library. The new double delivery desk in quartered oak, 33 1/2 feet in length, has been specially designed along modern lines with rounded exterior corners, a black recessed rubber base, and a dark blue linoleum top. Over the desk, in the four semi-circular panels formed by an arcade, are colored murals depicting the history of Letters. The subjects of the paintings, which were executed by A. Sherriff Scott, are the Stone, Egyptian and Medieval Ages, and the introduction of the printing press.

The stack room, two floors in height, is somewhat unique because of the free use of color, the shelving and panelled ends being of burnt orange with portions in black. An additional feature is the slight tilting of the two lower shelves in the stack room, enabling easier reading of the titles than when books are placed vertically. The two catalogue cabinets slope outwards also to enable the cards to be read more easily.

A. D. Thornton, chairman of the library's board of trustees, stated yesterday that he was more than satisfied with the work which was carried out by Cook and Leitch, general contractors, from designs and specifications prepared by Philip J. Turner, F.R.I.B.A., architect.

The Montreal Camera Club's Exhibition

Star April 24/36

Though the Montreal Camera Club has only been in existence a short time, its exhibition, which is now open, compares quite well with those of other photographic clubs and contains work which could hold its own in international exhibitions. The photographs, of which there are about a hundred, are being shown in the print room of the Art Association of Montreal. They include most of the subjects which are suited to modern photographic methods. Some of the outstanding portrait studies are by G. C. Papineau-Couture, who also shows some figure studies; a very well managed photograph of a head with black draperies is by Jose Newman of Toronto, and the portraits by Nakash and Charles Aylett of Toronto are excellent photography but more conventional than the others.

Successful pattern effects, which lend themselves so well to photography, are fairly numerous. A particularly good one is of pantiles on roofs of houses by J. Campbell; a pattern of tracks in snow is shown by W. D. McClellan of Ottawa; the photography and the choice of view point in W. Horton's row of arches is distinctly good; Leonard Davis of Hamilton has got an ingenious effect by photographing a cat and some boats through a fishing net. H. Schroyen of Toronto has got a good picture from a chance effect of sky and water; N. S. Horton has a rather good study of swirling water, and A. M. Johnston of Ottawa has made a striking picture of the shadow of heavy smoke on water, as well as an interesting effect of sunlight in a city street. Two other photographs in which light and shade have been well used are an odd night effect by A. R. Bixley of Regina and an interior by Alfred Bridgen of Toronto.

There are many other good pictures of ships, buildings and snow scenes. A little group of photographs in natural colours is interesting but not very important.

PHOTOGRAPH SHOW HAS WIDE VARIETY

April 21/36
Some Distinguished Work on View in Gallery Print Room

There is a lesson in the limits and possibilities of photography as an art to be learned at the spring show of the Montreal Camera Club in the print room of the Montreal Art Association. Of the 100 prints, a few are distinguished; most of them repeat the familiar story—games of lights and shadows; the satisfaction of faithfully recording surfaces, such as the texture of snow, the bloom of grapes, the cobbles of the pavement; the fun of creating novelties, telling quaint stories, catching odd events off guard. Not many of the photographers have concerned themselves with forms for their own sakes. G. C. Papineau-Couture is interested in the modelling of the human body and one of his nudes is particularly good. Interesting from the standpoint of form, although some of them have other elements are the whaleboats of C. M. Johnston, Ottawa; Roger Dion's "Geometrie"; R. King's "Concrete"; N. S. Horton's windmills, and Mr. Johnston's tug and ocean liner.

The most distinguished portraits are by Nakash of Montreal. The Hamilton Camera Club sends an outstanding photograph of a man at work, "Hones: Toil," and Blossom and Ray Caron have a good character in an old man playing cards. The most successful animal picture is "Boots," portrait of a kitten by Skillen of Hamilton.

The usual landscapes are to be seen, tracks in the snow, woods "artistically" diffused, and there are some good records of city streets. "Snowblossom," by D. Grayston is a pretty detail of snow on twigs. P. J. Croft and E. W. Jackson show a few examples of color photography.

STUDENTS DISPLAY DRAWING FOR YEAR

Gazette May 15/36
McGill School of Architecture Exhibition on View at Art Gallery

The annual exhibition of the work of the students of the McGill School of Architecture, now on view in the Sherbrooke street galleries of the Art Association of Montreal, will close on Sunday, it was announced yesterday. The exhibition is of especial interest this year because of the quality of the work exhibited, and on account of the fact that a record number of students are enrolled, while the graduating class of 11 budding architects is the largest in history.

Only a small fraction of the drawings made during the last session are on exhibition but they provide a representative picture of the work as a whole. The standard of draughtsmanship in the first and second year work shown is high and is characterized by harmonious coloring. The freehand drawing is thoroughly sound and the summer school measured drawings of historic buildings, besides illustrating valuable examples of old work, show a real interest on the part of the young draughtsmen in their subjects. The third year work in domestic design covers a variety of subjects, from a log cabin to a city club, in which Wong particularly distinguishes himself.

Drawings by fourth year students comprise a municipal council chamber with full interior details and a large swimming bath with full structural details, the first place being shared by Cooperberg and Hammond. The work of the final year undergraduates is notable both for the high average standard and the great industry of the students. Jones won the first place in the country town hospital problem, Dixon in the twenty storey commercial building problem, and Magill in the housing estate.

Adjudication of fifth year work has been done throughout the session by outside specialists, according to Prof. Percy E. Nobbs. He expressed the hope that their comments both on the general plans of development and on the economical planning of the two, three, and four-storey workmen's dwellings submitted in the housing estate problem would result in the graduating students being given opportunity to exercise their talents in the near future.

Exposition annuelle des Beaux-Arts 1936

La Presse May 30
Adam Sherriff Scott et Harold Beament aux cours de l'Art Association.

Part de la Ville

L'HON. Athanase David, secrétaire de la province, inaugurera lundi soir à 9 h. l'Exposition annuelle de l'Ecole des Beaux-Arts de Montréal, à 3450, rue Saint-Urbain. L'exposition restera ouverte ensuite tous les jours de 1 h. à 5 h. et de 7 h. à 9 h. 30 p.m. (le dimanche soir excepté) jusqu'au 16 juin inclusivement.

LES cours de peinture de l'Art Association recommenceront l'automne prochain sous la direction d'Adam Sherriff Scott, A.R.C.A., et de Harold Beament.

M. Scott étudia à l'Edinburgh School of Art de 1903 à 1906, gagna la bourse Allen-Fraser 1906-1909; étudia en 1909 à Londres, à la Slade School of Art, sous Henry Tonks, et fit un stage à Paris et à La Haye avant de revenir au Canada en 1911. Il était du 42e Bataillon R.H.C. durant la guerre et revint au pays en 1919. La Galerie nationale d'Ottawa et le Musée provincial possèdent de ses œuvres dans leur collection permanente. Elu A.R.C.A. en 1935.

M. Beament étudia le portrait sous J.-W. Beatty, R.C.A., à l'Ontario College of Art, et compléta ses études artistiques au Chelsea Polytechnic à Londres. Il a exposé à Londres, Paris, Buenos-Aires, New-York, et dans maintes villes du Canada et des Etats-Unis. Il était de la marine britannique (section Atlantique-Nord) durant la guerre. On trouvera de ses œuvres à la Galerie nationale, aux Archives fédérales, à la Galerie d'art de Montréal. Gagnant du prix Jessie Dow pour la peinture à l'huile en 1935.

Pour nos peintres

J'ENTENDS dire à travers les branches que la Ville de Montréal songe à consacrer la modeste somme d'au moins \$2,000 à acheter quelques tableaux et aquarelles d'artistes montréalais qui se sont dévoués à décrire les charmes divers de la métropole. Le geste serait de beau ton et plein d'opportunité. Il ne faut pas oublier que nos peintres n'ont pas, en général, les mêmes chances que les musiciens parmi nous. Les musiciens sont rétribués pour les répétitions; ils ont le chemin ouvert du côté de la radio, malgré parfois certaines combines monopolisatrices. Nos peintres aussi ont faim. Eux aussi sont artistes. Et une ville digne de ce nom se devrait de penser à eux de temps à autre.

John Lyman à New York

LES galeries Valentine à New York ont eu à l'affiche la semaine dernière une exposition-solo de nus, portraits et paysages de John Lyman, peintre montréalais bien connu. Les grands journaux américains ont fait l'éloge de son lyrisme discret.

Léo Larguier, critique d'art

LEO LARGUIER, qui vient d'être élu à l'Académie Goncourt et dont le classicisme distingué eût eu sa place même à l'Académie française, est un critique d'art d'une forte culture. Ses études des peintres modernes comme Cézanne témoignent d'une parfaite connaissance de l'art nouveau, auquel il porte une sympathie intelligente, même s'il ne peut se décider tout-à-fait à l'admettre sans réserve.

Notules

UN PETIT journal présenté avec cran, goût et brio: la "J.E.C." Dispositions typographiques, titre aéro-dynamique, illustrations bien inspirées qui ne sentent pas le chrono, progrès constants. Tope-là, jeunesse inspirée...

DIEGO RIVERA, peintre de toiles murales, qui s'est fait remarquer autant par ses controverses aux Etats-Unis, que par ses convictions anti-catholiques au Mexique, quitte cette semaine l'hôpital américain de Mexico, où il était traité pour les yeux. On avait craint qu'il ne perde la vue, mais tout danger est disparu.

LE CARDINAL VERDIER a inauguré récemment, à Paris, la première Exposition d'art religieux dans le cadre du Salon des Artistes français. M. Albert Tournaire, membre de l'Institut, qui accueillit le distingué prélat, souligna combien l'édification et la décoration de si nombreuses églises en France et à Paris, ont attiré l'attention sur l'art religieux et il félicita le cardinal d'être à l'origine de ce mouvement de construction. L'exposition groupe les œuvres de 179 peintres, artisans d'art, tapissiers, maîtres-verriers, décorateurs et sculpteurs.

Reynald

ARTISTS SCORE CHOICE OF LAYMEN FOR JURY

Body Will Select Paintings for Exhibit

TORONTO, April 30 — (C.P.)—Four Canadian artists yesterday joined in a protest against what they termed the "indefensible" procedure of the National Gallery in its choice of the jury of selection which will assemble the exhibition of Canadian paintings to go to South Africa, Australia and New Zealand.

The four, all members of the Ontario Society of Artists, are Archibald Forbes, Kenneth Forbes, Arthur Heming and Evan MacDonald. They contend that the jury is comprised of five laymen to one artist and that these laymen are in favor of modernistic art, though not one has successfully practised as a painter. It is maintained that the personnel is not qualified to decide "what shall or shall not represent the national art of Canada."

Sir Wylie Grier, president of the Royal Canadian Academy and the

one practising artist on the jury, said he thought it would be improper for him to enter into the discussion except to point out that the invitations were sent by the National Gallery to individual artists. He said those protesting were "quite entitled to hold their opinion."

NOTED SCULPTOR WILL GIVE PLAQUE

Star May 26/36
Dr. R. T. McKenzie, McGill Graduate, Makes Gymnasium Gift

Announcement that Dr. R. Tait McKenzie, noted sculptor, is presenting a ten foot long plaster plaque of racing skaters to the Sir Arthur Currie Memorial Gymnasium-Armory, was made today from Building Fund Campaign headquarters.

Dr. McKenzie is one of McGill's most prominent graduates, and has attained world renown as a sculptor of youth, particularly of athletes in action. Three of his works are particularly well known, namely, The American Scottish Memorial at Edinburgh, the Cambridge War Memorial, and the great statue at Greenwich of General Wolfe. The plaque which he has presented to McGill is entitled "Brothers of the Wind." It depicts eight figures in a stirring race and will add much to the Trophy Room of the new Gymnasium-Armory, which will house the many championship cups and trophies that McGill teams have won in years gone by.

TO SPEAK HERE

Dr. McKenzie will make a special trip from his home in Philadelphia to attend the opening dinner on Thursday, June 4, at which he will be one of the main speakers of the evening. According to reports from Campaign Headquarters, the demand for tickets for this dinner is increasing every day and many believe it will be by far the largest McGill dinner in recent years.

Although the Campaign does not officially open until next week, a number of subscriptions have already been received, including several large cheques turned in by the Special Names Committee under the Joint Chairmanship of C. F. Sise and Walter Molson.

The Student Committee, under the Chairmanship of John A. Nolan, also expects to make some substantial returns this week as they are canvassing the graduating class of 1936 this week prior to Convocation Day on Thursday.

ART CLASS LEADERS FOR AUTUMN NAMED

Gazette May 29/36
Adam Sherriff Scott and Harold Beament Are Art Association Choices

Adam Sherriff Scott, A.R.C.A., and Harold Beament will be in charge of the art classes of the Montreal Art Association, which will reopen in the autumn, according to announcement made yesterday. The classes are held in the association's studios on Sherbrooke street west.

Mr. Scott, who was elected Associate of the Royal Canadian Academy last year, is represented by works in the National Gallery at Ottawa and in the Provincial Museum, Quebec. He studied at the Edinburgh School of Art, 1903-06, was awarded the Allen-Fraser Scholarship in 1906-09. In 1909, he went to London to study at the Slade School of Art, under Henry Tonks, and a year later, he went to Paris and The Hague. He came to Canada in 1911. He served overseas with the 42nd Battalion, R.H.C., returning to Canada in 1919.

Harold Beament studied figure and composition painting under J. W. Beatty, R.C.A., in the Ontario College of Art, and later at the Chelsea Polytechnic, London. He has exhibited in London, Paris, Buenos Aires and in New York and other important cities in the United States and Canada. Among other collections, his work is in the possession of the National Gallery, the Dominion Archives and the Montreal Art Gallery. He was awarded the Jessie Dow prize for oils in 1935. During the war, Mr. Beament served with the British navy in the North Atlantic.

ART CLASSES WILL BE RESUMED IN FALL

Star June 1, 1936

Association To Continue Work At Studios

The art classes held under the auspices of the Art Association of Montreal will reopen next autumn in the studios of the association under the direction of Adam Sherriff Scott, and Harold Beament.

Mr. Scott studied at the Edinburgh School of Art, 1903-06, awarded the Allen-Fraser Scholarship 1906-9; went to London in 1909 and studied at the Slade School of Art under Henry Tonks until 1919 then to Paris, France, and The Hague, Holland, until coming to Canada in 1911. He served overseas with 42nd Battalion R.H.C., and returned to Canada in 1919. Represented by works in the National Gallery of Canada and The Provincial Museum, Quebec. He was elected an A.R.C.A. in 1935.

Mr. Beament studied Figure and Composition painting under J. W. Beatty, R.C.A., Ontario College of Art, also at Chelsea Polytechnic, London. He exhibited in London, Paris, Buenos Aires, New York and other important cities in the United States and Canada. He served with the British Navy in the North Atlantic during the war. Represented by works in the National Gallery of Canada, Dominion Archives, Montreal Art Gallery and many other important collections. He was awarded the Jessie Dow Prize for oils in 1935.

SPORTSMAN'S PRESENT TO THE DOMINION

Star May 26/36



Wood Buffalo habitat group to be presented to the National Museum of Canada in Ottawa, by Harry Snyder, of Montreal and Chicago, tomorrow.

SNYDER ENRICHES NATIONAL MUSEUM

Montreal Big-Game Hunter Presents Group of Wood Buffalo

OTTAWA, May 26—(C. P.)—Official Ottawa will be introduced tomorrow night to a sportsman's \$22,000 gift to the nation, a habitat group of wood buffalo from Northern Alberta, occupying a glass-faced panel 29 feet long, 14 deep and standing against a circular panoramic painted background 45 feet long.

The group, one of the largest in the world and the only one showing wood buffalo, was donated to the National Museum by Harry Snyder, widely-known Montreal and Chicago big game hunter, who will make the formal presentation to Hon. T. A. Crerar, Minister of Mines.

The buffalo or bison, a bull, a cow and a calf are shown fighting off a trio of timber wolves in a frozen marsh. The background of pines was painted from photographs of the Slave Lake district and the animals were photographed in stills and movies many times before they were finally shot and brought down by pack, airplane and train to New York to be mounted by sculptors and artisans in the group that took 15 men over a year to build.

RAPIDLY KILLED OFF.

The wood bison were once common to this continent and were used for food, clothing and equipment by the Indians. It is estimated that when the continent was discovered there were 50,000,000 inhabiting the area from the Great Slave Lake to Mexico and from the western foothills to beyond the Great Lakes. In 1890 there were less than 1,000 bison living. Some were held captive as curiosities on cattle ranches and possibly 500 head, the last wild remnant of the herd, roamed the woods and tundras of Northern Alberta and the Northwest Territories, south of Great Slave Lake. Today, as the result of protection, there are probably 25,000 bison.

The bison in the habitat group were chosen by expert advisors of Mr. Snyder as typical specimens. After being shot they were measured, the pelts removed and treated. Those with the skulls and largest bones were transported by pack and plane to the nearest railroad many hundreds of miles away.

SCULPTORS' WORK.

In New York sculptors made miniature clay models of the group from the photographs. The staff set to work on the final models. Huge clay bodies were made fitted to the skins, then paper mache and basswood forms were moulded, the skins were moth proofed and set on the paper mache forms.

FINAL TRIBUTE PAID TO MRS. WM. BRYMNER

Star June 15/36
Widow of Famous Artist is Buried

Friends and relatives attended the funeral of Mrs. Brymner, widow of William Brymner, C.M.G., R.C.A., at one time president of the Royal Canadian Academy, which was held at Joseph C. Wray & Brother's, Mountain street, this afternoon. Rev. R. G. Fiander, of Trinity Memorial Church, conducted the Anglican service.

The chief mourners were her sisters, Miss Florence Massey, of Montreal; Mrs. Thomas Dann, of Winnipeg; Mrs. G. M. Sutter. Several brothers and sister reside in England.

The mourners included E. S. Ostell, Walter M. Hislop, Mr. and Mrs. Clifford Wells, Dr. G. A. Brown, Miss Ethel Pinkerton, of the Art Association of Montreal; Mr. S. Law, Miss Fairbairn, Miss Scott, Arthur Browning, Miss A. Clelland, Mrs. G. Burton, Mrs. J. Coyle, Mrs. Adlington, of Knowlton, Que.; W. R. Watson, Ernest Latter, R. W. Pitt, R.C.A. Miss Prudence Hewitt and Miss K. Morris.

HOMER WATSON, 80 NOTED ARTIST, DIES

Star June 1/36
Leading Landscape Painter Passes at Home in Doon, Ont.

KITCHENER, Ont., June 1—(C. P.)—In the countryside he placed on canvas so beautifully, Homer Watson's fine artistic touch was stilled by death. One of the Dominion's greatest landscape artists, he died in the little rural community of Doon which gave him the inspiration for paintings that grasped the fancy of those who loved the trees.

After a long struggle against illness, the artist died on Saturday at his Doon home, near Kitchener, his 80 years proving too great a burden to carry in his fight for health. He left behind works of art that carried his name into the circle of those the critics praise.

He was born at Doon and as a true lover of nature he turned to art when just a youth. When only 25 his painting, "The Pioneer Mill," reached the Royal Canadian Academy. The Marquis of Lorne, then Governor-General and founder of the academy, purchased the painting for Queen Victoria's private collection.

His laurels were enhanced only three years later when he was made the first elected member of the academy. The stately beech, oak and elm he wove into his pastoral landscapes to bring from one critic the remark he pictured the beauty of yesterday for those who live tomorrow.

PAINTED WAR PICTURES

Watson painted war pictures that gripped the imagination. His first was done for the Canadian Government in 1914 and it was a picture of Valcartier Camp. His inspired brush produced the painting, "Into The Unknown." It revealed the tragic march into the conflict. With the war's end he painted, "Out Of The Pit," the return of those who escaped the terrific slaughter.

Queen Victoria also acquired Watson's "Last Of The Drought," which followed his 1880 painting which the Marquis of Lorne bought. He journeyed to England several times to place his works beside those of the famous.

When 75, Watson attended an exhibition of his paintings at the Toronto Art Gallery, his small figure with his gracious manner winning him many friends who already clung to the views his brush presented.

Despite his fame in the art world, the scene was quiet and peaceful at his home in Waterloo County. There were no art dealers. He lived his last days with a sister who cared for him after his wife had died. Watson's last days were robbed of the country beauty

by busy industry that stole the green foliage from the country he loved.

PREMIER'S TRIBUTE.

OTTAWA, June 1—(C.P.)—Premier Mackenzie King today paid tribute to Homer Watson, landscape painter, who died Saturday at Doon, Ont., near Kitchener. Watson was a friend of the Premier's father, the late John King, and the Prime Minister recalled he had visited the artist's studio many times when he was a boy.

Mr. Mackenzie King coupled with his tribute to Watson an appreciation of Carl Ahrens, another Waterloo County artist. In a press statement he said:

"In the death of Homer Watson, Canada has lost one whose name will ever be foremost in the realm of Canadian art. Homer Watson was recognized, not only as a great Canadian artist, but as one of the best of living landscape artists in any part of the British Empire. Throughout his lifetime his work received the highest and widest recognition. Mr. Watson was a man of the highest culture. He possessed great literary as well as artistic ability. His home and studio at Doon were visited, not only by lovers of art and friends from all over Canada, but by visitors to whom his reputation was known in many parts of the world.

"It will remain one of the historic homes of our country, and should be preserved as such."

TRUE PATRIOT

"Like many artists, Homer Watson was a true patriot, a lover of his own country. Had he wished to do so, he might, years ago, have gone to England to live, and received much wider recognition of his art and skill. He preferred, however, to remain in the little village of Doon, on the banks of the Grand River, in Waterloo County, with which, from boyhood days, he had been associated, and the natural beauty of which he loved so dearly.

"Only a few months ago Canada lost another of her great painters in the passing of Carl Ahrens, whose home during most of his lifetime was also in Waterloo County. Ahrens' work, like Watson's, enjoyed an international reputation. He and Homer Watson were intimate personal and life-long friends.

"Few, if any parts of Canada, have exhibited sounder or finer agricultural and industrial development than Waterloo County. It is conceivable, however, that long after the names of many of those who have been responsible for this development have been forgotten, the names of Homer Watson and Carl Ahrens will continue to have their association, not only with Waterloo County, but with the history of Canada.

"They have given to their day and generation the highest inspiration in creative art. They have as well left on canvas a record of artistic achievements associated with the natural beauty of our country, which will be the proud heritage of future generations."

National Gallery Head Lauds Watson's Work

OTTAWA, June 1—(C. P.)—Eric Brown, director of the National Art Gallery, last night said of Homer Watson, Canadian artist who died on Saturday at Doon, near Kitchener: "In his class, he was one of the finest painters this country has produced."

"He painted very well up to the last," Mr. Brown said. "That is, his power did not seem to be diminishing."

"The Flood Gate," perhaps Watson's greatest work, is in the possession of the National Gallery. "Ravine Farm" was purchased a short time ago. The gallery has several other examples of his work and three large war paintings are the property of the Department of National Defence.

Arthur H. Carey, Toronto Artist, Dies

TORONTO, June 1—(C. P.)—Arthur Henry Carey, Canadian artist, died at General Hospital here yesterday. He was in his 36th year. Mr. Carey was born in England, coming to Canada at an early age. He was well known in Ontario art circles.

DECORATIVE WORK PROBLEMS TACKLED

Gazette June 3/36
School of Interior Design Displays Samples of Students' Skill

Display of various stages in the studies of 23 students makes the second annual exhibition of the Montreal School of Interior Decoration not only a good summing up of the year's work but an interesting show. There are many examples of color schemes, with textile designs carefully scaled down and applied to drapes that are hung on well-proportioned windows—all on paper; perspective problems are worked out; rooms are measured; and there are working drawings of furniture—mostly old Canadian pieces belonging to the Montreal Art Association.

In addition to the meticulously executed rooms, complete with furniture and rugs, the students show a number of "free paintings," intended to give them flexibility as well as to teach them the harmonious relationships of colors. Outstanding among these studies are the water color drawings made by Clara Scott and John Bradley of rooms in the Metropolitan and other New York museums.

Original interiors are presented in maquettes by Leslie Morton, Clifford Logan, Mary Dobell, Muriel Bostwick and Betty Book, all showing definite development in the practical application of ideas.

Miss Muriel Wilkerson, director of the school, explained the absence of the more advanced styles of interiors by the fact that the students are well grounded in the older phases of architecture and furniture before proceeding to the latest developments, and all the students are in their first and second years. Their work is surprisingly proficient when it is remembered that none of them has had previous art training.

The exhibition will be open until Friday, from 10 a.m. to 4 p.m. daily.

EXPLAINS PURPOSE OF ART GALLERIES

Gazette June 4/36
Harold Beament States Chief Function Is to Lead Public Taste

The functional purpose of an art gallery is not to follow but to lead public taste, Harold Beament, winner of the Jessie Dow prize for oils at the Spring exhibition in the Montreal Art Gallery, told members of the Advertising Club of Montreal in his address "An Artist Looks at Pictures" at the weekly luncheon meeting at the Mount Royal Hotel. His advice to the community at large was "go to public art galleries more often, for a great deal can be gained by so doing."

Painting is a translation, the importance of which depends upon the consistency with which it is carried out, Mr. Beament said. In discussing the evolution of art from the middle of the past century, he pointed out that the tendency then was to paint historical scenes or portraits. Gradually the trend was to instill more "life and blood" into pictures, bringing paintings into direct relationship to the life of the times. More vibrancy of color and vigor of design resulted.

Cezanne was stated to be "the aesthetic key to contemporary art" by Mr. Beament. He believed it necessary to produce art in a form not to trick the eye into an illusion, but rather to establish the conviction that the form portrayed really lived.

Announcement was made that the next meeting of the club would take place on Thursday night, when members will accompany the Young Men's Canadian Club to a summer outing at Ormstown Fair.

Leo Cox, president, was in the chair.

ART SHOW OPENED

Montreal Artists Hold Annual Summer Exhibition

The annual summer exhibition of oil and water color painting and etchings by prominent Montreal artists has opened at the Arts Club, 2027 Victoria street, and may be seen by the public from 10 a.m. to noon and 3 p.m. to 5 daily, except Saturday afternoons. More than 60 works comprise landscapes, Montreal scenes, figure studies, flower pictures and decorations, and the artists include Edwin Holgate, R. W. Pilot, H. R. Perrigard, W. M. Barnes, Thurston Topham, Paul Earle, Harold Beament, Henri Hebert, and many others.

BISHOP'S HONORS FIVE MEN OF NOTE

Star June 19/36
Degrees Conferred At Annual Convocation Ceremony

LENNOXVILLE, Que., June 19—(Star Special by Staff Correspondent)—Five prominent Canadians were awarded honorary degrees at the annual convocation of Bishop's University here yesterday afternoon. Chief Justice R. A. E. Greenshields, chancellor of the university, presided.

The degree of D.D. (Jure Dignitatis) was conferred upon the Very Rev. William Henry Moorhead, M.A., Dean of Fredericton, while the degrees of D.C.L. (Honoria Causa) were conferred upon Rev. David Benson Rogers, M.A., editorial secretary of the general board of religious education of the Church of England in Canada; Hon. E. L. Patenaude, P.C., K.C., LL.D., Lieutenant-Governor of Quebec; Frederick Simpson Coburn, R.C.A., and Jackson Dodds, O.B.E., general manager of the Bank of Montreal. In addition, three M.A.s, 38 B.A.s, two L.S.T.s, six Divinity House diplomas and 12 high school interim diplomas were awarded.

CHINESE RESEARCH LIBRARY IS BOUGHT

Princeton Acquires Gest Collection Once Housed
Gazette McGill 13/36

Princeton, N.J., July 12—(C.P.)—The famous Chinese library housed at McGill University, Montreal, for the past decade has been acquired by the Institute of Advanced Study of Princeton, the Institute announced tonight.

It acquired the 130,000 volume library from its owner, Guion M. Gest of New York. The purchase price was not given. The library has been stored at Montreal recently after McGill, for financial reasons, was no longer in a position to keep it on exhibition for research work.

The library was described by the Institute as "the largest and most valuable collection of Oriental and Far Eastern literature in America" with the exception of the United States Library of Congress collection.

The library will be devoted to the "cultivation of studies connected with the Far East and relations between the United States and the Far East," the Institute explained.

The volumes will be made available to Princeton University students as well as those of the Institute. The Institute, founded in 1930, describes itself as "originally and financially" separate from the university.

Removal of the Gest Chinese Research Library from McGill has been expected for some time. Opened on February 13, 1926, the Chinese New Year's Day, the library was closed on November 12, 1935, after McGill had withdrawn financial support from it. The move was taken as an economy measure on the recommendation of the finance committee of the board of governors. At the same time, the Department of Chinese Studies, founded in 1930 under the direction of Dr. Kiang Kang-hu, was discontinued.

Announcement that the library might have a new home within three or four months was made by Mr. Gest during a visit here at the end of last April.

When the library was opened it contained 8,000 volumes, contrasted with the 130,000 volumes today, in addition to a collection of museum material. Contents of the library were arranged in the following categories: (1) classics; (2) history; (3) philosophy, science, medicine, encyclopaedias, etc., and (4) belles-lettres. A prized possession of the library is the complete palace edition of A.D. 1739 of the then 24 dynastic histories of China. It also possesses one of the two copies of the great K'ang-hsi encyclopaedia to be found in the western world.

July 13/36 HONOR IS CONFERRED ON M'GILL LIBRARIAN

Made Fellow of Royal Librarian Association

Election of Dr. G. R. Lomer, McGill University librarian, as a fellow of the Royal Librarian Association of England, was announced at the university today. This is regarded as a high honor since the association is the only one of its kind existing in England under Royal Charter. Membership as an associate or fellow is only by examination, except in the case of distinguished librarians who have contributed to the advancement of the profession of librarianship.



Dr. Lomer is a native of Montreal and a graduate of McGill University, from which he obtained a B.A. degree in 1903 and M.A. in the following year. He obtained his Ph.D. in education at Columbia University in 1910. Educated as a teacher, he began his career as an instructor in English at McGill University and later formed the education department. Appointments at the University of Wisconsin and in the school of journalism at Columbia University followed. For a time Dr. Lomer acted as an editor. In 1920 he was appointed librarian and director of the library school here.

W. G. CHENEY PAID HONOR AT FUNERAL

Gazette - 28.7.36
Former Montreal Resident,
Who Died in Pasadena,
Laid to Rest Here

Funeral services for the late William Gilman Cheney, formerly of Montreal, who died on July 17th, in his 78th year, at Pasadena, California, were held yesterday afternoon in the chapel of Joseph C. Wray and Bro. The Rev. F. H. Wilkinson, rector of the Church of St. James the Apostle, officiated at the service. Interment was in Mount Royal Cemetery.

Mr. Cheney was the only son of the late Gilman Cheney and his wife, Ann Lincoln. Mr. Cheney's father was associated with his brother, the late B. P. Cheney, of Boston, as pioneers in the express business in the New England States and Canada, founding the United States and Canada Express Company in Canada. The latter company was absorbed by the Grand Trunk Railway shortly after Mr. Gilman Cheney's death.

William Gilman Cheney was educated in private schools in Montreal, and graduated at the Hopkins Rock Point Military Academy at Burlington, Vermont. In business he had been connected with the Fellows Medical Company in Montreal and New York, and later he was employed in an executive position with the Merchants Cotton Company of which his father was a director and a large shareholder. Members of the Cheney family were largely interested in the Amoskeag Manufacturing Company of Manchester, N.H., and they were among its founders.

Mr. Cheney retired from business about thirty years ago because he did not enjoy robust health. He spent many years in world-wide travel, and at the outbreak of the war he was in Germany. He was a man of literary and artistic tastes, of a modest and retiring disposition, and was known as a contributor to all causes in the interest of his fellow men.

Guy Tombs represented the Montreal Sailors' Institute at the service, and Miss Ethel M. Pinkerton represented the Art Association of Montreal. Rev. C. H. Dickinson represented Erskine and American United Church.

Among others who attended were: B. P. Cheney, A. B. Chaffee, William H. Bryce, Edward Smith, B. J. Hodgson, T. W. Hodgson, A. A. Hodgson, Miss M. Radcliff, Mr. and Mrs. R. Martin, R. S. McCutcheon, W. A. Doig, Marcus Alexe, Max Bohrer, G. Gordon Hyde, W. C. Hodgson, Mrs. Peter Laing, Mrs. Grant Stewart, A. G. M. Miller, C. I. Root, B. H. Barron, A. W. Royan, Alec McDougall, Charles F. Shearer, C. E. Scarff, Dr. J. A. Nutter, R. S. White, M.P., C. A. Hodgson, W. M. Birks, Alexandre Clarke, Arthur McMaster, Mr. and Mrs. W. S. Barker, A. K. Starke, A. C. Budge, W. Ormiston Roy, Dr. D. F. Gurd, R. P. Jellett, E. Russell Paterson, Frank J. Hodgson, Harold Sims, Hamilton Howard, H. O. C. FitzGibbon, Dr. F. S. Patch, O. N. H. Owens, Col. G. W. Birks, J. W. Beaton, D. S. Walker, J. J. Roberts, Miss L. E. Radcliff, Miss M. McLeod, Mrs. F. J. Hodgson, Allan F. Glover.

WILLIAM G. CHENEY.

National enthusiasm was a marked trait in the character of William Gilman Cheney, formerly of Montreal, who died at Pasadena, California, and was buried in Mount Royal Cemetery on Monday. A man of great executive ability, the late Mr. Cheney's business relations had a national and international range. For a number of years he was connected with the Fellows Medical Company in Montreal and New York and later occupied an executive position with the Merchants Cotton Company of which his father was a director. Members of the Cheney family were largely interested in the Amoskeag Manufacturing Company of Manchester, N.H. They were, in fact, among its founders. The late Mr. Cheney, due to impaired health, retired from all business activities some thirty years ago. Since then he had lived most of the time abroad. During the Great War his relations to his own country and his feelings concerning it were demonstrated in a strikingly patriotic manner. At all times he was a generous contributor to causes directed to the welfare of his fellow-countrymen, and when the Income Tax Act was passed at Ottawa as a war measure, although his income was not drawn from any source subject to such taxation, Mr. Cheney considered he would be remiss in his civic duty were he to take advantage of the exemption the law provided. Accordingly, he annually contributed to the national Treasury the full amount that would have been due from him had his income been assessable under the Federal Income Tax Act. It was added proof that the late William G. Cheney was a public-spirited citizen of the Dominion of the highest type.

Local Institutions Get \$2,000,000 In Bequests

Late William Gilman Cheney, Former Montrealer
Who Died in Pasadena, Cal., July 17, Leaves
Large Sums to Hospitals and Other Organizations

LEAVING a trust fund of 300 shares of Bank of Montreal Stock and a marriage contract provision of the revenue from \$50,000 as his only legacy to his wife, the late William Gilman Cheney, former Montrealer, who died at Pasadena, California, on July 17 and was buried here on Monday, bequeaths sums aggregating \$2,000,000 to 14 local institutions. The largest amounts go to the Montreal General Hospital which gets \$600,000, the Royal Victoria Hospital, \$200,000; and McGill University \$400,000. Servants, friends and relatives receive amounts varying from \$3,000 to \$30,000.

PROVISIONS OF WILL

The essential provisions of the will follow:

"In appreciation of the long and faithful service of my nurse and friend Miss Lillian Emma Radcliff, I bequeath unto her all my clothing, jewelry and other personal effects and all my household furniture and furnishings and household effects generally, without exception and without reserve. "Should said Miss Radcliff refuse any of the above bequests, I direct that such things as she shall refuse be given to the Salvation Army.

"In further appreciation of her services, I bequeath to said Lillian Emma Radcliff the sum of \$30,000.

ADDITIONAL LEGACIES

"I also bequeath the following additional particular legacies namely:

"To each of the two daughters of my cousin the late Benjamin P. Cheney second, namely, Mrs. Lucy Pilson, Newton, Mass., and Mrs. A. Webster, Lawrence, Mass., \$2,000.

"To Cassils Hodgson, Bruce Hodgson, T. W. Hodgson, sons of my friend J. C. Hodgson of 440 Lansdowne avenue, \$10,000;

"To my former housekeeper, Miss Margaret McLeod, South Lancaster, Ontario, \$3,000;

"To Anna Walker, Vancouver, B.C., \$3,000;

"To my friend Caroline Russell Childs, \$3,000;

"I give and bequeath the residue of my property to my friend Thomas W. Hodgson, officer of the National Trust Company, and to the Royal Trust Company as trustees thereof, to do the following things:

WIFE'S INHERITANCE

"To maintain the trust fund, at present consisting of 300 shares of capital stock of the Bank of Montreal, created for the maintenance during my lifetime of my wife, Dame Josephine Louise Thorndyke, as provided by the deed of trust to which the said Royal Trust Company was a party;

"To set apart as secured by and in virtue of our marriage contract, the sum of \$50,000 of which my said wife shall enjoy the interest, revenue and income so long as she shall live, after the date of my death;

"Subject to the foregoing provisions, which satisfy in full any and all interest and claim which my said wife may have in my estate and succession, to allow all other interest, income and revenue pertaining to the residue of my estate and succession to accumulate and to form part of the capital of the residue of my estate and to distribute the said rest of residue of my estate, amongst my legatees hereinafter named, whenever the same may best be carried out without undue loss to my estate, but such distribution is to be finally effected not later than five years from the date of my death."

LIST OF BEQUESTS

Follows a list of bequests indicated in proportionate parts of the residue, i.e., 1-20th to the Y.M.C.A., 1-40th to the Art Association of Montreal "as an endowment to be known as the Gilman Cheney Bequest, the annual revenue to form a nucleus for the purchase of pictures, paintings, etc., from time to time," and so on. Calculated in specific sums of money, these bequests work out as follows:

\$600,000—to the Montreal General Hospital as an endowment in the name of the late Mr. Cheney's father, Gilman Cheney;

\$400,000—to McGill University for the establishment of a chair or chairs, in the name of the late Mr. Cheney's father, Gilman Cheney, the annual revenue to be applied in the interests of the Medical Faculty;

\$100,000—to the Royal Victoria Hospital as an endowment in memory of the late Mr. Cheney's mother, Mrs. Mary A. L. Cheney, the annual revenue to be applied as the management of the hospital considers best for the maintenance of beds or otherwise in its Maternity Department;

\$100,000—to the Royal Victoria Hospital's Endowment Fund;

\$100,000—to the Verdun Protestant Hospital, formerly known as the Protestant Hospital for the Insane, as an endowment to be known as the "Gilman Cheney Endowment";

\$100,000—to the Montreal Protestant House of Industry and Refuge—to be known as the "Gilman Cheney Fund";

\$100,000—to the Salvation Army in the City of Montreal—to be known as the "Gilman Cheney Endowment";

\$100,000—to the Montreal Sailors' Institute—to be known as the "Gilman Cheney Fund";

\$100,000—to the Young Men's Christian Association of Montreal—to be known as the "D. A. Budge Memorial Fund";

\$100,000—to the Montreal Young Women's Christian Association, to be known as the "Mary A. L. Cheney Endowment";

\$50,000—to the Children's Memorial Hospital—to be known as the "Gilman Cheney Fund";

\$50,000—to Christ Church Cathedral;

\$50,000—to Erskine and American United Church;

\$50,000—to the Art Association of Montreal—to be known as the "Gilman Cheney Bequest".

NO BENEFITS

The will then continues: "I direct further that my wife shall not benefit by any division of any residues of my estate under any circumstances."

"As I have bequeathed the largest part of my estate to charitable, benevolent and religious institutions, should not these bequests, if not entirely free of any succession legacy, death or State duties as I understand they are now, at least be subject to a nominal or reduced rate?"

"For the same reason, while my estate is being held by trustees or executors, should any income tax be paid on it?"

Follows the customary formal instructions and authorization to the executors and trustees as to the carrying out of the bequests indicated.

MCGILL SURPRISED

McGill University's benefaction came as a complete surprise, university officials stating that the first intimation of the generous bequest was obtained upon receiving a copy of the will of the late William G. Cheney.

Dr. Owen V. Stredder, bursar and secretary, who received the copy, was studying the document today. "Naturally," he said, "the university is extremely gratified with the generous bequest of Mr. Cheney. Because the university was successful in balancing its budget, with the aid of members of the board of governors, for the last fiscal year, it does not mean that there can be any let-up in measures to secure economy. Such bequests, and any bequests which add to the general funds of the university, are of particular value when authorities here are attempting to maintain unimpaired the principal functions of the institution."

Name of Cheney Is Bound Up in Express Firm

(Continued from Page 3)

pany. By 1879 the company was operating an express service to all of the important eastern cities. On August 15, 1887, Gilman Cheney was made general manager.

On October 13, 1889, Benjamin Cheney resigned as president and 10 days later his brother, Gilman, took over the post.

WILLIAM Cheney was the only son of Gilman Cheney and Ann Lincoln.

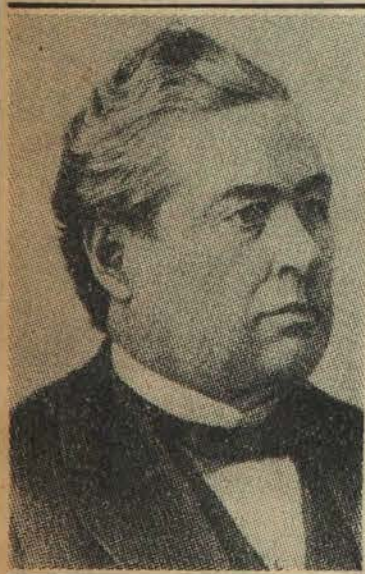
He was born in this city, and was educated in private schools here and in the United States, graduating from Hopkins Rock Point Military Academy, Burlington Vt. Some time later he joined the Fellows Medical Company in Montreal and in New York.

During his lifetime, William Cheney was an executive of the Merchants Cotton Company of which firm the elder Cheney had been a director and a large shareholder.

WILLIAM Cheney retired from business about 30 years ago to devote his time to travel. He spent some time in Germany and was strongly interested in art, and literature. He was a generous and unobtrusive philanthropist, giving money to charities in Canada and elsewhere.

As a single instance of public mindedness, he turned down the legality which made him immune from income tax imposts during the War to pay the Dominion Treasury what it might have taxed him had he not been exempt.

FOUNDER AND BENEFACTOR



GILMAN CHENEY



WILLIAM GILMAN CHENEY

The late Gilman Cheney, shown above, was the founder of the fortune left by his son, the late William Gilman Cheney, who bequeathed \$2,000,000 to local institutions.

TONER—On Saturday, August 1st, 1936, at her residence, 1379 Sherbrooke Street West, Margaret Featherston, beloved wife of Michael Toner.

Funeral from Feron's Funeral Home, at 9 o'clock on Tuesday, August 4th, from St. Patrick's Church to Cote des Neiges Cemetery.

\$2,000,000 BEQUESTS MADE CITY INSTITUTIONS BY WILL OF WILLIAM GILMAN CHENEY

HOSPITALS, MCGILL AIDED

\$600,000 for Montreal General,
\$200,000 to Royal Victoria

\$400,000 FOR UNIVERSITY,
Gazette July 31/36

Former Montrealer Also
Leaves Substantial Sums to
Other Local Charities

Sums estimated at \$2,000,000 were bequeathed to local institutions by the will of the late William Gilman Cheney, formerly of Montreal, who died at Pasadena, California, on July 17 and was buried here on Monday last. He was in his 78th year. The largest beneficiaries are the Montreal General Hospital, McGill University and the Royal Victoria Hospital.

Montreal General, of which Mr. Cheney was a life governor, receives an amount estimated at \$600,000; McGill University will benefit, it is expected, to the amount of \$400,000; and the Royal Victoria Hospital will receive two legacies totalling \$200,000. Besides other hospitals, the local beneficiaries include the Salvation Army and the Montreal Sailors' Institute, Christ Church Cathedral and Erskine and American United Church, the Y.M.C.A. and the Y.W.C.A. and the Art Association of Montreal.

The majority of the bequests are named in memory of Mr. Cheney's father, others being named in memory of his mother. Under Quebec law, Mr. Cheney's will does not need to be probated. The joint executors of the estate are the Royal Trust Company and Thomas W. Hodgson.

Mr. Cheney bequeathed the residue of his estate to certain institutions in varying percentages. The percentages have been worked out and will, it is believed, amount to the following totals:

- \$600,000—to the Montreal General Hospital as an endowment in the name of the late Mr. Cheney's father, Gilman Cheney;
- \$400,000—to McGill University for the establishment of a chair or chairs, in the name of the late Mr. Cheney's father, Gilman Cheney, the annual revenue to be applied in the interests of the Medical Faculty;
- \$100,000—to the Royal Victoria Hospital as an endowment in memory of the late Mr. Cheney's mother, Mrs. Mary A. L. Cheney, the annual revenue to be applied as the management of the hospital considers best for the maintenance of beds or otherwise in its Maternity Department;
- \$100,000—to the Royal Victoria Hospital's Endowment Fund;
- \$100,000—to the Verdun Protestant Hospital, formerly known as the Protestant Hospital for the Insane, as an endowment to be known as the "Gilman Cheney Endowment";
- \$100,000—to the Montreal Protestant House of Industry and Refuge—to be known as the "Gilman Cheney Fund";
- \$100,000—to the Salvation Army in the City of Montreal—to be known as the "Gilman Cheney Endowment";
- \$100,000—to the Montreal Sailors' Institute—to be known as the "Gilman Cheney Fund";
- \$100,000—to the Young Men's Christian Association of Montreal—to be known as the "D. A. Budge Memorial Fund";
- \$100,000—to the Montreal Young Women's Christian Association, to be known as the "Mary A. L. Cheney Endowment";
- \$50,000—to the Children's Memorial Hospital—to be known as the "Gilman Cheney Fund";
- \$50,000—to Christ Church Cathedral;
- \$50,000—to Erskine and American United Church;
- \$50,000—to the Art Association of Montreal—to be known as the "Gilman Cheney Bequest."

Mr. Cheney was the only son of the late Gilman Cheney and Ann Lincoln. His father was associated with his brother, the late B. P. Cheney, of Boston, as partners in the express business in the New England States and Canada, later founding the United States and Canada Express Co. in Canada. This company was absorbed by the Grand Trunk Railway shortly after the death of Gilman Cheney.

Educated in private schools in Montreal, and graduating from Hopkins Rock Point Military Academy, Burlington, Vt., Mr. Cheney in his business life had been connected with the Fellows Medical Co. in New York and Montreal. He was also employed as an executive by the Merchants Cotton Co., of which firm his father had been a director and a large shareholder. Members of the family also were largely interested in the Amoskeag Manufacturing Co., of Manchester, N.H., which they helped to found.

Mr. Cheney retired from active business life about 30 years ago and

had since spent many years in world-wide travel. At the outbreak of the war he was in Germany. A man of literary and artistic tastes, he was of a modest and retiring disposition. He was a generous contributor to all causes bearing on the welfare of his fellow men.

The personal responsibility he attached to his wealth and influence was illustrated when, during the war, he ignored the legality which made him immune from income tax contributions, to contribute an amount to the Canadian Treasury equal to that which he would have paid had it been legally enforceable.

THE W. G. CHENEY BEQUESTS.

The generosity, public-spirit and noble disposition which characterized William Gilman Cheney in his lifetime are reflected in the public bequests which he made in his will. They are announced today. Comprehensive in their provisions, these bequests will benefit all sorts and conditions of people, young and old, and particularly those of whom he was proud to be a fellow-citizen. Very liberal are the amounts willed to the Montreal General Hospital and the Royal Victoria Hospital, as endowments in perpetuation of the memory of Mr. Cheney's parents. An additional \$100,000 is left to the Royal Victoria Hospital's endowment fund. The Cheney family is also to be commemorated through handsome endowments to the Verdun Protestant Hospital, the Children's Memorial Hospital, the Montreal Sailor's Institute, the Montreal Young Women's Christian Association, the Montreal Protestant House of Industry and Refuge, the Salvation Army in the city of Montreal, and the Art Association of Montreal; whilst \$100,000 is willed to the Young Men's Christian Association of Montreal, to be known as the "D. A. Budge Memorial Fund." The McGill University bequest is noteworthy as a reminder of the late Mr. Cheney's past concern for the welfare of this seat of higher learning. The University is to receive \$400,000 for the establishment of a chair, or chairs, in the name of the testator's father, Gilman Cheney, the annual revenue to be applied in the interests of the medical faculty. The bequests as a whole bear testimony to the genuine liberality and benevolence of one who was ever obedient to the impulse of humanity.

A PRINCELY BENEFACTOR



WILLIAM GILMAN CHENEY. formerly of Montreal, who died at Pasadena, Calif., on July 17, leaving \$2,000,000 to be divided among Montreal General Hospital, McGill University, Royal Victoria Hospital and other Montreal educational, religious and charitable institutions.

MRS. J. J. HAY BROWNE ATTAINS CENTENNIAL

Star Aug. 6/36
Celebrates 100th Anniversary Tomorrow

Celebrating her one-hundredth birthday tomorrow at the cottage she is occupying at Como for the summer, Mrs. J. J. Hay Browne will receive the congratulations of many friends. Mrs. Hay Browne was born at Leith, Scotland, on August 7, 1836, one of nine daughters of Thomas Hay and Agnes Dunlop Hunter. She came to Canada to join a sister, Mrs. George Winks, arriving at Quebec August 3, 1867. Meeting her brother-in-law in Quebec was Mr. John James Browne, a Montreal architect, who at one once fell in love with the newly-arrived Scottish lassie. They were married at the home of Mr. and Mrs. George Winks on Dorchester street on December 19 of the same year.

Mrs. Browne recalls living for a time at St. Lawrence Hall, then the foremost residential hotel in the city. She still has amusing recollections of theatre parties to attend plays at the Theatre Royal. To get away from town in the summer one went out to what is now Cote St. Antoine Road. Horse drawn cars went no farther than Guy street, between which and St. Matthew street there were only two houses. When Mr. Browne built the family residence on St. Luke street, the cows used to pasture in the fields west of St. Matthew street.

While Mrs. Browne likes to speak of the past, she is also alertly interested in what is going on at the present time. On the Sunday morning when the Vimy Memorial was unveiled, Mrs. Browne, within a few days of her hundredth birthday, rose early to listen in during the radio announcements of the proceedings, endeavoring not to miss anything of the King's speech. She motored in from Como last fall to cast her vote in the general elections.

Until about two years ago, when she had an illness, Mrs. Browne was a member of the Women's Canadian Club, and she attended many of the lectures each season. She is a member of the Art Association of Montreal, and a former member of the Imperial Order Daughters of the Empire. She has taken a constant interest in the welfare of the ex-service men, and although in the last two years she has given up going through the wards of the

military hospital at Ste. Anne de Bellevue, where her daughter administers the soldiers' fund of the Women's Art Society, she still visits the hospital occasionally. She is a member of St. George's Church, and was present at a service the Sunday before Christmas last. Among things stored in her retentive memory are many church hymns, learned long ago or more recently and poems, notably Tennyson's "Locksley Hall." Knitting dainty articles of wool is her favorite pursuit now-a-days.

Mr. Browne died in 1893. The Misses A. D. and Daisy Hay Browne live with their mother. Another daughter, Mrs. Charles E. Winks, has come from Winnipeg for the birthday celebration, as has also Mrs. Browne's granddaughter, Mrs. James Ross Jenkins.

Centenarian



MRS. HAY BROWNE

VIMY MEMORIAL DESIGNER RETURNS

Star Aug. 18/36
W. S. Allward Spent 14
Years Working On
Monument

A tired, slightly drooped man with near white hair, modest in mien, excited at being back in Canada, and anxious to catch the Toronto train, arrived on the Canadian Pacific liner Montclare Saturday night—he was W. S. Allward, designer of Canada's memorial at Vimy. He is going back to Toronto after 14 years' absence, to open up a studio and start up business over again.

"I went over there in 1922," he said, "and I never came back."

"Why didn't you come home?"

"I wanted to finish the job. I wanted to stay there and work. During that time, I had all kinds of people working for me. There were English and French, Canadians, Scottish, Irish, and Belgians."

"Any Germans?"

"No, no Germans."

"Did it give you a great thrill when you saw the huge throngs at Vimy, and the King himself?"

"Now, my boy," he said as he put his hand on the reporter's shoulder, "I am sure you know I am not the man to answer that. You ask some of the men how they felt."

MODELS USED

"How did you first start working on this memorial?"

"With models. You know we all do that. Then when I got something I wanted, I developed it from that."

"Did you drive home the last stone yourself—did you put on the finishing touch?"

This question brought a surprising answer.

"Do you know," he said, "I just finished the memorial the day before the dedication?"

"No," he said, "I did not put on the finishing touches."

Then he looked as if it was a thought which had just occurred to him, and he wished he had thought of the idea himself at the time.

"What are you going to do now?"

"I am going to Toronto to open a studio—if I can find one."

"Are they hard to get?"

"Yes—very. Then I shall start to work."

"What kind of work?"

"I have several things in mind that I cannot mention now."

EXHIBITION IS PLANNED FOR HANDICRAFTSMEN

Star Aug. 12/36
Canadian Guild Holds
Show in October

The Dominion-wide Canadian Handicrafts Exhibition which has attracted thousands of visitors from all parts of the continent since its inception in 1900 will be held from October 17 to November 1 at the Gallery of the Art Association of Montreal, 1379 Sherbrooke St. West, under the sponsorship of the Quebec Provincial Branch of the Canadian Handicrafts Guild.

At every Exhibition in the past, entries have come from all over the Dominion, from cities, towns and villages, from lonely spots on the Prairies and from immigrants who are keeping alive the beautiful crafts of their own country.

Whereas articles of original treatment will be considered in any handicraft, the following suggestions for work are made: batik, headwork, basketry, book binding, ceinture flechee, china, design, dyeing (special prize for best collection of natural dyes with recipes), embroidery, Indian work, jewelry, knitting, lace, leather work, metal work, pottery, quilts, rugs, sewing, toys, weaving, woodwork, and yarns.

The Guild especially encourages original designs, and discourages stamped patterns.

Anyone in the Dominion of Canada desiring to enter exhibits of any kind of handwork can apply for an entry form to the Secretary of the Guild, 2019 Peel St., Montreal, P.Q. All entries must be in before October 10.

ALLWARD MODEST ABOUT MEMORIAL

Gazette Aug. 18/36
Says Sculptor Is Small Compared With What Pilgrimage Stands For

Toronto, August 17.—(P)—"Works of art live only as people live with them," Walter S. Allward, creator of Canada's war memorial on Vimy Ridge, unveiled by King Edward, said today as he visited his son in suburban York Mills.

"In the next war," he said, "if there be one on a large scale, there will be no time for local treatment. In such a war, the objective would be to destroy whole cities of humanity. One work of art would be neither here nor there."

Mr. Allward asked that his name be not "played up" in connection with the memorial towering on the Ridge where Canada's armies scored a great victory April 9, 1917.

"The individual, the sculptor," he said, "is so small in comparison with what it stands for, very small in comparison with the meaning of the Vimy Pilgrimage."

"Now that the memorial is erected, the interest has ended so far as I am concerned. It lives only as people look at it. As soon as a sculptor has created such a work, he himself has finished, and he thinks of new things he would do if he were doing it again."

For Mr. Allward his return home was the end of a long journey. Twelve years ago he went to France and has been engaged since in the construction of the memorial. His work ended with the unveiling July 26.

"Canada is home for me, but I have scarcely my bearings yet, I have been away so long. Canada is fortunate. You do not bring up little families here, having to teach the children how to put on gas masks in case of war. And Canada is fortunate in not having hard, artistic traditions to confine expression."

In connection with modern art and criticism which has been voiced of some sections of it, Mr. Allward said:

"My criticism of some work which offends would not be on moral grounds, but because too much of it is rubbish. Many people today want what is 'outré' merely for the excitement of it."

"I have heard people express fears that lack of tradition would hinder Canada's artistic development, that we have had no Michelangelos. But that did not prevent wanting to have a Vimy Memorial, did it?"

Mr. Allward admitted that he had "one or two things in mind" when asked about future commissions, but they were too indefinite to comment upon.

"My first interest will be to find myself a place to live, and I shall want to feel out the land before I decide," he said. "Then, it will take some time to erect a house and studio. And I want to do some work for myself, entirely for my own satisfaction."

He might settle near Toronto, but he was not sure.

AGED RECLUSE DIES ALONE IN OLD HOME

Gazette—Aug. 27/36
Dead Ten Days When Police
Find Body in Run-down
House

MYSTERY TO NEIGHBORS

E. W. Beuthener, 87, Eccentric Artist, Believed to Have
Fine Collection of
Paintings

A grocer's anxiety over an old customer's failure to visit his store for some days led police to a dilapidated 14-room house on St. Antoine street yesterday afternoon to find the body of E. W. Beuthener, 87-year-old eccentric who had lived alone there for four years with only a cat for company. He had been dead for ten days, police said.

Police broke through a window at the back of the house at 1426 St. Antoine street and found the body near the street door, fully clothed. Rats had mutilated the face, arms and legs.

Something of a recluse, an eccentric, a bit of a mystery to the people of the neighborhood who saw him leave the house only two or three times a week to buy food, Beuthener had become almost a legendary figure. For fifty years he lived in the old house, but few in the neighborhood knew his name and he spoke only to the tradespeople from whom he purchased the few things he seemed to need. Four years ago his wife died and he lived on in the run-down house with his pet.

Mrs. W. Nemiroff, who keeps a small provision store nearby, yesterday told a Gazette reporter that because of his advanced age Mr. Beuthener had been unable to keep either himself or his house in good appearance.

"When I visited his house with my husband two or three years ago, I thought I was surely stepping into a haunted house," she said. "Everywhere the cobwebs brushed our shoulders and the dust lay two or three inches deep on the furniture, much of which was wrapped in almost century-old newspapers—he never threw much away in his latter years. He valued everything—his life most of all, for on his 87th birthday he told us he was certain he would live to be a hundred or more."

In a neighborhood where the struggle for existence is bitter and where the only artistic furnishing of most of the poor homes in the locality is a calendar on the wall, Mr. Beuthener's private art collection, hanging in almost every room of the four-storey house, was a never-ending source of wonder and rumor to all who saw it.

"He retired from business some time back in the 1890's," said Mrs. Nemiroff, "and since that time he had been painting, drawing and sketching. He has some very large canvases in his house, and he once told me that he was offered \$2,500 for one of them by an art gallery; but his wife refused at that time to sell, saying that it would be a terrible thing to exchange sheer beauty for cold gold."

LIVED CAREFULLY

"He was an artist, as far as I can find out," declared O. Brault, whose drug store is situated on the corner next to Mr. Beuthener's house. "I don't know whether he made any money from his painting, however—he was probably too old—for during the past few years he has lived very carefully, burning candles instead of using electricity. It must have been very difficult with candle light in the dark shadows of his house, for there are some large rooms within those four storeys."

C. E. Bruchesi, who has attended several legal matters for the late Mr. Beuthener, told The Gazette that he was a native of Germany, and had travelled to Pittsburgh,

Pa., in 1868, where he was engaged in the steel business for a time. In 1876 he came to reside in Montreal, where he was employed for many years as an accountant with a local firm manufacturing printing machinery. Later he had entered the import and export trade, working for his brother who was in the commission business. His brother, who died about three years ago, had served for a number of years in the succession duties office of the Province of Quebec.

Star Sept. 25/36

OUR CONGRATULATIONS TO

J. Emile Ferron, M.P. for
Berthier-Maskinonge, Que., 40
today.

H. B. Walker, Montreal, 78
today.

James Davidson, Montreal, 82
today.

Louis J. S. Morin, K.C., LL.D.,
Montreal, 66 today.

A. BIELER APPOINTED

Montreal Painter to Teach
Fine Arts at Queens

Announcement was made yesterday of the appointment of Andre Bieler, Montreal painter, to the chair of Fine Arts in Queen's University, Kingston, Ont. He will present a course of lectures on the history of art in conjunction with his tuition in painting, and will assume his duties with the opening of the new term.

The news was received with a great deal of satisfaction in Montreal art circles, where Mr. Bieler is held in high esteem. He began his studies in Switzerland with his uncle, Ernest Bieler, and continued in Paris. The Island of Orleans, where he lived for some time, and the Laurentian villages have provided him with most of his subjects. Whether it be in oils, water color or gouache, Mr. Bieler's work is distinguished by its individual style, its felicity of design and its freshness of outlook. Unlike many Canadian painters, Andre Bieler has always been interested in the warm, human aspect of the Canadian scene and his work, familiar in many exhibitions, has always won a quick response of sympathy.

DRAWINGS, DESIGNS WILL BE EXHIBITED

Star Sept. 19/36
Display On View At Red-
path Museum

More than 300 facsimiles, comprising drawings by the early masters and historical designs for stage scenery and costume, are going on view Monday in the exhibition gallery of the Redpath Museum, McGill University. The exhibit will be open Monday to Friday from 9 a.m. to 10 p.m., and Saturdays 9 a.m. to 5 p.m., for a period of several weeks.

The drawings by the old masters are faithful reproductions of originals in the Kunsthalle in Hamburg and Bremen, the Kupferstich-Kabinett of the Museum at Weimar, and the Landesmuseum in Braunschweig. They include 125 sketches in pencil, crayon, wash, ink, sanguine, and water color by a great variety of artists of different ages and countries, including Hans Baldung, Brueghel, Canaletto, Cranach, Durer, Greuze, Guercino, Filippo Lippi, Piranesi, Raphael, Rembrandt, Tintoretto, Van Dyck, Van Ostade, Wouwerman, and many less known artists. These are supplemented by 26 examples of magnificent woodcuts of scenes from the Life of Christ by early artists, from the Geisberg reproductions of originals in Munich. Both these collections were presented to the Redpath Library by Lady Roddick.

The theatrical designs of costume and scenery, of which 183 are exhibited, are reproduced in "Monumenta Scenica" (12 volumes) from the XVII and XVIII century originals in the National Library in Berlin, where there are probably more beautiful examples than anywhere else in the world. They include sketches by Burnacini, Palladio, Piranesi, Bibiena, Callot, Lully, Rameau, and many others, as well as designs for the Commedia dell'Arte and the Pageant of the State Funeral of Duke Charles III in 1618.

These volumes, described as "the most magnificent work on the theatre ever printed," were presented to the Redpath Library by Howard Murray, O.B.E.

SCULPTURE CLASS OPENS

Term to Include Portrait and
Figure Work

Montreal's only life class in modelling will open its sixth annual session this morning at the Sir George Williams College under the direction of Orson Wheeler. An ambitious programme, including portrait studies and full-length figures, is planned for the coming term.

The term which opens today will extend to June 1.

In the five years during which Mr. Wheeler has conducted classes in sculpture at the college a large percentage of his students have exhibited with the Montreal Art Association and with the Royal Canadian Academy of Fine Arts. Mr. Wheeler received his training in New York at the Beaux Arts Institute of Design and at the National Academy of Design.

Mr. H. B. Walker is entertaining at a dance at the Hunt Club on Wednesday evening, November 18, in honor of his debutante granddaughter, Miss Diana Walker.

PINKERTON—On October 15th, 1936, Harriett Jane Taylor, widow of Robert Pinkerton.
Funeral private. Kindly omit flowers. Toronto papers please copy.

22 WATER COLORS SHOWN BY PAINTER

1936
Gazette Sept. 26
James Beckwith's Canvasses
Show a Decided
Advance

In the print room of the Art Association gallery just now, Montreal is being given an excellent opportunity to see what it will miss when James Beckwith takes his departure, as he soon will, for other scenes. Beckwith is one of the most interesting of the younger painters and his little show of 22 water colors is a bright opening for the picture season.

With the exception of "The Square," which was hung in the Royal Canadian Academy in 1934, in the Art Association's Spring Exhibition this year, and which travelled with a National Gallery collection, the work is all new. It marks a decided advance. Without losing any of the spontaneity which makes his landscape impressions so refreshing, he has tightened up, and he is using more lively color. Clean, stimulating color is, indeed, an outstanding characteristic of the exhibition.

Especially successful are the patches and stripes of "Shanty Row"; the gay little "Merry-go-Round"—all color and motion; the old shack with the blue door and the green tobacco patch—"Dilapidation"; and "Nubble Light-Maine," a smart, clear-cut composition. The decoration, "Zoe," the mask-like face of a woman, suggests other fields in which Beckwith should be successful. Imagination—as in "California," an atmosphere realized in blurry spots, and in "Hilltop Cabins—Vermont"—and wit, though it may hold back a little shyly—are inherent in his work and will carry him a long way.

R. H. A.

Star Sept. 29/36 J. Beckwith's Water Colors

James Beckwith produces some of the most interesting of the many good water colours that are being made in Canada now. A small collection of his work, which is being shown in the print room of the Art Association of Montreal contains drawings which show his broad and simple method at its best, and, if it does not always quite come off, it is often very good indeed. There is strength and a beautiful simplicity in all these drawings, and Mr. Beckwith gets a surprising amount of suggestion with a few strokes of color and a most judicious use of white paper. A fine example of sure and simple treatment is to be seen in a view of the Harbour Bridge, and another very good composition is of a group of fishermen on a rock against a big expanse of sky. There are several very good sky effects in this exhibition, particularly in the drawings of a lighthouse and of a beach scene in Maine, and of a suburban station and of a truck garden, though the last two are not among the best of the drawings on the whole. The big drawing of Phillips Square, which was shown in the Academy exhibition, is a fine study of snow and buildings and one of Mr. Beckwith's best pieces of work. There is an admirable quality of light in all these drawings and the colour, if it is sometimes a little crude, is generally strong and decorative. As a contrast to most of the drawings there is a very good one in quiet, almost grey tones, of a group of farm buildings, called "Solitude," which is one of the most successful. As another contrast there is a sort of portrait, called a decoration, of a columnar form derived from a woman's neck and head, which is a clever piece of work and rather amusing.

BECKWITH IS HONORED Gazette Sept. 30/36 Artist Now Member of California Water Color Society

James Beckwith, whose water color show in the print room of the Montreal Art Association, Sherbrooke street, is attracting a great deal of attention, has been elected a member of the California Water Color Society, according to word received in the city yesterday. His painting, "New Hampshire Quarries," has been accepted for the annual exhibition at Los Angeles, and with the acceptance comes automatically membership in the society. Mr. Beckwith has exhibited in New York, in the National Gallery, Ottawa, in the Royal Canadian Academy and in the Montreal Art Association Spring Show.

ART SOCIETY OPENS ITS SEASON OCT. 20

Varied Topics Announced in
Schedule of Lectures and
Other Events

The Women's Art Society has arranged the following programme for its season:

October 20, "Shakespeare as Poet and Lover," Dr. Louis K. Anspacher. October 27, "What Have Our Artists Done for Us?" (illustrated), Miss Anne D. Savage. November 3, recital by Harisay Quartette. November 10, "The Rise of the Old Universities" (illustrated), Dr. W. A. Gifford. November 17, "A Traveller's Wanderings in Hungary and Norway" (illustrated), Miss Frances Hotham. November 24, "Josiah Wedgwood, Master Potter," Dr. Thomas H. Clark.

December 1, Song recital, Miss Jean Miller. December 7 to 19, studio exhibition at the T. Eaton Company galleries. December 8, Charles Morgan's "Sparkenbroke," Rev. Lawrence Clare. December 15, play in parish hall of St. Matthias' Church (produced and directed by Evelyn Smith).

January 5, "Life, Art and Sculpture," Mme. Suzanne Silvercrucy. January 12, "William Osler, M.D., and His Labors," Dr. W. W. Francis. January 19, annual tea in Windsor Hotel; song recital in costume by Ellenor Cook. January 26, "Egypt, Ancient and Modern" (illustrated), Prof. Paul F. McCullagh.

February 2, recital, "Les Allouettes" male quartette. February 9, readings from her poetry by Louise Morey Bowman. February 16, "Individual Problems in Plays of Today," Anita Block, play reader of the Theatre Guild, New York. February 23, "Herbaceous Perennials, Spring until Fall," Prof. T. G. Bunting.

March 2, members' day; convenor, Mrs. George W. Plow. March 9, "The Wisdom of Mother Goose," A. Robert George. March 16, studio day. March 23, annual meeting.

LECTURES ON WINDOWS Gazette Oct. 7/36 Prof. M. Aubert Gives Series on Stained Glass

The first in a series of three public lectures on "Stained Glass Windows in France in the Middle Ages" to be given by Prof. Marcel Aubert, of Paris, in the architecture room of l'Ecole des Beaux-Arts, 3450 St. Urbain street, will take place this afternoon at 5 o'clock. Prof. Aubert will speak on "The Technique of Stained Glass Windows." Tomorrow he will speak on "Stained Glass Windows in the Twelfth and Thirteenth Centuries." The subject of his closing lecture on Friday will be "Stained Glass Windows in the Fourteenth and Fifteenth Centuries." All lectures will be illustrated and will take place at 5 o'clock. Mr. Aubert is professor at l'Ecole des Beaux-Arts de Paris, l'Ecole des Chartes, Yale University. He is director of the French Society of Archeology and assistant-curator of the National Museums of France and a member of l'Institut.

TO LECTURE ON ART Marcel Aubert, of Yale, Speaks Here

Marcel Aubert, professor in the department of fine arts of Yale University, will arrive next Wednesday to give a series of four lectures at l'Ecole des Beaux-Arts. Charles Maillard, director of the school, announced yesterday.

Mr. Aubert will deal in his lectures with the subject "Stained Glass Windows in France During the Middle Ages." Although intended especially for students of l'Ecole des Beaux-Arts, the lectures will be open to the public. They will be given at the school, 3450 St. Urbain street, next Wednesday, Thursday and Friday afternoons at 5.30 o'clock, and Thursday evening at 8.30 o'clock. Mr. Aubert will address the first meeting of the year of l'Alliance Francaise at the Ritz-Carlton Hotel. In an illustrated lecture he will describe the chief historical masterpieces of France.

Mr. Aubert is assistant-curator of the National Museums of France, director of the French Archeological Society, Membre de l'Institut, professor at l'Ecole des Beaux-Arts de Paris, and at l'Ecole des Chartres, in Paris. He is recognized as an international authority on middle ages art in France. He has written extensively on artistic matters.

Modern French Pictures by the School of Paris Star Oct. 7/36

An exhibition which was held last season at Scott's galleries contained some of the most recent French painting that had been shown in Montreal, but it stopped about the year 1900. This year an exhibition, which opened last Saturday at the same galleries brings the story further, to work which has been done since the beginning of the century; and it makes a very interesting show of work which is well known and admired in more progressive places.

This collection of pictures is described as by the School of Paris, but it does not show any of the agreement in ideas or methods which the name school might imply. Some of the pictures in it are quite conservative, — for example the three by Derain, of which the big still life, "La table garnie," might have been the work of a Dutch painter, and the portrait of Prince Bassiano could be nineteenth century work. Utrillo is another of the more conservative painters and one of his three, of a street with an avenue of trees is a particularly good example. Odilon Redon's little sketch of a bunch of flowers is also quite normal. One moves a little forward with Matisse, by whom there are two pictures. In the bigger of these, "Les deux raies," the fish in the foreground and the shore and cliffs behind hardly hold together; in the smaller one there is an interesting sketch of a woman's torso.

Two pictures by Picasso are among the most striking things in this exhibition; his big group of figures, "La Vie," has dignified drawing with a sad color; his "Abstraction in black and white," — an arrangement of curves in to a sort of gargyle, — is not a picture but a rather intriguing ornament. De La Fresnaye's "Artillerie," which is a part abstract, part cubist representation of movement, gives an interesting comparison with Rousseau's primitive and literal, and quite lifeless artillerymen. Braque's "Les grosses pommes" is pure abstraction, — an arrangement of lines and forms without any obvious meaning.

Suggestion, without statement of facts, is to be found in the sketches of Dufy, who paints in shorthand, and there is more in the little sketches of guard-mounting at St. James' Palace than in the bigger view of the bay of Nice. There is something of the same kind in Lurcat's "L'île Verte," which is a collection of disconnected notes put together in the middle of a canvas. Lurcat's "Fleurs au bord de la mer" is a more formal and rather effective decoration. Several other ideas of picture making are to be seen in the exhibition. Modigliani's portrait of Morgan Russell, which was here last season, has now a companion, "La chocolatière," with an equally long and flexible neck; Dufresne's "Enlèvement d'Europe" is an imaginative but untidy picture, with the color and texture of tapestry; Leger's enormous rose is a sort of pattern in red and black; Rouault's "Trois Juges" is a rather heavy caricature.

Pictures by some rather older French painters are also to be seen at Scott's. Among them are two very good examples of Courbet, — a group of choirboys and a sea shore picture, — two interesting French landscapes by Gauguin, — quite French, without any suggestion of Tahiti, — a very bright little girl's head and some other pictures by Renoir, a broad and sketchy landscape by Cezanne, a picture, full of sunlight, by Sisley, and an early and very Dutch landscape by Monet.

Landscapes by Louis Muhlstock

In the exhibition of his pictures, which fills two galleries at Eaton's Louis Muhlstock makes a new move. In past exhibitions he has shown some good drawings of heads, and there are some oil pictures of heads in this exhibition, one of which, of an old man, is very strongly painted, but most of these pictures are landscapes. The most pleasant of them are a few painted in France; a shore scene at Deauville is good but some sketches of the outskirts of Paris

are still better. The new pictures are of places in and around Montreal, with some, which are less successful, of the Laurentians. There are some good Montreal scenes and particularly good are some market scenes, with figures, in Montreal and France, in which the grouping and lighting are quite effective. In his landscapes, many of them on Mount Royal, Mr. Muhlstock seems to like a strange sombreness of colour and shadow; the darkness in some of them suggests tropical forests far more than anything in Canada. One of the best of them is the picture of trees and river in spring at Cartierville. There are also a number of sketches, some of them very good, of Montreal harbour.

MUHLSTOCK'S SHOW DENOTES PROGRESS

Gazette Oct. 9/36
Montreal Artist's Paintings
on Display at T. Eaton
Co. Galleries

To those who know Louis Muhlstock chiefly for his work in black and white, for the familiar heads so sympathetically perceived, so delicately portrayed, the exhibition now on view in the Fine Art Galleries of The T. Eaton Company will come as a revelation. Of course this young Montrealese has always been a painter, but his greatest success has been in the other medium and has tended to obscure the fact that he really has a passion for color. Friends who have watched his development have known this passion, but some have felt that he was all too ready to sacrifice form to it and have preferred his drawings.

A new Louis Muhlstock has been developing in the past year, however. The majority of the 50 canvases in the present show were painted in that period, and while there are still evidences of struggle, there are more evidences of achievement. As he strives for form, some of his work appears labored and heavy, but his palette, while losing none of the richness and warmth which are its chief characteristics, has become more lucid, and he is getting a firmer grip on composition.

There is no gainsaying Muhlstock's vitality. It is a warming experience to look at these paintings, whether the subject be a backyard with shadows moving across sunlit walls and fences, a street of many-colored houses, a path on Mount Royal, or a group of sturdy trees marching up a hill. Three portraits—Joe Lavalée and two children—recall the drawings and the artist's sincere appreciation of character; he has discovered a good use for sumptuous color in a still life of fruits and vegetables; and he is beginning to find his way about the Harbor.

The exhibition will be open until October 17.

R. H. A.

ECENTRIC ARTIST HERE FOR EXHIBIT

Star Oct. 15/36
Paul Nietzsche, White Russian,
Gives Views On
Canadian Art

A vivid personality in the world of art is in Montreal today in the person of Paul Nietzsche—no relative to the famed Friedrich — a White Russian who is to hold an exhibition of his paintings in the Continental Art Galleries beginning Saturday.

A personal acquaintance of the noted Rodin, a graduate of the Academy of Odessa and the Royal Academy of Munich, Mr. Nietzsche fled Russia in 1918 and has since rambled all over the world. He is intensely proud of his "rambling" costume—a salt and pepper golf suit, a pork pie hat, brogues and a tie which rivals some of his own most impressionistic canvases.

"Very comfortable indeed," he chuckled in perfect English, and his eyes twinkled beneath bushy eyebrows and horn-rimmed glasses.

TO LIVE IN ENGLAND

Mr. Nietzsche is going to live in England when he is through with his present visit to Canada and the United States. He has only a few more formalities to comply with before being admitted to British citizenship.

The painter "blew up" when asked if the Soviet had developed an individual art. "Ach," he hissed, "why do you ask me that? Art is universal — there is nothing such thing as North Pole art or South Pole art, Soviet art or Eskimo art. Art is not a national affair, and through art all nations should be brought closer together. Artists should be received with open arms

wherever they go — not that I'm looking for anything for nothing."

Canada was yet too isolated in the matter of art to have developed as far as other nations, Nietzsche thought. He believed budding artists here should travel more, get out of Canada, broaden their vision and realize that there were more things to paint than snow scenes. "But some are very, very good," he admitted.

ODD DISHES

Nietzsche was born at Kiev 50 years ago, the son of a wealthy printing plant owner. He is a connoisseur, a dilettante and a gourmet. In regard to the last-named proclivity he believed that the mixture of French and English dishes in the province of Quebec was "odd, to say the least."

"So you don't think pea soup and roast beef are a good combination, Mr. Nietzsche?"

"No, neither is haggis and bouillabaise."

The very thought of this mélange, plus the smoke from a large cigar Mr. Nietzsche was smoking sent the reporter scurrying for fresh air. That suited the painter. He had nothing more to say.

Fine French Paintings At Scott's Galleries Gazette Oct. 4/36

By ROBERT AYRE.

To open the door of a Montreal art gallery and be confronted by Pablo Picasso is an excitement that doesn't happen every day. In fact, in the knowledge of this reviewer, it has never happened before. For the sake of accuracy, I should not forget that there was a Picasso painting in Montreal two years ago, but it was scarcely representative. And while I mean that you are literally and overwhelmingly confronted by the great Spaniard when you enter Scott's on Drummond street, I mean it figuratively, too. Let Picasso for the moment be the symbol of the modern painter.

Never has Montreal had such an opportunity to see modern French painting as came to it Saturday when the exhibition "The School of Paris" opened at Scott's by arrangement with Alex Reid and Lefevre of London. Some of these men we have seen before, in other shows at this enterprising gallery—Derain, Matisse, Utrillo, even Dufy and Modigliani—but never Braque, never Dufresne, nor de la Fresnaye, nor Leger, nor Lurcat, nor Rouault. Things are moving.

While it is a small exhibition—33 works—and does not attempt to include everybody, it indicates all the trends and is close to being a complete history of French painting of the 20th Century. It stops just short of surrealism, but it goes far enough to point the way and perhaps next year will see another step in advance.

Picasso's dominating "La Vie" is worth a journey of many miles. It is one of the most important canvases of his "blue period," a marvellous example of his genius in building with a single color, and in balancing a classic purity of form with a touching expression of human emotion. But if it were the only Picasso on the wall, the show would lack the comprehensiveness which is its great value. The blue period is only one phase of Picasso's multifarious activity, and we need that example of his more recent work which he calls "Abstraction en blanc et noir, fond brun." Its strange shape, its suggestion of a human face just recognizable enough to be baffling, its brown on brown, in the manner of the suprematists, will be puzzling to many who can admire "La Vie," and no doubt irritating to a few. Yet, after all, it is a modest little thing along the way, just a hint of Picasso's development.

NEAR-CUBISM SHOWN

We have to be led gently into new experiences. The best possible introduction to cubism, for instance, is a picture like Roger de la Fresnaye's "L'Artillerie." With its gun carriage, its soldiers on horses and its marching drummers, it is close enough to the semblance of things to be acceptable even to those who would ordinarily shriek at the very word cubist. Without realizing it, they have become used to the technique, and many of them would be surprised to hear that "L'Artillerie" was cubism.

Fresnaye is also represented by a still-life in semi-abstract, "Vase des Fleurs," built up of solid forms and colors. To me, it is more satisfying than Braque's pale "Les Grosses Pommes"; but I have seen Braques I like better.

I have seen better Legers, too, although there are places where "La Rose" would make an excellent decoration. The best comment on it is John Lyman's apt quotation: "A rose is a rose is a rose."

Jean Lurcat's "Fleurs au Bord de la Mer," painted just this year, and his "L'Île Verte," with their dislocations and strange juxtapositions, and the sense of dream and the individual mind arbitrarily creating, bring us to the verge of surrealism. His color is fresh and

unusual and he has an airiness that many of the surrealists lack.

The new romanticism is seen in the large tapestry-like "L'Enlèvement d'Europe," by Charles Dufresne. Here we have an idea from another era—a sort of pastoral allegory, with big sweeping trees, cows, a family group, a man asleep on the grass, cupids in the air, a nymph in the water and Europa being carried away by the bull. But there is a difference. The color is smoky and sombre, one cow is red and the other sulphur, a steamboat cuts across, a belching anachronism. None of these things would matter if the picture had inherited with its idea some luminosity and some harmony of design.

ROUAULT REPRESENTED.

Rouault is well represented by "Les Trois Juges," painted in great slabs of color; brutal, but rich and tremendously effective. In contrast are the two Modigliani portraits—the Morgan Russell, which was here in 1934, and "La Chocolatière." Modigliani was also influenced by the savages, but he refined his experience to the utmost delicacy.

Of the more familiar painters, we have Derain—the classic "Table Garnie," the beautifully composed and warmly colored landscape, "Le Mur Rose," and two sensitive portraits; Henri Rousseau—"Les Artilleurs," which shows the douanier in a vastly different world from Fresnaye; Matisse—the delicate "Femme Nue Agenouillée" and a seashore, attractive in color and the arrangement of its large pattern; Dufy appears in his happiest style in "La Baie de Nice" and two delightful pieces from the London streets—St. James's Palace in the rain, and the Changing of the Guard; there are several charming Utrillos, a Redon flower piece in pastel that has no sinister implications, and some modest but representative works of Bonnard, Segonzac and Vuillard.

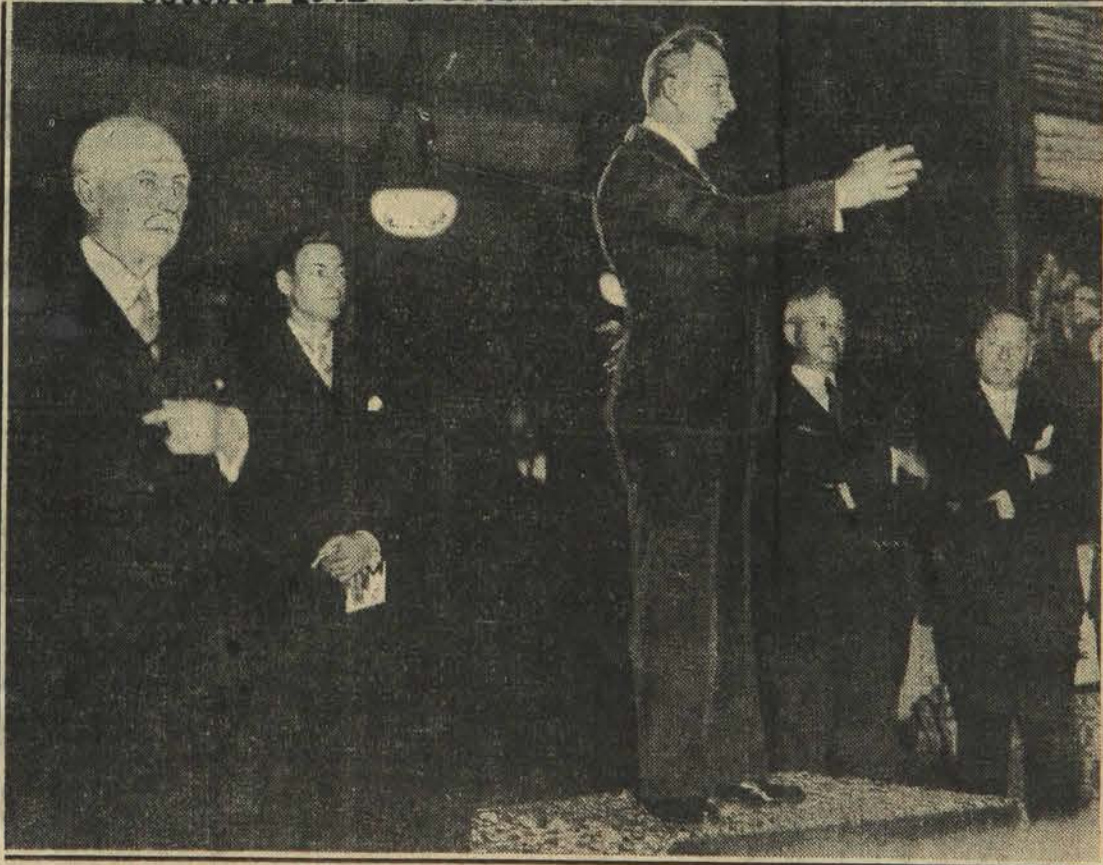
In the other rooms, Scott's are showing a few outstanding Renoirs, a Cézanne, a Sisley, some Gauguins and several others. The exhibition will be open for about a month.



"L'Artillerie", toile de R. de la Fresnaye, (1884-1925), a été peinte en 1911. Qu'est-ce été si l'artiste avait repris le sujet avant de mourir? Construite avec un sens rare du pittoresque et une curieuse architecture des valeurs qui sent encore le cubisme, ce tableau prend une signification fort intéressante dans les rutillances et les heurts du coloris. C'est l'une des oeuvres de l'Ecole moderne de Paris, que les galeries Scott, 1490, rue Drummond, exposent à partir d'aujourd'hui, sous les auspices de la firme Alex. Reid & Lefevre, de Londres, avec des toiles de Picasso, Rousseau, Utrillo, Derain, Matisse, Dufresne, Dufy. "L'Artillerie" fait partie de la collection Tetzen-Lund, de Copenhague.

EN BAS, deux aquarelles de James Beckwith, — de celles qu'il expose actuellement à l'Art Association. A défaut de pouvoir photographier le "remuement" des taches de couleurs que l'on trouve dans d'autres sujets plus caractéristiques de son genre, nous avons dû nous contenter de reproduire ici des scènes plus "fixes", mais dont le blanc-et-noir ne rend presque plus déjà le rythme et l'impressionnisme obtenus par la rapide transposition du coloris. (Pour Beckwith, clichés la "Presse").

L'hon. M. Leduc à l'exposition de la Canadian Handicrafts October 19th La Presse, 1936.



L'hon. F.-J. Leduc, ministre de la Voirie dans le cabinet provincial, a inauguré officiellement samedi après-midi, à la Galerie des Arts, l'exposition annuelle de la Canadian Handicrafts Guild, et il a dit tout l'intérêt que le nouveau régime provincial entend consacrer aux arts domestiques et à l'artisanat rural. On le voit ici au cours de ses remarques, esquissant un large geste qui embrasse tous les arts paysans de chez nous dans les promesses du gouvernement Duplessis. En arrière de lui, on remarque, de gauche à droite, MM. H.B. Walker, président de l'Art Association; A.-T. Galt Durnford, président de la section provinciale de la Canadian Handicrafts Guild; Georges Bouchard, député fédéral de Kamouraska; le Dr C.-F. Martin, président honoraire de la Guild. (Cliché la "Presse").

MISS M. D. MUIR BURIED

Gazette Nov. 4/36
Art Organizations Represented at Funeral Service

Many who were associated with her in the activities of the many art organizations with which she had been connected for a large part of her long lifetime paid their tribute of respect yesterday to the memory of Miss Mary Dudley Muir at the funeral service conducted in the William Wray chapel, University street. The Rev. Leslie Dunwell, curate of St. George's Church, officiated.

Relatives who attended the service were Mrs. John H. Burt, niece, and Stuart D. Muir, nephew, both of Arlington, Mass.; John H. Burt, of Arlington; Herbert Von Colditz, Mr. and Mrs. H. B. Muir and Miss Dorothy Muir.

Among others present were Mrs. H. A. Peck, Mrs. J. C. Heriot, Mrs. R. H. Mather, Mrs. P. P. Powis, Sir Gordon Johnson, Bart., Mr. and Mrs. E. Dion, Mrs. M. B. Day, J. C. Hodgson, F. G. Heriot, Arthur Barry, Miss Williams, Mr. and Mrs. Oscar Webber, Miss M. and Miss H. Dunlop, M. H. Gault, Mrs. W. H. Mowat, Mrs. C. F. Russell, Dr. G. R. Lomer, Mrs. T. C. Darling, Walter Joseph, R. H. Barron, Mrs. Henry Read, E. Lionel Judah.

Interment was in Mount Royal Cemetery.

ARTS GUILD HOLD FALL SHOW

Gazette Oct. 19/36
Hon. F. J. Leduc Opens Ex-

hibition in Art Associa-
tion Galleries

PRAISES GROUP'S AIMS

Minister Stresses Bi-lingual
Character of Organization
and Example It Sets to
Country People

"We are all here to stay, and we might just as well get along amicably," said Hon. F. J. Leduc, Quebec Minister of Highways, as he officially opened the Canadian Handicrafts Guild exhibition in the gallery of the Art Association, Saturday afternoon. He was praising the Guild for its bi-lingual character and for the example of co-operation it gave.

Representing Hon. Joseph Bilodeau, Minister of Trade and Commerce, Mr. Leduc expressed the Provincial Government's interest in the trade aspect of the Guild, in the help it gave in stimulating interest in the province. He went on to speak of its social value as well. "We are paying the price," he said, "for the past exodus from the country to the city, and now we must turn the tide back again to the country. One of the finest ways is to make the countryside more pleasant, not so lonely. Your example will bear fruit in a higher standard of living for our rural people." He congratulated the Guild, assuring its members that the Government was interested in its work and hoped that it would long continue.

Mr. Bilodeau, he gave assurance, was anxious to protect the handicraft workers against exploitation and give full encouragement to these "pioneers of an art that represents the civilization of Quebec."

The minister was thanked by Georges Bouchard, M.P., who made some reference to the objects of the Guild.

These were set forth by A. T. Galt Durnford, president of the Quebec provincial branch—an outlet and a market for the country worker; a drawing closer together of city and country; stimulation, through exhibitions, of a high standard of workmanship, and education of the workers.

Mr. Durnford expressed his appreciation of the Government's interest and paid a tribute to the chairman of the exhibition committee, Mrs. Oliver Smith.

Among those attending the opening were Louis Coderre, deputy minister of Trade and Commerce; Esdras Mainville, technical adviser to the department; Dr. C. F. Martin, honorary president of the Guild; Professor John Hughes and Col. Wilfrid Bovey, members of the general committee; Professor Romeo Valois, University of Montreal; and H. B. Walker, president of the Art Association of Montreal.

While the speakers laid emphasis on Quebec handicrafts and the bulk of the exhibits are from this province, there are examples of work from all parts of the Dominion.

VARIETY IN EXHIBITS

As usual, hooked rugs are very much in evidence. The hooked rug, in the opinion of some of the visitors, Saturday afternoon, is really getting past itself. There are a few simple designs and some good conventionalized patterns, but in many of the exhibits the rug is no longer a rug but a picture, the most elaborate landscape, without any of the charm and character of the old styles.

The show includes catalogue, afghans, handwoven fabrics, embroidery, petit point, samplers, quilts, crochet, knitting, children's frocks, toys, batiks, in great number and variety. There is work in leather and quilts. One of the most original exhibits is the painting on buckram of an Indian St. Francis preaching to Canadian birds. It comes from an Indian school in British Columbia.

Wood-carving attracted a good deal of attention Saturday. There were Indians, bears, bison—even a lion and an elephant. The series of buttons and buckles by Bryant Schwartz was intriguing.

Ship models were in evidence, and there was a good showing of pottery, hand-made furniture and work in the metals. Of outstanding interest this year are the pewter of R. F. Girdwood, Quebec, and Harold G. Stacey, Ontario, and the fine book-binding by Douglas Duncan of Toronto.

An exhibition of early French-Canadian furniture is being held in the print room.

MONTREAL DOCTOR IS GOING TO SPAIN

Star Oct. 22/36

Dr. Norman Bethune To
Head Mission To
Madrid

TORONTO, Oct. 22—(C.P.)—Dr. Norman Bethune, Montreal surgeon and head of the Canadian Medical Mission to Spain, conferred with Spanish loyalist leaders here yesterday prior to his departure for Madrid with medical and surgical supplies.

"I am only heeding the call of 1,000,000 people suffering and needing medical aid," he said. "I am not going over for the adventure. Even though Madrid is besieged, we shall get in by airplane."

The announcement from Toronto that Dr. Norman Bethune, Montreal surgeon, is to head a Canadian medical mission to Spain, came as a surprise to many of the medical fraternity in the city, and The Star failed to find anyone who was connected with the organization. Dr. Bethune, who has an Ontario license as a surgeon, was born in 1890, and was for several years connected with the Sacred Heart Hospital at Cartierville where he performed chest surgery, being keenly interested in tuberculosis. He is an associate member of the American Association of Thoracic Surgeons, and was connected with the Royal Victoria Hospital.

Medical men questioned whether any medical mission of importance would be sent to Spain, pointing out that conditions in Madrid were such now that the likelihood was that they could not get to the beleaguered city in time to help the loyalists, which Dr. Bethune declares to be the objective he has in view. Dr. Bethune is credited with advanced views and during the last election issued a lengthy mimeographed letter entitled "Care for the Common People." His address in Montreal is 1154 Beaver Hall Square, but inquiries there today revealed that Dr. Bethune would not be back from Toronto until tomorrow and no information could be given regarding the proposed mission.

TWO ART DISPLAYS ATTRACT INTEREST

Gazette Oct. 28/36

Independent Art Association
and Margaret C. Thompson
Show Works

Two exhibitions are at present attracting some attention in the Fine Art Galleries of the T. Eaton Company—a group of water colors by Margaret C. Thompson and the annual show of the Independent Art Association.

The former consists of about 40 sketches, much more pleasant than disturbing, covering a wide range of landscape, from the Highlands of Scotland and the Auvergne Mountains in France to California and the Yosemite. Lake Champlain, the Maine shore, the Adirondacks and Lake Memphremagog figure in the series of holiday memories.

A dozen painters and several sculptors are represented in two score works in the Independent show. The most ambitious of the paintings on the wall is by Maurice Le Bel, whose childlike little Christmas card, "Les Cochers", is to be contrasted with a large, sumptuous interior containing a gallery of paintings, a piano, a cello and some overstuffed furniture. Ruth B. Henshaw exhibits water color landscapes that are freer than most; Jean M. Maclean shows port scenes and flowers; Warwick J. Low, birds; Robert Sharpe, waterfront views; Stanley B. Wilson, cows in pastures. There is plenty of variety. Other painters represented are: Charles Tulley, Norah Fergusson, Helen Slack Wickenden, Fred Ridge, Nesta Low and Dr. Nathan Freedman. The sculptors are Orson Wheeler, John Mellor and Prudence Dawes.

The exhibitions will continue until the end of the week.

WORKS OF LISMER AT SCOTT GALLERY

Gazette Nov. 3/36

First Full Showing by Painter
Is Representative
Collection

ERIC RIORDON SHOWING

Laurentian Scenes Predom-
inate—Canadian Painter
Also Exhibits Sketches
Done Abroad

The work of Arthur Lismer, A.R.C.A., is not as well-known in Montreal as it should be. In the past, it has come to us only as part of some larger exhibition—notably, the memorable retrospective show of the Group of Seven in the Montreal Art Association galleries. So there is every reason to congratulate W. Scott and Sons on the exhibition which opened on Drummond street on Saturday, the first all-Lismer show to be held here.

While the majority of the paintings—25 out of 35—are small sketches, it is a representative collection, revealing the dominant characteristics of the man in no uncertain terms. All except his abundant sense of fun. This could have been brought out in the group of drawings, had the ten not been selected to chime in with the rest of the exhibition rather than to display the various sides of the artist's temperament.

If you like your Canada tame, with its contours softened and sentimentalized, Lismer is not your man. The Canada he proclaims with powerful stroke and ringing color is a hard, fighting land. "Cathedral Mountain", for example, is a massive struggle; the hard clouds, no less than the rocks, are engaged in it. How obdurate are the rocks in "The Sombre Isle of Pic", and how the wind has stripped the McGregor Bay Islands, leaving only a few shreds of tough pine! In "Old Pines, McGregor Bay," the painter exults in great wrestling trunks against stormy sky and turbulent water. Even his "Milk Weed," delicate in color and charming in pattern, and his decorative sumachs, are sturdy plants. "The Stone Mill" is old and settled and gracious, but the grim fight emerges again in "Quebec Village." This is none of your pretty romantic landscapes, but the picture of a stern, obstinate soil.

For the most part, Lismer is, of course, an inland painter, but the force of the salt, uncompromising sea shakes two outstanding canvases in the collection—"Nova Scotia Harbor" and "The Boat Deck."

One of the sketches, "In Zululand," reminds us that he is now in South Africa, reorganizing art education in the schools throughout the Union. But its chief interest lies in its contrast with the Canadian scene.

It is a hard, demanding, unyielding Canada Lismer paints, but it is a Canada both challenging and stimulating, and it would be hard to leave the show unthrilled.

RIORDON EXHIBITING.

The comment of a lady overheard in the Continental Galleries of Fine Art, St. Catherine street, Saturday afternoon, sums up as aptly as may be the exhibition of more than two score paintings by Eric Riordon now being held there. "They are just the sort of pictures you can live with!" she exclaimed, and there is no question but that these landscapes will meet with the approval of the buying public in general. They are small, proficiently executed in their own manner and they take no risks in either subject or treatment.

Mr. Riordon gives us the French Alps, the Scottish Highlands, fisher-boats in Brittany, the Riviera, the church of St. Germain des Pres, in Paris, a ship wallowing in the sea, after storm, and a group from the Laurentians. Most of the latter are in winter, with cottages cosily smoking, a glow on the snowy road and a glint in the sky, and perhaps ski-ers and ski-tracks. If there is a touch of sentimentality about them, the majority of people will not object to it. The associations are half the charm of "pictures you can live with."

The painter handles his snowy hills, his tufted trees, his atmosphere, with a deft and easy brush. Particularly interesting are his Matterhorn and his other Alps pictures and his "Harvest, Piedmont," a gracious and unusual view of the Laurentians.

The exhibition opened Saturday and will continue until Friday, November 13.

R. H. A.

BALLAD 'SPEAKING' DELIGHTS AUDIENCE

Gazette Oct. 29/36

Miss Marjorie Gullan Gives
Recital Before Business
Women's Club

Inspiring illustration of the power that the spoken word can exert was furnished by Miss Marjorie Gullan, who is chairman and director of studies of the Speech Institute, London, Eng., in a recital of ballads last night before the Business and Professional Women's Club in the Windsor Hotel, when she held the rapt attention of her audience with selections ranging from the intensely dramatic Scottish "Binnorie" to some homely and amusing Irish pieces.

Miss Gullan prefaced her "speaking" of the ballads with an outline of the work carried on by the Speech Institute in "trying to give some mastery of spoken language to the professional boy and girl, man and woman, so that they may function better in their daily lives." She told, too, of the development of choral speaking, and that the particular style of poetry required was being met by John Masefield, T. S. Eliot and some of the moderns in writing work which could be spoken by groups of people together.

The ballads reflect the psychology

of their country, Miss Gullan pointed out, those of England being "like the English meadowlands," and the Scotch "like the dark glens."

Miss Gullan was at her best in the Scottish and Irish ballads, probably because the first held either stark dramatic quality or pawky humor, and the second a homely, comic character. The Irish ballads were from "Songs from Leinster" by W. T. Letts. The best of the English ballads was "The Raggle Taggle Gypsies." The recital was closed with "The Song of the New World," by Clarissa Graves, one of Miss Gullan's associates in the Speech Institute, written for choral speaking.

Miss Gullan was accompanied by Miss Kirby, a co-founder of the institute.

Mrs. Amy B. Hilton presided. Miss Gullan was thanked by Miss Mabel Brittain.

An appeal for support of the Federated Charities drive for funds was made by J. Alex. Edmison.

Executives Honor T. Eaton Employee

25 Years Service Marked
By Presentation.

His completion of 25 years service with the firm was made the occasion of a presentation to Emile Lemieux, display manager, by executives of The T. Eaton Co. Limited of Montreal, Saturday. Mr. Lemieux was the recipient of a gold watch, suitably inscribed.

P. B. Walls, director and merchandise manager of the Montreal store, made the presentation and congratulated the new member of the "Quarter Century Club". W. F. Locke, superintendent, and other "club" members, also welcomed the new member.

The staff of the display department also marked Mr. Lemieux's long service, with the presentation of a handsome piece of sterling plate and a silver desk clock.

Mr. Lemieux is widely known in art circles in the Dominion, particularly for his outstanding Laurentian paintings. He is a member of the Arts Club of Montreal, and has been an exhibitor at the Art Gallery for many years. His paintings have also been accepted at the Royal Academy. He is a life member of the Chateau de Ramezay and a member of Laval sur le Lac Golf Club.

Mr. Lemieux spent several years in Paris, and since that time has travelled extensively in Europe. The presentation of Eaton displays, all of which come under Mr. Lemieux's direction, reflects his genius for colour and design. Many of his displays, notably St. Catherine St. windows of a commemorative type, have been judged among the finest on the American continent.

In the heart of Montreal's business district, surrounded by busy business blocks, stores and offices, is a children's attic studio, one of the most unusual art studios in Canada. Its patrons are children whose parents may be poor and whose opportunities are limited. They go there not to learn to paint, but to paint. Many of them, unfettered by adult ideas, reveal true talent; many of them reveal extraordinary ideas of color; all of them exhibit imagination and individual personalities.

Designed to develop minds rather than mechanical skill, the attic studio has been made possible through the generosity of a Montreal doctor who is now on his way to Spain to take medical aid to the victims of that country's ruthless civil war. Little is known of the studio's work and few Montrealers have ever been privileged to visit the attic room. This week, with the opening of the National Produced in Canada Exhibition, the young "artists" will publicly display their imaginative paintings for the first time. Art lovers who view the exhibition will enjoy a new experience. Students of psychology will have an opportunity for double study. First, they will consider the minds of the children who produced the work; second, they will witness the reactions of the general public educated to appreciate art only when it is formal and traditionally correct.

New to Montreal, the Austrian movement in child education has nevertheless an international history. Forty years ago it began in Europe with the stimulation of interest in the creative abilities of children expressed in art form as its aim. Led by Professor Cizek, in Austria, the movement completely divorced itself from enforced art instruction as prescribed by the authorities and children were permitted to draw, and create, whatever they wished to do. The first principle of the movement was to encourage the child to put in color his own ideas. The only unpardonable sin was to copy.

Educationists and artists generally throughout Europe watched with interest the results of Professor Cizek's experiment. That they were impressed is demonstrated by the fact that the movement quickly spread to other countries. It is now firmly established in Great Britain, France, Germany, Austria, Sweden, Czechoslovakia, Russia, Spain, Switzerland, the United States, Japan and other countries.

In Canada, Arthur Lismer, of Toronto, six years ago recognized the contribution that art could make to Canadian education and the development of better Canadian citizens. He undertook, rather hesitantly, to introduce the new movement to the Ontario capital. Since then he has brought more than 6,500 children to his classes and introduced more than 27,000 children to the Art Gallery each year. His work has gained recognition not only in Toronto but in other parts of the British Empire and he is now engaged in introducing the new creative system in South Africa.

Four months ago the Montreal Children's Creative Art Studio. Centre was founded in Montreal. Operating without funds, it has depended for its existence on the generosity of Dr. Norman Bethune, noted Montreal chest surgeon, who, in addition to being a talented amateur artist is keenly interested in child psychology. Assisting Dr. Bethune have been F. Brandtner, Montreal artist, and Mrs. Marion Scott. The studio is located in the front portion of Dr. Bethune's office on Beaver Hall Square.

Obviously, with such limited facilities and without financial support, the work of the centre has been on a small scale. Children were selected from the University Settlement, the Griffintown Club and other centres. Each child was supplied with sheets of brown paper, approximately two feet square, a brush, a pie-plate for a palette, and an assortment of poster paints. At first they waited hesitantly for instructions. All they were told was to paint. The subjects they have painted will make up the display at the exhibition.

To develop imagination in the children, sponsors of the centre have from time to time taken them on city tours, to the waterfront, through factories, up to the look-out, along city streets. Then they have returned to the studio and put into color their own impressions. The results are stimulating and amazing. Blue waves, trim yachts and smoke-grimed freighters, blue, red and purple skies, trees, a flower, a house, a street of stores, a fair girl dancing, a boy flying a kite, horses, imaginative animals—these and hundreds of other subjects have been created from children's minds. Each reveals some child's thoughts and impressions. No one is like another. And the children, uninterrupted by adult instructions, revel in the opportunity to use color and design as they believe they should be used.

Not all children, of course, succeed. Some hesitate and reveal no creative ability. For them the guide (teachers at the centre are guides, not instructors) attempts to arouse the inborn power to create which exists in every child. Children are permitted to select their own subjects without supervision or dictation; they then present their paintings to the guide for criticism and he assists them to utilize painting as a complete manner of expression and encourages them to develop their own ideas of form and color.

A child, guides at the centre point out, is not an empty container to be pumped full of ideas, but is a living, growing being, full of ideas and an active personality. Only by being given an opportunity to express these ideas is he able to develop properly. One child is given to inward things, another to outward things. It is, according to the centre, wrong and dangerous to attempt to mold all children into a similar pattern by imposing ideas upon them. By impressing an adult outlook on child artists, it is explained, the only result is a reflection. And any interpretations that are worthy of the name of art come from within, from the subconscious mind or from natural reaction to the external world. They are not results of something imposed, but of something experienced.

The purpose of the Children's Creative Art Centre is not to develop artists but to make children beauty conscious and therefore better citizens. The display arranged by the centre for the Produced in Canada Exhibition will, it is believed, create a wider interest in the activities of the centre and at the same time present to the Montreal public a selection of child art that could not have been produced by standardized methods or drill in art formulas.

TWO ARTISTS SHOW AT EATON GALLERY

Gazette Nov. 3/36
Joseph Giunta and Marc Aurele Fortin Display
Varied Works

The danger of first exhibitions is the tendency to generosity, and Joseph Giunta, young Montreal painter whose show opened yesterday in the Fine Art Galleries of the T. Eaton Company, fell into the pitfall. He scarcely does credit to himself in displaying 100 paintings, since most of them are tiny things, the merest notes—the slope of a hill, the corner of a field, a patch of shore, a spot of autumn foliage, a wisp of mist over the river; good practice, no doubt, but hardly important enough to frame and hang on a gallery wall. In his larger canvases, when he really seems to be trying, he demonstrates energy and some ability, though he rarely breaks away from the conventional. That he has promise, if he will let himself go, is seen in pictures like the vivid one of children dancing.

Next door to Mr. Giunta is exhibited a group of 25 new works of Marc Aurele Fortin. It is scarcely fair to compare the two painters, but the contrast is inescapable, since they are placed side by side. Fortin doesn't always come off, his compositions do not always hold together, they lack depth; but if there is one thing Fortin is, it is extremely individual. His pictures of Venice, of Quebec cottages and jumbled cities, seem to be stitched rather than painted. In a sense, those wriggly lines of his are like threads of wool, yet they are too luminous for such a simile, too phosphorescent. Fortin lives in a strange, exciting world of his own.

R. H. A.

Arthur Lismer's Work at Scott's Star Nov. 4/36

The fact that Toronto painters have generally been rather disinclined to show their work in Montreal adds to the interest of the collection of work by Arthur Lismer, which is now being exhibited at Scott's galleries. The collection includes oil pictures and sketches and drawings, of which there are only ten, are some of the best that Mr. Lismer has ever shown here, in quality of line and composition. One of the best is a drawing, on grey paper, of a group of mill buildings, another, with a fine sense of space, is of a view across an inlet; the same good qualities are in a drawing of some fishing folk at Perce; there is good light and shade in two scenes of tangled woods, and a feeling of wind and movement in a sketch of pine trees.

The oil paintings are mostly small sketches, some of them mere notes in color, but there about ten bigger pictures. In most of these there is, with a certain formality of drawing and composition, a lot of good color. Some of the best of them are of places in Quebec and the Maritime Provinces, which seem to have inspired Mr. Lismer more than his more familiar scenes in Ontario. There is fine, decorative color in most of these eastern pictures, and they contrast with the "Cathedral Mountain," painted eight years ago, which is a very formal composition, with little suggestion of scale or distance. There is an abundance of

good color in many of the small oil sketches in this exhibition. Only one of Mr. Lismer's South African sketches is here, but it is a good one—a rich purple sunset; a sketch of a red chair in a garden has a delightful effect of sunlight; there is excellent lighting in a view through a window on Georgian Bay; an Evening Sunglow, a study of sea, cottages and boats in Nova Scotia and a sketch of MacGregor Bay are others in a good collection.

Gaz. Nov. 5/36 The McCord Museum.

To the Editor of The Gazette:

Sir,—It seems amazing to me that no vigorous protest has yet been made regarding the closing of the above museum. I have about 2,000 worth of exhibits there and I can neither see them myself nor show them to my friends. I was quite undecided whether I would place these in the McCord Museum or the Chateau de Ramezay but I had such implicit faith in McGill University that I decided to place them in the McCord Museum hoping they would be of interest to generations to come.

I think your readers (especially those who have exhibits there) will agree with me that the action of McGill in closing the museum is a flagrant breach of trust on the part of the university. The excuse that the institution was closed for economy's sake, to my mind, is ridiculous. A retired soldier as doorkeeper and a lady curator appeared to be the personnel of the establishment.

The lady curator, on many occasions, gave very interesting lectures to large crowds of school children on the past history of Canada which was a very desirable education for the young. The discontinuance of these lectures and the closing of the Museum, to say the least of it, is to be deeply regretted.

I believe a statement has been made that the closing is only temporary, but this is a broad statement to make—altogether too indefinite. Now I think it is incumbent on the university to either reopen the Museum at once or return to the donors their exhibit on demand.

JAMES S. SNASDELL, J.

40 LOCAL PAINTERS SHOW IN EXHIBITION

Gazette Nov. 4/36

Art Display Is Part of Produced in Canada Offering

Nearly two score Montreal painters are represented in the art show held as part of the Produced in Canada Exhibition in the Sun Life Building, and those who attended the advance showing last night saw about 80 works, of artists both well known in the galleries and not so familiar. While landscapes predominate, there are a number of portraits, two nudes, and a few flower studies.

Among the landscape painters are: Wilfred M. Barnes, A.R.C.A., who shows a large pastel of summer woods and two charming water color sketches; Misses Alice and Bertha des Claves, the first represented by horses on the shore and pasturing on a hillside, and the second by winter and autumn scenes; Paul Caron, whose water colors are the well known Caron Quebec subjects; Albert Cloutier—sugaring in the woods and a group of snowed-in buildings, painted with something of the A. Y. Jackson manner; Paul B. Earle, who has three vigorously presented pictures of woods and hills and boats; Prudence Heward, who shows a strong composition of mountain forms; Adrien Hebert, who offers a variation in his impressive grain elevators and smoking tugs at the harbor; Mabel Lockerby, whose treatment of trees and hills is individual; K. M. Morris, A.R.C.A.—three piquant sketches of life in the hills and a city square; Eric Riordon—familiar wintry views; and Thurston Topham—a broad pattern of leaves and water.

Others in this section include: E. Aubin, N. Collyer, Elythe Neilson Harding, M. R. Holland, J. Humphries, T. H. Garside, C. W. Kelsey, Rita Mount, D. McGill, J. Munro, Lorna Lomer Macaulay, Phyllis M. Perrin, Margaret C. Thompson, and Nellie Mallows.

Portraits are shown by Harold Beament; Gertrude des Claves—two bright-eyed children; Oscar de Lail—a full-length nude; Richard Jack, R.A.—two children; C. W. Kelsey—a woman musher; Agnes Lefort—a boy with mouth organ and a nude; Louis Muhlstock—the head of an old man; he also shows an interior with a Laurentian view; R. Blackwood Partridge, Leslie Smith, and G. Watterson. A. Sherriff Scott, A.R.C.A., who exhibits a large portrait of a woman, also shows a bowl of flowers. Particularly bright and witty are Sara Robertson's tulips and her cornfield. Ruby le Boutilier, and Lillian Hingston are represented by flower pictures.

The show was arranged by a hanging committee consisting of Paul Caron, Wilfred M. Barnes, A.R.C.A., and A. Sherriff Scott, A.R.C.A.

Children's Paintings Brighten Exhibition

Gazette Nov. 5/36

It will not be surprising if many visitors to the Produced in Canada Exhibition give short shrift to the orthodox art gallery which is part of the layout and pay keener attention to the display of children's paintings along the corridor. This will be no disparagement of the work of the older people but rather a tribute to something exciting, something that will come with the force of a new discovery to more than a few in Montreal. At a similar exhibition in the Toronto Art Gallery, the reviewer once heard the wife of a distinguished Canadian artist exclaim: "Why do grown-ups try to paint, anyway?"

The Children's Art Centre came into existence about five months ago. Dr. Norman Bethune providing it with quarters and materials, and Fritz Brandtner bringing to it, as director, his abundant energy and enthusiasm, a knowledge of like movements in Europe and, closer at home, in Toronto, and the modern point of view which is so essential to an enterprise of this kind.

For the benefit of those who might not be familiar with the idea behind it, perhaps it should be pointed out that the function of the Children's Art Centre is to give the child an opportunity for the freest expression of his imagination and of his reactions to the visual world without the interference of adults who, in the conventional schools, impose their adult traditions. The movement began with Dr. Cisek in Vienna and has been exploited with astonishing success in Toronto by Arthur Lismer, A. R. C. A., who is now in South Africa re-organizing children's art education on the same basis.

The inclusion of a group of paintings by boys and girls in the recent contemporary American exhibition in the Museum of Modern Art, New York, and the Museum's purchase of several examples, indicate the growing significance of the activity. Now Montreal has an opportunity to see for itself and to give its encouragement. So long as the movement is carefully nurtured and the young artists not made self-conscious—that would defeat the objective—the community will be enriched.

JOY MOVES PAINTERS.

Joy is the one impulse that runs through the diversity of those 60 paintings in the Sun Life Building, and it seems to me—though grown-ups too often forget it—that joy is the only valid reason for ever making a picture. Every one of the young painters—none are older than 15, one is as young as five—was moved by the delight of seeing or imagining, and the delight of putting it down in color. The children were taken to the harbor and encouraged to tell what they saw, in their own way; a tour through a bakery excited them into painting the story of wheat and bread. What does it matter if the boats in John's harbor are all out of proportion, if the smoke flies off in all directions, if the buildings packed along the waterfront are sky-scrapers such as Montreal has never known, riddled with an incredible number of windows? John's picture is full of the bustle of harbors and full of John's own happiness. To look at it is to feel the way he felt. Who ever saw blue horses? But who is so literal as

not to understand them? If there is anyone so literal, he is to be pitied.

It is a refreshing experience to look at these harbors and blue horses, these streets and staircases, this clown and that hockey player, these children having tea parties, these trees and flowers, that blowing field of wheat, the Indians in the red canoe, the roaring locomotive, the windmills, parti-colored houses, restaurants, shop windows, bakeries and sail-boats and strange fairyland mountains; a stimulating experience.

R. H. A.

ITALY'S VILLAS SHOWN Gaz. Nov. 5/36

Herbert Cross Gives Illustrated Account of Tour

Lovers of life in the open air, though they took to it in the stately and ceremonious manner rather than in shirtsleeves, the Italians built their villas—casino, bosco and parterre—built them for their own pleasure, but left them for the enjoyment of generations to come. One who has delighted in them—Herbert Cross—passed on his enthusiasm to the members of the Montreal Art Association last night, with the aid of tinted slides.

Of all gardens, said Mr. Cross, none equalled the gardens of Italy, and he went on to prove his statement by taking his audience on a villa tour of northern Italy, Tuscany, and Rome and its environs. He showed them such famous places as the Villa Lante, the Villa d'Este, the Villa Borghese and the Pitti Palace, pointing out the architectural style of the buildings and the use made of statues and fountains in the formal gardens, fountains in their charm, loveliness and glamor, and admiring the vistas. He ended with a little verse and a confession that the name of Italy was engraved on his heart.

Dr. J. W. A. Hickson, who presided, announced a series of lectures by Dr. Julius Held, beginning on November 23.

Peace, Quiet Pervade Show at Art Gallery

Gazette Nov. 7/36

It's another and quieter world you enter when you step into the lecture room of the Montreal Art Association and yield yourself to the gentle persuasion of the exhibition now on view there. These three score paintings from the collection of the late Edward Black Greenshields are mostly of the Dutch School—tranquil evenings, cool retreats, ducks dabbling in pleasant pools, mild flocks of sheep, cows standing still or plodding slowly, peaceful domestic interiors, with here and there a stormy sky or a whipped-up sea to make the quietness the more quiet. Coming in out of the hurly-burly world out of a time whose art expression is dynamic, you have to yield, you have to adjust yourself, key yourself down, the way you do when you turn from tempestuous Beethoven symphonies to Haydn quartets, and it's not a bad idea now and again to slip into haven. There are 14 works of the Maris

NOV. McCord Museum. 10

To the Editor of The Gazette:

Sir,—I was glad to see in your paper an expression of regret in relation to the closing of the McCord Museum, and wish to add my testimony to the value of the historical talks given by the curator, in the museum, to the school children. The modern method of preaching history by going to the sources and showing the pupils in how to learn for themselves is infinitely more effective than the purely theoretical method. Given the opportunity, it is the true way to teach. We have this opportunity in Montreal, and are throwing it away.

With regard to the expense, I am sure the school boards, because of the educational value of the exhibits and of the work of the curator, would make some contribution to keep the Museum open. Also I have for a long time felt that the Women's Canadian Club ought to do some more creative work than it does. They gave a scholarship one year for a piece of historical research work, and might be glad to contribute regularly to constructive educational work in relation to the study of Canadian history. I am also sure that the History Association of Montreal is vitally interested in the Museum and would help in whatever manner possible. This society was instrumental in having the Museum opened to the public on Sundays, and at the initial stage they helped and at the work. It is a great disappointment to our members to see the doors of the Museum closed and to feel that our historical treasures are inaccessible to us. I am sure that if the newspapers would help, we might do something to retrieve the mistake of closing the Museum.

ISABEL E. BRITAIN.
1431 Towers avenue
Montreal, November 7, 1936.

Child Art Show Sought By Queen's Herald Nov. 14/36

Interesting Exhibit Will Be Loaned to University

The wide interest in the work of the child artists at the Montreal Children's Art Centre, seen during the past ten days at the National Produced in Canada Exhibition, resulted yesterday in an invitation from Queen's University at Kingston, Ont., to display the creative work there immediately following the Montreal exhibition.

The invitation, received by Fritz Brandtner, art director of the centre, was from Andre Bieler, art instructor at Queen's and praised very highly the work being carried on by the centre and the results as illustrated at the exhibition. Arrangements for the loan exhibition to the university are being completed.

During the Montreal exhibition, Mr. Brandtner stated, the Montreal public generally has taken a very keen interest in the children's work. Particularly notable, he said, was the interest by leading Montreal artists and art lovers.

Several of the children's paintings have been sold to artists and collectors, the proceeds being devoted to the Centre to help carry on the work there. Children receiving aid at the centre come from the Griffintown Club, the University Settlement and other community centres.

brothers—a christening and a small and precious "Yoke of Oxen" by Matthew; eight by William, including the duck pond given the Art Association by Mrs. Greenshields in memory of her husband, the fresh and sparkling "Milking Time at Abcoude," all gentle pastorals; four by James, harsher, more forceful—seashore, towpath, winter landscape and the murky, almost violent "Dordrecht Cathedral."

Mauve is represented by six canvases, horses drinking, sheep and shepherds, the cottage door; there are Weissenbruch storms with birds tossed against skies of infinite loneliness—a curiosity of the collection is Weissenbruch's palette with a sea and ship painted on it and the thumb-hole for the riding moon; there is a large poetic Lhermitte, "End of the Day"; a mysterious landscape by N. V. Diaz de la Pena; an interior by Bernard de Hoog with the sympathetic figure of a young mother leaning over a cradle; a moonlight by Jongkind, a sunshine by Neuhuys, an after-rain by Steelink.

The two beautiful Morris—The Public Gardens, Venice and "St. Malo-La Plage"—are well known. Particularly fine are the Bosboom—the church interiors are meticulous and jewelled as miniatures and yet big and solid; the Ryder "Sentimental Journey," coach climbing under moon, is almost swallowed in its own thickness but it is full of magic; Sir John Lavery's "Green Motor Bonnet" adds brightness to the collection and his Tangiers scenes are romantic; there are two dim but graceful Corots and two glowing Monticelli's—"Fetes Champetre"; a Turner water color sketch of Lake Geneva is so airy that it scarcely belongs to this show.

Other painters represented are: de Bock, Church, Henner, Israels, Jures, Pieters, Sherrewitz, Ter Muelen, Tholen, van der Veele and Voerman.

The exhibition will be open to the public for several weeks. R.H.A.

FRENCH ART HELD BEST

Tops Modern Field, Maurice Gagnon Says

In the quality as well as the quantity of masterpieces it has produced, French painting ranks highest in the world today, Maurice Gagnon, professor of history of art at the Jean de Brebeuf College and a graduate of l'Ecole du Louvre of Paris, told a meeting of La Societe d'Etude et de Conferences at the Windsor Hotel yesterday afternoon.

The freedom of expression of French painting dated in part from the birth of impressionism, he said. Art being a constant action and reaction, impressionism had found its counterpart in the works of Cezanne, Gauguin and Van Gogh from whom derived the three main currents of French painting, fauvism, cubism and surrealism. The speaker believed that French painting was moving in the direction of a new classical order.

Mr. Gagnon illustrated his lecture with a number of slides. Mrs. Romeo Boucher presided.

ANIMAL PAINTER HERE

Carl Rungius in City After Hunting Trip

Carl Rungius, among the best known painters of wild life in the world today, visited Montreal yesterday on his way to New York. The artist, whose winter home is in New York and who has been a summer resident of Banff, Alta., since 1921, has just completed a three-week hunting trip near the Banff National Park, where he bagged a moose with a 54-inch spread and a large buck deer, as well as finding time to make many sketches for future paintings.

The authenticity of the wild animals in his paintings is Carl Rungius' reward for 40 years of hunting on the North American Continent, during which time he has shot every type of big game except muskox and polar bear. As many as 20 trophies in some years have fallen before his gun.

Cours à l'Art Association

LES 23, 26 et 30 novembre et le 3 décembre, à 4 h. 45 de l'après-midi, M. Julius-S. Held donnera à l'Art Association, 1379-ouest, rue Sherbrooke, une série de cours libres sur les Maîtres de la peinture néerlandaise et allemande depuis Van Eyck jusqu'à Rubens. Le Dr. Held, né à Mosbach, en Allemagne, fut l'assistant du Dr. Friedlaender au Musée Kaiser-Friedrich de 1931-1933, et depuis il est conférencier sur les beaux-arts à l'Université New-York.

Star Nov. 24/36 THE KING'S PORTRAIT PLACED ON EXHIBIT

LONDON, Nov. 24—(A.P.)—The first portrait of King Edward to be painted since he ascended the throne, is now on exhibition at the Royal Society of Portrait Painters' Gallery in Piccadilly.

Painted by John St. Helier Lander, it is a full-length picture of the King, in the uniform of an admiral-of-the-fleet with the Garter mantle.

SIR WYLY GRIER IS AGAIN R.C.A. HEAD

Nov. 11/36 Gazette

Toronto Painter Re-elected President for His Seventh Term in Office

MANY NEW ASSOCIATES

Harold Beament and Henry Simpkins the Montreal Artists Honored—Two Local Architects on List

Two Montreal painters were elected Associates at the annual meeting of the Royal Canadian Academy of Arts, held in Toronto at the week-end, when Sir Wyly Grier, P.R.C.A., was re-elected head of the Academy for his seventh term.

The local artists honored are Harold Beament and Henry Simpkins, others elected Associates being Stanley Royle, Sackville, N.B.; W. P. Weston, Vancouver; Charles F. Comfort, Franklin Arbuckle and Miss Alice A. Innes, all of Toronto.

Four Associate architects elected were the following: H. L. Fetherstonhaugh, Montreal; Ferdinand H. Marani, Toronto; Mackenzie Waters, Toronto, and Lucien Parent, Montreal.

The Associate sculptor elected was John Sloan, of Hamilton, and the Associate engraver, Leonard Hutchinson, of the same city.

Officers elected were: Sir Wyly Grier, president, Toronto; W. S. Maxwell, R.C.A., vice-president; Chas. W. Simpson, R.C.A., treasurer; E. Dyonnet, R.C.A., secretary, all of Montreal.

Incidentally, Mr. Dyonnet enters on his 27th year as secretary.

The Council elected is J. W. Beatty, R.C.A., Toronto; E. Dyonnet, R.C.A., F. S. Coburn, R.C.A., R. W. Pilot, R.C.A., Hugh G. Jones, R.C.A., Henri Hebert, R.C.A., all of Montreal, the newly elected members being Fred S. Haines, R.C.A., Toronto; Chas. W. Simpson, R.C.A., Montreal; W. S. Allward, R.C.A., Toronto; Ernest Fosbery, R.C.A., Ottawa; Percy E. Nobbs, R.C.A., Montreal, and Charles W. Jefferys, R.C.A., York Mills, Ont.

THE NEW ASSOCIATES

Stanley Royle, A.R.C.A., a native of Sheffield, England, has been a resident of Canada for some years. Formerly assistant director of the Nova Scotia College of Art, Halifax, he is now director of the art department of Mount Allison University, Sackville, N.B.

W. P. Weston, A.R.C.A., who specializes in landscapes and has been active in developing interest in art on the Pacific coast, is art director of the Provincial Normal School, Vancouver.

Charles F. Comfort, A.R.C.A., Toronto, is well known as a painter and an exponent of the graphic arts. He is a regular exhibitor at leading exhibitions and has held successful "one-man" shows.

Franklin Arbuckle, A.R.C.A., Toronto, is partial to figure subjects and the life of the city. In the present Toronto show one of his entries is "Trolley Car Madonna"—a young woman with infant squeezed between men reading newspapers with an ample woman strap-hanger in the foreground.

Miss Alice A. Innes, A.R.C.A., Toronto, who was a pupil of J. W. Beatty, R.C.A., of that city, generally devotes herself to landscapes, her sketching ground being about Burks Falls. Her work which is marked by strength and effective color was the subject of a "one-man" show in the Eaton Fine Art Galleries, Montreal, last November.

Harold Beament, A.R.C.A., Montreal, is known for his paintings of the Laurentian country—villages, chilly streams and covered bridges—with an occasional excursion to the West Indies where he found congenial material on sea and land, notably some scenes of natives sorting sponges on wharves abaze with sunlight.

Henry J. Simpkins, A.R.C.A., Montreal, is one of the leading exponents of the watercolor in Canada. Originally from Winnipeg, he has been a resident of Montreal some years. He finds his chief inspiration in the Laurentians at all seasons, winter making, perhaps, the strongest appeal and the scenes of some of his happiest efforts being Morin Heights and along the winding Rouge River. His trips to the Maritimes have also resulted in many effective works at Peggy's Cove and about Lunenburg. His "one-man" shows at the Watson Art Galleries, Sherbrooke street west, are annual events anticipated with interest.

John Sloan, A.R.C.A., Hamilton, is a sculptor who has made steady and consistent progress. Art-lovers will recall his striking work of Salome with the head of John the Baptist in the R.C.A. show here last November.

Leonard Hutchinson, A.R.C.A., Hamilton, while a capital exponent of black and white, is probably better known by his color prints. He possesses a marked decorative sense, and his skill was shown in a collection of prints held in the Eaton Fine Art Galleries, Montreal, last December.

ASSOCIATES ARCHITECTS.

H. L. Fetherstonhaugh, A.R.C.A., Montreal, can number among his works the Church of St. Andrew and St. Paul, Sherbrooke street west, Montreal, and the executive offices of the National Breweries, Limited, in the same city.

Lucien Parent, A.R.C.A., Montreal, is, among other works, known for the Monastery Sainte Genevieve de Pierrefonds. He also designed the residence of M. Blondeau, Laval Sur-le-Lac.

Ferdinand H. Marani, A.R.C.A., Toronto, was the designer of the



SIR WYLY GRIER, P.R.C.A., Toronto painter, re-elected head of Royal Canadian Academy of Arts.

important buildings in Toronto—the offices of the Provincial Paper Company, and the office building for the North American Life Assurance, in the same city.

Mackenzie Waters, A.R.C.A., Toronto, among other works, designed the distillery of W. & A. Gilbey, New Toronto.

In connection with the gathering of the officers and members of the Royal Canadian Academy in Toronto, the occasion was taken to pay tribute to Walter S. Allward, R.C.A., of Toronto, sculptor of the now famous Canadian War Memorial on Vimy Ridge, unveiled this summer by His Majesty King Edward VIII. The creator of what competent authorities designate "the finest war memorial in France," retiring as he has always been, attended the dinner on the express understanding that he would not have to make a speech. Faith was kept—he was not called on.

The 57th exhibition of the R.C.A., being held in the Art Gallery of Toronto, catalogues 251 items. There is also being held in the same building an exhibition of the work of Vincent Van Gogh, under the auspices of the Museum of Modern Art, New York.

Gazette Nov. 18/36



JULIUS S. HELD, Ph.D., who on November 23, 26, 30 and December 3 is to give four illustrated lectures on "Great Masters of The Netherlands and Germany—Van Eyck to Rubens." The lectures, through the courtesy of the National Gallery of Canada, Ottawa, will be given in the Lecture Room of the Art Association of Montreal at 4.45 p.m. and will be open to the public.

Dr. Held, born at Mosbach, Baden, Germany, April 15, 1905, was educated at the Universities of Heidelberg, Berlin, Freiburg and Vienna. He was assistant to Dr. Friedlaender at the Kaiser-Friedrich Museum, 1931-33; and Research Fellow and Lecturer on Fine Arts, New York University, New York, 1935-36. In 1930 the University of Freiburg honored him with the degree of Doctor of Philosophy.

Notules La Presse Nov. 17

La bienveillance de la Galerie nationale du Canada permet à l'Art Association de Montréal de donner aux amateurs d'art une série de quatre cours libres, où le Dr. Julius Held, une autorité internationale en la matière, traitera de l'art néerlandais et allemand depuis Van Eyck jusqu'à Rubens. Les cours auront lieu à 4 h. 15, l'après-midi, les 23, 26 et 30 novembre, et le 5 décembre. Les adultes seuls sont admis.

Star Nov. 17/36 SERIES OF LECTURES ON GREAT MASTERS

A series of four lectures on "Great Masters of The Netherlands and Germany—Van Eyck to Rubens," will be given by Dr. Julius Held at the Art Association, Sherbrooke street west, during the fortnight beginning next Monday. The lectures will start at 4.45 p.m. and will be given on Monday, November 23, Thursday, November 26, Monday, November 30, and Thursday, December 3.

Dr. Held, who is a former assistant director of the Kaiser Friedrich Museum in Berlin, is now a research fellow and lecturer on fine arts at New York University.

Pictures from Holland Shown At Johnson's Star Nov. 18/36

The annual exhibition of pictures brought from the van Wissingh galleries at Amsterdam is now being shown in the Johnson Gallery on St. Catherine street. The collection is not quite so large as former ones, but the pictures in it, modern Dutch and French in about equal numbers, are as good as ever, and it differs from previous exhibitions from the same gallery in the presence of a few works by very recent French painters.

Among the Dutch pictures are five by Bauer, with a very good one, mostly in tones of white, of an Arab café, a good example of Weissenbruch's work in a picture of sea shore and sky, an excellent landscape in quiet greys and greens, which is one of three by Gabriel, and two good examples of Bosboom's work. James and William Maris, Mauve and Neuhuys are also represented, as are Dusseldorf, de Zwart, Poggenbeek, Vaes and Bretnier.

Five works by Fantin-Latour are among the French pictures,—a very good one of grapes and an exceptionally fine one of lilacs in a glass bowl are two of them; there are two Daubignys, one with rich greens, the other a picture, in quiet tones, of sea and sky. There is a good little landscape with figures by Corot, a sunset with strong red clouds by Dupre, a seascape with fine color by Monet and an interesting brown landscape by Monticelli. By more modern painters are a strange but striking interior by Bonnard, a picture of two girls which is a good example of the work of Matisse, a white street scene by Utrillo and one of Dufy's amusing memoranda, of people on the deck of a steamer. Boudin, Jaque, Vollon, Pissarro, Raffaelli and Mettling are other painters who are well represented.

Paintings Are Shown By European Artists

Gazette Nov. 18/36

P. Eilers of Amsterdam is now again, with an exhibition of French and Dutch paintings of the nineteenth and twentieth centuries, which may be seen at the Johnson Galleries, St. Catherine street, until the end of the month. This year, he has brought some 40 works, representative of such men as Bauer, Bosboom, Bretnier, two of the Marises, Mauve, Weissenbruch, de Zwart, Bonnard, Boudin, Daubigny, Dufy, Fantin Latour, Matisse, Corot, Monet, Monticelli, Pissarro and Utrillo.

To look at them in alphabetical order—there are five of Bauer's Eastern pictures, including a feathery palm garden and two water colors swiftly and sensitively noted—"The Holy Ganges" and "Arabian Cafe." A compact church interior shows Bosboom in his best. Bretnier's "Festival Day in Amsterdam," broadly handled, is as full as Tahiti and comes chiding people who think the Dutchmen always dull. The only fish in show, by the way, are not gilded in a basket but very alive in G. W. Dusselhof's "Aquarium." Glowing spots of color, of them cunningly subdued by water, if mussels can be called one might jump from B to V and remark the unusual still life by W. Vaes. Five of them, open and revealing jewel tints.

There are three landscapes by P. J. C. Gabriel, a woodcutter in winter by Mauve, and two of J. H. Maris's works, one of which is a view of Dordrecht with weather bearing down and blurring the outlines. W. Maris is represented by a few, enamelled in satisfying color. The other Dutchmen are Neuhuys—"Grandmother and Children"; Poggenbeek—landscapes; Weissenbruch—shell-gatherers, small in one of his lonely wastes of sand, sea and sky; and W. de Zwart—a painter's integrity in a few apples.

Bonnard's "Femme au Parasol," an interior, stands quite by itself in the show, for its rousing color and individual composition, and Dufy seems like a mischievous imp in the midst of the sober fellows, with his scribbled people on the breezy boat deck. Boudin's "Fete de Village, Bretagne," has its points but it seems to need something to set it going. There is more in the two Daubignys—a healthy rolling hill and a modest shore—than the eye takes in at the first glance. Grapes and flowers show Fantin Latour as the accomplished craftsman who knows his color and texture.

Two women playing dominoes give Matisse a good subject for pleasant color and well-poised composition. It is interesting to contrast Raffaelli's Paris with Pissarro's. The former is cheerful but seems to have a lot of waste space and not much backbone. Pissarro's impression is subtle in its hazy, pearly tints and every stroke means something.

PRIZE AWARD MADE FOR MODEL HOUSES

B.C. Architect Wins First
Honors in Competition
Held by Eaton's

Montrealers who are interested in building small houses costing not more than \$7,500 and medium-sized houses up to \$12,000, or those who are just curious as to the trend of modern domestic architecture, will be able to collect ideas at the show of drawings and models now on view in the Fine Arts Galleries of the T. Eaton Company. The exhibition is the result of the firm's architectural competition in which 149 entries were received from all parts of the Dominion.

Prizes, amounting to \$5,500 were awarded as follows: First prize of \$1,000 for medium houses and grand prize of \$500—W. F. Williams, Nelson, B.C.; another first prize of \$1,000—Harold J. Savage, Toronto; honorable mention awards of \$100 each—Ernest I. Barott, Montreal; William Ralston, Robert R. Moffat, Ralph Kinsman and A. Wilson, all of Toronto, and Gordon Hughes, Ottawa.

For small houses, the two first prizes of \$1,000 each were awarded to Wilkes and Fisher of Toronto and Kent Barker of the same city. Honorable mention awards of \$100—W. F. Williams, Nelson, B.C.; William Mollard, Wilfred Whaley, S. K. Sinclair and Henry F. Stevenson, all of Toronto.

The competition was designed to work in with the aims of the Na-

tional Housing Commission and small houses were not to cost more than \$7,500, with medium-sized ones going up to \$12,000.

More than 100 of the drawings are on exhibition, each showing a perspective of the building, elevations, floor plans and other details. Five models, one interior, of a number of rooms, with tiny furniture, and five exteriors, all neatly landscaped with bits of sponge dyed green, fashioned ingeniously into trees and shrubs, are particularly intriguing to the layman who does not read plans readily.

The perspectives, however, give a clear idea of the appearance of the finished dwelling. The vast majority of the designs show the influence of the more recent styles of architecture, square or oblong boxes with flat roofs, many of them with terraces and most of them opened up generously with windows. There are interesting variations on the theme—rounded corners and the like—but most of the houses are strictly functional. Only one drawing—the entry of a

BRILLIANT MURAL OF WINTER SPORTS

Gazette Nov. 24/36
Skiers and Skaters Depict-
ed in Vigorous and
Colorful Style

Color, brilliant and stimulating, dominates the women's winter sports department at the Robert Simpson Montreal Limited store, keyed by a vivid 75-foot mural full of action and strong tones which has been placed along two walls. Figures of skiers and skaters depicted in bold vigorous style follow each other the entire length, the whole scintillating in the glow of concealed lighting effects.

The mural, executed in oils, was painted for Simpson's by R. L. Kulbach, and its strong, realistic treatment breathes the very spirit of winter sports in Canada, the flying particles of snow crystallized in the keen northern air, the vigorous downhill rush of the skiers, the swooping grace of the skater skimming steel-grey ice, the fun of being towed on skis by a trotting horse, and the breath-taking flight of the toboggan.

Lightness of fabric is allied with color in the skiing and skating outfits, in this department and Grenfell cloth tunics and jackets are prominent in the display. Contrasts are smart, as terra cotta with eggshell white. The Austrian style of costume predominates, and the visitor's eye is struck with the fascinating

color designs of the socks. From the frozen north comes a fashion note—the parka, either a separate article designed to be anchored down to the rear of the jacket collar, or in one with the garment and sometimes fur-edged.

TRANSITION PERIOD IN ART DESCRIBED

Nov. 24/36 Gazette
Dr. Julius Held Opens Lecture
Series on Northern
Painters

An audience which filled the lecture room of the Montreal Art Association and extended into the hall beyond, last evening heard the first of a series of four public lectures on the great masters of Germany and the Netherlands by Dr. Julius S. Held, former assistant director of the Kaiser-Friedrich Museum, and now research fellow and lecturer on fine arts in New York University. Speaking under the auspices of the National Gallery of Canada, Dr. Held is making a tour of the Dominion. His Montreal series will be continued on Thursday, and on Monday and Thursday of next week, at 4.45 p.m.

Yesterday's lecture was concerned with the period of transition between the Middle Ages and the Renaissance in northern art, with the van Eyck brothers, Roger van der Weyden and Hugo van der Goes as the chief figures. With an admirable grasp of his complicated subject, and assisted by beautiful slides, Dr. Held outlined the background of the great Flemish painters and indicated their individual characteristics.

He began by pointing out that the history of mankind was a continuous stream of deeds, thoughts and sensations, without a break, and for the study of it, it was necessary to establish "periods" based on differing stylistic qualities which grew out of the social and cultural life. The period he was considering was the transition from the rigid control of the Middle Ages to the more modern world when individual liberty was at least postulated. He warned that changes did not take place suddenly and that landmarks rather than "turning points" must be sought.

Flemish art in the 15th Century arose out of what was usually looked on as a gloomy corner of the Old World. It came out of a time of misery, persecution and terrible suffering, but a time of a highly refined aristocracy, of splendid churches and brilliant pageantry. The astounding rise of a great school of painting was chiefly the result of the growth of material wealth and the cultural ambitions of the powerful house of Burgundy, which generously fostered the arts and dazzled Europe with its luxury.

The Flemish school of the 15th Century Dr. Held said, was usually referred to as primitive, but while many of the works had the charm of simplicity, they were anything but primitive or naive. He went on to show how symbolism and mysticism developed and how

the court had its influence, even in the attitudes of the saints.

Modern painting in the north was usually regarded as having its beginning in Jan and Hubert van Eyck. Jan, who perfected painting in oils, combined secular realism with the religious symbolism of the Middle Ages; studied things and men and the effect of light with an acute observation, and was at the same time monumental and meticulous. The Ghent altar-piece was the most important Flemish work of the fifteenth century. Roger van der Weyden was refined, but he was characterized by dramatic animation; and van der Goes carried art away from the aristocratic idealization, and introduced the common man.

Lectures at the Art Association

Star. Nov. 24/36

The first of a course of four lectures by Dr. Julius Held, formerly assistant director of the art collections in Berlin, was given at the Art Association of Montreal on Monday. This was the beginning of something new for the Art Association,—afternoon lectures open free to the public,—and the size of the attendance on Monday showed that such lectures are likely to attract the public.

The subject of Dr. Held's course, which has been arranged by the National Gallery of Canada, is "The great masters of the Netherlands and Germany,—Van Eyck to Rubens." In Monday's lecture he dealt with the preliminaries of his subject and with the work of the earliest Flemish painters, particularly the Van Eycks, Van der Weyden and Van de Goes. With many good lantern slides and with very clear explanations he made his lecture thoroughly interesting and at the same time quite popular.

Three more of these free lectures are to be given in this series. The second will be given next Thursday afternoon, November 26th, and the other two on Monday and Thursday of next week, beginning on each day at 4.45.

Landscapes by Harold Beament

An exhibition, which is now to be seen at Watson's gallery on Sherbrooke st., shows the work of Harold Beament, one of the recently elected Associates of the Royal Canadian Academy, at its best. Mr. Beament's work has been gaining in light and warmth for some years and his present collection is a most cheerful one, and this is true of his Canadian pictures as much as of those painted in the West Indies and in the Southern States.

Two of the most striking of these pictures are West Indians,—different views of a big windmill, in which very good use has been made of the white masses of the tower and sails. There is good composition of another kind in the bands of colour and shadow of a view across the lower St. Lawrence, and a nice arrangement of curves with light, fresh greens in a picture of Peggy's Cove, N.S. The southern pictures are interesting with their strong greens, hot sunshine and poverty-stricken houses, and they make a good foil to the paler but still warm yellows and greens of the pictures of Canadian autumn. One of these has a fine effect of shadow on a big hill and on the foreground, and there are some other delightful patterns of color painted at Piedmont and other places in the Laurentians. Some of the pictures have nice, unusual points of view; a bridge in Arkansas, seen from above, is one of them, and another is a picture of sunlight coming from behind shadowed hills at Bark Lake. Some Nova Scotian pictures have good studies of boats and there is a very good sketch of a group of schooners with white sails spread to dry.

WEDGWOOD'S FAME STILL UNSURPASSED

Gazette Nov. 25/36

Professor Tells How Badly
Matched Teapot Led Him
to Study Pottery

Having inherited a teapot, Dr. Thomas Clark, professor of geology at McGill University, went shopping for a sugar bowl and cream jug. Surveying the completed set, he congratulated himself on having achieved a perfect match. Disillusionment came when a connoisseur friend informed him that the teapot was 100 years older than the other pieces.

The story and its result—study of the voluminous literature of Josiah Wedgwood—formed the material of an illustrated lecture yesterday morning before the Women's Art Society in Stevenson Hall. The literature was voluminous, said Dr. Clark, because Wedgwood kept careful records of all his experiments.

The young Josiah worked in his father's pottery and became interested in the chemistry of the craft. He realized that knowledge of artistic principles was required also. Not content to follow in the footsteps of his father and the long line of potters from which he was descended, he became the master potter of England and achieved a reputation that never has been excelled, said Dr. Clark. After his apprenticeship, he rented a factory of his own and started to produce a green glaze ware different from the prevalent salt glaze and tortoiseshell ware. This became so popular that Wedgwood could not meet the demand and had many imitators.

At this time Wedgwood was experimenting in an endeavor to produce a white ware, and the result was a cream ware. Decorations of this ware were hand-painted and meant the early use of transfers.

Queen Charlotte was so pleased with her tea set of cream ware that she ordered a dinner service of 200 pieces, and the name "cream ware" was changed to "Queen's ware," as it still is known.

Wedgwood had international fame. The Czar of Russia ordered a dinner service of 1,000 pieces with 1,300 different English scenes painted on it. Since the Russian revolution, this has disappeared, said Dr. Clark.

Continuing his experiments, Wedgwood started new potteries and produced black ware and wares without glaze which are known as "terra cotta," until finally he arrived at the popular blue and white Jasper ware.

Throughout his life he was a man of foresight, interested in the problems of the future, and he chose his colleagues with care. By the year 1790 Wedgwood's show room in London held the same place in society as a modern art gallery does today, the speaker said.

Mrs. C. L. Scofield introduced Dr. Clark and Miss Isabel Brittain thanked him.

Miniatures chez Morgan

La Presse Nov. 21/36

LES miniatures sur porcelaine que Mlle Juliette de Lavoye expose actuellement chez Morgan sont, par le souci de la ressemblance, la perfection du détail et le naturel du coloris, bien loin de ces miniatures que nous connaissons, avec leurs figures doucereuses pour bonbonnières, leurs doigts de cire effilés, leurs couleurs en garniture de gâteau.

Mlle de Lavoye a su nous débarrasser, de même, de ces vitres bombées et de ces petits cadres ronds et parfois encombrants de jadis.

La vérité des physionomies d'enfants ou de femmes est telle que la meilleure photographie colorisée peut nous la donner, et parfois un peu meilleure, parce que sur porcelaine le coloris est légèrement plus lustré, choisi du reste avec un goût averti par la miniaturiste.

Si vous voulez un souvenir vivant et véridique tout à la fois, les miniatures de Mlle de Lavoye sont, pour le sûr, désignées d'avance.

Mais pour le visiteur moins embarrassé de la ressemblance et soucieux de repérer le point de vue artistique de ces miniatures, elles posent quelques petits problèmes. Mlle de Lavoye, de son propre aveu, travaille d'après des photographies. Elle montre même avec ces miniatures chez Morgan quelques exemples qui sont d'une formule très voisine de la photo colorisée. J'ai en mains, par exemple, une reproduction sur petite échelle d'une photo signée Garcia de l'hon. George-St.-Lawrence-Neufville Ponsonby, enfant de lord et lady Bessborough, à l'âge de trois ans; or, je constate que la délicieuse miniature du petit Bessborough ex-

cette semaine s'en tient point à cette photo, jusqu'à ressembler aux proportions de ma main. Et quand on sait comment est facile d'imprégner des images dans la porcelaine, on peut se demander si Mlle de Lavoye ne fait pas autre chose que cela, à quoi elle ajoute ensuite une coloration délicate.

La miniature sur ivoire peut avoir le tort de jaunir et de se craqueler, mais le recours à pareil procédé y eût été autrement difficile, je crois, et on y eût retrouvé peut-être, même avec leurs charmes un peu naïfs et cireux, des souvenirs du siècle des grâces et de la photo-générité. Telles quelles, avec leur ressemblance exac-

te et vivante assurée par le fonds photographique, avec leur coloration très aimablement naturelle (une qualité que certains photographes ont peine à découvrir), serties dans des cadres aux lignes carrées et de gentille discrétion, les miniatures de Juliette de Lavoye sont délicieuses surtout quand il s'agit de faire revivre des minois d'enfants et des scurires de jeunes femmes du monde. C'est un des souvenirs les plus délicats que vous puissiez souhaiter.

Mais ce ne sont pas des "miniatures". Ce sont tout simplement des photos-miniatures sur porcelaine. Elles ont, avec un petit peu plus de lustre et de finesse féminine, les grâces esquises de certaines photographies en couleurs.

REYNALD

Conférencier



LE DR JULIUS-S. HELD, originaire d'Allemagne, ancien assistant du Dr Friedlaender au Musée Kaiser-Friedrich, conférencier sur les beaux-arts à l'Université de New-York, qui donnera à l'Art Association, 1379-ouest, rue Sherbrooke, les 23, 26 et 30 novembre et le 3 décembre, à 4 h. 45 de l'après-midi, une série de cours libres et publics sur "les Maîtres de la peinture néerlandaise et allemande depuis Van Eyck jusqu'à Rubens".



Painting by a pupil of the Children's Art Centre

Montrealer 15th, 1936. ARTHUR LISMER

IT was a pleasure to find Messrs. W. Scott & Sons acting host during the past fortnight to the paintings and drawings of the Torontonian Arthur Lismer. Well-known as he is, I believe it was his first solo show in Montreal. For a number of years he has been principally interested in art education and has lately been called to the South African Union to organize the teaching of art in its schools.

Like so many painters of his generation Lismer had an academic training modified to a degree by that part of impressionistic influence that pervaded the schools. To this he gradually added a definite sense of construction. But unlike many others who were given the same drilling yet who were moved by modern trends enough to realize its inadequacy, he does not reveal an ill-resolved conflict between nature and design. He is all of a piece. At times when the subject encouraged it, particularly when dealing with sunlight, he reverted to impressionistic recording and the result is somewhat thin and unsubstantial. At times, however, with rich and sombre colour he builds massively. All his qualities are resumed in the small picture, *Morning Light, Lake Superior*—solid and vigorous without subtlety, simple and sincere.

PRODUCED IN CANADA

THIS year again the Produced in Canada Exhibition included a fine arts section. But the first evidence of its artistic activities was the Carl Mangold poster that shone vigorously amid the drab pictorial publicity to which we are accustomed. Commenting last season on an exhibition of posters by Cassandre, Henry McBride, art critic of the New York Sun, remarked that one of the major mysteries of American business was that it generally believed advertising must be stupid. There are artists able and anxious to provide something less appallingly banal than the silky-legged cuties which with total irrelevance represent anything from physics to explosives. But business still believes that only in European countries is the public able to understand art in publicity. And the public has no chance to vindicate itself. Yet it seems beyond question that in spite of its small format Mangold's poster made all eyes swivel and led them to read its message.

I hope anyone who intended to visit the fine arts section did not do as I did and encounter on his way the exhibition of children's paintings done by pupils of The Children's Art Centre under the direction of Fritz Brandtner. So much joyous spontaneity, imaginative freedom and freshness of vision would send anybody through the looking-glass, only to be brought back by next morning's newspaper.

Art for children, not the drudgery of the old-fashioned drawing lesson, but sympathetic encouragement to give intuitive expression to their experience, is claiming more and more the attention of educationalists. Protecting and fostering this gift is one of the triumphs of progressive education. While its promotion is comparatively recent in the United States and Canada, it is a good many years since Prof. Cizek pioneered it in Vienna. Other European countries and Mexico soon adopted it. Nevertheless when just a year ago the first national exhibition of children's work was held in New York, more than a hundred schools in twenty-four states contributed paintings. The previous year had seen an even larger international show comprising exhibits from forty countries. And when last month the Museum of Modern Art in New York presented a selection of work representative of the various departments of the Federal Art Project, it acquired a group of children's paintings done

in W. P. A. classes, and promised eventually to have a special room for children's work. In New York City alone 30,000 youngsters attend F. A. P. classes.

The result of this wide-spread encouragement of art for children has been to make it amply clear that it is as natural for them to express themselves graphically as in language, that indeed they often can do so even more eloquently and that if the gift seemed rare in previous generations it was chiefly attributable to the withering effect of the old conventional attitude both at home and in the school. The new method is not designed to produce artists but to enrich the lives of coming generations and increase the numbers of those for whom art in all its forms, from furniture to murals, is really an enhancement of living.

THE GREENSHIELDS COLLECTION

THERE is an aroma of antimacassars and ball-fringe in the ground-floor gallery of the Art Association where the collection assembled during his lifetime by the late E. B. Greenshields, Esq. is being shown until November 22nd. It is typical of the collection then in vogue in Montreal. In fact it is even much better than typical and therefore gives a good opportunity to rearrange our ideas.

It comprises excellent examples (save for Jongkind) of most of the nineteenth century Dutchmen, a Barbizon representative in Diaz, Corot (in his more conventional aspect), Monticelli, who at times was really something of a painter, a water-colour by Turner, a few other French and English painters. Quite apart are two early Morrisces, which show his personality well on the way to emancipation from his earliest influences.

As you come in on the right there is a picture by the American Albert Ryder whose label bears the title *The Sentimental Journey*. It may well prove the title of your tour. There is an abundance of the sentimental and picturesque, and no lack of clever brush handling. There is little concern for pictorial construction, and little genuine emotion.

The nineteenth century was a comfortable era and the public was disinclined to tolerate anything that disturbed its feelings. Baudelaire tells how one day the minister of fine arts sent for Delacroix and, saying that it was an affliction to see a man of so great talent averse to putting a little water in his wine, finally asked him if he could not moderate his manner. Suffocated by indignation the painter replied that if he painted in the way he did it was because he could not do otherwise, with the result that for seven years he was refused official recognition.

It was indeed a curious period. (I suppose all periods are curious when seen from just far enough along the curve of evolution to make them "date.") In the heat of the twentieth century reaction it was the fashion to talk of the "stupid nineteenth century." Now, in France at least, they are more inclined to call it "le grand dix-neuvième siècle." The fact remains that probably no other epoch ever saw so much bad art. Not that it failed to cultivate the great tradition—in fact not since the renaissance had Europe seen so much good painting—but it was also prolific of a production that had but feeble roots in the tradition. Due to a complex of influences involving every province of thought and activity, there was a vast cleavage between art and the public, and there grew up a popular misconception of the nature of art. Of how the market and the academies fell into the hands of those most responsive to the popular misconception, and who were therefore the most successful, Clive Bell has given a circumstantial account.

ART NOTES

THE most important annual exhibition on this continent, the Carnegie International in Pittsburgh, is at present holding its assizes. Fewer countries were invited than formerly—six in number—of which Canada was not one. The jury awarded the first prize of \$1,000 to a picture by Leon Kroll, which Mr. Jewell, critic of the New York Times, calls a "routine studio set-up." The second prize went to Pierre Bonnard.

A retrospective of the work of the water-colourist John Marin, the most isolated and probably the most powerful figure in contemporary American painting, is the feature in the Museum of Modern Art in New York.

This promises to be a Picasso season as last winter was a Van Gogh season, though there is little danger that the Spaniard's painting will evoke as much enthusiasm as did the Dutchman's romantic life. The Valentine Gallery in New York opens with a Picasso retrospective—1901 to 1934—on view until November 21st. At the same time the blue and rose periods are exemplified in the Seligmann gallery.

—JOHN LYMAN

November 1936

"Montrealer"

NEWSPAPER CLIPPINGS TELL M'GILL'S STORY

Star Dec. 3/36
Scrapbook Is Kept At
University

Newspaper clippings in reference to McGill University dating back to 1854 have been discovered in university storage vaults. These clippings give an interesting and somewhat informal history of the university's happenings and its growth during a period of nearly a century.

The oldest one is taken from the editorial columns of the old Montreal Sun. The editorial urged the university to advertise its courses. "We have all the materials for a first-class college," the editorial points out. "Unless, however, more urgent and energetic steps are taken than we, so far, have heard of, McGill College will soon be counted among the things that were."

This was before the coming of the university's principal, Sir William Dawson. The story down through the years with his advent shows the gradual growth in influence of the university.

The clippings now form a part of the university "scrap book" which is systematically kept up from day to day with excerpts from leading local dailies.

Clarence Gagnon se fixera-t-il au pays?

La Presse Nov. 24, 1936

L'éminent peintre canadien-français, de passage à Montréal après une longue absence, voit son nom mêlé à maintes rumeurs de réorganisation artistique.

Clarence Gagnon, l'illustrateur désormais célèbre de "Maria Chapdelaine", le plus canadien-français de tous nos peintres avec Suzor-Côté et le plus connu en même temps dans tous les pays du monde. — Clarence Gagnon est revenu au pays après une longue absence. Il y a douze ans depuis sa dernière visite à Montréal; il a trouvé le visage de la métropole bien changé. Il y a plus longtemps encore qu'il est établi là-bas; il habite au moins quatre mois par année à Paris depuis 1904, quitte à voyager durant les huit autres mois de pays en pays.

Homme d'une conversation charmante, M. Clarence Gagnon a longuement entretenu le représentant de la "Presse", ce matin, à la demeure de son beau-père, M. L.-L. Rodier, 332, rue Metcalfe, à Westmount, des plaisirs délicats de la pêche en Scandinavie, en Laponie, en Suisse.

Dans son fin visage tout en sourire, encadré de cheveux blanchissants, mais où la moustache garde un souvenir de blondeur, les petits yeux au bleu très pâle et très vif avaient de la malice. Naturellement le peintre savait la question qui tremblait aux lèvres du reporter: la visite a-t-elle quelque rapport avec certaines rumeurs de réorganisation dans le domaine de l'enseignement artistique?

M. Gagnon n'a laissé rien supposer. Il est ici pour visiter sa famille et se reposer dans l'atmosphère du pays. Son séjour sera de quelques semaines, peut-être même durera-t-il jusqu'à la fin de l'été prochain. L'artiste avoue qu'il a extrêmement hâte de se rendre compte des progrès et tendances de la peinture et de l'art dans la province; il porte un vif intérêt aux arts domestiques; il se fera un plaisir de visiter l'Ecole.

Objet de certaines démarches

L'hon. Athanase David approcha jadis M. Clarence Gagnon à Paris, au sujet de la direction des Beaux-Arts dans la province. Dans le monde artistique on sait que depuis quelques années le nom de Clarence Gagnon est revenu à la surface dans les conversations à maintes reprises et qu'on a signalé qu'en plus d'être un de nos plus grands et plus indiscutables artistes canadiens-français, il conquerrait d'emblée les milieux

étrangers par sa culture et sa connaissance de Londres et de Paris, par la gloire de "Maria Chapdelaine", par son respect de la tradition allée à un modernisme bien averti.

On a signalé quelle fierté il y aurait de consacrer ici-même la gloire d'un des nôtres.

Mais M. Gagnon a toujours refusé. J'ai voulu toujours garder la liberté entière, dit-il. Je ne me suis jamais laissé attacher à aucun marchand, à aucun groupe; je ne voudrais pas être attaché à la "politique" ou comment dirais-je?...

Son amour du Canada français

Je ne me suis pas installé à Paris par délicatesse d'incompris, explique-t-il. Au contraire j'aime tellement le Canada et surtout la province que je me connais trop; je n'aurais jamais fini d'explorer les jolis coins, et les tableaux resteraient inachevés. Là-bas je ne peins que du "canadien". Je ne rêve qu'au Canada. Le motif reste fixé dans mon esprit et je ne me laisse pas capter par les charmes du changement de paysage. En Suisse, en Scandinavie, partout je retrouve mon Canada français.

De talents, ma province en foie



M. CLARENCE GAGNON, le peintre canadien-français que ses toiles bien canadiennes autant que les fameuses illustrations de "Maria Chapdelaine" ont rendu célèbre, est de passage à Montréal après une absence de douze ans. Il s'est retiré chez son beau-père, M. L.-L. Rodier, avenue Metcalfe, à Westmount, où le photographe l'a surpris ce matin. (Cliché la "Presse").

sonne. Je voudrais qu'on les découvre davantage. Je voudrais voir nos arts domestiques organisés comme en Suède et en Norvège, par exemple.

Que ceci et de tant d'autres choses, M. Clarence Gagnon nous entretint fort aimablement. Mais l'heure presse, et il en faudra reparler.

M. Gagnon exposera probablement à Montréal, du reste, les originaux de ses illustrations de "Maria Chapdelaine". Et, aussi, il semble que son nom doive nous revenir pour d'autres raisons encore.

Sa Majesté le roi Edouard VIII

La Presse Nov. 24, 1936



Voici le premier portrait pour lequel Sa Majesté le roi Edouard VIII ait posé depuis son accession au trône d'Angleterre. Il est exposé par la Société royale. Il a été fait par John St. Heller Lander et montre le roi en pied, portant l'uniforme d'amiral de la flotte et le manteau de l'Ordre de la jarretière.

COLLECTOR OF ART OPENS A GALLERY

Gazette Nov. 28/36
Herman Silbermann Places
Extensive Private Collection
on Exhibition

After years of collecting pictures as a hobby, Herman Silbermann, Montreal business man, has opened a public gallery at 820 Notre Dame street west, and has on exhibition there a large and varied collection of works by American and European painters. The only Canadian represented so far is Cornelius Krieghoff, but his five little paintings are well worth seeing—an Indian hunter, a baker, a man with a water barrel, three men on a sleigh and a gay tobogganing scene.

In a sense, Charles P. Gruppe might be claimed to be a Canadian, since he was born in Ontario 76 years ago, but he received most of his training in Holland and has lived in New York for some years. He is a man with a distinguished career and is represented in some of the leading collections, including the National Gallery, Ottawa, and the National Museum, Washington. Mr. Silbermann's collections of Groupes is extensive—many Dutch landscapes and canal scenes, and a nude on the seashore. It is interesting to compare the group by his son, Emile Gruppe; the subjects are similar but the touch is swifter and in some cases fresher. He has painted boats at Gloucester, Maine, and snowy landscapes in Vermont.

Among the English painters are Sir E. A. Waterlow, R.A.—a large picturesque record of Irish peasants at their shrines on the shore on St. Mac Dara's Day; T. S. Cooper, R.A.; W. A. Breakspear, R.I.—Milton dictating to his daughters; Bernard Gribble—Drake towing home his Spanish prizes, and a full-sailed ship, "The Great Harry."

Mr. Silbermann has several Bernard de Hoogs, "Mending Time," and a mother and child being particularly noteworthy; an interior with children by D. Blomfield; cavaliers by de Andreis; "The Letter" by Edward Portlieje; a large painting of sheep by H. van der Weele; and works by van Zeek, Enjolras, Verschuur, Tucek, Pitte, Mazzotti, Artz, F. Breansky, sr., and T. Schwala.

Reginald F. Bolles of Cape Cod is represented by a hanging goose painted with the natural grain of wood for background, and by a vase of irises; Pauline Williams, by zinnias; F. Focardi, by a group of Italian working people enjoying their siesta; K. Witholm, by four panels representing the seasons; A. Priecheufried, by an expressive

synagogue scene; J. L. Pettijean, by a still life; H. S. Hubbell, a portrait of a woman, with oranges to carry out the decorative scheme; there are brilliantly lighted mountains by Meindl and marines by George L. Morris and others; H. Bremon-tier is represented by a moonlight landscape.

In his collection of etchings, Mr. Silbermann is showing animals by Carl Rungius, dogs by Morgan Dennis, and a variety of subjects by J. B. Costigan, E. D. Warren, Churchill Ettinger, George Elmer

Browne, N.A.; Roland Clarke, W. E. Locke, M. H. Hobbs, Moses Hyman, William C. McNulty, and there are some interesting woodblock prints by Tod Lindenmuth.

Star Nov. 27/36 Some Pictures By Americans

A collection of pictures which is being shown by Herman Silbermann of Notre Dame street west contains several by American painters whose work is not well known in Montreal. Chief among these are some by two Canadians, who now live and work in the United States. By Charles P. Gruppe, formerly of Picton, Ont., there are some good views of the harbour and ships at Gloucester, Mass., and one of a Dutch harbour. Still better is the work of his son Emile A. Gruppe, who has also painted Gloucester with some good effects of atmosphere. There is also a happy effect of sunlight in a picture by him of girls bathing on a sea shore. There is striking realism in a still life of a dead wild duck by Reginald F. Bolles by whom there is also a flower picture. Other American pictures are a vivid portrait of a girl by H. S. Hubbell and an interesting picture of a man in a boat in an empty space of sea and sky by Morris. By other than American painters there are a big picture by Sir Ernest Waterlow and a pleasant, quiet landscape with a windmill by W. G. E. Jansen. There are also some very good etchings and a few woodcuts in colour by American engravers.

Five little pictures by Krieghoff are very typical scenes of Canadian life, with habitants and Indians, their sleighs and their horses.

DURER CONSIDERED ROMANTICS' MODEL

Gazette Nov. 27/36

Movement Sought to Revive His Qualities, Dr. Julius Held Says

When the German romantic movement of a hundred years ago discovered the early German and Flemish masters of painting, the enthusiasm centred chiefly around Albrecht Durer, Dr. Julius Held told the large audience which gathered in the Montreal Art Association lecture hall yesterday afternoon to hear the second in his course of four lectures on the art of Germany and the Netherlands. All the qualities the followers of the movement admired and wanted to revive they found in his work: simplicity, modesty, tradition, middle class contentment, and above all, Germanism, a national consciousness that had a contempt for all things foreign. But, Dr. Held pointed out, while Durer represented all these things, there was an essential dualism in his nature; in addition to having the feeling for domestic comfort, which could be seen in the St. Jerome in his study, he went through the tragic battles of genius, as was shown in his searching Melancholia.

Influenced by the humanism of his times, Durer was conscious of the visionary power of the artist as a great gift, and he painted many self-portraits. He was conscious of himself as a teacher, too, and wrote learned treatises on human propor-

tions, on geometry in painting and on fortifications. He was concerned with skill as well as knowledge and he sought for beauty through science.

Illustrating his comments with slides on a double screen, Dr. Held displayed the master's power of expression in black and white, his careful observation, his love of nature, the trend of his development to greater monumentality, the importance of his place as a representative of German culture in the time of the Reformation.

Dr. Held, formerly of the Kaiser-Friedrich Museum, Berlin, and now of New York University, is lecturing in Canada under the auspices of the National Gallery of Canada. Next Monday, at 4.45, he will speak on Pieter Brugel and Matthias Grunewald. The lectures are open to the public.

Gazette

Held Discusses Works
Of Grunewald, Bruegel

Dec. 1, '36

Matthias Grunewald, the early 16th Century German painter who was "the perfect counterpart of Durer," and Pieter Bruegel, the "pessimistic philosopher and great artist," were dealt with by Dr. Julius Held in the third of his series of lectures under the auspices of the National Gallery of Canada. Speaking in the Montreal Art Association lecture hall yesterday afternoon, he began by pointing out that Durer and Grunewald were in the realm of German art what Goethe and Schiller were in literature; they were outstanding national representatives. Yet little was known of Grunewald's life; he had been forgotten from the 17th Century until the end of the 19th; and the name applied to him was not his own.

Illustrating the characteristics of the painter by slides made from photographs of the Isenheim altar and other works, Dr. Held showed that Grunewald created in a dynamic furor of imagination. His visualization of human emotions through line and the color which he used like an intoxicating drug was tremendously arousing. In his craving for expression, he was at times super-realistic, he distorted appearances, and his passions seemed to stream unchecked.

The great Flemish painter Bruegel lived in Antwerp at a time when the city was extremely cosmopolitan and kaleidoscopic. He was a mine of factual information of the period, but he was more concerned with the lasting aspects of human nature than the accidental; he painted mankind rather than individuals. Injustice, malice and, above all the foolishness of the world, moved him; he was the pictorial parallel of Rabelais. A philosopher and a pessimist, desiring to teach, he was anxious to get down to fundamentals. He chose to paint the peasants because he found them closest to nature; with their simple animal impulses, they were open to life. At the same time, he was one of the boldest and most modern artists in his century and one of the greatest of all landscape painters. Following Durer and da Vinci, he was more successful because he was more daring.

On Thursday, at 4.45, Dr. Held will deliver the last of his four lectures on the great Northern masters of painting.

PAINTING DISPLAY
BY YVONNE BOLDUC

Gazette Dec. 1, 1936

Justice Surveyor Opens
Show of 60 Works by
Self-taught Artist

Two years ago, Yvonne Bolduc, hooked-rug maker and self-taught painter from Baie St. Paul, came to Montreal with a collection of her pictures and was received with enthusiasm. Yesterday, Mr. Justice E. Fabre Surveyor, president of the Society of Friends of Maria Chapdelaine, accompanied by Leon Mercier Guin, opened another exhibition of Miss Bolduc's work at the Gwynne Studios, Victoria street.

This time there are nearly 60 paintings, all illustrations to Louis Hemon's story of French Canada. One of them won a third prize at the provincial exhibition this year. The Peribonka church is there, the gathering of the people after mass, la mere with her broom, Esdras and Tit-Be in the woodyard; all the characters are there, working in the fields, snug at home, sleigh-riding; and the little house is to be seen whipped by the winds and snows of the northern winter.

Miss Bolduc's work has been compared with that of Cornelius Kreighoff. She has his love of the country and the people and his eye for detail, but of course she lacks his finish and his sparkle. Nevertheless, in some of her little pictures she displays a remarkable ability for composition and for recording action, and her naivete adds to her charm.

She has sent up a small collection of rugs, and in these she is at her best.

PHOTOGRAPHIC ART
EXHIBIT IS OPENED

Star Oct. 26/36

19 Canadians Have 30
Portraits of High
Quality in Salon

OTTAWA, Oct. 26.—(C.P.)—The Third Canadian International Salon of Photographic Art was opened on Saturday at the National Gallery with a greater numerical representation by Canadian camera artists than previously. The exhibition will be shown here for a month and then will be sent on a tour of principal Canadian cities.

Among the 127 exhibitors showing 184 prints 19 Canadians are represented by 30 pictures of high quality, portraits, landscapes, seascapes, architectural and natural history subjects.

Two of the show's best marines are by the noted photographer on the sea, W. R. Macaskill of Halifax. His "Starboard Lookout" shows part of a schooner's foredeck with an oil-skin-coated lookout man facing a burst of spray as it explodes overboard. His "Crooked Road" depicts a group of buildings and the rough track at Peggy's Cove, N.S., widely-known artists' resort.

Best among Canadian portraits include one of J. Vanderpant, the Vancouver photographer, by Johan Helder of Ottawa, and one of Grey Owl, Indian naturalist, by Yousuf Karsh, Ottawa professional portraitist.

CHURCH INTERIOR SHOWN

Helders, an amateur and head waiter of a hotel grillroom in his working hours, also shows a beautiful church interior, "Come Unto Me," Vanderpant, subject of Helder's portrait, has a fine architectural picture, "Spirit and Matter," apparently the south side of Rockefeller Centre, New York, with the spire of the Little Church Around the Corner in the foreground.

Among the best natural history subjects are "Pussy Willow" by Gordon M. Tranter of Calgary and "The Goldfinch" by Francis J. Wilson of Saskatoon.

Only one nude by a Canadian appears in the show. It is "Salome (Remorse)," an abstract picture showing the kneeling, nude Salome holding the severed head of John the Baptist, with the profile of the head, repeated, and enlarged by double-printing as a soft-toned background.

Freshwater marine subjects are shown by Floyd S. Chalmers of Toronto with a picture of grouped dinghies, C. M. Johnston of Ottawa with one of a river landing stage and N. Horton of St. Lambert, Que., who has a picture of a stage at high tide.

"POPEYE" IS PICTURED

E. W. Smithson of Toronto shows the only Canadian comic picture, the head of a facial contortionist with a pipe. It is "Popeye The Sailor."

Frank Halliday of Calgary has two fine prints, "Hurrying The Work," a picture of plowing, and "Fairyland," showing frost-covered trees on either side of a winter road.

Gazette Dec. 8/36
Annual Art Show Open
By Bertha Des Clayes

In her studio at 1158 Beaver Hall Square, Miss Bertha des Clayes has opened her accustomed December show of paintings. While they are of varying sizes, most of them are small, painted with an eye to the requirements of the average picture-buyer. In subject, they are designed to appeal to lovers of the charming. The majority are pretty scenes of the familiar Quebec countryside—autumn foliage, wintry roads with picturesque cottages and brightly-clad children, and sleighs going through the woods. Miss des Clayes shows, too, sailboats in Nova Scotia and in Cornwall. Whether the work be in oils or pastel, she is consistently light in touch and happy in mood.

On exhibition at the same time are some of her sister Alice des Clayes' horses and several paintings by Gertrude des Clayes, portraits and flower studies. A particularly striking one is the green Gypsy caravan.

The work of the three sisters is well-known to Montrealeers and Bertha des Clayes' annual show has come to be an event for many. It will be open until December 21.

LALLEMAND GALLERY
GIVEN WARM PRAISE

Professor Lectures On Art
Collection

The collection of paintings gathered over many years by the late Frederic A. Lallemant received warm praise yesterday from Maurice Gagnon, professor of the history of art at Jean de Brebeuf College. In a lecture to members of the Societe d'Etudes et de Conferences, Mr. Gagnon paid high tribute to Mr. Lallemant for his artistic sense and for his great contribution to the cultural life of Montreal.

Prof. Gagnon conducted the members of the society through the gallery in the Lallemant house on Sherbrooke street west, pointing out and commenting on some of the outstanding pictures. The visitors were received by Mrs. F. A. Lallemant.

At the conclusion of the lecture Prof. Gagnon told of his admiration and respect for the Lallemant family.

"Mr. Lallemant," he said, "by his refined aesthetic taste, has made possible for us the supreme pleasure of artistic contemplation. This gallery of outstanding superiority is an imperishable monument to the honor of Mr. and Mrs. Lallemant and an example that stands out both here and abroad. And in their path follows in a princely and intelligent way another noted patron of the arts, Jean Lallemant."

The collection of paintings covering the walls includes examples of the various European national schools of the sixteenth to early nineteenth centuries. From the rich variety Prof. Gagnon chose a few pictures for special comment to illustrate the artistic territory covered by the collection.

He went first to examples of eighteenth and nineteenth century German painting by Antoine Raphael Mengs and Madame Adelaide Salles-Wagner. Then came picture of Cornelius Krieghoff, the German of Dusseldorf, who came later to Canada. He is represented by a work that is a copy of Rubens.

Among the others to which the Professor drew particular attention were works by the Italians, Guido Reni, Desiderio, and Pannini. He praised highly the portrait of Madame Recamier by Baron Gros the Duchess of Marlborough by Van Dyck, and portraits of men by Holbein and Franz Hals.

Greatest of all the pictures in

the collection is probably "Modesty and Vanity" by Bernardino Luini, a pupil of Leonardo da Vinci, according to Professor Gagnon.

RUBENS HELD TO BE
'TRUE POET OF ART'

Dec. 4/36-

Gazette
Dr. Julius Held Says Artist
Idealized Whatever
He Touched

Just because his models were not as emaciated as the figures in a modern fashion magazine is no reason for concluding that Peter Paul Rubens' ideals of beauty were unpleasant, in the opinion of Dr. Julius Held, formerly assistant director of the Kaiser Friedrich Museum. Lecturing in the Art Association building yesterday on the great painter and diplomat, Dr. Held described him as a "true poet in art," a man whose work was not heavy, earthy and realistic, as was so often maintained, but a man who was in harmony with his times and who idealized whatever he touched. He treated the relations of the sexes with frankness and humor; he was bold, but never lewd.

In Rubens Dr. Held found a synthesis of northern and southern art, a unity of beauty and naturalness, the spirit of the classics of antiquity merged with Christianity. With his Flemish sensualism, Rubens brought to mythological figures a vitality never before known; in his painting, Arcadian idealism assumed serene reality. He saw nature as he wanted it to be, in peace and fertility. Gone was the pessimism of a Bruegel.

The biography of Peter Paul Rubens was one of the most brilliant success stories the world had ever known, the lecturer pointed out. Rubens was a favorite of the gods, but no one ever deserved this favor more or justified it better in his life and work. He had great talent and a captivating temper, but with these qualities went training and self-control, and he worked incessantly. So great was his ease of creation that his astounding works seemed mere play. He was not merely boasting when he said, "My talent is of such a kind that no commission, however big, has ever exceeded my courage."

In view of his gigantic commissions, it was not surprising that he set up his "painting factory." Students contributed most of the labor on the big pictures, but Rubens always made the sketches and retouched the finished work, and in spite of the combined authorship there was never a shade of dishonesty in his dealings.

Reference was made to the important role Rubens played, as a diplomat, in international relations, to his travels, to his family life.

By means of slides thrown on two screens, the lecturer drew attention to Rubens' fine draughtsmanship, demonstrated his debt to Michelangelo, Raphael and Titian, and showed how he diverged from the Italian masters.

This was the last of the series of four lectures on the great painters of Germany and the Netherlands, and on behalf of the Art Association Dr. C. F. Martin expressed Montreal's gratitude to Dr. Held and to the National Gallery of Canada.

Photographic
Salon at the
Art Association

Star Dec. 10/36

The third Canadian International Salon of Photography, arranged by the National Gallery of Canada, is now being shown in the lecture room of the Art Association, and is to remain there until the twentieth of this month. It is rather larger than either of the first two exhibitions, and is quite as good and as truly international.

Photography, on its technical side, has gone so far that the photographer can do almost anything that he wants to do, and the success of the result depends entirely on his choice of subject lighting. And there are all sorts of subjects in this exhibition. Some very good portraits are among them; a portrait of Einstein and a study of a Chinese head are two of the best, and a life-size head of an old and a very wrinkled woman and a portrait of "Grey Owl" are very good. The figure studies are good but the very important; there are some excellent photographs of animals, particularly one of two polar bears.

The patterns which wind makes snow, sand and water are also of interest to photographers, way they have supplied the subject of many of the photographs, some of the best, in this exhibition. There are also a number of photographs in which admirable use has been made of the texture of fabrics and of the play of light on wall surfaces. Good atmospheric effects have been got in some of these photographs and

two of the most notable of these are of a view across the lagoon at Venice, and of cliffs half hidden by a snow cloud.

A good deal of ingenuity is shown by some of the exhibitors in choice and arrangement of subject. There is a striking effect of a man holding a white drapery, blown by the wind in front of a grey sky; another is of a scarecrow standing out against the sky, another is an under-water photograph of a pair of legs, with rising air bubbles. Patterns suited to photography have been made out of ventilator pipes, weights on a scale, scissors and all manner of more or less unlikely things, there is a quite amazing photograph of a group of undressed shop-window dummies, and there is a sprinkling of eccentric subjects, some of which make quite interesting pictures.

ARTS CLUB HONORS CLARENCE GAGNON

Gazette Dec. 7/36

Noted Canadian Painter,
Back From Europe, Eulogized
by Members

One of Canada's most distinguished painters was welcomed last night when the Arts Club of Montreal held a reception in honor of Clarence Gagnon, R.C.A., who has been in Europe for the past 14 years. With Madame Gagnon, the artist was greeted by a large number of friends and admirers.

In the words of R. W. Pilot, R.C.A., president of the club, they came to pay homage to a man who represented Canada with distinction in Europe and brought great credit to his native land. "He has been away for 14 years," said Mr. Pilot, "but in watching his achievements and rejoicing in his successes, we have been very close to him."

He reminded his hearers that Mr. Gagnon was not only a painter of outstanding ability but an etcher who stood in the forefront and whose work was in some of the most important European collections. Furthermore, he had been the illustrator of two of the most beautiful books of the age, books—one of them "Maria Chapdelaine"—which had won the praise of the French critics and had even been the subject of a radio address in Stockholm, Sweden. He hailed Mr. Gagnon as a worthy ambassador of Canadian culture overseas and an artist whose beautiful works were an inspiration and a pleasure to the people at home.

After Adrien Hebert, A.R.C.A., had extended felicitations in French, William Maxwell, R.C.A., said that if Mr. Gagnon returned to France the Arts Club and a great many other Canadians would be much disappointed. In reminiscent mood, Mr. Maxwell went on to recall the old Renaissance Club and to tell the gathering that it was at his own home that Mr. Gagnon had made his first etching—in 1902, a drypoint "bigger than a visiting card but smaller than a playing card." He recalled, too, that while Mr. Gagnon was essentially a painter and etcher of landscapes, he had made life-size figure decorations for the old Princess Theatre.

During the evening, Maurice Ondere, accompanied by Edmond Trudel, gave a programme of violin solos, including some of the works of the modern Spanish composer, Joaquin Nin.

Art Association Auction

The annual sale of magazines for the year 1937 to members of the Art Association of Montreal will be held in the reading room on Tuesday afternoon, December 22, at 5 o'clock.

Acquisitions Enrich Art Gallery Rooms

Gazette Dec. 26/36

A number of times during the past few months, the little red ticket "New Acquisition" has gone up in the galleries of the Art Association of Montreal, and the community has been enriched.

To begin with the oldest things—there is a tile from one of the tombs of Old Loyang in Honan. It dates back to the Han Dynasty, about 220 B.C. Of these tiles—there is a similar one in the Royal Ontario Museum, Toronto—an authority quoted in the Illustrated London News said they were "amongst the most important archaeological discoveries that have yet been made." The tile bears the incised figure of a winged horse. Far more than 1,000 years old are the charming pottery figures of "The Philosopher and the Bird"—a humorist, if not a comedian, is this very human old philosopher—and the three musicians gracefully playing their instruments.

In a different mood is the stone mask from ancient Mexico, a realistic face, grimly cruel. The eye-sockets, now staring vacantly, were once terribly alive with shells or jewels.

There is another contrast in the lovely Madonna and Child, from northern France of the 15th Century. It is cut from Caen stone and polychromed. Unfortunately, the infant has lost his head, but the little body has been tenderly portrayed and the figure of the mother, who wears a crown, is a work of extreme delicacy.

Another acquisition this year was a polychromed walnut cabinet—Lyonnais, 16th Century—a very rich, heavy and ornate piece of furniture, with carved panels showing the salamander—a badge of Francis I—creeping among the grapevines. A collection of carved oak fragments from England of the early 15th Century was the gift of Mr. and Mrs. F. N. Southam.

Messrs. Stuart and Turner of London, England, presented the association with an English cabinet of 1765. It is a three-cornered cupboard built in the architectural manner, with columns and a foundation of bricks (carved in the pine), has three open shelves for the display of china, a tray and more shelves behind doors.

Photographs Shown At Art Galleries Gazette Dec. 9/36

Both hemispheres—19 countries in all—are represented in the third Canadian International Salon of Photographic Art now being held in the lecture hall of the Montreal Art Association, under the auspices of the National Gallery of Canada. Nearly 200 exhibits show a wide variety in subject and treatment. Sentimentality and romanticism are contrasted with uncompromising realism and semi-abstracts, but there are few fantasies and trickery is at a minimum.

Some of the prints, notably those of the Englishmen J. Dudley Johnston, Hon. F.R.P.S., and G. L. Hawkins, F.R.P.S., go a long way towards painting, and the diffused city scenes of Edward Alenius, F.R.P.S., and Robert Bagby, both of the United States, while remaining photographs, seem to be influenced, and with the pale cast of sentimentality thrown over them. It is interesting to compare the Canadian Vanderpant's skyscraper and church steeple. Mr. Vanderpant has an idea to convey—he calls his picture "Spirit and Matter"—but it is anything but sentimental, and when all is said and done the important thing is the contrast between the forms themselves—the quick-thrusting spike-shape rising in front of the massive, though remarkably light, fabric, with its slowly descending zigzag; and this could be nothing but a photograph.

Like a Japanese wood-block print is Kiyoshi Hashimoto's "Rising Sun," but "Water" by Kusutara Matsuki is strictly photographic. So are the "Silken Patterns" of Dr. Don Arturo de Carvalho, of Bombay, and the dry solid waves of R. F. McGraw's "Mud Hills, Death Valley." So are Federico Vender's iron weights; Eugene Declercq's very white china; the exaggerated forms of P. Dubreuil's upholsterer's tools; the lively texture of W. P. Grayston's Montreal pavement; Robert F. Janssens' pestle and mortar; and the hanging laundry in J. de Freitas Martins' Portuguese study.

The camera has much to offer in close-ups of nature, and there are good examples here, in the grasses of M. E. Baumberger and W. H. Bettie, Gordon M. Tranter's delicately poised gull and pussy-willow sprigs, Emilio Vidal-Ribas' astonishing shot of penguins swimming, H. W. Wagner's exquisitely lit leaves, Francis J. Wilson's goldfinch and "The Lotus" by Charles Bradley.

MANY PORTRAITS SHOWN.

Portraits are numerous, ranging from character studies like the Dickensian theatrical works of Dr. Julian Smith, F.R.P.S., Yousuf Karsh's fiddler, Albert Karplus' old woman, Jeno Denksstein's quaint child and E. W. Smithson's "Popeye the Sailor"—is it possible such a being really exists?—to the plain, rugged, far from posed of fixed-up, "Toller" by Henry E. Crawford, and the splendidly composed "Warrior" by Janssens. There are nudes, some of them beautiful in modelling and simple in expression, some of them too sentimentalized.

On the whole, the Canadians hold their own very well. Vanderpant's "Spirit and Matter" and his semi-abstract, "Trumpets of Industry" are high marks in the show. E. M. Finn's "Peace Tower" is a good clean stroke; the "30 Below Zero" of C. M. Johnston, A.E.P.S., is real winter; there is tremendous action in "The Starboard Look-out" by W. R. Macaskill; if H. F. Kells' "Salome (Remorse)" with John the Baptist's ghostly face in the background, seems a little silly, it has something to recommend it photographically. Grayston, Karsh, Smithson, Tranter and Wilson have been mentioned. Others represented are: J. W. Campbell, Montreal, tiles and a cat in the window; Floyd S. Chalmers, dinghies; H. G. Cox, child's head; Frank A. Halliday, Stanley Harrod, F.R.P.S.; Jonan Henders, F.R.P.S., a church interior, a restaurant, and a portrait of Vanderpant; N. Horton, St. Lambert, boats at high tide; J. P. Skillen, a cat; and F. C. Tyrell, a staircase— "Rhythmic Line."

R. H. A.

NATIONAL GALLERY BUYS CULLEN WORK

Gazette Dec. 26/36

"The Valley of the Devil
River" for Dominion Col-
lection at Ottawa

Typical of the Laurentian region where he produced the work by which he is best known, "The Valley of the Devil River," by the late Maurice Cullen, R.C.A., has been acquired by the National Gallery of Canada, at Ottawa, from the Watson Art Galleries, 1434 Sherbrooke street west, where, until his death in 1934, the annual Cullen exhibitions were events looked forward to.

The canvas, just purchased for the national collection is an example of Cullen at his best—spacious in feeling, happy in composition and sound in color—and depicts a stretch of North Country with a noble hill in the distance, snowclad wooded country rolling down to the steep banks through which the Devil River winds. On the left is a bare rounded knoll based by evergreens.

The painting, done in 1927, is 30 by 40 inches and is an important addition to the section of work by Canadian painters at Ottawa.

Small 'Royal Academy' On View in Montreal

Gazette Dec. 15/36

By ROBERT AYRE.

There is, so to speak, a small Royal Academy in the upstairs galleries of the Montreal Art Association just now. The 89 pictures, which are touring the country through the good offices of the National Gallery of Canada, were selected from the section of British painting arranged by the Art Exhibitions Bureau of London for the recent Canadian National Exhibition in Toronto. Academy seems to be the word because of the diversity of styles and because—though a few of them would never get past the old guard—the exhibits are, on the whole, orthodox enough.

They range all the way from such tried-and-true men as David Muirhead, William Lee-Hankey, James Kerr Lawson, Cayley Robinson and G. Spencer Watson, to David Bomberg and his private Spanish insurrection which, to the sober academicians, must seem an outrage; to Scott Nisbet and his almost grotesque street accident; to Cecil H. Lay and his harsh, child-like and spotty "Park"; and to Sir William Nicholson and his surrealism.

The latter is the nearest approach to modern extremes, and it is so modest that the most conservative could not take offence. They might wonder what possessed Nicholson to put the figure of a prancing horse inside a glass case, set two apples and a pair of gloves on top and move the thing out on the beach, but they would have to admit that result is charming.

Dame Laura Knight is here, looking like a very successful and prosperous artist in her large-spread portrait of Lamorna Birch and his two daughters. It is splendidly painted, full of assurance and gusto, and the daughters are appealing little figures—though rather uncomfortably placed for eternity—but, somehow, the picture leaves me cold.

I'd rather have Duncan Grant's vase of flowers on the old stove, or Nicholson's horse; John Nash's "Chalk Pit," with its dry, individual color, or his barges and warehouses; "Thelma," by Arnold Mason—a few strokes on bare canvas, but there you are! Bomberg's smashing, bloody landscape, or Margaret Fisher Prout's "Tea in the Garden," blazing with sunshine. They shouldn't be compared, of course, but in a variety show like this, your preferences have free play.

Sickert is here, in his well-known sketch of "King George and His Trainer"; interesting to contrast its human warmth with the intellectual portrait of Glen Byam Shaw as Laertes, by Glyn Warren Philpot.

Lady Patricia Ramsay shows a tryptich of tropical fish. Phillip Connard is represented by a fantasia "Merry England." It is crowded with carnival but, either because the color is pale, or the design is not free enough, or both, it lacks the spirit.

Outstanding among the portraits are George Belcher's Dickensian "Mourner," painted in traditional style, good, solid character-drawing; Ethel Gabain's "Red Berries," a little affected; and Neville Lewis's healthy Lady Marguerite.

A. K. Browning's "Siesta" is warm and gracious, and "The Young Rower," by L. M. Glasson, just the opposite, cool and clear-cut and springy. Gerald Kelly's poses of Ma Seyn Nu are extremely proficient. The landscapes include a decorative clean sweep of plowed hills by Rowland Hilder; an Ethelbert White sort of semi-abstract by Guy Kortright; one of White's own, from Cyprus, which seems thinner than some of his work; a lush green Wales piece by Raymond Coxon; a Vanessa Bell, a Sir Charles Holmes, two by Nadia Benois.

A few painters are interested in the affairs of people—Scott Nisbet; Gerald Cooper, who handles haying with a naive touch; L. S. Lowry, who is almost primitive in his street scene; J. Gilroy, who does an illustration of skating; Cecil H. Lay. R. Kirkland Jamieson compresses into his "Early Spring, N.W." the character of a London house.

The old creature sits entrenched in grim defiance, with a menacing respectability that hints sinister secrets.

Bernard Meninsky and the late S. J. Peploe show fine still-life studies.

ART LECTURE CANCELLED Jan. 12/37

Eric Newton, Due at Art
Gallery, Ill in Ottawa

Eric Newton, art critic of the Manchester Guardian, who was to have addressed the members of the Art Association of Montreal this afternoon, at 4.45 o'clock is ill in Ottawa and has been ordered not to travel. No date has yet been set for the postponed lecture.

The Chinese god of medicine was deaf while in the flesh, so ever after the Chinese in worshipping pray into his ear.

An Exhibition Of Canadian Sculpture

Star Dec. 23/36

After taking due care of the painters and photographers, the National Gallery of Canada has now turned its attention to the Canadian sculptors and, in co-operation with the Sculptors' Society of Canada, has arranged a travelling exhibition, which is now being shown by the Art Association of Montreal.

As must be expected in the circumstances, most of the works which are shown are small, but there are enough of them, with a few big pieces, to make an interesting and fairly representative exhibition. Among the larger pieces are two exceedingly fine busts by Emanuel Hahn, one of Vilhjalmur Stefansson and one of Jack Miner, designed to be cast in bronze. In contrast with the strength of these is Mr. Hahn's rather smooth and tender bust of a woman in marble. There is very good modelling of a striking head in Orson Wheeler's colossal bust of a Negro, and his small study of a quite featureless figure is well composed.

Sculptors have added several new materials to those which they use. Elizabeth Wynn Wood makes a very good use of tin in several of her works; two which are very interesting—Northern Island, and Reef and Rainbow—clever arrangements of lines, almost in two dimensions. She shows some other good models in tin, and two designs in plaster, which are formal and architectural. Florence Wyle shows a gay figure of a dancing baby and a big simple head of a singing man; she has also several pieces of pottery, of which a head of an Eskimo girl is particularly good and well designed for its material.

There is much expression in the features of Henri Hebert's two busts—of Miss F. R. and of J. Murray Gibbon—and he has a very good little bronze figure of a man. Frances Loring's bust of John Pearson is good but rather massive for a portrait bust; her two small bronzes, Grief and Lamia are excellent compositions. Jacobine Jones shows two nice little bronzes of foals; Alvin Hilt's well modelled marble torso is better than his wood carvings; Stephen Trenka has a very good head of a Negro boy and some other small works in pottery and wood.

This exhibition and that of Contemporary British Painting are to be on view at the Art Gallery till January 3rd.

Contemporary British Painters

Star Dec. 15/36

An exhibition of contemporary British painting, which has been brought together by the National Gallery of Canada, opened this week in two of the upstairs galleries of the Art Association of Montreal. While it does not contain any picture of great importance, the collection is thoroughly interesting and shows the variety of independent ideas about subjects and methods which are to be found at present in British painting of the saner kind. Portraits and figure pictures are rather outstanding in it and two particularly good ones are Arnold Mason's "Thelma," an excellent sketch of a head, and another girl's head by Neville Lewis. There is a very interesting sketch by Walter Sickert of the head of King George V, at a race meeting, and rather striking portrait of a girl by Edward Le Bas; Glyn Philpot's portrait of an actor is strong, but hard and ugly. Notable pictures are George Belcher's jovial "Mourner" and L. M. Glasson's "Young Rower," a very good study of a good model. In Gerald Kelly's two portraits of a Burmese girl, the painting is very good but the subject is the chief attraction; the portrait heads are probably the most interesting part of T. G. Dugdale's picture of the Chelsea Arts Club. Dame Laura Knight's enormous picture of Lamorna Birch and his daughters is no doubt good as portraiture, but much too big for its subject.

Some of the landscapes are good but commonplace. John Nash's "Chalk pit" is a fine piece of work in its composition and atmosphere, and Rowland Hilder's exactly painted "English landscape" is a good decoration and very English. There are a number of good water colors, some of which show the return in England to the style of the tinted drawing, with its simplicity of composition and color; the drawings by Heber Thompson, Percy Lancaster and Walter Russell are among the best of these.

R. W. PILOT EXHIBITS SCENES OF QUEBEC

Jan. 19/37

Montreal Painter Covers
Wide Territory in Show at
Watson Art Galleries

LAURENTIANS TO GULF

Murray Bay, Pointe au Pic,
St. Simeon, Ste. Adele,
Piedmont and Shawbridge
Inspire Subjects

Paintings of Quebec scenes by Robert W. Pilot, R.C.A., drew a large attendance to the Watson Art Galleries, 1434 Sherbrooke street west, when this Montreal artist's annual exhibition opened on Saturday, and judging by the inaugural day—when the encouraging red star indicating "sold" began to appear—there is every promise that the carefully selected works will continue to attract picture-lovers and collectors until January 30, the date now set for its closing.

It is a refreshing show in subject matter and one that revives the spirits, in that it reveals the painter has not contented himself with past successes, but has struck out and gone ahead. It has been sound advance—not a departure into those incoherencies that win questionable applause and require touring lecturers to explain their meaning. The painter sees nature normally, sympathetically and, his experience broadened, with a closer understanding. Greater confidence is manifest in his touch and his handling of tone shows development.

Quebec province has been his scene of action, and in all the works shown there is evidence that his choice has not been amiss. The subjects range from the Laurentians to the lower St. Lawrence, and in them all there is sincerity and a sense of happiness in the doing.

IMPRESSIVE CANVASES.

Two large canvases in particular reveal impressive development—"First Snow, St. Agnes," and "Petit Lac," near Murray Bay. The first, shows miles of bush-clad country stretching to a range of dark mountains streaked with thin snow, undulating wooded country in the middle distance and, in the foreground, trees, bare of leaf, based by ruddy underbrush and snow that barely conceals the grass parched by autumn suns. The second, as spacious in feeling, reveals a farmer ploughing above the hollow where evergreens are mirrored in the narrow strip of water, backed by trees and vegetation rich in autumn dress that deck the rolling hills stretching to a barrier of mountains, dark against the cloudy sky. Day is waning—and man seems a very little thing.

From Murray Bay come a number of excellent works, an eminently successful one in atmospheric quality and bold composition being "The Wharf at Murray Bay"—a vessel moored at the end of the pile structure that juts out into the placid water, with its rowboats and reflections of headland. "Old Mill," with its dormer windows, weather-stained woodwork and gallery, with horse and wagon nearby, is an interesting bit solidly painted. Under strong sunlight are the church and adjacent buildings at Murray Bay, with a glimpse of river and distant mountains of luminous blue—a work that suggests sparkling light and heat. Of a cooler season is "October Day, near Murray Bay," with its vertical poplar, roadway that rises over a rounded hill, houses, and a distant hill rosy with autumn foliage.

St. Irene inspired two works—one of houses and rolling country above the broad stretch of river, and the other, with a slightly changed viewpoint, showing a sunlit foreground and the fog lifting from the river. Autumn tones glow in "October, St. Simeon"—wooded hills that drop to the water's edge, a church and buildings near the shore, and a road that scores a hill. Lower in tone is "Pointe au Pic, from Cap a l'Aigle," with its cluster of buildings below the darkening hill, mirrored in the placid water. Evergreens contrast with autumn woods on the imposing hill above the rocky shore and the waterside buildings, in Port au Percil, and a cloudy sky stretches above the river, and the church and row of houses, as seen from a rise in the road, in "St. Fidele." There is a solidly painted house, figure, fence and trees, in sunlight and shadow, called "Old Courtyard, Beauport," and gay hues mark "Autumn Gold, Sillery," with its church on the height, shore beneath and sweep of river.

Of the country nearer at home are "Early Spring, Ste. Adele"—low snow-clad hill, buildings, and curving river with thinning ice, a grey work of subtle values; "Ste. Adele," with background of misty bush, church and buildings under snow, and water-sogged ice on the stream; "View from the Shawbridge Road," with distant hills patched with bush, house and barns and a sleigh in the road; "January Thaw, Piedmont" with impressive hills and broken ice and fast water, and, over all, a cloudy sky.

"Tumbling Waters, P.Q.," typical of a hundred Laurentian spots,—hill, trees under snow, and the riven ice of a turbulent stream—is a work that should always give pleasure.

Blue shadows make patterns on the snow in "Sugar Bush, Piedmont," and there is a reminder that winter once meant plenty of snow, in "The Valley, St. Sauveur," with its glimpse of church, bush and white rolling country.

Pictures from London at the Johnson Gallery

Star Jan. 6/37

Some good pictures, older and newer, made up a collection, brought from the Cooling Galleries in London, which is being shown at the Johnson Gallery on St. Catherine Street. Two of the oldest painters represented in it are William Shayer, with a large picture of a fisherman with a child on a pony, and Sidney Cooper, with a group of cattle in a landscape, both good examples of their painters. Israels and Mauve are represented by small but very good examples, and there are an admirable picture of white asters by Fantin-Latour, a large and striking landscape of Corie Castle by Jose Weiss, and two big and two fine and very typical water colours, with figures of girls, by Russell Flint. By Le Sidaner there is an excellent picture, full of atmosphere and feeling, of some houses and the front of a church in evening twilight; by Brangwyn there is a very characteristic picture of a bridge in front of some sunlit buildings, a picture painted by Brangwyn to replace two early water colours, which he preferred to destroy.

Three pictures by a much newer painter, the London bus-conductor and painter, R. Tilbrook, more then hold their own among these works of better known men. Two of his pictures were shown here by Mr. Cooling a year ago, but the present pictures are far better in every way. There is some modern breadth and simplicity in the painting of them, and they have a quite remarkable feeling of space and fresh air. The best of them are a large one of an open landscape at Langley, with open fields, a fringe of trees and distant hills, and a group of farm buildings at Mickleham, with wooded hills behind them, both very good in light and colour. In the third picture, which is less important, a red bridge makes a good effect in a green landscape.

Among other pictures in this various collection are three good sketches by Arnesby Brown, two of cattle and one of a landscape, two excellent sketches of Dutch river scenes by Mastenbroeck, a large, clever and exactly finished picture of a Negro in oriental armour by L. Deutsch, and some other oriental pictures by R. Weiss and R. Ernst.

The Greenshields Collection

People who did not see the E. B. Greenshields collection of pictures, when it was shown at the Art Association before Christmas, have another opportunity now that many of the pictures from it are being shown at Scott's on Drummond street. Some of the best of the pictures are in this second exhibition—among them are the large "Christening" by Matthew Maris; L'Hermite's fine "End of the Day"; Corot's "La Rochelle"; the very interesting water colour of the Lake of Geneva by Turner; Lavery's night scene in Tangier; Weissenbruch's big storm picture and several of the best of the pictures by Mauve, William Maris, Diaz, Monticelli and other painters.

E. A. CORBETT ELECTED BY HANDICRAFTS GUILD

Jan. 6/37 Star
New President Will Visit
Branches

E. A. Corbett was elected president of the Canadian Handicrafts Guild at a meeting last night. A recently appointed director of the Canadian Association for Adult Education, Mr. Corbett succeeds Col. Wilfrid Bovey, who was president of the organization for seven years.

The rapidly increasing interest in handicraft work was touched upon by Col. Bovey. "During the past few years," he said, "the educational value of handicraft work has been recognized in a very definite way. I believe that an important part of the Guild's activities from now on will be an encouraging of handicrafts as part of our adult and formal educational system."

Mr. Corbett is leaving tomorrow on a trip west during which he will visit branches of the guild in Winnipeg and Edmonton. He will also visit British Columbia with a view to re-establishing a branch of the guild that existed some years ago.

ERNEST ALEXANDER DIES IN 75TH YEAR

Gazette Jan. 13/37

Retired C.P.R. Secretary
Served Company for
43 Years

UNDER 3 PRESIDENTS

Started as Private Secretary
to Sir William Van Horne
—Sir Edward Beatty
Pays Tribute

Ernest Alexander, retired secretary of the Canadian Pacific Railway Company, died at his home here last night. He was in his 75th year. Mr. Alexander retired a year ago after serving the company for 43 years, the last 19 in the capacity of secretary.

Mr. Alexander's death brings to an end a long and active career in which he earned for himself a splendid reputation as a business man of wide ability and as a citizen. His career with the Canadian Pacific commenced on March 1, 1893, when he became private secretary to Sir William Van Horne, then president of the company. He served in this capacity until 1899 when he became chief clerk in the office of Lord Shaughnessy. From 1908 until 1912, Mr. Alexander was assistant secretary on August 10, 1912, and continued in that capacity until his abilities earned for him the post of secretary of the company, which position he attained in January of 1917. He thus served directly under three of the four presidents of the company.

The importance of his work and the consideration required by railroad problems, especially in the earlier days of the company, did not prevent Mr. Alexander from making a host of friends.

Although the duties of his office kept him close to his tasks, Mr. Alexander was a warm believer in sports. He was an ardent golfer and curler.

A native of Yorkshire, England, Mr. Alexander was educated in Hamilton, Ont., where he also began his railroad career in 1882 as a clerk in the service of the Grand Trunk Railway. He was a member of the Royal Montreal Golf Club, the Royal Montreal Curling Club, the St. James Club, and a member of the Council of the Art Association.

RETIRED IN 1935.

Mr. Alexander retired from active service on December 31, 1935, the directors of the company on that occasion expressing their appreciation of his loyal and efficient service. He is survived by one son, E. Douglas Alexander, of Vancouver; by three grandchildren, Ernest, Douglas, and Sheila; by four brothers, Sir Douglas Alexander, New York, and S. H. S., and A. G. Alexander, Hamilton, Ont.; and two sisters, Mrs. Walter Gillespie, Exeter, N.H., and Mrs. George Gillespie, London, Ont.

The funeral service will be held at Wray's Chapel, Mountain street, at five o'clock Thursday afternoon. Interment will be at Hamilton, Ont., on Friday morning.

Sir Edward Beatty, G.B.E., K.C., L.L.D., chairman and president, Canadian Pacific Railway, in a tribute to Mr. Alexander said:

"Ernest Alexander for over 40 years was a loyal and efficient Canadian Pacific employee and officer whose passing we all will very deeply regret. His genial and kindly nature and his high standards of culture earned for him an unusually wide friendship among the company personnel. It was only a little while ago that he retired from active life and we all hoped he would have many years in which to enjoy a well earned leisure."

"The news of his death will be received with sorrow by Canadian Pacific people the world over."



Blank-Stoller photo.

ERNEST ALEXANDER, retired secretary of the Canadian Pacific Railway, who died last night in his 75th year.

SCULPTOR FINDS ART ONE OF LIFE'S NEEDS

Jan. 6/37 Star

Lecture and Modelling Before Art Society

It would not be surprising if there is a noticeable demand for plasticine for modelling in Montreal homes following the demonstration of sculpture in that pliable material by Madame Suzanne Silvercrucy at a largely attended meeting of the Women's Art Society in Stevenson Hall yesterday afternoon. Madame Silvercrucy, who is a sculptor of note, modelled before her attentive audience a small head in plasticine while she chatted of this and that—the need for creating beauty in life, the psychology of the artist that sees in the nude model not a human being but a human statue, "modernism" in sculpture—which she hoped was only a passing phase, the value of interesting work in relation to health and happiness, rule of relativity in sculpture, and so on, together with humorous anecdotes of sitters and experiences in the pursuit of her art.

Incidentally, the medical theory of occupational therapy received important support, when the sculptor told of how her attention had first been drawn to modelling when she had been given a box of kindergarten material to while away the tedium of illness. Her interest in her new occupation, once she had succeeded in making something that looked like her little dog, led to rapid improvement in her health, and later she attended the Yale School of Fine Art and afterwards studied in Paris and Belgium.

In the course of her lecture she spoke of the memorial to the late Queen Astrid, which she was commissioned to make for the library at Louvain. "We loved her so much," Madame Silvercrucy said. When I studied making the memorial I thought of her as the mother of the Royal children, the woman who had given Belgium two sons and had ensured the succession to the throne. The memorial group shows the eldest little girl reaching up her arms to receive from her mother the baby, while the little boy stands looking on in an attitude of protection.

Madame Silvercrucy, who in private life is Mrs. Henry Walcott Farnam, jr., of New Haven, Conn., came to Montreal nineteen years ago to make an appeal on behalf of Belgium. She remarked yesterday that she had come this time "to make an appeal for beauty in life." She spoke of art as something that makes one appreciative of beauty, conscious of the spiritual side of personality.

In the view of the sculptor wrinkles may add a certain beauty of their own to the human countenance. "We cannot do anything about the bony structure, which is inherited, but our facial expression we make for ourselves," she said, adding that if we remembered this there might be fewer "drooping mouths." Keeping the muscles around the mouth lifted in appearance of cheerfulness had a reaction on the feelings as well as the face. "An old face with wrinkles made by pleasant thoughts and kindly feelings is beautiful," the sculptor declared.

In conclusion Madame Silvercrucy urged her hearers to cultivate some form of art as a channel of self-expression. In these days of disturbing elements, art is a refuge, and "even a hobby helps."

Mrs. C. L. Scofield, president of the society, introduced Madame Silvercrucy, who was thanked by Mrs. Westcott Papineau.

Heads Architects

Jan. 27/37



—Photo by Blank & Stoller.

H. L. Fetherstonhaugh, prominent Montreal architect, elected president of the Province of Quebec Association of Architects at the annual convention in Quebec Saturday.

Star Jan. 20/37 Today In Canadian History

January 20.

1716—Samuel Vetch was reinstated as Governor of Nova Scotia from which he had been deposed the previous February by Col. Francis Nicholson. He held the title until Aug. 17, 1717, when he was succeeded by Colonel Richard Phillips. Vetch, then in London, did not go back to Nova Scotia, remaining in England, trying to get satisfaction and monetary compensation. "He got neither and died in great poverty April 30, 1732."

1800—A jury which had tried John Small, clerk of the Executive Council of Upper Canada, on a charge of murder, he having been indicted as a result of a duel on Jan. 1, when he killed Hon. John White, the first Attorney-General, returned a verdict of "not guilty."

1860—A meeting of art lovers at Montreal decided that the time had come to form an art association. The result is the beautiful art gallery on Sherbrooke street today.

1924—Mrs. J. S. Huntington

LEAVES LIBRARY SCHOOL

Gazette Jan. 20/37

Mrs. Mary Duncan Carter
Going to Los Angeles

Mrs. Mary Duncan Carter, assistant director of the McGill Library School, has resigned to become director of the School of Library Services of the University of Southern California, Los Angeles, it was announced yesterday. She will leave at the end of the month.

A native of St. Paul, Minn., Mrs. Carter was educated in Chicago and in the New York State Library School, Albany, which later became the School of Library Service, Columbia University. She graduated in 1923 and came to McGill in 1927 as assistant professor in the Library School. A year later, she was appointed assistant director. With the support of Carnegie Corporation fellowships in 1931 and 1932, she worked for her doctorate degree at the University of Chicago. Her thesis was "An Analysis of the Reading Situation in Montreal."

ART EXHIBIT AND SALE

Collection of Late E. B.
Greenshields to Be Shown

An exhibition and sale of the collection of the late Edward Black Greenshields will open at the galleries of W. Scott and Sons, Drummond street, on Monday. The pictures, about 60 of them, were on show in the lecture hall of the Montreal Art Association in November. They are largely of the Dutch school of the 19th Century—such painters as the Maris brothers, Bosboom, Bernard de Hoog, Mauve and Weissenbruch—but Corot is represented, and Monticelli, Sir John Lavery, and the American Ryder, and there are two fine Morrisces.

Simms.

Jan. 26/37 Star

TORONTO, Jan. 27—(C.P.)—The Royal Ontario Museum is going on the road. The two-month tour opens tomorrow at Kitchener and will proceed from city to city with lectures presented at each point.

Gazette Jan. 12/37

Van Gogh Prints Show All Aspects of His Art

Montreal did not have an opportunity of seeing the big Vincent van Gogh exhibition which caused such a sensation throughout the United States and which concluded its tour in Toronto, but, as the next best thing, a show of Hanfstaengl reproductions has come to the city and will be on view in the Art Association print room until next Monday. Travelling under the auspices of the Museum of Modern Art, New York, it came here from Virginia and goes on to Kalamazoo.

Most of the works are familiar—the famous sunflowers, the irises, the powerful dark green flame of the cypresses, the gayly colored, almost oriental, boats on the shore and the bridge at Arles, the artist on the road to Tarascon, the portraits of Armand Roulin and Dr. Gachet, the zouave, the raw "Cafe at Night," but there are others not so well known and the show, small as it is, is complete enough to give a stirring account of the man's all-consuming emotion and extraordinary individuality.

"Vast stretches of corn under troubled skies, and I need not go out of my way to try to express sadness and the extreme loneliness," he wrote of the wheatfield and black crows, painted in the last agonized year of his life. His almost terrifying vitality is felt as profoundly in the still life of pears, in the high-keyed decoration of flowering chestnut branches, in the cloister garden of Arles hospital, in the Pieta after Delacroix, and even in the drawings. Vitality is not lacking in the landscape with a vegetable garden, but with the long horizontals, the wide distance, and the refreshing color, peace has come.

The reproductions are so faithful that a visitor to the gallery, seeing the pencil strokes in one of the drawings, could not be convinced that the work was not the original.

R. H. A.

VIEWS REMBRANDT AS INDIVIDUALISTIC

Gazette Jan. 26/37
Dr. Julius Held Says Painter Went Own Way in Life and Art

In both his life and his art, Rembrandt, son of a miller, born into democratic seventeenth century Holland, manifested the right of the individual to follow his own way. Dr. Julius Held told a large audience in the Art Association lecture hall yesterday afternoon, when he discussed "the historic Rembrandt" as he was known from the documents. His art was individual in the most emphatic sense of the word, said Dr. Held; the absolutely personal expression of his own experience. He was the first artist to follow his personal moods and emotions to penetrate his work, and it was only by knowing the man that his painting was really understood. He painted more self-portraits than any other master, continuously studying expression, and was ruthlessly sincere in his self-observation as he recorded the changes of the years.

Much had been made of Rembrandt's handling of light and shade, Dr. Held went on, but this was only a means to an end. The secret of his art was in its twofold reality; its poetical transformation of reality and its humanization of the imaginary. The life he painted was immediate and full-favored and yet transfigured. The Amsterdam "Park Avenue crowd" like his portraits because, while they were good likenesses, they were surrounded by a halo of a more poetic life.

Rembrandt became a fashionable painter, so successful and happy that his style was influenced and for a time he was almost a Dutch Rubens. But he returned to his own road and, in 1642, when his wife died, came a turning point in his career. His contacts with society loosened. From then on, his development was rooted mainly in inner experience. His work, as a means of expression, his personal freedom, were more important to him than commissions and honors. His last years were broken by many sorrows. He was declared bankrupt, his house was sold, his paintings were disposed of cheaply, his collections were dispersed, his only son died. Yet the intrepid qualities of his character showed themselves; he displayed no bitterness; he kept his confidence in his work; he saw himself as the phoenix rising triumphant out of the ashes.

Indian Designs at Art Association

Star, Jan. 28/37

A collection of prints, which is now being shown in the print room of the Art Association of Montreal, is of interest to students of design and to admirers of good color printing. The prints are reproductions of color patterns, mostly painted not printed, on Indian cottons, the original Calico, of the 17th and 18th century; a few are from designs but more are from photographs of the finished fabrics. They are very good examples of Indian design, with, in many cases, foreign influences—Persian and Chinese, and sometimes European; many of them may have been made for sale in Europe, and in one the design includes a more or less European coat of arms. The colors are few, as usual in Indian designs, but are used to very good purpose in patterns, very often in the form of growing trees with flowers and birds, which cover the surfaces. The original pieces are often quite large—hangings or bed covers, but there are also some garments made from painted cottons, which are in a quite modern taste. There are also a few reproductions of old printed cottons, which are as good in design and color as the painted ones, and some interesting imitations of Indian designs, printed in Genoa.

East Indies Calicos Feature of Display

Gazette Feb. 2/37

While it is of particular interest to designers, anyone who follows art in its many ramifications will get distinct pleasure out of the exhibition now on view in the print room of the Montreal Art Association. It is a series of facsimiles illustrating calico painting and printing in the East Indies of the 17th and 18th centuries, a gift to Montreal by G. P. Baker, of London, the collector, and author of the book which accompanies it. The reproductions and Mr. Baker's notes make available the history and the processes of a unique art as well as giving a number of splendid examples.

These calico prints were once very popular in Europe for bed hangings and covers, frocks, hat covers and shawls, and even rugs. The colors are sometimes delicate and subtle, sometimes gorgeous in the rich oriental style, and the patterns—flowers, realistic and conventional, leaves, ribbons, vines, trees, birds—are detailed and intricate. Chinese influence is seen in some of the designs, as in that of the flowering tree emerging out of rocks, and there are also evidences of Persian styles. Ideas from the west have worked in, too. The prayer rugs are only cotton, but in color and pattern they are almost as substantial as woven wool.

The exhibition is enhanced by a block print cotton quilt from 18th century India. It was brought to Canada by Captain John McCann in 1804 or thereabouts and was presented to the association by Isabella C. McLennan. Trees bearing enormous flowers, large peacocks and small animals, make up its design, surrounded by a wide border.

A small show in the same room which has been attracting a good deal of attention is the group of 20 miniature flower paintings by Lorna Burgoyne, R.M.S., member of the Society of Women Artists, England, and associate of the Societe Nationale des Beaux Arts, Paris, who now lives in Ontario. It is an old-fashioned art, perhaps, but there is no gainsaying the exquisiteness with which Mrs. Burgoyne sets down her flowers in jewel-like color.

Lectures on Rembrandt at Art Association

Star Jan. 28/37

In continuation of the series of lectures on Flemish and German painters, which he gave a short time ago, Dr. Julius Held, formerly of the Kaiser Friedrich Museum in Berlin, is giving two lectures on Rembrandt at the Art Association of Montreal, and the first of these was given on Monday afternoon to an audience which more than filled the lecture room. In this lecture, called the "Story of Rembrandt's Life," Dr. Held gave an outline of the painter's life and surroundings and attached to it some account of Rembrandt's work as a portrait painter, which he illustrated on the screen with many very good slides of some of Rembrandt's pictures and drawings of himself, of his wife Saskia, of her successor Hendrickje and of his son Titus. He also brought in references to some of Rembrandt's big group portraits—the "School of Anatomy," the "Night Watch" and others, which were shown and compared with group portraits by other painters of the same time. The lecture has as much that was of interest about Rembrandt's painting as about his life. The second lecture, on "Rembrandt's artistic development," is to be given on Thursday afternoon of this week at 4.45.

Portraits by M. Maksolly

A few portraits by Maximilian Maksolly are being shown by Edmund Boden on Peel street. Professor Maksolly is an Estonian, who was, before the Russian revolution, a well-known painter in St. Petersburg and has lately come to Montreal. He has since then painted in many other countries—Austria, Szechow-Slovakia, France and England, and in Bermuda he was engaged in making official portraits of Speakers, past and present, of the House of Assembly. Among the few portraits which are being shown here there is one oil picture of a lady, a freely painted and rather striking portrait. The others are large, three-quarter length pastels. One of these, of a Bermudian man, has something of the formality of an official portrait; two others, of ladies, have more freedom and breadth in their drawing, particularly in the figure and dress of one made in Prague.

DR. HELD ANALYZES REMBRANDT'S STYLE

Jan. 29/37 Gazette
Discusses Painter's Change From Dramatic Action to Psychological Expression

Dr. Julius Held, formerly of the Kaiser Friedrich Museum, Berlin, and now attached to the University of New York, who has been lecturing in Canada for several months past, under the auspices of the National Gallery, concluded his series yesterday with an address on Rembrandt in the lecture hall of the Montreal Art Association. This was his sixth appearance in the city this season, speaking on painters of Northern Europe, and the audience was so large that even rows of extra chairs out in the corridor were not enough to accommodate the crowd. Dr. C. F. Martin expressed the association's indebtedness to the National Gallery and to the lecturer personally.

On Monday, Dr. Held outlined the life of Rembrandt. Yesterday, he made a more particular analysis of his painting, showing its development in both content and style. In his early days, Rembrandt was interested in dramatic action. This gave way to psychological expression. Then came his discovery of the powerful effect of light and shade. He made use of it as he returned to passionate action and became obsessed with dramatic story-telling. For a time, he was influenced by Rubens, seeking mastery of movement and bigness of composition. In the year of "The Night Watch," his wife died, his fortunes began to dwindle, and his art changed. It became

more quiet and restrained, governed by an inner emotion.

Dr. Held demonstrated this new spirit of simplicity and deeper interpretation by comparing two versions of "The Supper at Emmaus," one done early in life and one in the painter's last years. There was a trend to a more monumental conception in both design and modelling in all Rembrandt's late work. The changes in his life and attitude could be seen in the faces of his portraits. He had always identified himself with his models and in the later years the portraits, whether of blind Homer, of Biblical figures, or of old men and women, reflected Rembrandt's own inner absorption, his sadness, his resigned wisdom, his love, forgiveness and compassion.

Gazette Feb. 2/37

CANADIAN ART AND ITS RISE OUTLINED

Development of New Way in Painting Country Traced by Miss Savage

In 1910, American advertising had become a very fine art. As a result, Canadian firms were obliged to employ better types of artists. A Toronto company brought from the Old Country J. E. H. Macdonald, Arthur Lismer and John Varley, and these, with A. Y. Jackson, of Montreal, Tom Thomson, Lawren Harris and, later, Edwin Holgate, became the creators of a new medium.

The development of the new art was described in graphic fashion yesterday by Miss Annie Savage at a meeting of the Woman's Guild of Christ Church Cathedral in the parish house. In a lecture made keenly interesting not only by her comments on the pictures shown by means of lantern slides, but also by her stories of the lives of the artists.

The art of European countries, with the principal characteristics of each as reflected in its painting, was sketched by Miss Savage. Constable was "our ancestor from the point of view of Canadian painting," and from England Canada inherited love of the land, of the "good earth," she said.

Young Paul Kane's going to Paris from the little village of York, where his family had settled in 1840, his coming back and joining an expedition to the North West and there painting "The Buffalo Hunt" and "Indian Encampment," were described. Next, Miss Savage told of Cornelius Krieghoff arriving in New York from Holland and there meeting Louise Gauthier, whom he married and who brought him to her home in Longueuil.

In the transitional period between Krieghoff and 1910, art in Canada was built up and galleries were opened in Montreal and Toronto as the result of the work of Brymner, Cullen and J. W. Morrice. The new spirit dated from 1910 when Lawren Harris returned from Germany, obsessed with the desire to find a new way of painting Canada.

The development of Tom Thomson's genius was attributed to Jackson and Harris, whom he took on camping trips through the Georgian Bay country in which he had grown up. Soon the group of artists felt they had found their new medium.

Thomson's paintings after his rejection and Jackson's acceptance at the recruiting office in 1914 were shown, as Miss Savage indicated how he had contributed to Canadian painting the motive of the pine tree. It was light that interested Harris, she said, showing slides with shafts of light having patterns in the foreground. In Jackson's pictures were "the tremendous rhythms of the St. Lawrence itself." Harris brought to Canada the second prize from the Pan American Exposition for his great creative painting inspired by a scene on Lake Superior.

Mrs. Harold Stewart presided. Miss Savage was introduced by Mrs. Lionel Lindsay and thanked by Mrs. George McLeod.

Works Of Suzor Cote In Montreal Collections And Provincial Museum

No painter of this province is better known throughout Canada than Suzor Cote, whose death in Florida was announced on Saturday. Though he was above all a painter of the scenery and people of Quebec, his work found its way into many collections outside of the province and a number of his best pictures and bronzes are in collections in Ottawa and Toronto. Much of his work, however, remains here, and his native province still has the two most important pictures, in point of size at any rate, that he painted. The large "Blessing of the Sap" was bought by the Provincial Government and is now, with many other of Cote's works, in the Provincial Museum at Quebec. The other very big picture, "The Harvest," a scene of his native Arthabaska valley, with its hills and villages and a field of grain with harvesters in the foreground—is now in the collection of the painter's friend, Arthur Lallemant of Westmount.

The bronzes, which are some of the best of his works, are also admirable as illustrations of French-Canadian people and ways. The very fine bust, called "The Bishop," was given by him to the Art Association of Montreal, which has other good examples of his work. He was able to show in these little figures his love of his own people. There is one pair of figures of a man and a woman who, left all alone, were brought together by Cote as companions of their old age, and they still sit together in Mr. Lallemant's collection.

Star Jan. 30/37 SUZOR-COTE DIES, CANADIAN PAINTER

Noted Artist And Sculptor,
Was Born In
Quebec

DAYTONA BEACH, Fla., Jan. 30.—(A.P.)—Marc Aurele de Foy Suzor-Cote, 66, noted French-Canadian painter and sculptor, died at his home here last night after suffering repeated paralytic strokes.

Suzor-Cote came here in 1929 from Montreal after the first attack had rendered his left hand and left side helpless. He had lived here since except for a part of two winters in Havana. There and in Daytona Beach he did his last work.

Born in the Quebec village of Arthabaska, Suzor-Cote studied in Paris where he first achieved fame by winning the Grand Prix of the Salon de Paris' annual exhibit when he was 28.

After repeated successes in Europe's art capitals he returned to his native province and established a studio in Montreal in 1907. Three years ago he married Mlle. Matilde Savard who had been his nurse and companion since he became afflicted.

WAS MANY-SIDED

Suzor-Cote was a many-sided artist. He did seascapes, landscapes, nudes, flower studies, still lifes; but he excelled in depicting the French-Canadian habitant at work and at rest.

He possessed a splendid singing voice, and at an early stage in his career there was considerable doubt as to whether painting or singing should be his career.

Born in Arthabaska, Que., in 1869, son of a notary, he manifested early signs of artistic talent. His father gave him every encouragement and, in 1890, sent him to Paris to study at the Ecole des Beaux Arts, and the Julian and Colarossi academies. Four years later he was an exhibitor at the Salon, and in 1900 at the Paris International Exhibition he was awarded a bronze medal. A year later he won honorable mention at the Salon and in the same year was elected Officer de l'Academie.

He also won high regard in Paris as a sculptor. He showed his first work in this branch in 1907 at the Salon de la Societe des Beaux-Arts. His exhibit was a Canadian trapper pulling a sleigh loaded with furs.

He afterwards returned to Montreal and opened a studio here, seeking in the rural life of the Province of Quebec his chief inspiration for a long series of outstanding works of art, both in painting and sculpture.

He was elected to the Royal Canadian Academy in 1912 as associate, and as full member in 1914.

Artist Dead



Marc Aurele De Foy Suzor-Cote, noted Canadian sculptor and painter, died last night at Daytona Beach, Florida.

A.SUZOR-COTE, R.C.A. DIES IN 67TH YEAR Gazette Jan. 30/37

Montreal Artist Succumbs to
Long Illness at Florida
Home

PARALYZED SINCE 1929

Famed for Landscapes, Old
Habitant Types and Statu-
ettes—Works in National
Gallery

(Special to The New York Times
and The Gazette.)

Daytona Beach, Fla., January 29. —Marc-Aurele de Foy Suzor-Cote, R.C.A., 66, French-Canadian painter and sculptor, died at his home here tonight. He came here in 1929 from Montreal, suffering from a paralytic stroke that had rendered his left hand and part of his left side helpless. New attacks the past two weeks paralyzed his right side and the great fighting power that had kept him alive for so many years slowly left him.

After coming here Suzor-Cote spent a part of two winters in Havana, and it was there and in Daytona Beach that he did his last work—some street scenes of Havana, a charcoal study of the head of Jesus on the cross, and a study in clay of a Canadian woodsman fording a stream that was to have been cast in bronze.

Three years ago he married, here, Matilda Savard, who had been his nurse and companion since the beginning of his affliction. Three brothers, Eugene, Arthur and Edward, the last named a Catholic priest, and two sisters, Miss Louise Cote and Mrs. Alice Poisson, survive. A high requiem mass will be read for the dead artist in St. Paul's Cathedral here, probably Monday. Members of his family in Montreal were advised tonight and final arrangements for the funeral will be made after hearing from them.

Though he was a painter long since "arrived", and immune from the excesses of some of the so-called "modern" men, Suzor-Cote was nevertheless an interested experimentalist in the matter of techniques, so that, except in his nudes in pastel and the bulk of his winter scenes, there was often lacking the purely individual touch which is the marked characteristic of the painter who goes his own way and is not concerned with the methods of other artists. In his portraits of habitants he had the gift of seizing and transferring to canvas the character of his sitters, and he showed great skill in rendering dazzling sunlight. He was equally at home in the use of oils, pastels and charcoal and all he did was marked by breadth and solidity.

The possessor of a fine voice it was for a time in Paris a "toss up" whether he should be a Grand Opera singer or a painter. In his younger years in Paris he met many persons who have since made their mark and among the treasured possessions in his studio in Ste. Famille street was an autographed portrait of Pablo Casals, the famous "cellist, whom he knew in his student days.

REVEALED TALENT EARLY.

Marc Aurele de Foy Suzor-Cote was born at Athabaska, Que., in 1869, the son of a notary who spared no pains to encourage the artistic tendencies which his son manifested when young. His early work showed great promise and in 1890 he went to Paris where he studied at the Ecole des Beaux-Arts and at the Julian and Colarossi Academies. Four years later he exhibited at the Salon. At the Paris International Exhibition of 1900 he was awarded a bronze medal, and at the Salon of the following year he received honorable mention. In the same year, he was elected Officier d'Academie by the French Government. He was a member of the Societe des Artistes Francaise, Paris.

His work as a sculptor was highly regarded in Paris, his first work, shown in 1907 at the Salon of la Societe National des Beaux-Arts, having a distinctively Canadian flavor—a hunter pulling a toboggan loaded with furs.

Following his stay in France he returned to Montreal where he

opened a studio and applied himself to painting a variety of subjects. He found his material in the country about the place of his birth—habitants working in the fields in all sorts of weather, garnering the harvest, hewing and hauling wood, and laboring in the sugar bush. One of his most effective canvases depicted a rural custom—a priest, with attendants, blessing the maple trees. The picturesque and colorful uniforms of the French regime also attracted him and he did many historical compositions dealing with Canada's early days. He was interested in the nude which he rendered in both pastel and oil.

Some of his most successful efforts were studies of habitant types. Seeing that the auto was leading to improved roads and that this up-to-date mode of locomotion was removing the old-time isolation of back-lot farms, he was ever keen to capture material before conditions changed. He did many portraits of the old settlers—the sturdy old stock that stuck to their old dress and customs—and his knowledge made it fitting that he should illustrate Louis Hemon's famous novel, "Maria Chapdelaine" when it first appeared in modest form.

GOVERNMENT BOUGHT WORKS.

The matter of media offered no difficulties for he worked with oils, pastels, charcoal and clay. His statuettes, cast in bronze, were capital performances and for subjects he found the lumberman, the trapper, the voyageur, the hunter, the Indian women of Caughnawaga, the habitant and military types of the French regime all congenial to him. Suzor-Cote, who was elected an Associate of the Royal Canadian Academy in 1912 and a full Academician in 1914, is well represented in the National Gallery of Canada at Ottawa, among his works acquired by the Government being "Autumn Landscape, Evening," "Return from the Harvest Field," "Stormy Sea," "The Settlement on the Hillside" and "Youth and Sunlight." A number of works were also purchased by the Quebec Government.

Examples of his work have place in private collections in Europe, the United States and in Canada. "A Pastoral," exhibited at the Salon of 1898, was acquired by L. J. Forget of Montreal, and "Poachers by a Fire" was acquired by E. H. Lemay of this city, and from year to year his work, shown at the R.C.A. exhibitions or at the Art Association of Montreal, found purchasers. He also did four large decorative panels for the Virginia mansion of Thomas F. Ryan the New York millionaire, and a series of winter scenes for Mrs. Fulford of Brockville. Sir Wilfrid Laurier was among those who sat to him for portraits.

A few years ago an important loan collection of his works was shown in the Ecole des Beaux Arts, Montreal.

ART TREASURES STOLEN Gazette Feb. 2/37

Italian Frontier Guards Set
Watch for Looters

Viterbo, Italy, February 1.—(P)—Italian frontier guards tonight were warned to maintain an alert watch as police throughout the country sought seven ancient paintings stolen from the cathedral here.

The paintings, which represented scenes in the Passion of Christ, were part of the cathedral altar decorations. They are attributed to Taddeo di Bartolo, 14th century painter.

Police said they believed the thieves would attempt to smuggle their loot from the country. Art experts said the value of the paintings was inestimable.

There are seven scenes, which were arranged as an altar screen. They included "The Last Supper," "The Kiss of Judas," "The Crucifixion," and "The Resurrection."

Police said the works were stolen last night by a person or persons who entered the cathedral with a pass-key.

Gazette Feb. 2/37

The Late Suzor Cote.

To the Editor of The Gazette:

Sir,—Your very excellent tribute to the late Suzor Cote was read with a great deal of interest by the writer who had the privilege of somewhat intimate association with Mr. Cote some years ago, occasioned by the artist's acceptance of commission to paint a life size picture of Paul de Maisonneuve.

At that time Mr. Cote's interest in painting was negligible as his enthusiasm was all for sculpture. However, he accepted the commission and apparently it rekindled his old love for painting. However, in his search for photographs or sketches of his famous subject which would give him some idea of what he would look like in life he was unable to obtain anything of an authentic nature, either in France or Canada, so he painted his subject from pure imagination. The picture was greatly admired by good judges of paintings and it hung for many years at the entrance to the staircase leading into the salon of the steamer "Montreal," but unfortunately it was destroyed when that steamer was burned to the water's edge in 1927. This was indeed unfortunate, as the painting may have eventually found its way to one of our art galleries in either Quebec or Montreal for the benefit of posterity, for by some strange imperfection of fate, the works of artists are only really treasured after the death of their creators.

J. F. P.

Montreal, Feb. 1, 1937.

Exhibition by Two Painters at Eaton's Gallery

The current exhibition at Eaton's galleries is shared by two Canadian landscape painters, Herbert S. Palmer, R.C.A., of Toronto, and Wilfred Barnes, A.R.C.A., of Montreal, each with a room to himself. Mr. Palmer, in his Ontario landscapes, has, as usual many fine effects of autumn coloring, with broad daylight and sunshine, and among them some very good compositions and studies of trees. There are two very good black and yellow pictures of maple trees, a fine, big red tree in "Lengthening shadows" and several excellent arrangements in copper and green. Even better are some of the pictures in which duller colors prevail. "Smoky weather," with its low tone of brown trees against a faint grey hill, and "Old homestead," in quiet tones of green and brown, are two very successful compositions. There are studies of summer weather too, if they are rather less conspicuous than the autumn pictures, and "Gatineau Hills," a pleasant design in greens and blue, is one of the best of these.

Mr. Barnes, as his way is, is as much concerned with skies as with the earth below, and he shows several fine expanses of broken sky with cloud shadows on the landscapes. There are three or four pictures of brilliant sunsets, ranging from strong reds to pale yellows, which stand out among the other pictures, and some more peaceful landscapes, which are quite characteristic of his work. Sea pictures are rather less usual with him, and he shows several which are very interesting—one of a sailing boat with a big iceberg, another a very good study of a steamer in fog among ice floes, one larger picture of a berg stranded off shore with a fine sky of grey and brown clouds, and a good little seascape of big waves under a bright but clouded sky with a very good effect of light on the water. A few woodland pictures, in oil and pastel, are less successful than the skyscapes.

Gazette SUZOR-COTE Feb. 1/37

The death of Marcus Aurele de Foy Suzor-Cote, French-Canadian painter and sculptor of international fame, will be universally regretted. Quebec had legitimate cause for the great pride she felt in her son, who was acknowledged to be the most versatile artist that French Canada has produced. Vocalist and musician, he could sing a song and play the cello as well as he could draw, which is to say a great deal. It was, however, by his drawings and paintings and by his sculpture that Suzor-Cote gained world fame for his name. He studied and worked abroad, to win repeated successes in Europe's art capitals. But the call of "home" became irresistible. He returned to carry on his work in his studio in Montreal for part of the year and in his native village of Arthabaska during the summer. "When I feel, I can paint," he said on one occasion. "That is the great thing—to have feeling; and always when I am in my own country and among my own people I have feeling and inspiration." Fine feeling and great inspiration are manifest alike in those pictures which depict landscapes of his own country—his snow scenes are particularly noteworthy—and in those pictures of his "own people" in which his brush has interpreted such an abundance of character in figures of hunters, trappers, voyageurs, woodsmen, and others. The passing of a master of the arts leaves an aching void today in the world of art.

Gazette Feb. 6/37

FRIDAY, FEBRUARY

Art Lecturer



ERIC NEWTON, northern art critic of the Manchester Guardian, who on Thursday evening is to give an illustrated lecture on "The Meaning of Modern Art" to members of the Art Association of Montreal. The lecture has been arranged by courtesy of the National Gallery of Canada, Ottawa.

Eric Newton, B.A. (1913); mosaic artist, decorative painter; member Art Workers' Guild, northern art critic to the Manchester Guardian, was born at Marple Bridge, April 26, 1893. He has exhibited at the Paris exhibition of Decorative Art, at the Royal Academy, and is official purchaser for the Rutherford Collection, Manchester. His work has been illustrated in The Studio (decorative drawings, mosaics, etc.) Other principal works include an altar-piece at the Church of Our Lady and St. Edward, Chiswick (for Sir G. Gilbert Scott). Publications include reprints of lectures on art in The Listener, Arundel Society's Journal, while an article on Van Gogh was re-printed as a leaflet. He is also author of the book "The Artist and His Public." In 1935 he gave a series of twelve lectures for the British Broadcasting Corporation.



Eric Newton, an English painter, designer and author of books and articles on art subjects, lectured on "The Meaning of Modern Art" to the Art Association of Montreal on Thursday evening.

The Meaning Of Modern Art

Without offering any exact definition of "modernism" in art, Eric Newton lectured on "The Meaning of Modern Art" to the Art Association of Montreal on Thursday evening. He claimed for the art which can be called really modern that its chief character is freedom of the artist's expression, and that, in this, it is the continuation of a progress, which was interrupted by the, sometimes photographic, realism of the nineteenth century. His lecture, much of which consisted of explanations of the many good lantern slides which he showed, consisted largely of comparison of examples, some of the nineteenth century works were well chosen as horrid examples, though one, at least, of them was a work not of the nineteenth but of the seventeenth century. Cezanne and Picasso were shown as successors to Reynolds and Watteau, in a course which was broken by the sort of naturalism that appears in the work of Constable, Turner and Burne Jones. The symbolism of Epstein was contrasted with the realism of Michael Angelo, and Mr. Newton extended his view to architecture and poster design. His views, if they did not convince the whole of his audience, were admirably expressed. **H. P. B.**

SCORES LITERALISM AS ART VIEWPOINT

Gazette Feb. 12/37

Eric Newton Says Preconceived Ideas Bar Understanding of Modern Painting

Preconceived ideas of what art should be, based on the "naughty" 19th Century, which went off the track and introduced the bad practice of copying nature instead of interpreting it through symbols, are responsible for the hostility with which many people greet modern art, Eric Newton, English critic, told the members of the Montreal Art Association in an illustrated lecture last night. The influences of that period, which brought the literary and the sentimental into painting, which tried to escape from life through a false romance and which at the same time was enslaved to appearances, were still strong, he said, and today most people expected a picture to be a copy.

No attitude, said Mr. Newton, could be more hopelessly unaware of the true meaning of art. The artist, as he saw him, was a man who felt something very deeply and proceeded to symbolize that feeling, to get a message across in whatever medium he was using. He was like the little girl who explained to Roger Fry: "I think and then I draw a line around my think." This was a profound statement, the lecturer was convinced, of the position of the true artist. He departed from literal truth to get the greater spiritual truth. The people who did not like modern art objected because he did not conform to their badly founded ideas of what art should be, because they expected him to "look and draw a line around his look."

Mr. Newton reminded his hearers that artists before now had been misjudged—The Times couldn't say anything bad enough about Turner's "Temeraire"—only to prove themselves and ultimately become recognized as great geniuses. Because critics had been wrong in the past, however, did not mean that all the modern artists were great. But it would be strange indeed if a generation of artists ever arrived that went completely off the rails—he seemed to forget the naughty 19th at this point—and the modern painters couldn't all be bad.

On the contrary, he saw modern art as a return to the great traditions that began as far back as the Assyrians. Instead of copying, it worked through symbols, it had an honest respect for its material, it got strength through simplification, it faced up to its times.

Mr. Newton, who has been touring Canada under the auspices of the National Art Gallery of Canada, was introduced by Dr. J. W. A. Hickson and thanked by H. P. Bell.

Exhibition by Two Painters at Eaton's Gallery

The current exhibition at Eaton's galleries is shared by two Canadian landscape painters, Herbert S. Palmer, R.C.A., of Toronto, and Wilfred Barnes, A.R.C.A., of Montreal, each with a room to himself. Mr. Palmer, in his Ontario landscapes, has, as usual many fine effects of autumn coloring, with broad daylight and sunshine, and among them some very good compositions and studies of trees. There are two very good black and yellow pictures of maple trees, a fine, big red tree in "Lengthening shadows" and several excellent arrangements in copper and green. Even better are some of the pictures in which duller colors prevail. "Smoky weather," with its low tone of brown trees against a faint grey hill, and "Old homestead," in quiet tones of green and brown, are two very successful compositions. There are studies of summer weather too, if they are rather less conspicuous than the autumn pictures, and "Gatineau Hills," a pleasant design in greens and blue, is one of the best of these.

Mr. Barnes, as his way is, is as much concerned with skies as with the earth below, and he shows several fine expanses of broken sky with cloud shadows on the landscapes. There are three or four pictures of brilliant sunsets, ranging from strong reds to pale yellows, which stand out among the other pictures, and some more peaceful landscapes, which are quite characteristic of his work. Sea pictures are rather less usual with him, and he shows several which are very interesting—one of a sailing boat with a big iceberg, another a very good study of a steamer in fog among ice floes, one larger picture of a berg stranded off shore with a fine sky of grey and brown clouds, and a good little seascape of big waves under a bright but clouded sky with a very good effect of light on the water. A few woodland pictures, in oil and pastel, are less successful than the skyscapes.

Double

SCORES LITERALISM AS ART VIEWPOINT

Gazette Feb. 12/37

Eric Newton Says Preconceived Ideas Bar Understanding of Modern Painting

Preconceived ideas of what art should be, based on the "naughty" 19th Century, which went off the track and introduced the bad practice of copying nature instead of interpreting it through symbols, are responsible for the hostility with which many people greet modern art, Eric Newton, English critic, told the members of the Montreal Art Association in an illustrated lecture last night. The influences of that period, which brought the literary and the sentimental into painting, which tried to escape from life through a false romance and which at the same time was enslaved to appearances, were still strong, he said, and today most people expected a picture to be a copy.

No attitude, said Mr. Newton, could be more hopelessly unaware of the true meaning of art. The artist, as he saw him, was a man who felt something very deeply and proceeded to symbolize that feeling, to get a message across in whatever medium he was using. He was like the little girl who explained to Roger Fry: "I think and then I draw a line around my think." This was a profound statement, the lecturer was convinced, of the position of the true artist. He departed from literal truth to get the greater spiritual truth. The people who did not like modern art objected because he did not conform to their badly founded ideas of what art should be, because they expected him to "look and draw a line around his look."

Mr. Newton reminded his hearers that artists before now had been misjudged—The Times couldn't say anything bad enough about Turner's "Temeraire"—only to prove themselves and ultimately become recognized as great geniuses. Because critics had been wrong in the past, however, did not mean that all the modern artists were great. But it would be strange indeed if a generation of artists ever arrived that went completely off the rails—he seemed to forget the naughty 19th at this point—and the modern painters couldn't all be bad.

On the contrary, he saw modern art as a return to the great traditions that began as far back as the Assyrians. Instead of copying, it worked through symbols, it had an honest respect for its material, it got strength through simplification, it faced up to its times.

Mr. Newton, who has been touring Canada under the auspices of the National Art Gallery of Canada, was introduced by Dr. J. W. A. Hickson and thanked by H. P. Bell.

Star Feb. 11/37

Art Lecturer



Eric Newton will give an illustrated lecture to the members of the Art Association of Montreal this evening, at 8.15, on "The meaning of modern art." Mr. Newton is not only a lecturer and writer of books and articles on art subjects, but is distinguished as a decorative painter, and a designer of mosaics, and his works are to be seen in many public and private buildings in England.

McKenna
Stock Broker
(a mix up in the composing Room.)

Flowers and Landscapes By Jane C. Luke

A small collection of pictures, — landscapes and flower pictures, — by Mrs. Jane C. Luke, is being shown this week and next at Johnson's Gallery on St. Catherine street. Mrs. Luke has been a frequent exhibitor in Montreal and her landscapes are familiar; there are in this exhibition a number of them, — little pictures of old houses and very pleasant places in the Province of Quebec, with some of the places in Europe. Among the Canadian pictures are a good arrangement of bright color in "Autumn" and a nice effect of light in the pastel of "October sunlight." A good street, "Petergate, York" and a dark archway with a distant landscape at Lugano are among the best of the European pictures. The flower pictures are, however, much the best things in this exhibition, and a square panel of "Dogwood and Redbud" stands out among these, — remarkably good both as painting and as a decorative design. Another picture of Phlox is almost as good as this. In the picture of Cosmos in a blue bowl and in that of Peonies and Delphiniums the flower painting is very good, but the pictures are not so successful as compositions, and in the latter there are too many other things to break up the arrangement. Several other flower pictures are also worth seeing and are far more interesting than the landscapes.

JANE C. LUKE SHOWS SUNNY PAINTINGS

Gazette Feb. 12/37

Montreal Artist Reveals Ability in Landscapes and Flowers at Johnson's

Quaint byways with picturesque cottages in sunlight, occupy the brush of Mrs. Jane C. Luke, of Montreal, who is holding an exhibition of her work in the Johnson Art Galleries, 1340 St. Catherine street west. Flower paintings and scenes done abroad serve to show this artist's versatility.

The oils, of moderate size, are generally good in arrangement and are painted with evident sincerity. Mrs. Luke being quite successful in suggesting atmosphere and the glitter of sunlight and warmth. "Shadows"—an old white house splashed by the shadow of a tree across the road, is attractive, as is "The Sunny Road" with its houses and poplars under a cloudy summer sky. "On the Road to St. Vincent de Paul"—buildings, a wayside cross, shadowed road and a glimpse of water, is a work that will appeal, as will the houses, barns and church in the painting called "To the Village of Henryville, Que." From Ogonquit comes "Breezy Day"—wheeling gulls and waves breaking on rocks. "October Sunlight" is a broadly handled pastel of a tree-edged road, fence, and a distant house, backed by a rolling hill.

Products of travel include "Ann Harthaway's Cottage, from the Orchard"; "Petergate, York"—old buildings in a narrow street, with a glimpse of the towers of the Minster beyond; a bit of a church as seen "From a window in Florence"; and some other Italian items.

The flower pieces reveal a decided talent for this genre, especially effective being "Cosmos," "Callendulas," and "Peonies and Delphinium." In these the arrangement is good, the color true and the bowls and vessels capably painted.

Lecture on Gothic Art

Prof. J. B. Lagace will resume his public lectures on art history this evening at 8 o'clock at the University of Montreal, 1265 St. Denis street. His subject: "Gothic Art: cathedrals."

ALACE OF TITANIA IS PLACED ON VIEW

C. L. Burton, Simpson Company President, Officiates at Opening Ceremony

CHILDREN TO BENEFIT

Money Collected at Exhibition to Go to Fund for Cripples—Service Clubs Sponsor Showing

The Palace of Titania, Queen of the Fairies, was opened here for the first time in a special preview ceremony in the Robert Simpson Company store last night. As Mayor John Jenkins of Westmount, and Alderman Leon Trepanier, representing the Mayor of Montreal, gave the affair their patronage, C. L. Burton, president of the Robert Simpson Company, presented the diminutive palace to Montreal for one month during which it will be on view to provide funds for the aid of crippled children in Quebec.

Brought here under the auspices of the United Service Clubs, Sir Neville Wilkinson's famous fairy castle will open to the public today and remain here until March 6.

In his presentation address, given after an introduction by Service Clubs chairman, H. F. King, in which he expressed the clubs' pleasure at being the vehicle which enabled the Palace to visit Montreal, Mr. Burton told of the pleasure which the Lilliputian creation has brought to countless children throughout the world.

He placed particular emphasis on the humanitarian idea which led Sir Neville to devote endless hours to the building of his delicate structure. Sir Neville regretted, Mr. Burton said, that he had been unable to accompany the palace to Montreal. Since, as Ulster King of Arms, he must be present at the coronation next May to lead the regal procession, the famous architect had been unable to make the trip.

"The people of Montreal," Mr. Burton continued, "will undoubtedly give a stirring response to the beauty of Titania's Palace and to the noble idea which engendered it."

TWO CITIES REPRESENTED.

First of the municipal representatives to address the gathering, Mayor Jenkins, stressed Sir Neville Wilkinson's kindness, and thanked the Simpson Company for bringing the Palace to Montreal. Recalling the constant interest of the Rotary and kindred service clubs in working to alleviate the sufferings of crippled children, he said that physically handicapped children are "entitled to the deepest goodwill and fullest assistance."

Apologizing for the absence of Mayor Raynault, who had gone to Toronto to "get new and progressive ideas," Alderman Trepanier pointed out that citizens of Montreal could not fail to co-operate with the high motives implicit in Titania's Palace, and urged them to follow the lead of their municipal leaders both in giving the enterprise their fullest support and in enjoying its exquisite craftsmanship.

On the speaker's platform last night were the following: C. L. Burton, president of the Robert Simpson Company; R. H. King, general manager; H. F. King, chairman of the United Service Clubs; Mayor John Jenkins; Ald. Leon Trepanier; A. Lapres, president of the Rotary Club; and Douglas Taylor, president of the Province of the Quebec Society for Crippled Children.

Arts Club Exhibition By Eleven Painters

Gazette Feb. 23/37

By ROBERT AYRE.

Eleven painters, most of them working in and around Montreal, are represented in one of the most interesting exhibitions of the season, at the Arts Club, Victoria street, through February 19. So individual is each one of the eleven, departing so radically from the accepted Canadian traditions, that the word "interesting" is indeed all too mild; the show is a revelation. This is not to say that they are all great painters, or that they will start new and exciting schools, but the show will come as a surprise to many who do not realize that such things are going on in their midst.

A very good reason for the public's not knowing is that at least seven of the eleven are infrequent exhibitors. Prudence Heward, Alexander Bercovitch, Sarah Robertson and Mabel Lockerby are familiar; but John Lyman seldom shows in Montreal, John Humphrey is almost unknown here, and it is not often the public has opportunity to see the works of Fritz Brandtner, Goodridge Roberts, Jori Smith, Jean Palardy and Marion Scott.

Taking them in alphabetical order, the first to be considered is Bercovitch. He shows the sophisticated decoration—flowers and a mask, with Perce Rock in the distant background—which appeared in the exhibition of flower pieces at the Watson Galleries not so long ago; and three portraits, the gentle-faced Negro girl who was in the Art Association spring show, and portraits of "Bigal, the Poet" and Moislie Leib. One of the latter is a head isolated on a gold background and the other is a figure so powerfully projected, so surrounded, that he seems to bring into the room with him the forces of an agitated world. Both are vigorously painted and extremely expressive.

Dynamic fantasy enters with Fritz Brandtner's "Scarborough Bluffs." Anyone who knows these bluffs just outside Toronto will understand that the reality was just the impetus to set this painter off on a sky-rocket flight. Crashing color and bold pattern. The pigment sings joyously in his sunflowers. Much more subdued is his design for a mural, a colored drawing of men at work. It is full of activity, in beautifully rhythmic lines, well-controlled.

The great solid body of the earth goes rolling through Prudence Heward's Shawbridge and her Piedmont picture is a rich pattern of hillfolks, colored trees and water. Never content with mere surface impressions, Miss Heward is a painter of profound integrity, a painter who both stimulates and satisfies. Her two little sketches of India children are finely realized.

STILL-LIFES SHOWN.

John Humphrey of Halifax is another whose integrity gives authority, who works from the inside. In the two still-lives in this exhibition his color is distinguished and his design sophisticated, though never tricky. One of them is splintered almost to cubism but it holds fast to reality. An admirable painter, Humphrey should be far better known.

Light, personal, almost whimsical landscapes are contributed by Mabel Lockerby. She also shows a charming decoration, "Cat and Begonia."

John Lyman, who arranged the exhibition, is represented by a nude, by two of his Laurentian landscapes—how quietly and thoughtfully he goes about it, how certainly, how inevitably, if slowly, these modest-seeming pictures work their way into your consciousness and stay there... and by a self-portrait. The latter is one of his most successful canvases. It is light in color and it gives the effect of a minimum of labor, yet it is alive. An excellent likeness, too.

Jean Palardy shows two of his happy, childlike—in the best sense of the word—impressions of country life, the haymaking scene being particularly delightful. We must see more of Goodridge Roberts. His "Three Dancers"—flat color, solid line and robust rhythm—is an original work, but his pencil and water color drawings, sensitive as they are, are hardly enough to give his measure.

Three women painters complete the list. Sarah Robertson is as lively and spontaneous as ever, with her wriggling ferns, her St. Pierre village with its spire and happy-go-lucky pointed roofs, her conventional Lake Manitou in autumn, and her "Afternoon in March," seen through a window. Marion Scott's best feature is her strong, almost classic, sense of form, demonstrated in "Construction," the study of a girl's head, an interior and a mullein plant. In the latter, the color and flannel-like texture of the

leaves are a joy. A painter of outstanding ability is Jori Smith. Her portraits of "P'tit Vieux" and "Rose" are full of character, well observed, beautifully expressed, and there is strength in individual style in her nude and her "Torso and Prints."

Mrs. E. F. Bovey writes me a kind note saying that she regrets to hear from her son, Lt.-Col. Wilfrid Bovey, that I am laid up in hospital. It seems that her son is in the habit of reading these columns, and that he thought I should be interested in part of a letter from her daughter which she happened to read to him the other day. The daughter is married to an official of one of the Indian railways, and the letter deals with the effect of the Purdah system on its high-caste victims. The lady writes: "We have just had a lady-doctor from the Multan Mission Hospital staying with us for a few days. She told us a pathetic story about one of her first cases in India. She came out to Multan soon after finishing her medical training and is one of those fair smooth-faced women who look even younger than their age. She had only been at the hospital for two or three weeks when a wire arrived from the Maharajah of a neighbouring Native State for a doctor to go to see his sister. The senior doctor could not go, so Dr. Blank was sent and, as she could only speak a few words of the language, the hospital matron was sent with her. They arrived at Bahawalpur (pronounced Balpur) about 2 a.m. and were met by the State physician and the State grand vizier. They conducted her in a carriage to a large house and said it was the State Rest House where she was to sleep. She, thinking of the telegram that had brought her by the first train, said, 'But what about the patient?' 'Oh, not tonight,' they answered, 'plenty of time in the morning.' She thought this rather funny, but, after some argument, was finally convinced that she could not possibly see her till the morning. Then they asked what time she would like her tea in the morning? Still thinking of the patient, she suggested 6.30. 'Oh, no, that is much too early, 8 o'clock will be ample time.' Finally she said she must have it at 7.30 and they agreed, but at 7.30 there was no sign of tea, which finally arrived at 8.30 and it was not until nearly

10 that she was conducted to the Palace. At the Gate House they all had to stop and telephone to the Palace and ask if they were allowed to proceed and the Maharajah gave his gracious permission. It turned out that he had not waked until nearly 10, and until he woke, the gate could not be opened and no one could enter in case they disturbed his slumbers even though he had wired for the doctor for his sister! As they went towards the women's quarters there were high walls and sentries in every direction. By ones and twos the little lady doctors' escort had to fall back until at the outer door of the harem the State doctor could go no further. He had meanwhile been telling her about the case: 'Of course,' he said, 'I have not seen the patient, but from what the women have told me, I think she may have bronchitis. It might be malaria or it might be sandfly or it might be phthisis. She has been ill about a month and I thought that perhaps a lady doctor should now come and see her.' Dr. Blank then went inside and a woman appeared and took her to see the patient.

She was a girl of about 21 and surrounded with thick curtains, draperies and no windows and no air. The doctor said it was quite obvious what was the matter but, having gone over her with a stethoscope, she decided she was too quick and they would think she could not be doing her job. So she started again with another stethoscope and went all over her again. Then the girl asked pathetically, for 'good medicine' and she gave her the strongest mixture of innocuous things she could think of and then went out to talk to the state doctor. She said: What she needs is to go up to a Hill station for good air. Oh, but that is quite impossible. She can never leave these walls. Well, then, put her in a walled garden. No, that is equally impossible. She is very high class. She cannot go out. Well, then have the Maharajah's band to come and play and amuse her. No, that could never be done. Well, give her the best gramophone that can be bought so that she can amuse herself. And that seemed all that could be done. Isn't it pathetic? I must go out and thank Heaven that I was not born a Purdah woman.

I sympathize. At the moment I cannot get out, but I can have my windows open. I have discovered that even though the greater part of one leg has been removed an attack of sciatica can start from the phantom heel as the doctors call it, and shoot all the way up the missing leg like toothache at intervals. Also I have a radio to amuse me which makes a shattering noise that is supposed to be music. Still, I can have visitors who can come and pass the time. My conversation is punctuated with outbursts of smothered profanity which helps to pass the time and improves their vocabulary. I am glad I was not born a Purdah woman.

THE GAZETTE

Feb. 16/37 Gazette Etchings Are Shown By British Artists

Under the auspices of the National Gallery of Canada, an exhibition of unusual interest is now being held in the Montreal Art Association gallery—200 etchings by the distinguished British artists, Augustus John, R.A., and Gerald L. Brockhurst, A.R.A., R.E. It is said to be one of the finest collections of their etchings in existence; certainly it is the finest that has ever come to Canada, and well it will repay prolonged study.

Mr. John shows 105 works, many of the subjects appearing in several states; there are prints from five plates of the William Butler Yeats portrait; and students will be interested in seeing impressions of several plates after cancellation. In portraits of himself (looking like an apostle or an Old Testament prophet), of such men as Yeats, Epstein, and Sir William Rothenstein, of Gypsies and old men, women and children, John shows himself a master of characterization. No squeamishness stands in his way when he comes to do a likeness and his sense of the comic usually adds a fillip. The portraits of Charles McEvoy and of "Gwendolen" may not be flattering but they are human. John is all alive, swift and spontaneous, but completely sure, and there is no question of the Rembrandt quality in much of his work. In addition to the portraits, there are figures and groups—"The Hawker's Van," "Dartmoor Ponies," "The Little Camp," "Quarry Folk" and so on—that are richly reminiscent of John the painter.

None the less alive are the portraits by Mr. Brockhurst, but where John is racy in his line Brockhurst is incredibly exquisite. In "The Black Silk Dress," the portraits of his wife, of "Dorette," "Casper," James McBey and Henry Rushbury, he carries the craft of etching to a place no one else has attained. His figures become sculptural, modelled with extreme subtlety, and the impressions have a depth and color like nothing so much as his own meticulous oil paintings on wood. While there are several studies for decorations in the 91 examples of Brockhurst's work on view in this collection, most of them are portraits.

R.H.A.

Etchings from England at the Art Gallery

Star Feb. 23/37

About two hundred works by two British etchers, Augustus John and Gerald Brockhurst, — have been brought together by the National Gallery of Canada, with the help of Mr. Brockhurst, and the collection is now being shown in one of the upstairs galleries of the Art Association of Montreal; it makes an exhibition which should not be missed by any one who is a lover of etchings or practises the art of etching.

The etchings are all from fairly small plates and all are portraits or figure studies, and they show interesting resemblances and differences between the work of the two men. Many of the prints shown are of more than one state of the same plate and some of as many as four states. In more than half of John's etchings only one state exists and only a few of them are later than a fourth state. This is true also of Brockhurst's earlier works, but among the later ones there are many eighth and ninth states and one a print of a thirteenth state.

John practised etching for a fairly short time, and many of his etchings seem to have been experiments; some of the prints shown are from plates which have been cancelled with scratches. In many cases they are admirable and very simple drawings, in which a great deal is said, sometimes with only a few lines. Brockhurst has occasionally, like John, been content with two dimensions, but in most of his work he aims at three dimensions and most of the work done on later states of his plates is stippling to bring heads and figures into greater relief. In one or two of his etchings this working up has perhaps been carried too far. The collection contains many very good prints and makes an excellent display of modern etching methods.

The designs for oriental painted cottons are still in the print room of the Art Gallery and there have been added to them two examples of printed cottons, belonging to the Art Association. In the same room there is a small collection of miniature paintings of flowers by Lorna Burgoyne, R.M.S., which are very pretty in their design and color.

19 HALL-MARK URGED AS HANDICRAFT AID Gazette Feb. 26/37

Would Protect Public Against
Inferior Work, Guild
Official Says

SEES H.I.P. AS HELP

A. T. Galt Durnford Sug-
gests Participants Include
Handicrafts in Re-decorat-
ing Designs for Homes

A proposal to affix a "hall-mark" of quality to handicrafts as a protection to the public against inferior work, together with the suggestion that Home Improvement Plan participants include handicrafts in their redecorating designs were major features of reports presented yesterday at concurrent annual meetings of the Canadian Handicrafts Guild and the Quebec Provincial Branch of the Guild at Dominion headquarters, 2019 Peel street.

The hall-mark, urged in the report of A. T. Galt Durnford, Quebec president, would be applied only to articles conforming to certain minimum standards of quality and workmanship. Mr. Durnford further saw the Home Improvement Plan as a golden opportunity through which to stimulate the production of handicrafts and at the same time to assist the hard-pressed rural workers who monopolize the market. He stressed the value of handicrafts as decorations.

Increasing interest throughout the west was reported by E. A. Corbett, elected president of the Canadian Guild yesterday to succeed Col. Wilfrid Bovey. Mr. Corbett, recently returned from an extended tour of the western provinces, found that they were following the examples of the older eastern area in turning out artistic hand-made products.

Colonel Bovey, in appreciation of the work he has done for the Guild, was presented with a carved black slate totem pole.

Other reports indicated that sales in the Guild shop here, which is an outlet for handicrafts from workers throughout the Dominion, showed satisfactory increases over previous years.

Announcing the patronage of Their Excellencies the Governor-General and the Lady Tweedsmuir, the Canadian Handicrafts Guild proceeded to elect the following to office for 1937: Dr. C. F. Martin, honorary president; Mrs. James Peck, Montreal, R. C. Wallace, Kingston, G. J. Trueman, Sackville, N.B., honorary vice-presidents; E. A. Corbett, president; A. T. Galt Durnford, Montreal, Dr. H. F. Munro, Halifax, Mrs. David Fairchild, Cape Breton, N.S., R. Tait Mackenzie, Ontario, Mrs. W. A. MacLeod, Manitoba, W. A. R. Kerr, Alberta, vice-presidents; Miss Helen I. Drummond, secretary-treasurer; Georges Bouchard, E. A. Corbett, Mrs. Robert England, Prof. John Hughes, Miss Alice Lighthall, Dr. H. F. Munro, L. St. J. Haskell, general committee.

OFFICERS FOR QUEBEC.

Quebec Provincial Branch officers chosen were: A. T. Galt Durnford, president; Miss M. M. Phillips, honorary president; Mrs. W. D. Lighthall, honorary vice-president; Mme. N. K. Laflamme, Mrs. F. M. G. Johnson, Mrs. G. S. Currie, vice-presidents; Larrat Smith and H. M. Hague, honorary legal advisers; H. E. Herschorn, honorary notary.

Quebec committees were: Executive committee: Mrs. G. W. Birks, Miss Viola Cameron, Frank Chambers, Miss Marion Cochrane, Mrs. G. S. Currie, A. T. G. Durnford, J. Alex Edmison, Major D. Stuart Forbes, L. St. J. Haskell, Mrs. J. C. Heriot, Mrs. W. S. Johnson, Mrs. F. M. G. Johnson, Mme. N. K. Laflamme, Mrs. L. D. Palmer, Mme. E. de B. Panet, Howard H. Patch, Mrs. J. O. Plummer, Mrs. J. S. Ray-side, Mrs. E. B. Savage, Campbell L. Smart, Miss Marguerite Terroux, Eric J. Wain, V. C. Wansbrough, P. R. Wilson, Miss Marion Wright.

Finance committee: L. St. J. Haskell, chairman; A. T. G. Durnford, Mrs. E. B. Savage, Eric J. Wain.

Shop committee: H. H. Patch, chairman; Mrs. G. S. Currie, C. J. G. Molson, Mrs. W. Oliver Smith.

Publicity committee: Miss Viola Cameron, chairman; J. Alex Edmison, Mrs. F. M. G. Johnson, Mrs. G. F. Hedges, Mrs. W. Oliver Smith, Rielle Thomson.

Design committee: P. R. Wilson, chairman; Mrs. Donald Baillie, Mrs. G. W. Birks, Frank Chambers, Major D. Stuart Forbes, Gordon Reed, Mrs. Fred Smith, James Wollven, R. W. Pilot, Clarence A. Gagnon.

Advisory committee: W. M. Barnes, Col. Wilfrid Bovey, Miss K. Campbell, Brooke Claxton, Miss Carrie Holman, W. D. Lighthall, Mrs. Walter Lyman, Gordon Neilson, Mrs. James Peck, Mrs. W. O. Ryde, Mrs. C. W. Tinling.

Exhibition committee: Mrs. G. W. Birks, Mrs. C. R. Carmichael, Mrs. Frank Chambers, Miss Marjorie Cochrane, Chrystie L. Douglas, Mrs. C. C. MacIntyre, Mrs. Phillip McKenzie.

Pottery committee: Miss Eleanor Perry, chairman; Mrs. R. H. M. Hardisty, Mrs. Gavin Milroy, Mrs. H. F. C. Stikeman.

Dye committee: Dr. H. F. C. Allen, chairman; Col. H. Wyatt Johnson, Miss Alice Lighthall.

Library: Mrs. Frank Chambers. Photographs: Mrs. G. B. Glassco. House: Mrs. W. S. Johnson.

Civic Art Exhibit.

To the Editor of The Gazette:

Sir,—Although the official opening date of "The Montreal-in-Art Civic Exhibition," sponsored by the City Improvement League, is still distant, there is, nevertheless, a valid presumption that the intervening time will, as usual, fly by quickly. The preliminary organization will certainly be time-consuming. The League, through its Citizenship Committee, has given itself about eighteen months to make the preparations. If it gets the desired collaboration from public and private organizations, and from the public leaders and private citizens, as well, the opening should be as scheduled. A considerable amount of "spade-work" and "missionary work" has been done by the League, but much remains.

This Civic Art Exhibition is intended to describe Montreal and District pictorially and "selectively" under the French, English, and Canadian Rule. In general, it will comprise four main divisions: (1) Paintings of old and retrospective Montreal; (2) modern and contemporary paintings; (3) oil portraits and sculptured portrait busts of notable Montreal citizens; and (4) etchings, drawings, prints, and photographs. At a conservative estimate, there will probably be about 500 items on view. It will at once be seen how important will be the selection of works of artistic merit. The success of the show will also depend upon the ready response for art loans given to it by owners of private art collections. For instance, the core of the exhibition could be built around a loan of the historic municipal art collection of the Corporation of Montreal, or around Kriehoff's paintings of the Montreal scene, in possession of prominent local families. Among the objectives of this letter, is to place before interested, public-spirited citizens the worthwhileness of the exhibition as a timely, practical, concerted effort in educational "civility" and in instructive "civic appreciation." The moral support of the entire community is an essential prerequisite. Another objective is to call upon those who wish to make loans of paintings and other civic-art works of quality to communicate with the League, expressing their desire to so collaborate. The League sincerely hopes that the collaboration forthcoming will be both great and sustained, so that the credit for the success of this civic project will redound to all the citizens, French-speaking and English-speaking, in this community and in Greater Montreal. Letters with offers and suggestions as to sources of loans, from artists, individual owners, or corporations, may be mailed to—and will be gratefully appreciated by—the sponsors: The City Improvement League, Room 52, 980 St. Antoine street, Montreal.

A. J. LIVINSON,
Chairman, Citizenship
Committee of the
League.

Montreal, Feb. 18, 1937.

New Exhibitions

Ladies in wimples, gentlemen in armor, churchmen in vestments, most of them with their hands piously uplifted, palms together, are the subjects of an unusual exhibition in the print room of the Art Association of Montreal. It is a collection of brass rubbings, made in English churches about 65 years ago, by Rev. Archibald Longhurst, and loaned by the library of McGill University.

Among the personages are Aphra Hawkins, who "departed this frail life" on January 16, 1605, and Thomas Hawkins, who died in 1587 at the age of 101. Most of the rubbings are from 16th Century brasses.

Beautiful in their stylization and line, they also have a great historical interest and ought to be valuable to students of costume.

Several books on monumental brasses are on display and a charming original brass from a 15th Century tomb—seven daughters in a row—loaned by F. Cleveland Morgan.

TANCREDE AT EATON'S.

Robert Tancrede, French painter, who is artistic director of the Catholic Museum in Montreal and who executed the copies of the murals in the Catacombs of Rome, is holding a show in the Fine Art Galleries of the T. Eaton Company. Occupying two rooms, the exhibition gives a good idea of his individual style and scope.

While he shows some landscapes, made in both Europe and Quebec—Gaspé and the Laurentians—Mr. Tancrede seems happier when he is painting buildings. His best quality is his sense of structure and his dry flat color is an asset in this. A feeling for the picturesque and dramatic in architecture is displayed in crowded Paris streets and Spanish bridges and walls, but he never lets these tendencies run too far away with him. New York and Montreal skylines should have a particular local appeal.

The exhibition may be seen until Saturday, March 13.

THE STYKA BROTHERS.

An exhibition of the works of Adam and Tade Styka, European landscape and portrait painters, now showing in Toronto, will open in the Eaton Fine Art Galleries, March 15.

ANNUAL MEETING.

The annual meeting of the Art Association of Montreal will take place Monday at 5 p.m.



Blank-Stoller photo.

DR. C. F. MARTIN, elected president of the Art Association of Montreal, succeeding H. B. Walker, who held the office for eight years.

DR. MARTIN NAMED ART GALLERY HEAD

Gazette March 9/37

Succeeds H. B. Walker, Who
Has Held Office for
Eight Years

On the retirement of H. B. Walker, who held the office for eight years, Dr. C. F. Martin was elected president of the Art Association of Montreal at the annual meeting yesterday. W. B. Blackader, treasurer for the past eleven years, also retired and was succeeded by G. W. S. Henderson. Mr. Walker was elected honorary vice-president and Mr. Blackader honorary treasurer, thus remaining members of the council.

Other officers were chosen as follows: Honorary president, Right Hon. Lord Atholstan; vice-presidents, Dr. C. W. Colby, Dr. J. W. A. Hickson; members of council, for three years: D. Forbes Angus, Philip S. Fisher, G. Alfred Morris, Howard Murray, O.B.E., Professor Ramsay Traquair, Dr. F. M. G. Johnson; for two years: R. W. Reford, Miss L. Adaline van Horne becomes a governor. The late Mrs. Charles Meredith and the late William G. Cheney were added to the roll of benefactors.

In his annual report, the retiring president expressed the association's gratitude to Mr. Cheney and others who had made bequests or given gifts, spoke of the exhibitions and lectures, paying particular tribute to the National Gallery of Canada for its assistance, and referred to the increasing enrolment in the art classes.

Mr. Blackader's financial statement showed a deficit of \$3,952, which was \$250 greater than that in 1935 but \$100 less than 1934. Receipts last year totalled \$19,920 and disbursements \$23,872. In the previous year the figures were \$19,020 and \$22,728; and in 1934, \$19,915 and \$23,968. Among the gifts acknowledged was a special donation of \$1,000 from Miss van Horne. Annual subscriptions totalled \$12,100 last year, \$12,432 the year before and \$11,722 in 1934.

In the absence of Arthur Browning, who is in California, Mr. Henderson read the report of the chairman of the executive committee, on ways and means. The sustenance fund, Mr. Browning indicated, averaged \$4,000 annually but it had fallen far below the average in the last few years, and he appealed for more assistance.

Acknowledgement was made of the presentation to the gallery of a portrait (Mrs. Ichabod Wright) by Sir Thomas Lawrence, P.R.A., and of six Florentine bronzes of the 16th Century, by the late Mrs. Charles Meredith.

F. Cleveland Morgan, convener of the museum committee, reported additions to the museum, including Peruvian fabrics of 800 A.D.; a Chinese pottery figure dating from the Northern Wei dynasty, 386-557 A.D.; English Gothic woodwork, the gift of Mr. and Mrs. F. N. Southam; a pine corner-cupboard, given by Stuart and Turner of London; a French Renaissance cabinet and a rondel of French stained glass, 12 Century, gifts from Miss Mabel Molson; a Luristan bronze cup, 800 B.C.; a stone mask from Mexico; and a 15th Century madonna and child of polychromed stone, given by J. W. McConnell.

Art Association Meeting

The annual meeting of the Art Association of Montreal will be held at the Galleries on Sherbrooke street west at five o'clock this afternoon. Election of officers and council for 1937 will take place.

Dead



ROBERT ADAIR

STROKE IS FATAL TO ROBERT ADAIR

Well Known Business Man
Dies At Age Of 72
Years

The death took place early this morning of Robert Adair, president of the Hartt & Adair Coal Co., Ltd., who had been for over half a century connected with the commercial life of Montreal, and was a director of several important financial organizations. Mr. Adair suffered a stroke ten days ago and was taken to the western division of the Montreal General Hospital, but did not respond to medical treatment. He was in his 73rd year.

The funeral service will take place at the Church of St. Andrew and St. Paul, Sherbrooke street, of which Mr. Adair was a member and a former trustee, on Saturday at 2.30 o'clock.

Robert Adair was born at Rutherglen, Scotland, on August 11, 1864, the son of the late Robert Adair, merchant, and Anne (Shearer) Adair. He was educated at Hutcheson's Grammar School, Glasgow, and when he was 19 years of age came to Canada. In May, 1883, he began as clerk in the coal office of the late George F. Hartt, and learned the business thoroughly. In 1909 he became principal owner and president of the firm, and remained in that position up to the time of his death.

Star March 24/37

ART SOCIETY HAD SUCCESSFUL SEASON

Membership and Interest
Well Maintained

Membership maintained at the same number for the past two years was noted in reports at the annual meeting of the Women's Art Society, held in Stevenson Hall yesterday afternoon, under the presidency of Mrs. C. L. Scofield. The program, which had made the season a successful one, including a wide range of lectures on various phases of the arts, was reviewed by the secretary, Miss Ethelwyn Bennet, and the large volume of correspondence was indicated by Mrs. J. C. Beswick's report.

The financial statement showed total receipts of \$3,482, and a balance of \$952. Grants during the year included \$50 to the Art Association, \$50 to the Montreal Orchestra, and \$15 to the Children's Library.

Mrs. R. M. Mitchell gave the report of the studio group, which comprised seventeen members, classes having been held for almost five months, under instruction of A. Sherriff Scott, A.R.C.A. Seventy-two pictures were shown in the annual studio exhibition. The outdoor sketch class, under direction of Miss M. Sanborn, had a membership of fourteen in the Spring and ten in the Autumn. Mrs. W. Boyd Campbell gave the library report.

In connection with the report of the administration of the soldiers' fund of the society, for the men at St. Anne's Military Hospital, who are visited weekly and are given special treats on anniversaries, sympathy was expressed with the convener, Miss Hay Browne, in her serious accident. An exhibition and sale of handicrafts made by the ex-service men was held before the meeting.

Officers elected for 1937-38 are: President, Mrs. C. L. Scofield; first vice-president, Miss Isabel E. Brittain; second vice-president, Mrs. W. J. Armstrong; recording secretary, Mrs. L. H. Miles; corresponding secretary, Mrs. G. D. Pratt; treasurer, Miss Jennie Eveleigh; members of executive, Mrs. W. Boyd Campbell, Mrs. A. O. Dawson, Mrs. R. J. Durlley, Mrs. W. M. Ford, Miss H. M. Gray, Mrs. R. F. L. Picard, Mrs. C. A. Richardson, and Mrs. R. R. Thompson.

Interpretation of Will Sought in Court Action

Case Involves Testament of Mrs. Charles Meredith Who Left Estate of \$2,500,000

A QUESTION of interpretation of a holograph will and of the ultimate disposal of a part of the estate of the late Mrs. Charles Meredith, who died on June 24, 1936, leaving an estate valued at approximately \$2,500,000 was presented to Chief Justice Greenshields in the Superior Court this morning. At the hearing this morning the facts of the case were admitted and the questions were submitted to the court only on points of law and the interpretation of the will, written by the late Mrs. Meredith in her own handwriting on stationery bearing her private address at Senneville.

CLAUSE TO BE CLARIFIED

Chiefly involved in the case is the interpretation to be placed on a clause of the will which reads, "The rest of my estate to be divided equally between my brothers and sisters or their immediate heirs, including my sister Edith's family, and between my husband's, Charles Meredith's nieces' and nephews' immediate heirs."

In the statement of facts offered to the court it is pointed out that the estate left by Mrs. Meredith was derived, one-half from that of her late father, R. B. Angus, and one-half from her husband, Charles Meredith. Obviously, His Lordship was told, in making her will Mrs. Meredith was actuated by a desire to turn back to the Angus family the half of the estate which had been derived from it and to give over to the Meredith family the part emanating from it. Brothers and sisters of Mrs. Meredith were D. Forbes Angus, William F. Angus, D. James Angus, Mrs. W. W. Chipman, Mrs. R. McD. Paterson, Mrs. C. F. Martin and Mrs. F. L. Wanklyn, the last named having predeceased the testatrix.

In the will, it was pointed out, Mrs. Meredith passed over one surviving brother of her late husband, Thomas Graves Meredith and started the succession with her late husband's nieces and nephews. These nephews and nieces, who are defendants in the present action are Mrs. James D. Thornburn, Mrs. G. A. Peters, Miss Mary Meredith, John Stanley Meredith and Thomas Redmond Meredith. The estate of another nephew, Edmund Meredith, jr., now deceased is represented in the proceedings by the Royal Trust Company.

LEGAL QUESTION

The legal question raised by the proceedings is whether Mrs. Meredith meant by her will to restrict the bequest going to the Meredith side of the family to nephews and nieces of her husband who were living at the time of her death or whether the children of other nephews and nieces who had predeceased her would share in the Meredith half of the estate. Plaintiffs in the case are the latter

group, consisting of grandnephews and grandnieces of Charles Meredith, who are at the same time children of his nephews and nieces who died before Mrs. Charles Meredith.

Solution of the problem, His Lordship was told, depends on the legal interpretation to be placed on the two words, "immediate heirs," appearing in brackets at the end of the phrase in the will, "my husband's nieces and nephews, (immediate heirs). For the plaintiff grandnephews and grandnieces, it is suggested that what Mrs. Meredith meant to say was that the half of the estate should go to her husband's nephews and nieces or their immediate heirs, in the same manner as she had provided for the heirs of her brothers and sisters in the earlier clause of the same paragraph of the will. That interpretation would take in the children of deceased nephews and nieces.

HOLD BEQUEST LIMITED

The defendants, on the other

hand, contend that the words in brackets are descriptive of the words, "nephews and nieces" appearing immediately before them, and that on that interpretation the bequest was limited to nephews and nieces then surviving. From the fact that Mrs. Meredith put the two words, "immediate heirs" in brackets in referring to the Meredith side of the family, it was obvious, they suggest, that she intended to give a different meaning to them than she had done in the case of her own side of the family, when she said, "my brothers and sisters or their immediate heirs."

In short, the Court was told, the plaintiffs suggested that the word, "their" should be read along with the words, "immediate heirs" and the defendants claimed that the word "his" should be read in at the same point. Judgment was reserved.

George H. Montgomery, K.C., and W. F. Chipman, K.C., are acting for the plaintiffs and F. E. Meredith, K.C., and George A. Campbell, K.C., for the defence.

Surgeon-in-Chief



DR. F. E. MCKENTY

who, at today's meeting of the executive committee of the Board of Governors of the Royal Victoria Hospital, was appointed to succeed the late Dr. Scrimger. The committee also passed a resolution of deepest regret over the death of Dr. Scrimger, and greatest sympathy for his family.

—Blank & Stoller photo.

MCKENTY CHOSEN FOR HOSPITAL POST

New Surgeon-in-Chief Is Graduate of McGill University

Dr. F. E. McKenty was today appointed to the position of surgeon-in-chief of the Royal Victoria Hospital following a special meeting of the executive committee of the board of governors of that institution. The position which he fills was made vacant recently by the death of Dr. Francis A. C. Scrimger.

Dr. McKenty, who is also assistant professor of surgery in the faculty of medicine at McGill University, was born at Bath, Ontario, in 1881, and he received his early education in the town of his birth. Entering McGill University in 1900, he graduated in 1904 with honors, receiving the degree M.D.C.M. He then entered the Royal Victoria Hospital as interne for two years, serving under the late Doctors Bell and Garrow. Finishing his internship, he went to England and, one month after arriving, wrote his conjoint examination, receiving the degree of M.R.C.S., and L.R.C.P. Four months later he took the primary and final fellowship examinations of England and obtained the F.R.C.S. degree.

STUDIED IN GERMANY

He then went to Freiburg, Germany, where he studied pathology under Professor Aschoff.

Leaving Freiburg, he went to Berlin where he remained a year studying surgery under Professor Bier and pathology under Professor Pick. After continuing his studies in Vienna and Paris, he returned to America and visited the various clinics in the United States. He began his practice in Montreal in 1909 the first years of which were spent mostly in research and laboratory work.

In 1909 he was given a position as clinical assistant in surgery at the Royal Victoria Hospital and was the first to introduce spinal anaesthesia into the Royal Victoria Hospital, having had considerable experience with it while working under Professor Bier in Berlin. He also was instrumental in spreading the use of intravenous saline in certain diseases. He contributed articles on blastomycosis, actinomycosis, tumors of the appendix, Paget's disease of the breast, the embryology of the neck and tumors of the neck, and on the treatment of surgical tuberculosis with reference to tuberculin. In the same year, he was appointed demonstrator in anatomy at McGill, which position he held for five years. He also lectured during the same period in operative surgery and applied anatomy.

WAR SERVICE

During the war, after spending sometime in England, he went to France and served in the base hospital at Treport five months and with the McGill unit at Boulogne for six months. On his return from the war, he was appointed associate in surgery; a few years later he became assistant surgeon; finally, three years ago, he was appointed surgeon. In all these several positions he was actively engaged in teaching clinical surgery, and during the past four years he controlled all the fourth year teaching in the Royal Victoria Hospital.

Dr. McKenty is also a Fellow of both the American and Canadian College of Surgeons. Last year, he became assistant professor in surgery at McGill.

A resolution was also passed by executive committee, offering the sincere sympathy of the board of governors to Mrs. Scrimger and the family, at the "great loss sustained by this institution and the community at large in the death of Dr. Scrimger." The latter was associated with the hospital for a period of over 32 years, holding the position of surgeon-in-chief at the time of his death.

WARDEN'S PICTURE UNVEILED AT R.V.C.

Gazette March 8/37

Presentation Made to Mrs.

Walter Vaughan at

Ceremony

COLLEGE KEEPS GIFT

Tributes Paid on Behalf of Alumnae, Governors and Faculty of McGill University

Women graduates of McGill yesterday placed in the perpetual hall of honor of their university another of the distinguished figures in its history when they unveiled and presented a portrait of Mrs. Walter Vaughan, the retiring warden of the Royal Victoria College.

In the presence of members of the McGill Alumnae Society, of the Board of Governors and of the faculty, the portrait was given to Mrs. Vaughan, who in turn presented it to the college. The portrait hangs on the north wall of the college drawing room.

Mrs. John Rhind, president of the Alumnae Society, recalled Mrs. Vaughan's long association with the university, first as a graduate of the class of 1895, when she received the B.A. degree, gaining her M.A. in 1897 and later being appointed to the staff of the English department. In the year that the Royal Victoria College was opened, Mrs. Vaughan, then Miss Susan Cameron, became resident tutor, Miss Hilda Oakley being the warden. When Miss Oakley returned to England, Miss Cameron remained as assistant with Miss Hurlbatt. Married in 1918, she returned to become warden in 1928.

As a student, a graduate, a lecturer and as warden, Mrs. Vaughan gained the deep admiration and affection of all with whom she came in contact. Mrs. Rhind said, as she spoke of the years students had spent with her, when her profound knowledge of English literature, her eagerness and willingness to share with others had come to be qualities which they would always associate with her name. Mrs. Vaughan's personal charm, her ability to think clearly and speak freely had been of infinite value to all who passed through the halls of the college.

When a "tangible reminder" of her association with the university was planned, response came from every province of Canada and from many states of the American Union, said Mrs. Rhind. Paying tribute to "what you have done for this college and for us," Mrs. Rhind expressed on behalf of the Alumnae Society the hope that she would now be "free to do those things that we have not allowed you to do in the past," that she "would no longer be disturbed in the middle of your favorite book," and that the doing of those things would not take her too far afield.

The portrait then was unveiled by Miss Georgina Hunter, a member of the first class of women to receive their degrees from McGill, in 1888, and the first president of the Alumnae Society. Miss Hunter performed the ceremony in place of Lady Drummond, the honorary president of the society, who was unable to be present. Miss Hunter also spoke of Mrs. Vaughan's contribution to the university and to the Alumnae Society.

REPLY BY MRS. VAUGHAN.

The Alumnae Society had taken a very subtle means of "laying a ghost" which otherwise might haunt the college and the next warden, by setting up an image, said Mrs. Vaughan.

"I am quite clear in my own mind that the Alumnae Society of this university is the most remarkable institution known to man or woman," she declared. "I find it difficult to think that any other organization can do what this organization has done—to take hold of a person born for some mysterious reason . . . absolutely uninterested in organizations of any kind; like Kipling's cat, walking alone, full of the instincts of the anarchist; and make it a member at the earliest possible moment—when the university has declared it has done its best to educate that individual."

"We pass over nearly half a century and find that hapless individual not only still a member of the Alumnae Society but with a record of having attended the monthly meetings regularly . . . having endured those inexplicable institutions of president, treasurer, secretary with minutes of meetings—all utterly antipathetic to the anarchic person." Mrs. Vaughan, amid the laughter of the gathering, declared that the story would go on as "I am a life member!"

The Alumnae Society "is an institution full of extraordinary activities and a most extraordinarily generous society," she commented. "They perhaps hardly know what they have done in giving me this very generous gift. They have perhaps taken a very subtle means of laying a ghost . . ." She asked the college to accept the portrait.

Dr. C. F. Martin, on behalf of the Board of Governors, spoke of the feeling of sadness on the part of all who knew Mrs. Vaughan at the thought of what her going would mean to the college. With the deep sense of loss was coupled that of "the triumph of her achievement." The portrait, he said was a very graceful tribute to an able teacher, a distinguished administrator, one whose qualities "inspired respect and admiration and, of course, affection," and its significance was very great.

Tribute from Mrs. Vaughan's colleagues was paid by Prof. Rene du Roure, head of the department of French language and literature. In dealings with Mrs. Vaughan, "we found sense of humor, great sympathy and great encouragement, and it was a great inspiration to my colleagues and myself. We are glad to have this likeness of her, but we do not need it to keep her in our memories, in our minds, in our hearts."

The brass plate on the portrait, executed by Kenneth Forbes, R.C.A., is inscribed: Susan Cameron Vaughan, M.A. (McGill), lecturer and associate professor in English 1899-1918. Warden of the Royal Victoria College 1928-1937.

An Exhibition Of Pictures by Homer Watson

Star March 25/37

The collection of pictures by the late Homer Watson, R.C.A., which is being shown at the Watson Galleries on Sherbrooke street, will give a quite new idea of his work to many people who know it only from the pictures which he sent to exhibitions in the last part of his life. A few of his larger pictures are here, but nearly all of these are smaller works, not studio pictures, but evidently painted out of doors, and in moods quite different from that of his studio pictures. They are not dated, but a few were evidently painted long ago, some of them in England and France and among these a delightful little sketch of an English village. The larger number are Canadian landscapes and, with the exception of a few of the Island of Orleans, all are of scenes at or near Doon, Ontario, where Mr. Watson was born and passed most of his life.

In these pictures there are many of the woodlands and big trees which Mr. Watson so often painted, and many autumn scenes, but only little of the sad browns and greys which were in his later exhibited works. There are pictures of all seasons of the year and several wide, open landscapes, views of the valleys of the Grand River and the Speed River in summer and winter. A few, evidently hasty sketches, are among the most interesting. There is in every one of them a simplicity of color scheme and a limited range of color—very restricted means for such admirable results. Fresh and cheerful greens are the most striking, and rather unexpected, elements in most of these pictures, which are some of the best of Mr. Watson's work and help to show his importance among Canadian landscape painters.

The exhibition is to remain open till Thursday of next week.

RECEPTION IS HELD AT ART GALLERIES

Gazette March 19, 1937

President and Council Re- ceive Guests at Spring Exhibition Opening

Over six hundred and fifty members and guests attended the reception held last evening by the president and council of the Art Association of Montreal to open the fifty-fourth annual Spring Exhibition. Dr. Charles F. Martin, the president, Mrs. Martin and members of the council received.

Among those who attended were Lady Drummond, Mrs. Arthur Drummond, Mr. H. B. Walker, Mrs. George C. Marler, Miss Emma Martin, of New York, Dr. W. D. Lighthall, Mr. Huntly R. Drummond, Mr. L. McL. Spackman, Colonel George S. Cantlie, Mrs. C. L. Henderson, Mrs. Edward B. Chandler, Mrs. A. H. Higginson, Mr. and Mrs. Bernard Coghlin, Miss Anne Coghlin, Mrs. F. H. Sproule, Miss Edith Luke, Mrs. J. B. Springle, Mrs. L. H. Lafolley, Mr. John Ogilvy, Mrs. J. C. Heriot, Miss Louise Shaw, Miss G. Goulden, Miss Edith M. Goulden, Mr. and Mrs. George A. Campbell, Miss Mary E. Campbell, Mrs. H. M. Lambert, Mrs. N. F. Dawes, Miss Prudence Dawes, Mr. Andrew Dawes, Mr. and Mrs. T. B. Little, the Misses McLachlan, Miss Gertrude Peterson, Mr. Aleksander Bercevitich, Miss Dorothy Korn, Mr. and Mrs. T. M. Fysche, Captain and Mrs. John Saegert, of Bangalore, India; Miss Arlene Stanley, of Dublin, Ireland.

Miss Constance M. Griffin, Mr. C. B. Clark, Miss Edythe Bignall, Mrs. Edwin J. Cox, Mr. John Lowrey, Mr. R. W. Pilot, Dr. and Mrs. H. MacLennan, Mr. and Mrs. P. S. Stevenson, Mr. Oscar DeLall, Miss Anne Hamilton, Dr. Hans Lundberg, Mrs. Corinne D. Maillet, Mrs. Sydney D. Pierce, Mrs. Ewen Irvine, Mrs. George K. Trim, the Misses Blachford, Mr. and Mrs. D. J. Munn, Mr. Thurston Topham, Miss Dorothy Jarman, Mrs. Frank McKenna, Miss Edmee Hone, Miss Gwendolyn Sait, Mr. E. J. Sait, Mrs. E. A. Mellor, Mr. and Mrs. H. F. C. Stikeman, Mr. David S. Thornton, Mr. Robert Thornton, Miss Thornton, Dr. A. H. Gordon, Mr. A. G. M. Miller, Mrs. W. H. Galt, Miss Peggy Galt, Mr. R. W. Dietsche, Dr. Maude Abbott, Miss M. L. Finley, Mrs. H. Y. Russel, Miss Alice Gaudet, Mr. L. Palmer, Mr. S. Borenstein, Miss Ruth Park, Miss Isabel Davies, Miss Doris Robertson, Mr. W. Oliver Smith, Mr. Robert Nicholls, Miss Kathleen Baxter, Miss J. S. Lindsay, Miss C. Hood, Mr. and Mrs. Edward Winslow-Spragge, Mrs. Laurence E. Fuller, Mr. Geoffrey Cox, Miss Diana Cox, Master Robin Cox, Mr. Peter Mustard, Miss C. Levin, Mr. James B. Thomson, Mr. William Pollock, Miss Agnes Lefort, Mrs.

Henri Vautelet, Mrs. Leila Morrison, Mr. Charles R. Bone, Mr. Stanley Lindsay, Mr. and Mrs. D. C. Munn, Mr. and Mrs. H. E. Rawlings, Mrs. Julius Griffith, of Vancouver, B.C.; Mrs. P. F. Wether, Mrs. Duncan Stewart, Mr. and Mrs. T. Taggart Smyth, Mr. H. Ross Wiggs, Professor Ramsay Traquair, Mrs. G. H. Cook, Mr. Justice Rives Hall, Miss Bessie Hall, Miss E. Milbourne Ross, Mr. and Mrs. H. D. Clapperton, Miss Olive Ross, Mr. St. George West, the Misses Williams, Miss Lily C. Lamb, Miss Nina Clements, Mr. and Mrs. Hugh Griffith Jones, Mr. Maximilian Maksolky, Mrs. Glikeria Taiga, Mrs. Charles J. Walker, Miss Anna Jacobs, Mrs. D. J. Glen, Miss L. E. F. Barry, Mr. and Mrs. Norman Wight, Mr. Douglas P. Garton, Mr. and Mrs. Harold Fetherstonhaugh, Mrs. Fred A. Lallemand, Mr. Jean Lallemand, Colonel and Mrs. E. M. Renouf, Mrs. R. R. Thompson, Miss Margaret E. Thompson, Mr. and Mrs. Howard Murray, Miss Kathleen Draper, Mr. Alfred J. Pick, Dr. William Hickson.

Mrs. Delphis Breault, Mr. and Mrs. H. W. Flemming, Miss Violet Pick, Mr. and Mrs. Walter Dorken, Miss Edna Dorken, Mrs. S. F. Tilden, Dr. and Mrs. Ernest R. Brown, Dr. and Mrs. E. Leslie Pidgeon, Mr. and Mrs. Arthur Bradsher, Mr. Leslie Pidgeon, Mrs. A. O. Ponder, Miss E. Cameron, Miss Virginia Cameron, Colonel and Mrs. William Leggat, Reverend and Mrs. Harold Laws, Mr. and Mrs. W. W. Skinner, Miss Marjorie Ross, Mr. and Mrs. Armand Chevalier, Mr. and Mrs. J. M. R. Fairbairn, Mrs. M. B. Hamilton, of Hamilton, Ont.; Miss Winifred Bryce, Mr. and Mrs. Murray Chipman, Mr. Harold Beament, Mr. and Mrs. H. Schafhausen, Mr. William C. Bryce, Mr. J. Colin Kemp, Miss Kemp.

Mr. and Mrs. C. A. Bishop, Colonel William Grant, Mrs. E. Greaves, Miss Greaves, Mr. and Mrs. Francis Hankin, Mr. and Mrs. T. C. Keefer, Mr. and Mrs. Henry Bisson, Mrs. J. Edgar Gatehouse, Mrs. Lansing Lewis, Miss Gwyneth Lewis, Mr. and Mrs. Greville Hampson, Dr. and Mrs. J. R. Goodall, Mr. Edgar Marrotte, Mr. and Mrs. Carl Riordon, Mr. Gordon Forbes, Mr. and Mrs. A. M. Patterson, Mrs. J. B. McConnell, Mr. Herman Heimloch, Mr. Alfred B. Evans, Miss Mabel Evans, Miss Theo Davis, Colonel and Mrs. W. E. Barnard Evans, Mr. and Mrs. P. E. Jarman, Mr. Arthur F. Saunderson, Miss Norah Gilmore, Mrs. Dorothy Watt.

Dr. and Mrs. Richard Kerry, Miss Clements, Mrs. W. J. Turpin, Mr. J. P. Clark, Mr. and Mrs. Eric Reford, Miss Florence A. Bryson, Mr. G. F. Rogers, Miss Ruth Trimmingham, Mrs. A. P. Earle, Mr. A. B. Watson, Miss Emily James, Miss Alma Duncan, Mr. G. W. Prevost, Mr. Newstead Allen, Miss Violet Allen, Mr. Perry Luke, Mr. and Mrs. Henry Birks, Mr. and Mrs. James B. Shearer, Mrs. W. F. Carsley, Mr. and Mrs. William S. Leslie, Miss Pauline Legault, Miss Ruth M. Dingle, Mr. H. Langston, Mr. A. R. Thom, Mrs. B. Asselin, Mr. and Mrs. W. C. Wigham, Dr. and Mrs. J. T. Donald, Mrs. J. O. Calkin, Mr. and Mrs. Brydone-Jack, Mr. and Mrs. D. C. Coleman, Miss Helen Villiers, of Victoria, B.C., Dr. and Mrs. W. H. Chase, Mr. and Mrs. R. M. Mitchell, Miss Eleanor Williams-Moore, Mr. P. M. May, Professor and Mrs. Philip J. Turner, Miss Isabella Archibald, Miss J. L. McConnell.

Mr. and Mrs. P. P. Kieran, Mrs. J. S. Rutherford, Mr. C. D. Rutherford, Dr. Gerhard R. Lomer, Mrs. D. M. Bagley, Mrs. A. Cloutier, Mr. Orson Wheeler, Mr. and Mrs. David McGoun, Dr. and Mrs. F. H. A. Baxton, Miss Kathleen Baxton, Dr. Stewart Baxton, Miss Mabel Douglas, of Ancaster, Ont., Miss Lorna Greene, Mrs. H. N. Rhind, Mr. John W. Ross, Mr. A. W. P. Buchanan, Hon. and Mrs. A. Knatchbull-Hugessen, Mr. and Mrs. A. O. White, Miss J. L. Reid, Miss H. M. Giles, Mr. A. L. Perry, Miss Gertrude Mudge, Mrs. Gertrude M. Burgoyne, Dr. Harryette S. Evans, Mr. Ernest Newman, Miss Marian Roberts, Mr. and Mrs. Arthur Beck, Dr. R. Ashton Kerr, Mrs. Walter Vaughan, Dr. and Mrs. H. E. MacDermot, Miss Lavina Stuart, Miss Ethel Egerton, Miss F. E. Currie, Miss M. E. Currie, Mrs. William MacCallum, Dr. and Mrs. George A. Brown, Mr. and Mrs. Charles W. Kelsey.

Miss S. Kelsey, Miss Ruby Grobb, of Shawinigan, Que., Dr. and Mrs. A. Gould, Dr. and Mrs. F. Green, Mr. John Dunlop, Mr. George Napier, Miss Jean Dunlop, Miss Mary Wright, Mr. William Dunlop, Miss Alberta Cleland, Miss S. Elliott, Miss M. Elliott, Miss Elizabeth Burton, Mr. and Mrs. J. M. Donnell, Miss Anne Vanstone, Mr. C. E. Gravel, Mrs. B. M. Long, Miss Marguerite Routh, Miss Eleanor Davidson, Miss Jessie Currie, Miss Annie C. Reynolds, Miss Mary E. Bonham, Miss Winifred Bonham, Miss Daisy Laurence, Mr. J. P. Craig, Mrs. Lionel E. Levielle, Mr. Lionel Levielle, Mr. and Mrs. C. Cunningham, Miss Jean Bovey, Mr. Rufus C. Holden, Miss Mary Parker, Miss

C. M. Harrington, Mrs. D. S. Ryshpan, Mr. and Mrs. T. de G. Stewart, Principal and Mrs. F. Scott Mackenzie, Miss Isobel Mackenzie.

Mr. Douglas Mackenzie, Mr. S. T. Paterson, Miss F. Wayne, Professor Henry Armstrong, Mr. J. F. Lewis, Mrs. Helen S. Wickenden, Miss Alice L. Daniels, Miss Agnes Sutherland, Miss Eileen Flanagan, Miss G. P. Pineo, Miss Amy B. Stone, Miss Mabel P. Seward, Miss Anderson, Miss Alice Hungerford, Mr. Archie McLachlan, Mr. and Mrs. A. Sherrieff Scott, Miss Sheila Scott, Miss Frances B. Sweeney, Mrs. John Tyson, Mr. Donald Forbes.

Miss Evelyn Forbes, Mr. Warren Luckock, Miss Freda Pemberton Smith, Mrs. C. D. Tweedie, Miss Margaret Robinson, Mr. Noel Chipman, Colonel Gerald W. Birks, Mr. Roscoe Chaffey, Mr. Percy E. Nobbs, Mrs. Claude Lecocq, Mr. W. W. McBroom, Miss Freda M. Henshaw, Miss Haldee Fiddes, Miss Margaret Lariviere, Mr. R. H. Mather, Mrs. Edward Maxwell, Mr. H. Stirling Maxwell, Mr. and Mrs. A. W. Ridout, Miss Norah L. Smyth, Miss E. Lang, Mr. A. Zoltvany-Smith, Mr. Joseph de Papp, Miss Isolyka Gyrfas, Mr. and Mrs. Reginald H. Dean, Dr. and Mrs. D. Grant Campbell, Miss Helen D. Locke, Mr. Donald Morin, Miss Francine Jobin, Mrs. William Smith, Lieut.-Colonel Percy Domville, Mrs. C. P. Liebich, Mrs. N. G. Lindsay, Mr. Ian Graham Lindsay, Miss F. Steele, Miss Jean P. Higgins.

Mr. Sven Lycke, of Oslo, Norway, Miss Millicent Brennan, Mrs. J. S. Robertson, Miss Marjorie Ross, Mrs. W. J. Armstrong, Mrs. C. L. Schofield, Mr. A. G. Fleming, Colonel and Mrs. A. N. Fleming, Miss Peggy Shaw, Mr. George Hodge, Mr. and Mrs. George Currie, Mr. Gordon Pitts, Mr. Pemberton Smith, Mr. L. W. Powe, Mr. J. McElroy, Mr. H. E. G. Ricketts, Mr. Albert Goodstone, Miss Kathleen Chipman Liebich, Miss Gertrude Sweeney, Miss Rachel G. Reed, Miss Ruby M. Hair.

Dr. and Mrs. Bruce E. Marshall, Mr. Maxwell W. Jones, Dr. C. Senecal, Mr. and Mrs. Robert Hampson, Mr. A. Clarence Lyman, Miss Cecile Senecal Ley, Miss B. J. Herman, Miss Elaine Johnson, Mr. A. W. Johnson, Mr. Marcel Pasquin, Mr. and Mrs. John Rhind, Mr. and Mrs. Phyllis Felson, Miss Mabel K. Holt and Colonel Robert Starke.

EXPERT DECORATOR LISTS DEADLY SINS

1937
Gazette March 23
Polar Bear Hides Vex Evan
J. Tudor, N.Y. Art
Historian

A busy oriental rug is scarcely the thing for a quiet library. Evan J. Tudor, of the department of the History of Art, New York University, and lecturer at the Metropolitan Museum, who gave this hint to members of the Art Association of Montreal in a lecture last night, also sighed as he thought of people who put polar bear skins in their fastidiously designed rooms. He was vexed with people who mix up their periods. And he was none too enthusiastic about the invasion of drawing rooms by stove-pipes and bathroom fixtures. On the other hand, he pointed out that, in its proper place, an oriental rug might determine the color scheme of an interior, and he gave modern furniture credit for introducing a fine new use of woods.

His subject was "Fundamentals of Interior Decoration." The first fundamental, he said, was good proportion and he insisted on working to scale. Describing his own methods of work, Mr. Tudor gave his audience the benefit of wide experience and boundless enthusiasm. He told about the careful planning of every detail, of building models and using color charts, and he had scores of slides to illustrate his points—"a good illustration is the shortest distance between two minds."

The designer of interiors was, of course, limited by conditions, he admitted, but he showed how difficulties could be overcome, how bad original proportions could be improved by good design.

Much of what he said might be regarded as hard and fast rules. All good design was based on certain well-defined principles. At the same time, precedent could be used as a servant and there was room for a great deal of refinement on the old themes.

Interior decoration was a big thing, a really worth-while thing, Mr. Tudor declared. It could become an absorbing pleasure, opening up to the student the rich field of the history of art and, beyond that, the history of man as expressed in his every-day life.

Representative Gathering At Art Association.

The private view of the fifty-fourth annual spring exhibition at the Art Association of Montreal for members and friends took place last night, those attending numbering over six hundred and fifty. Dr. Charles F. Martin, the president, with Mrs. Martin and members of the council stood at the head of the grand staircase to receive the guests. A buffet supper was served later in the evening.

Among those present were: Lady Drummond, Mrs. Arthur Drummond, Mr. H. B. Walker, Mrs. George C. Marler, Miss Emma Martin, of New York; Mrs. D. C. Coleman, Mr. and Mrs. Brydone, Jack, Mr. and Mrs. Eric Reford, Lieut.-Col. George S. Cantlie, Mr. and Mrs. Robert Hampson, Miss Mabel K. Holt, Colonel Robert Starke, Mr. and Mrs. A. Sherrieff Scott and Miss Sheila Scott, Mr. George Napier, Mr. and Mrs. George S. Currie, Lieut.-Col. Percy Domville, Dr. and Mrs. D. Grant Campbell, Mrs. Edward Maxwell, Mr. H. Stirling Maxwell, Mrs. D. Breault, Principal and Mrs. F. Scott Mackenzie, Miss Isobel Mackenzie, Mrs. Julius Griffith of Vancouver; Mr. Stanley Lindsay, Mrs. Fred A. Lallemand, Mr. Jean Lallemand, Miss Gertrude Mudge, Miss Molly Draper, Dr. W. D. Lighthall, Mr. Huntly R. Drummond, Mr. L. McL. Spackman, Mrs. C. L. Henderson, Mrs. Edward B. Chandler, Mrs. A. H. Higginson, Mr. and Mrs. Bernard Coghlin, Miss Anne Coghlin, Dr. A. H. Gordon, Mr. A. G. M. Miller, Mrs. W. H. Galt, Miss Peggy Galt, Mr. R. W. Dietsche, Dr. Maude Abbott, Miss M. L. Finley, Mrs. H. Y. Russel, Miss Alice Gaudet, Mr. L.

Palmer, Mr. S. Borenstein, Miss Ruth Park, Miss Isabel Davies, Miss Doris Robertson, Mr. W. Oliver Smith, Mr. Robert Nicholls, Miss Kathleen Baxter, Miss J. S. Lindsay, Miss C. Hood, Mr. and Mrs. Edward Winslow-Spragge, Mrs. Laurence E. Fuller, Mr. Geoffrey Cox, Miss Diana Cox, Master Robin Cox, Mr. Peter Mustard, Miss C. Levin, Mr. James B. Thomson, Mr. William Pollock, Miss Agnes Lefort, Miss S. Kelsey, Miss Ruby Grobb, of Shawinigan, Que.; Dr. and Mrs. A. Gould, Dr. and Mrs. F. Green, Mr. John Dunlop, Miss Jean Dunlop, Miss Mary Wright, Mr. William Dunlop, Miss Alberta Cleland, Miss S. Elliott, Miss M. Elliott, Miss Elizabeth Burton, Mr. and Mrs. J. M. Donnell, Miss Anne Vanstone, Mr. C. E. Gravel, Mrs. B. M. Long, Miss Marguerite Routh, Miss Eleanor Davidson, Miss Jessie Currie, Miss Annie C. Reynolds, Miss Mary E. Bonham, Miss Winifred Bonham, Miss Daisy Laurence, Mr. J. P. Craig, Mrs. Lionel E. Levielle, Mr. Lionel Levielle, Mr. and Mrs. C. Cunningham, Miss Jean Bovey, Mr. Rufus C. Holden, Miss Mary Parker, Mrs. A. A. Bowman, Miss Constance M. Griffin, Mr. C. B. Clark, Miss Edythe Bignall, Mrs. Edwin J. Cox, Mr. John Lowrey, Mr. R. W. Pilot, Dr. and Mrs. H. MacLennan, Mr. and Mrs. P. S. Stevenson, Mr. Oscar DeLall, Miss Anne Hamilton, Dr. Hans Lundberg, Mrs. Corinne D. Maillet, Mrs. Sydney D. Pierce, Mrs. Ewen Irvine, Mrs. George K. Trim, the Misses Blachford, Mr. and Mrs. D. J. Munn, Mr. Thurston Topham, Miss Dorothy Jarman, Mrs. Frank McKenna, Miss Edmee Hone, Miss Gwendolyn Sait, Mr. E. J. Sait, Mrs. E. A. Mellor, Mr. and Mrs. H. F. C. Stikeman, Mr. David S. Thornton, Mr. Robert Thornton, Miss Thornton.

Mrs. F. H. Sproule, Miss Edith Luke, Mrs. J. H. Springle, Mrs. L. H. Lafolley, Mr. John Ogilvy, Mrs. J. C. Heriot, Miss Louise Shaw, Miss G. Goulden, Miss Edith M. Goulden, Mr. and Mrs. George A. Campbell, Miss Mary E. Campbell, Mrs. H. M. Lambert, Mrs. N. F. Dawes, Miss Prudence Dawes, Mr. Andrew Dawes, Mr. and Mrs. T. B. Little, the Misses McLachlan, Miss Gertrude Peterson, Mr. Aleksander Bercevitich, Miss Dorothy Korn, Mr. and Mrs. T. M. Fysche, Captain and Mrs. John Saegert, of Bangalore, India; Miss A. Stanley, of Dublin; Mr. and Mrs. H. W. Flemming, Miss Violet Pick, Mr. and Mrs. Walter Dorken, Miss Edna Dorken, Mrs. S. F. Tilden, Dr. and Mrs. Ernest R. Brown, Dr. and Mrs. E. Leslie Pidgeon, Mr. Arthur Bradsher, Mrs. A. O. Ponder, Miss E. Cameron, Miss Virginia Cameron, Colonel and Mrs. William Leggat, Rev. and Mrs. Harold Laws, Mr. and Mrs. W. W. Skinner, Mr. and Mrs. Armand Chevalier, Mr. and Mrs. J. M. R. Fairbairn, Mrs. M. B. Hamilton, of Hamilton, Ont., Miss Winifred Bryce, Mr. and Mrs. Murray Chipman, Mr. Harold Beament, Mr. and Mrs. H. Schafhausen, Mr. W. C. Bryce, Mr. Colin Kemp, Miss Kemp, Mr. and Mrs. P. P. Kieran, Mrs. J. S. Rutherford, Mr. C. D. Rutherford, Dr. Gerhard R. Lomer, Mrs. D. M. Bagley, Mrs. A. Cloutier, Mr. Orson Wheeler, Mr. and Mrs. D. McGoun, Dr. and Mrs. F. H. A. Baxter, Miss Kathleen Baxter, Dr. Stewart Baxter, Miss Mabel Douglas, of Ancaster, Ont., Miss Lorna Greene, Mrs. H. N. Rhind, Mr. A. W. P. Buchanan.

Hon. and Mrs. A. Knatchbull-Hugessen, Mrs. Walter Vaughan, Mr. and Mrs. A. O. White, Miss J. L. Reid, Miss H. M. Giles, Mr. A. L. Perry, Mrs. Gertrude M. Burgoyne, Dr. Harryette S. Evans, Mr. Ernest Newman, Miss Marion Roberts, Mr. and Mrs. Arthur Beck, Dr. R. Ashton Kerr, Dr. and Mrs. H. E. MacDermot, Miss Lavina Stuart, Miss Ethel Egerton, Miss F. E. Currie, Miss M. E. Currie, Mrs. William MacCallum, Dr. and Mrs. George A. Brown, Mr. and Mrs.

C. W. Kelsey, Mrs. L. Morrison, Mr. Charles R. Bone, Mr. and Mrs. D. C. Munn, Mr. and Mrs. H. Rawlings, Mrs. P. F. Wether, Mrs. Duncan Stewart, and Mrs. T. Taggart Smyth, Mr. H. Ross Wiggs, Professor Ramsay Traquair, Mrs. G. H. Cook, say Traquair, Mrs. G. H. Cook, Mr. Justice Rives Hall, Miss Bessie Hall, Miss E. Milbourne Ross, Mr. and Mrs. H. D. Clapperton, Miss Olive Ross, Mr. St. George West, the Misses Williams, Miss Lily C. Lamb, Miss Nina Clements, Mr. and Mrs. Hugh Griffith Jones, Mr. Maximilian Maksolky, Mrs. Glikeria Taiga, Mrs. Charles J. Walker, Miss Anna Jacobs, Mrs. D. J. Glen, Miss L. E. F. Barry, Mr. and Mrs. Norman Wight, Mr. Douglas P. Garton, Mr. and Mrs. Harold Fetherstonhaugh, Lieut.-Col. and Mrs. E. M. Renouf, Mrs. R. R. Thompson, Miss Margaret Thompson, Mr. and Mrs. Howard Murray, Mr. Alfred J. Pick, Dr. William Hickson, Mr. and Mrs. C. A. Bishop, Colonel William Grant, Mrs. E. Greaves, Miss Greaves, Mr. and Mrs. Francis Hankin, Mr. and Mrs. T. C. Keefer, Mr. and Mrs. Henry Bisson, Mrs. J. Edgar Gatehouse, Mrs. Lansing Lewis, Miss Gwyneth Lewis, Mr. and Mrs. Greville Hampson, Dr. and Mrs. J. R. Goodall, Mr. Edgar Marrotte, Mr. and Mrs. Carl Riordon, Mr. Gordon Forbes, Mr. and Mrs. A. M. Pat-

terson, Mrs. J. B. McConnell, Mr. Herman Heimloch, Mr. Alfred B. Evans, Miss Mabel Evans, Miss Theo Davis, Col. and Mrs. W. Barnard Evans, Mr. and Mrs. P. E. Jarman, Mr. Arthur F. Saunderson, Miss Norah Gilmore, Mrs. Dorothy Watt, Dr. and Mrs. Richard Kerry, Miss Clements, Mrs. W. J. Turpin, Mr. J. P. Clark, Miss Pinkerton, Mr. and Mrs. A. W. Ridout, Miss Norah L. Smyth, Miss E. Lang, Mr. A. Zoltvany-Smith, Mr. Joseph de Papp, Miss Isolyka Gyrfas, Mr. and Mrs. Reginald H. Dean, Miss Helen D. Locke, Mr. Donald Morin, Miss Francoise Jobin, Mrs. William Smith, Mrs. C. P. Liebich, Mrs. N. G. Lindsay, Mr. Ian Graham Lindsay, Miss F. Steele, Miss Jean P. Higgins, Miss Florence A. Bryson, Mr. G. F. Rogers, Miss Ruth Trimmingham, Mrs. A. P. Earle, Mr. A. B. Watson, Miss Emily James, Miss Alma Duncan, Mr. G. W. Prevost, Mr. Newstead Allen, Miss Violet Allen, Mr. Perry Luke, Mr. and Mrs. S. Henry Birks, Mr. and Mrs. James B. Shearer, Mrs. W. F. Carsley, Mr. and Mrs. William S. Leslie, Miss Pauline Legault, Miss Ruth M. Dingle, Mr. H. Langston, Mr. A. R. Thom, Mrs. B. Asselin, Mr. and Mrs. W. C. Wigham, Dr. and Mrs. J. T. Donald, Mrs. J. O. Calkin, Mr. Gordon Pitts, Dr. and Mrs. W. H. Chase, Mr. and Mrs. R. M. Mitchell, Miss Eleanor Williams-Moore, Mr. P. M. May, Professor and Mrs. Philip J. Turner, Miss Isabella Archibald, Miss J. L. McConnell, Mr. S. Lycke, of Oslo, Norway, Miss Millicent Brennan, Mrs. J. S. Robertson, Miss Marjorie Ross, Mrs. W. J. Armstrong, Mrs. C. L. Schofield, Mr. A. G. Fleming, Colonel and Mrs. A. N. Fleming, Miss Peggy Shaw, Mr. George Hodge, Mr. and Mrs. George Currie, Mr. Gordon Pitts, Mr. and Mrs. H. E. G. Ricketts, Mr. Albert Goodstone, Miss Kathleen Chipman Liebich, Miss Gertrude Sweeney, Miss Rachel G. Reed, Miss Ruby M. Hair, Dr. and Mrs. Bruce E. Marshall, Mr. Maxwell W. Jones, Dr. C. Senecal, Mr. A. Clarence Lyman, Miss Cecile Senecal Ley, Miss B. J. Herman, Miss Elaine Johnson, Mr. A. W. Johnson, Mr. Marcel Pasquin, Mr. and Mrs. John Rhind, Mr. and Mrs. P. Felson, Mrs. D. S. Ryshpan, Mr. and Mrs. T. de G. Stewart.

Mr. Douglas Mackenzie, Mr. S. T. Paterson, Miss F. Wayne, Professor Henry Armstrong, Mr. J. F. Lewis, Mrs. Helen S. Wickenden, Miss Alice L. Daniels, Miss Mary Runnacus, of London, England, Miss Agnes Sutherland, Miss Eileen Flanagan, Miss G. P. Pineo, Miss Amy B. Stone, Miss Mabel P. Seward, Miss Anderson, Miss Alice Hungerford, Mr. Archie McLachlan, Miss Frances B. Sweeney, Mrs. John Tyson, Mr. Donald Forbes, Miss E. Forbes, Mr. Warren Luckock, Miss Freda Pemberton Smith, Mrs. C. D. Tweedie, Miss Margaret Robinson, Mr. Noel Chipman, Mr. Roscoe Chaffey, Mr. Percy E. Nobbs, Mrs. Claude Lecocq, Mr. W. W. McBroom, Miss Freda M. Henshaw, Miss Haldee Fiddes, Miss Margaret Lariviere, Mr. R. H. Mather, Mr. C. L. Simpson, Mr. O. B. MacCallum, Mrs. R. Fridman, Mrs. W. D. Le Bottillier and the Misses Le Bottillier.

JESSIE DOW PRIZES GOTO MONTREALERS

Gazette March 30/37

Awarded to Graham N. Norwell for Oil, and Thurstan Topham for Watercolor

Jessie Dow Prizes were awarded by the judges yesterday to two Montreal painters, those honored being Graham N. Norwell, for his oil "Lake Nipissing"; and Thurstan Topham, for his watercolor "Grey Day, Montreal from University Tower."

Both these paintings are among the works by these artists at present on view in the spring exhibition of the Art Association of Montreal.

The recipients of the awards are well-known to Montreal picture-lovers, having been contributors to local and out-of-town shows for a number of years.

"Lake Nipissing" by Mr. Norwell is in characteristic vein—wooded, hilly country with trees under heavy snow, and, in the distance, a patch of water. In general tone it is marked by a wide range of blues.

Mr. Norwell's versatility is shown in his other works on view—"Dead Trees," in conte crayon; "Northern Lights," in pastel, and "Laurentian Winter," in water color.

"Grey Day, Montreal from University Tower," by Mr. Topham, gives a good impression of snow-covered buildings and a glimpse of distant Jacques Cartier Bridge in falling light. It is solidly constructed, broadly handled and good in tone.

His other works in this medium are "Above the Falls near MacDonald Lake, P.Q." and "Moonlight, September, North River."

Dr. and Mrs. C. F. Martin are leaving for New York tomorrow evening and sailing on Saturday in the Conte di Savoia for Italy to be away for several months.

Water Colors Shown By B. Cory Kilvert

Gazette April 16/37

Known best as an illustrator and cartoonist and as a painter of romantic murals—the Spanish Main is a popular subject—B. Cory Kilvert, Canadian artist who has lived many years in the United States, comes to Montreal with a small show of water colors, mostly landscapes and marines made in Canada and Maine. The 37 pictures are on view in the print room of the Art Association of Montreal and may be seen until April 25.

Using heavy browns, purples and cobalts, working in big masses and sweeps of rhythm, Mr. Kilvert paints with a crashing sort of power, dramatizing everything he touches. The hand of the illustrator is particularly evident in such subjects as "The Little Farmer," "Share Croppers," "Going Home," "The Shyster," and "Sand Dunes, No. 2," as the titles indicate, but he has a story to tell even when he is just showing a breaking wave, an old barn, a group of boats, a hill.

Mountain and clouds in "The Plowman," for instance, are pregnant with roaring storm; the menace is contrasted with a vivid flash of green grass in "The Shower." High spirits, almost comedy, dominate the two "Red Barn" pictures. The old building rides the hills, triumphantly, if not a little bumpily, like a successful Ark.

While Mr. Kilvert's color is often thickly loaded, it is at times light and translucent, as in the falling green wave in "Lazy Water," and while he sometimes seems careless, leaving forms unrealized and dull, the total result is great vigor and spontaneity.

R.H.A.

Star March 30/37

ARTISTS AWARDED

JESSIE DOW PRIZES

Jessie Dow prizes were yesterday awarded to two Montreal painters

for pictures in the spring exhibition of the Art Association of Montreal. The two honored are Thurstan Topham, for his water-color, "Grey Day, Montreal from University Tower," and Graham N. Norwell for his oil, "Lake Nipissing."

AWARDS TO STUDENTS

Results in School of Art Association Are Announced

Prize awards to students of the Art School of the Art Association of Montreal, under the direction of A. Sherriff Scott, A.R.C.A., assisted by Harold Beament, A.R.C.A., were announced yesterday.

For painting, the Kenneth R. Macpherson Prize went to Jean Thomson; the R. W. Reford Prize, for general work, was awarded to Ann MacNab, and Jean Higgins won the Robert Wood scholarship for one term.

The A. Sherriff Scott scholarships were awarded to Miss Louise Allison for one year; Miss Mollie Hankin for one term, and to Miss Francoise Archambault for two months' tuition.

A collection of work done by students in the Art Association's school is at present on exhibition in the Print Room.

Star April 1, 1937

ART STUDENTS WIN AWARDS AT SCHOOL

The winners of awards to students of the art school of the Art Association of Montreal were announced yesterday. In painting, Jean Thomson won the Kenneth R. Macpherson prize; Ann MacNab the R. W. Reford prize, and Jean Higgins the Robert Wood scholarship. The A. Sherriff Scott scholarships were awarded to Miss Louise Allison for one year, Miss Mollie Hankin for one term, and Miss Francoise Archambault for two months.

The school is under the direction of A. Sherriff Scott, A.R.C.A., assisted by Harold Beament, A.R.C.A. A collection of work done by the students in the Art Association's school is on display in the print room.

Montreal, April 1, 1937
Gazette April 5/37

Architecture.

To the Editor of The Gazette:

Sir,—After attending the opening of the spring exhibition at the Art Gallery two weeks ago, I read a long article of comment on this exhibition which appeared in your paper. The article mentioned the people who were present. It commented on most of the exhibition in considerable detail, but one section it dismissed without comment—Architecture!

This whole exhibition was rendered possible owing to the efforts of those who erected the building in which it was housed. Therefore architecture would seem to be of some importance. All forms of art need comment and criticism to improve their quality. All visual art has an influence in forming the taste of those who see it. A picture is to a large extent the expression of one individual and may or may not influence and give a feeling of the environment in which we live. A poor picture will be relegated in the majority of cases to a place where it can only influence the tastes of a few. A building, however, is a different problem. It is a definite expression of the way a group of people wish to live and this has to be interpreted by the architect in whose hands the building is entrusted. A badly designed building is exposed to public view and will unconsciously form the taste of thousands of people. It represents a considerable investment and will be seen for a number of years. Its effect on real estate values in the neighborhood also has to be taken into consideration. It would seem, therefore, that this department of art would merit comment of at least the same rank as that devoted to painting.

NOEL CHIPMAN.

Montreal, April 1, 1937.

JUNIOR DRAWING PRIZES

Awards in Art Association of Montreal Class

Prizes were awarded yesterday for work done by students in the Junior Drawing Class of the Art Association of Montreal, under the direction of Miss Alberta Cleland.

The awards are as follows: First prize, Evelyn Finestone, second prize, Mary Donaldson, and the following honorable mentions—Joan Glickman, Kerstin Hellstrom and Virginia Dobson.

5 CHILD PAINTERS TO SHOW IN PARIS

Gazette April 10/37

One, Sarah Bercowitz, 14, Gets Free Visit to French Exhibition

Five Montreal children, three of them from the Children's Art Centre conducted by Fritz Brandtner, have been chosen, from a Canada-wide competition for child art, to have their paintings displayed at the Paris International Exhibition opening in Paris, France, on the first of May. Six awards were given for children between the ages of seven and 18 years, with five of the six coming to Montreal.

First place in the 14 to 18 year group was awarded to Sarah Bercowitz, 14, a pupil of the Children's Art Centre. Miss Bercowitz will be given a week in Paris to visit the exposition and her prize painting, "Workers in the Field," will be entered in an international competition.

Paul Perreault, 13, won second place in the seven to 13 year class, with John Swail, nine, third. Both these children are from the Centre. They will have their pictures on display in the exhibition galleries and will be eligible for the numerous cash prizes offered by the French Government. Paul Perreault's painting was a colorful Montreal street scene, while John Swail, who lives in Hampstead, showed a dramatic "Workers on the Sea."

Lottie Painoff, 16, and Sarah Steinberg, 14, of the Baron Byng High School, were the other Montreal winners, taking second and third places in the 14 to 18 year class, with paintings on the same subject, "Women at Work."

The only award outside Montreal was first place in the seven to 13 year class, which went to Billy Withrow, 10, of the Art Gallery of Toronto.

Winning of three awards out of six by the Children's Art Centre was considered particularly notable because schools and classes from all parts of Canada submitted paintings. The Montreal centre, working under financial handicaps, was one of the smallest groups represented, since it numbers only 20 pupils, compared to the several hundred of the Toronto Art Gallery. The awards were also considered to be a tribute to the creative ability of the director, Fritz Brandtner, who has given his time to developing the work of Montreal child artists. A display of their work created a good deal of interest at the Produced in Canada Exhibition recently.

Paintings for the Paris International Competition were received by the National Gallery of Canada at Ottawa and judged by a jury of outstanding Canadian artists and critics.

MUSEUM WILL HOUSE BACHE ART COLLECTION

Banker's N.Y. Residence To Be Converted

NEW YORK, April 29—(A.P.)—Jules S. Bache, banker, announced through his attorneys last night that he would convert his Fifth avenue residence into a public museum for the permanent exhibition of his art collection, regarded by critics as one of the finest private collections in the United States.

The collection includes masterpiece paintings of the great artists of the Italian, Flemish, French, English, Spanish, Dutch and German schools, as well as many rare examples of sculpture, enamels, tapestries, porcelains, furniture, bric-a-brac and other art objects.

The announcement was made shortly after Bache departed for a summer in Europe and no estimate was made as to the value of the collection. However, it was recalled that in 1927 it was valued for insurance purposes at \$5,000,000. Since then a number of expensive additions have been made.

Gazette April 17/37

Cosimo Masterpiece Purchased by Canada

New York, April 16.—(A.P.)—The sale of Piero di Cosimo's famous painting "Vulcan and Aelolus as Teachers of Mankind," to the National Gallery of Canada at Ottawa, was announced today by the Schaeffer Galleries. The Italian master's canvas was for more than 100 years a part of the noted collection of the Marquess of Lothian at Dalkeith, Scotland.

The picture, painted between 1490 and 1500, formerly was in the collection of the Marquess of Lothian, Newbattle Abbey, Dalkeith, Scotland, and was brought to New York last winter.

Piero di Cosimo became especially interested in mythology after a visit to Rome in 1482, when he assisted his master, Cosimo Roselli, in painting frescoes in the Sistine Chapel in the Vatican.

The mythological stories of Greece and Rome made an especial appeal to di Cosimo's active imagination. He is known especially for his landscapes, against which his mythological figures are portrayed. He also painted religious subjects and portraits.

In the picture just acquired by the Canadian gallery the action, as identified by Professor Erwin Panofsky of Princeton University, includes Vulcan, the Roman God of Fire, at his forge beating out a horseshoe, assisted by Aelolus, while a young horseman, mounted, waits for the shoe.

In the foreground a man is sleeping, while behind him a mother attends her husband and child. In the distance four men are building the framework for a cottage. Birds, a camel, a giraffe and a grasshopper are also included in the composition.

The presence of the giraffe is attributed by Professor Panofsky to the fact that in 1487 the Sultan of Turkey presented one of these animals to Lorenzo the Magnificent in Florence, where it was an object of great curiosity, and probably inspired Piero di Cosimo to portray it in this picture.

EXHIBITING DESIGNS FOR CONCERT HALL

Gazette April 27/37

McGill Architectural Students Display Work in Art Association Show

Designs for an exhibition concert hall—of the type which Montreal may some day build for its projected civic centre—are on view in the galleries of the Art Association this week with other drawings and problems selected to represent the work of students in McGill University's School of Architecture.

Of nine fifth year students, five designed concert halls for their thesis problems, while the remaining quartette, attacking the field of low-cost community planning, created a housing estate for 7,000 people. Each problem, according to Prof. Percy E. Nobbs, professor in charge of design, confronted the students with intricate tests of their knowledge.

In attractively landscaped parks, the concert halls include a large and a small auditorium, with the emphasis for the complete design laid on easy access for traffic and adequate parking facility close at hand. The ambitious town planning schemes show how the architect may design cheerful, low-cost apartments and surround them with parks and playgrounds. The sordid gridiron pattern, so common in suburban planning, is eliminated in favor of airy circles and gently curving streets.

The annual exhibition includes, along with the definitive designs of the graduating class, examples of every stage in the young architect's development. Beginning with free-hand drawings of classic casts, the exhibits extend through exercises in practical design, structural problems and purely decorative work intended to test the student's imagination and artistic ability.

FLOWER PAINTINGS SEEN AT WATSON'S

Gazette April 19/37
Montrealers and Others

Bring Gay Color to Sherbrooke Street Gallery

GLADIOLUS BY COBURN

Marion Long, R.C.A., and
Clara Hagarty, A.R.C.A.,
Among Those Contributing From Toronto

Paintings of flowers hold the walls of the Watson Art Galleries, 1434 Sherbrooke street west, and the collection of work by Montrealers and others makes a brave showing. There are examples by painters who generally favor flowers as their subjects, and there are entries by those who have painted blooms as technical exercises. Time was when the painting of flowers was regarded as a rather charming weakness on the part of the gentler sex—but not any more. To paint them competently makes exacting demands that cannot be skirted or dodged—drawing, precise color sense, ability to compose effectively, the skill to suggest the fragility of petals and their subtle values in light and shadow. Further, flowers are the one subject—barring autumn landscapes—where the painter can let himself go in the matter of vivid color, and to all of them at some time comes the irresistible urge to "break out" in this direction. It relieves the feelings and also—the subject being approached seriously—calls for an exactitude that some may not have suspected.

Forgetting the early Dutchmen with their essays, that too often suggest the glass-domed wax flowers of an age fortunately past, and not overlooking the meticulous handling of the insects that they introduced as "human interest," admirable exponents of flower painting of our day are many—Fantin-Latour, Sir William Nicholson, Jacques E. Blanche, Philip Connard, Augustus John, to mention a few. These, with the exception of Fantin-Latour, have regarded such endeavors in the light of a change in artistic diet, and some fortunate picture collectors have become the richer by such excursions.

Here the same urge has been felt. Wearying for the nonce of the hum of wind and the roar of breaking waves, the late G. Horne Russell, R.C.A., signed some admirable flower pieces. As a change from figure subjects and Quebec landscapes, with lordly elms, the late William Brymner, C.M.G., R.C.A., would tackle the tone problems of flowers, and in the present show his skill is evident in a glazed yellow bowl of wallflowers of the loveliest hues—yellow and reds that verge on terra cotta tones. From stretches of snowclad country and winter wood interiors with logging teams, F. S. Coburn, R.C.A., turns to blooms. Rain-bound for nearly a week at Melbourne years ago, he, and his wife, a competent painter now dead, "tried their hand" at flowers and an array of beauty was the result. Here he is represented by a rosy pink gladiolus in a black bottle-like vase. It is beautifully arranged this leaning spray of blooms and spear-like vertical leaf, and with what gusto has he splashed the gleaming high-light on the vase.

Marion Long, R.C.A., Toronto, reveals the skilled hand in daffodils in a blue vase, and in "Summer Flowers"—an arrangement of roses. Clara S. Hagarty, A.R.C.A., Toronto, is very happy with a bunch of trilliums; yellow roses in a green jug; and marigolds and yellow daisies in a blue bowl. Kenneth Forbes, R.C.A., has flowers and incidental objects in a work called "Decoration." Jean Forbes has a well arranged still life with a lobster in rather muted tones, and F. O. Call shows peonies marked by careful drawing and true color. Berthe DesClayes has glowing color in "Spring Flowers"—daffodils, iris and pussy willow, against a sun-lit curtain, and sounds a lower note in white roses on a tray, with jewel box and green beads.

Pastels by K. S. Brydon-Jack reveal free, crisp handling and a good decorative sense in the sprawling bunch of tulips, and in white daisies in a tall vase against a blue background. Ida Beck, working in the same medium, has red and white peonies, and also red roses in a bowl. Mixed blooms interest Ruth M. Dingle—gladioli and delphiniums in one work, and orange lilies, phlox and gladioli in another. Ruby Le Boutillier has a cleanly handled watercolor of white peonies, and, in oils, rosy petunias, both of which are sincere and effective works.

Lillian Hingston shows her talent in a painting of some gay geraniums, and also in gladioli, the last-named being also the flower that has interested M. Maksolly. Chrysanthemums, as well as another arrangement of daffodils and narcissi, are from the brush of C. McKiel, and Moira Drummond's contributions include yellow roses and yellow iris with a porcelain dove as a decorative incidental. Marion N. Hawthorne is effective with some fringed asters, and K.

Liebich introduces a spray of autumn leaves into a still life. F. Sweeney has two broadly handled watercolor studies of carnations—red and pink—that show able arrangement, and F. B. Sweeney is effective with tulips in the same medium. Eric Riordon shows roses, Harold Beament, A.R.C.A., offers a mass of mixed blooms, and Paul Caron in "Doulton and Roses" has a maddened elephant flanked by pink blossoms. Other contributors include B. M. Long and T. R. MacDonald and there are also works by W. H. Burger—pansies and big poppies—and Davis Richter, whose ability to truthfully simulate the textures of silver, china and lustre ware is recognized.

Flowers Make A Gay Show at Watson's Gallery Star April 21/37

There is again this year, as there was last year, a promise of Spring exhibition at the Watson Galleries on Sherbrooke street, to which many painters have sent pictures of flowers, some of which we may hope to see alive before long. Nearly thirty painters are represented by works in oil, water color and pastel. Some of them are well known as flower painters and among these are Clara S. Hagarty, Lillian Hingston, Ruy Le-Boutillier, H. Davis Richter, and Brydone Jack; others, past and present, have painted flowers as a sort of diversion, and there are works in this exhibition by William Brymner, F. S. Coburn, Berthe DesClayes, Paul Caron, Marion Long, Moira Drummond, Alexander Bercovitch, Harold Beament and Eric Riordon. Flowers of all sorts are to be seen here, painted and drawn in all sorts of ways—in formal decoration, in naturalistic pictures and as parts of still life composition—and they fill the gallery with gay color. Ruth M. Dingle, F. B. Sweeney, B. M. Long, M. Maksolly, E. G. Richardson, Ida Beck, Christian McKiel, K. Sweeney, M. M. Hawthorne, Jean Forbes, W. H. Berger, F. O. Call, K. Liebich and M. M. Duffield are other contributors to this cheerful and seasonable exhibition.

Two Exhibitions At the Montreal Art Association Star April 22, 1937

In the big gallery upstairs in the Art Association of Montreal there is at present a memorial exhibition of pictures by the late Thomas Mower Martin, R.C.A., who, though he died only three years ago, was a link with the earliest painters in Canada. Born in 1838, he was in the beginning of his career as a painter, which continued till the last years of his life, a contemporary of Kriehoff and Jacobi; Turner, Ingres and Delacroix were still alive and painting at the same time; he was only a few years younger than Manet and Whistler and older than Claude Monet and Renoir. He was one of the original members of the Royal Canadian Academy, which received its charter in 1880. His pictures belong to the middle of the nineteenth century, and his manner seems to have changed very little, even in the work done when he was ninety years old. The pictures in this exhibition have the quiet tones and the rather stiff precision which belong to the earlier part of Mower Martin's life, and have another interest as records of Canadian scenery, from the Rocky Mountains to the Ontario woods, which were his principal subjects.

A quite different exhibition is in the print room of the Art Association. The water colors of B. Cory Kilvert are thoroughly modern in the breadth of the painting and the vividness of the color. These are large drawings, with a strength and richness of color which suggest oil painting more than water color; they are of places in Canada and the northern United States, and Mr. Kilvert seems to work better when he is on or near the sea than when he is inland. There are some very good studies of rough seas and breaking waves

EXHIBIT OF WORKS BY MOWER MARTIN

April
Gazette 19/37
Canvases by Ontario Artist,
Who Died at 96, at
Art Gallery

In the central gallery of the Art Association of Montreal is an exhibition of paintings by the late T. Mower Martin, R.C.A. It represents considerable industry and an honest effort to reproduce the things seen, but it is art of an older day and the generally sombre color and heaviness of touch are not inspiring. But in these days of a cleaner, gayer palette, when the aim is to capture atmosphere and the fugitive effect, and the modern artist can draw on the knowledge with which the Impressionists and other sincere experimenters have enriched painting, tribute to Mower Martin is deserved.

Born in London in 1838, he was mainly self-taught. He came to Canada in 1862, and ten years later was a charter member of the Ontario Society of Artists, and of the Royal Canadian Academy of Arts in 1880. Besides his connection with these recognized art bodies, he was the first director of the Ontario Government Art Schools.

His influence was great at a time when Canada was beginning to produce more artists of her own, and there is no gainsaying that he stood for thorough grounding and hard work. It was not particularly an age when the student got out of hand, nor had he been fired with the zeal to be an innovator, was the taste of the Canadian picture collectors sufficiently tolerant to accept pictorial departures from the accepted thing. In 1937, the art of Mower Martin may seem a bit "tame," but the imposition of reasonable discipline might not hurt the solid development of painting if it were applied today.

There are angles of the present exhibition which are interesting—the paintings give glimpses of a time when labor-savers were unknown. The axe backed by manpower felled the trees for the home and fire and horse or ox did the hauling. Some of the works deal with these aspects of pioneer life. Then, too, there are Indian encampments with teepees, canoes, figures, and fish being "smoked." "The Portage, Muskoka"—Indian carrying canoe with two pack-bearers following, is a scene when the birchbark canoe was more common. "Winter Morning, Ontario," houses, barns, horse and sleigh, ox-team hauling wood and incidental figures, is full of incident, but since then the painter has found more subtle values in snow. "Beech Woods, York Mills" has sun-splashed cattle in a big stretch of shade. Cattle move along a road, edged by bare trees, towards water backed by a hill, in "Spring, Don Valley," and "End of the Day" shows a woman and child at the fence, greeting the farmer who drives a team of oxen from the darkening wood—a narrative picture, beloved by a multitude, that persists in some academies even today.

There are paintings of the Rockies—"Mount Sir Donald," men and horses crossing an improvised bridge; "Great Glaciers" with waterfalls and mountain sheep; "Where the Fraser River Rises, mountains, sheep, and the river winding in the wooded valley beneath; "Indians Crossing the Emerald River," noble trees edging the trail, mountains, and horses bearing packs and figures in the fast stream. In these the height of the peaks is well suggested, but the bulk and volume are missing. Of this group the most satisfying is the small "Source of Glacial Stream" in which the mountains are solidly anchored and the scattered boulders have weight.

There are some dead birds that show careful observation—three mallards, and a pair each of ruffed grouse, red head ducks, and mallard ducks.

"The Taxidermist's Shop"—men at work, with snow-covered roofs beyond the window—introduces a variety of trophies, prepared or awaiting attention.

Mower Martin, painting almost to the last, died in 1934.

BELGIAN ART SHOW TO OPEN NEXT WEEK

April 22/37

Morgan's to Exhibit Painting and Sculpture of Modern Flemish School

The exhibition of modern Belgian art, which is being held for a period of three weeks on the fifth floor of Henry Morgan and Company's store in conjunction with the forthcoming Belgian trade mission to Canada, will be opened Tuesday next by the Governor-General, Lord Tweedsmuir. The arrangement of the exhibition is under the direction of Antoine Courtens and Fred Greban, and Baron Sivercruyts, Belgian Minister at Ottawa, has consented to act as patron. It is being organized by the Belgium-Canada Association, of which Baron Louis Empain is the president.

The exhibition will consist for the most part of 130 paintings of the modern Belgian school, by such distinguished artists as Victor Gilsoul, Armand Jamar, Herman Courtens, and Georges Frederic. Contemporary pottery, Val St. Lambert crystals, and sculptures by De Soete and others will also be shown. Two seventeenth-century Brussels tapestries and a small collection of renaissance furniture will demonstrate Belgian craftsmanship of former times, and a special section will be devoted to the native handicrafts of the Belgian Congo. In the commercial section, a number of products, including cutlery, silverware, tiles and chinaware, will be exhibited.

The city of Antwerp has consented to allow its original coat-of-arms, set with diamonds and valued at \$5,000, to be placed on exhibition, and has also provided a series of photographs depicting the maritime life of the city.

Prints by I. Friedlander

April 22/37

A very interesting collection of etchings and wood engravings by Isaac Friedlander is being shown in Eaton's galleries. These are, for the most part, scenes of New York and of life in New York, and especially in its poorer and more crowded parts. The wood engravings are the larger and decidedly the better part of the exhibition and there are among these some fine compositions with excellent arrangements of masses of black and white and very good patterns of line. There is a good print of a group of olive trees, but the prints with figures in them are better still. Two very striking ones are "Exodus," a fine procession of men from darkness into light, and "The last journey," a funeral procession of almost shapeless black figures in a gloomy landscape. There are some quite remarkable effects in the black prints, with only a sparing use of white, "In the dark," a sleeping figure in heavy shadow, "Cornered" a group of figures crouching under a shed, "Downhill" a splendid figure of an old man in silhouette, and "Despair," a very expressive study of a girl. In the prints of groups or crowds of figures, particularly of negroes, there are admirable life and movement; "Rhapsody in black," of a man dancing in front of a band, "City cry," "Revival" and "Merry-go-round," are some of the best of these. "Accordion player" and "2 A.M.," a study of a row of people waiting for a ferry, are simpler but quite as good as designs and as studies of character. Twelve wood engravings made to illustrate Shakespeare's sonnets, have the same good qualities of design and massing of light and shade, and are very interesting as illustrations.

Montrealer April 15/37

IRISH housemaids were not the only ones filled with a sense of propriety in those days. When Samuel Butler came to Canada in 1875, he paid a visit to the Montreal Museum of Natural History, which was housed on Mountain Street, between St. Catherine and Sherbrooke. Going through the exhibits he wandered down to the basement, where he found two plaster casts of famous statuary in the nude—the Antinous and the Discobolus—"banished," as he wrote, "from public view to a room where were all manner of skins, plants, snakes, insects, etc., and in the middle of these an old man stuffing an owl." "Why," Butler queried of the old man, who turned out to be the custodian, "weren't these antiques put where people could see them?"

The old man looked at Butler disapprovingly. "They're vulgar," he admonished, adding with relevant pride, that his brother was a haberdasher.

As a result of their conversation Butler wrote his "Psalm of Montreal" which we've copied in part from a manuscript copy in the Osler Library. (Incidentally, the manuscript is endorsed by Sir William Osler "I knew old Passmore well and the room with the Discobolus. Quaint old Cornishman.")

Stowed away in a Montreal lumber room
The Discobolus standeth and turneth his face
to the wall;

Dusty, cobweb-covered, maimed and set at
naught,

Beauty crieth in an attic and no man
regardeth:

O God! O Montreal!

PAINTINGS TO BE SHOWN

May 25, 1937.

Exhibit of F. H. Varley's
Work Opens Tomorrow

Beginning tomorrow, an exhibition of paintings and drawings by

Frederick H. Varley, A.R.C.A., will be held at the galleries of W. Scott and Sons, Drummond street. Mr. Varley, a member of the original

Group of Seven, has been living for some years past in Vancouver and spent last winter teaching in Ottawa.

WATERCOLORS ON VIEW

May 25, 1937

Eaton's Shows Works by
Walter J. Phillips

An exhibition of water colors by Walter J. Phillips, R.C.A., has opened in the Fine Art Galleries of the T. Eaton Company, and will be on view for a week. There are about 40 works, most of them painted for Mr. Phillips's book "Color in the Canadian Rockies," which will be on sale, with the artist present to autograph copies.

Amy Stone Exhibits

Before she sails for England, to to paint the rough seas of Devon and Cornwall, Miss Amy B. Stone is holding an exhibition of her water colors—about fifty of them—at 18 Severn avenue. It is not surprising to hear that she intends to give a good deal of time in future to stormy waves, because some of the best work in her show is of the substantial rocks and breaking seas of the Maine coast. She also exhibits scenes from Brixham and Cornwall—boats and old houses. It is a big jump from the battering ocean to delicate flowers in vases, but Miss Stone makes it and she carries some of her strength and sense of volume into the smaller subjects. This is particularly noticeable in her full-bodied calla lilies. On the other hand, she paints peonies and chrysanthemums and mixed bouquets with airiness and gets charming decorations out of trilliums and cyclamens.

Knowlton, Brome Lake and the Laurentians give her opportunities to make pleasant landscapes, some of them snowy, with cottages or railway cars to make them cosy and add bright spots of color, and with skiers to help accentuate their rhythms.

The exhibition will be open to the public until June 21.

And I turned to the man of skins and said to him, "O thou man of skins,

Wherefore hast thou done thus to shame the beauty of the Discobolus?"

But the Lord had hardened the heart of the man of skins

And he answered, "My brother-in-law is haberdasher to Mr. Spurgeon."

O God! O Montreal!

"The Discobolus is put here because he is vulgar,

He hath neither vest nor pants with which to cover his limbs;

I, Sir, am a person of most respectable connections—

My brother-in-law is haberdasher to Mr. Spurgeon."

O God! O Montreal!

Then I said "O brother-in-law to Mr. Spurgeon's haberdasher

Who seasonest also the skins of Canadian owls, Thou callest trousers 'pants' whereas I call them 'trousers,'

Therefore thou art in hell-fire and may the Lord pity thee!"

O God! O Montreal! etc.

Montrealers have kept this poem pretty much in the dark, as you may imagine, although it has been printed and reprinted in England from time to time. But then a lot of things are kept in the dark. We have it on reliable authority, for example, that in a dark drawer in Montreal's Art Museum, there are a whole flock of metal fig leaves, for use on nudes.

Pictures by
F. H. Varley at
Scott's Gallery
Star May 27/37

Frederick H. Varley, some of whose work is now being shown at Scott's gallery on Drummond street, was one of the original members of the late Group of Seven of Toronto, and he was one of its most experimentally inclined members, and one of the best colourists. He has lived for some years in British Columbia, and the pictures in this exhibition show him maintaining his old ideas in landscape of the mountains and coast of that part of Canada. People who demand literal truth in landscapes will not find it here. These pictures are experiments in composition and color used for decorative ends; some of them are quite beautiful, others are rather puzzling, but none of them are dull. Mr. Varley uses nature in his own way and when he departs from facts he goes far enough to leave no confusion between fact and imagination. There are only a few large pictures in this exhibition; some of these are older and none of them are so interesting as the smaller ones.

There are no portraits in the exhibition, but there are several very good studies of heads—fine in drawing and painting, and excellent studies of life, though Mr. Varley's way of using bright greens in painting flesh is sometimes disconcerting. Some more very good studies of heads and figures are among a small collection of drawings, which are not hung on the walls; there is less imagination in these but they are admirable drawings; there are also a few water color landscapes, some of which are even better than the oil pictures.

Daily Commercial

Monday, March 29, 1937

MANY ARCHITECTS
ARE REPRESENTED
IN SPRING SHOW

Renovation Projects Bulk
Largely in Exhibition at
Montreal

VARIETY OF WORKS

(From Our Own Correspondent.)

MONTREAL, Mar. 28.—The profession of architecture is again well represented at the galleries of the Art Association of Montreal, 1379 Sherbrooke street west, at the fifty-fourth spring exhibition. The exhibition continues for the general public through Sunday, April 11.

The trend towards home rehabilitation, low cost housing, and modern design in the so-called international style is apparent. Typical of what Montreal architects are doing today is the photograph of alterations to basement space for A. T. Henderson, M.D., by Noel Chipman. The remarkable change from useless space to a charming and comfortable extra room is strikingly shown in before and after photos of the alterations. Wilson and Auld exhibit perspectives of an historic residence at Carillon, Que., as it stood until a few weeks ago, and as it will appear when the reconstruction work now in progress is completed. The modernization of the exterior is equally as marked as the interior modernization must be.

Typical of the smaller, lower cost home designed in the modern manner are the suburban residence by Newstead A. Allen, design for a seven room house by Richard E. Bolton, two Hampstead residences by Franco Consiglio, residences at Ville La Salle and at Warwick, Que., by Henri S. Labelle, and design for a small brick house by P. Roy Wilson.

Other residential designs exhibited comprise house for Mr. J. P. Aston by Richard E. Bolton, a garden view of the V. M. Lynch-Staunton residence by Noel Chipman, a third Hampstead residence by Franco Consiglio, houses for C. S. Bradeen and Philip D. Magor by Chrystie L. Douglas, the Boyden Kinsey, Jr., residence in Hampstead by Frank R. Findlay and P. Roy Wilson, an Outremont residence by Henri S. Labelle, Paul M. Lemieux' competitive design for a home of Breton tradition, two water colors of proposed Montreal residences by W. K. Gordon Lyman, a water color of a country house by Maxwell and Pitts, the Dr. Simon Kirsch residence in Outremont by Mayerovitch and Bernstein, a decidedly modern residence, Sunnyside avenue, Westmount, by J. Cecil McDougall, a country residence and a Madison avenue residence by Thomas McLaren, J. Melville Miller's water color of a private residence, the Dr. Victor Jekill and the Major Edward T. Renouf residences in Westmount by Perry and Luke, a country house by Shorey and Ritchie, residences at St. Andrew's East and in Westmount, including an interior view of the latter, by Grattan D. Thompson, proposed residences in Outremont and in Westmount by H. Ross Wiggs, and the proposed Charles E. Frost, Jr.,

residence in Westmount by P. Roy Wilson.

Wide Variety.

The division of architecture, however, is by no means restricted to residential design. A drawing of Douglass Hall by Fetherstonhaugh and Durnford is shown. Maxwell and Pitts have submitted a water color of the Ephraim Scott Presbyterian Church. A photograph of the Brownsburg, Que., post office indicates the design of Grattan D. Thompson. The Abbey, a perspective of the proposed mausoleum, Montreal Memorial Park, by Lawson and Little, reveals a large two storey stone monumental structure. The infirmery building at Bishop's College School, Lennoxville, by Chrystie L. Douglas, is exhibited. Henri S. Labelle also displays a water color of the front elevation of the Saint Antoine de Padoue church at Timmins, Ont. Mayerovitch and Bernstein are represented by a perspective of the modern Hungarian Recreational and Cultural Centre, Montreal; Perry and Luke, by perspectives of the United Church and of the Astor Theatre, both at St. Lambert, Que.; and Shorey and Ritchie by a perspective of the completed Iona avenue school.

Two views of a proposed memorial chapel showing the narthex and an interior are by Philip J. Turner. A topical design is a suggestion by Percy E. Nobbs for the George V Memorial, King George's Acre; Professor Nobbs also exhibits the Abbot Arms, a design for champeve enamel. Edgar Marrotte displays a photograph of the W. M. Tomkin cabin at the Seignior Club; Fetherstonhaugh and Durnford, also show exterior and interior photos of the ski lodge at Ste. Marguerite of Mr. and Mrs. J. R. Timmins. Other works shown are a photograph of Christ Church Cathedral lighting by Noel Chipman, one of the living room of the E. J. Trott residence by Fetherstonhaugh and Durnford, the Robert Lafleur residence, colored drawings of a study of a tower and of the Parliament of Southern Rhodesia by George M. Stewart.

Other Subjects.

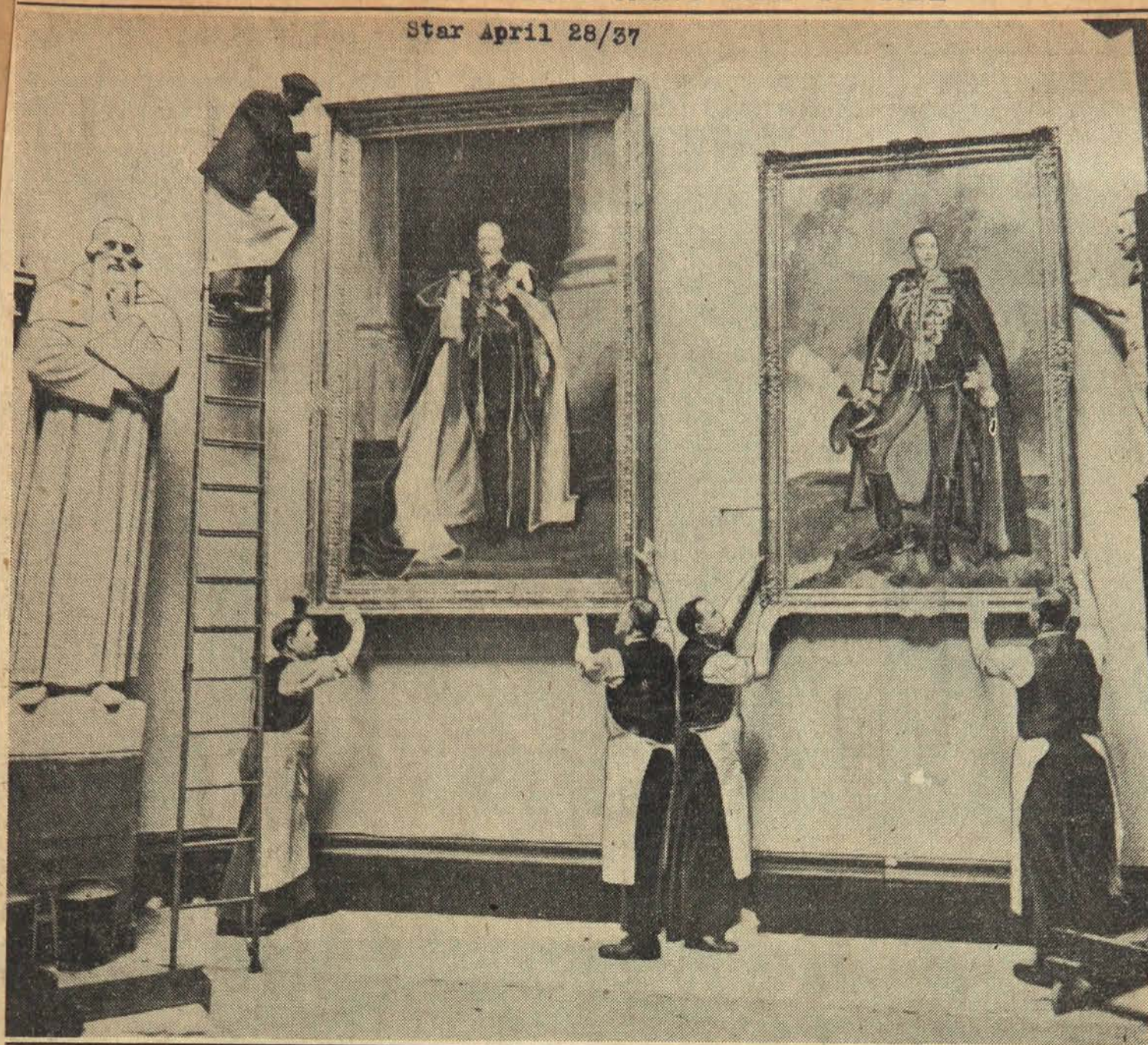
Among the oil paintings, water colors and pastels are two water-colors by Chrystie L. Douglas, of autumn trees and of early spring, a water color of the meeting by D. H. MacFarlane, another water-color by J. Melville Miller of a winter afternoon, mixed geraniums, a water color by Percy E. Nobbs, three paintings by Hugh A. Peck, two of scenes on the Gaspé Highway and the third of a Quebec by-way, one of early spring at Ste. Marguerite, Que.,

by A. Leslie Perry, by Charles J. Saxe a painting of an old bridge at Ste. Marguerite, and two water colors of continental scenes by P. Roy Wilson, one of the gothic bridge, the other of the Church of San Pedro, Avila, Spain.

A drawing, entitled Portrait of a Lily, by Harry Mayerovitch, and two crayon drawings of winter at St. Joseph du Lac, Que., by J. Roxburgh Smith, are included among the etchings, drawings and designs. The familiar personality of George H. Duggan, chairman of the Board of Directors of the Dominion Bridge Company, Limited, is captured by Miss Marjorie S. Winslow, whose plaster sculpture shows Mr. Duggan with pipe firmly gripped.

TWO KINGS' PORTRAITS HANG SIDE BY SIDE

Star April 28/37



Two Kings, father and son, are placed side by side in the central hall of the Royal Academy at Burlington House, London, at a special exhibit in honor of the Coronation. The painting of King George V is by S. Arthur S. Cope, K.C.V.O., and of King George VI by Simon Elwes.

Drawings of Jewish Life

By Saul Raskin

An exhibition, which is very well worth seeing, of pictures, drawings and prints by Saul Raskin of New York, is being held for two weeks in the Jacoby Studios, 1500 Bishop Street. Mr. Raskin, whose work is much better known in the United States than in Canada, was born in Russia and has travelled in Palestine, and has made a special study of Jewish types and Jewish life. He shows work in nearly every medium, and all are admirably used. The oil pictures are the less important part of the exhibition, and there are not many of them. The drawings are some of them water colors, some are in black and white, and some are drawings tinted with water color or wash. Mr. Raskin uses all sorts of methods and sometimes combines them; color is often used only sparingly but always in a way that seems to fit the case exactly.

The remarkable technical qualities of Mr. Raskin's work is not less interesting than the fine composition of some of the drawings and stories which they have to tell. There are many fine Jewish types and scenes of Jewish life, eastern and western, — some splendid portraits of old men and groups of children. Some of the drawings and etchings of crowds and gatherings of people are specially good, — full of life and movement and composed into effective designs, and in all of these drawings there is real character, evidently true to life. A few landscapes in Palestine and America and some water colors of workmen and of groups of cows are quite as good in their way.

Among etchings, which are in an upstairs room, there is a set of twelve of the Hebrew prophets, — admirable as etchings, full of dignity, and most interesting as fine

BEAUTY OF ROCKIES SHOWN BY PAINTER

Gazette May 27/37
Collection of Watercolors by
Walter J. Phillips, R.C.A.,
at Eaton's

MUCH COUNTRY COVERED

Exhibition Contains Originals of Plates Used to Illustrate "Colour in the Canadian Rockies"

Montreal picture-lovers require no introduction to the watercolors of Walter J. Phillips, R.C.A., of Winnipeg, for his skill in this medium has been revealed here in exhibitions at local galleries in past years, when he has shown us the sprawling prairie towns, with the dominating grain elevators, and the pile wharves, sheds, canneries, lumber mills, Indian canoes and totem poles on the wilder stretches of the British Columbia coast. Now his work, displayed in the Fine Art Galleries of the T. Eaton Company, Limited, of Montreal, deals with the Rockies, the watercolors being the originals of the full page plates that illustrate "Colour in the Canadian Rockies" — a book for which the letter press was written by Frederick Niven.

Mr. Phillips has painted much in that region, and has found there subjects that served admirably for those wood engravings and color prints which the discerning connoisseur so treasures. In the present show we have mountains in plenty — but without monotony. The scenes are beautiful in themselves and the painter's handling of the medium will appeal to the student and the amateur.

As a watercolorist Mr. Phillips ranks high. It is a medium much favored by him, and it is questionable if there is anything he cannot do with it. He finds Nature as it is, eminently good and paintable. His color is good and his drawing sound, and he does an honest job without exaggerations or marked mannerisms. He invests his mountains with a sense of bulk, height and grandeur, and he is usually happy in the selection of his pictorial material.

PEAKS AT VARYING HOURS.

These mighty peaks Mr. Phillips shows at varying hours — "Burgess enveloped in Clouds" gives but a glimpse of purple rock piercing a mass of moving vapor; "Lake Louise, Dawn," with the ring of heights mirrored in the water and the sun gilding the mountains in the background, is poetic and impressive; "Emerald Lake and Mount Burgess," the mountain rising above shadowed timber that goes down to the water which mirrors floating mist; "Moonrise, Mount Victoria," with noble trees, the roof of a log cabin and, above the bulk of the dark mountain, a clump of clouds that catch the silver of the hidden moon.

There is moisture in the clouds above "Mistaya Valley" with its mountain peaks stretching into the distance, and a fine day nears its end in "Wapta and the Slate Mountains" — the irregular range showing a rosy pink against the warm sky banded with color which is reflected in the nearby water. A rosy cloud swings into the sky behind the blue peaks in "Cathedral and Lake O'Hara," where, almost screened by trees at the water edge, some lucky mortal has pitched his tent. Grey clouds hang over the blue mountains in "The Sawback," and the sunlight is dazzlingly bright on the bare and snow-patched massiveness of "Mount Fay." The tracery of white cascades, against a mountain that blocks out the sky, is faintly discernible in "Seven Sister Falls," as seen from across Lake O'Hara, with noble trees on the near shore.

For those who love mountains, here is a feast, and no one the same in form and effect — Mount Lefroy, Mount Stephen, Mount Biddle, Sulphur Mountain, and all the heights that mass against the sky about Lake Louise, Windermere, Lake Agnes, Bow Lake, Moraine Lake, Wenkchemna Lake, and Lake O'Hara, which is also seen from a height as a circular pool of emerald ringed by sunlit and shadowed mountains with snow upon their peaks.

Also shown are "Mount Field and The Kicking Horse" — the mountain jutting its pointed peak into the sky, while the river rushes white between timbered banks; "In the Valley of the Peaks" with its sharply defined rock formation, spruce, shattered log and distant mountains; "Falls in Yoho Valley," big boulders, rock and turbulent water; "Hamilton Falls," white water dropping from a height into a rocky basin. There are falls big and little, the mighty boulders from rock-slides and rocks that show the scars of torrents, stones and grit, as in "Pipstone Creek," and as a contrast to all this mighty majesty, Mr. Phillips reveals the beauty of clumps of fireweed, tall grasses and evergreens about a tiny waterfall.

CANADIAN ART LAGS ON DAY'S PROBLEMS

Gazette June 16/37

Andre Bieler Gives Opinion at Canadian-American Conference

Kingston, Ont., June 16. — (P) — As Canadians "are less conscious of their social problems" so does Canadian art lag behind that of the United States in the reflection of social consciousness, states Andre Bieler, resident artist at Queen's University here. Mr. Bieler gave an informal talk today on contemporary American and Canadian painting in connection with the conference on Canadian-American affairs.

Mexico contributed largely to the contemporary scene in its revival of mural decoration and "even when the main themes of the frescoes are fiercely intense social questions, these remain fine works of art," he said. He added:

"The importance of the Mexican contribution to American art is, I think, twofold, consisting in:

"First, the revival of mural paintings, many under the Public Works Administration projects (in the United States) whose activity has been of great value in that it has set up, in the minds of the public the idea that the artist can and should function as a normally necessary member of national life.

"Secondly, using these large decorations for social and political propaganda, thus reversing the Freudian concept that subject matter weakens the aesthetic appeal of a work of art. This was a revelation to a group of painters who in the school of abstractionism, cubism and symbolism had acquired a strong sense of composition and design. This school is very much alive and of importance in this socially-conscious time."

Mr. Bieler described two schools of art in the United States. One he called the New York school "whose artists paint throbbing life of the city with a fine sense of form and new color harmonies. The other was the Middle West school "less conscious of the ever changing rhythm that so profoundly influences the east, painting in a rather anecdotal way to portray the vastness of the prairies."

Film Designs Are Shown at the Art Association

Star June 2, 1937

The National Gallery of Canada, with help from the British Film Institute and from the Academy of Motion Picture Arts and Sciences of Hollywood and the co-operation of the National Film Society of Canada, has brought together a collection of more than a hundred pieces of Original Work by Cinema Art Directors, and this collection is now being shown in an upper gallery of the Art Association of Montreal.

The works which make up the exhibition are all designs for settings or scenes with figures in films which have been shown in recent years, and people who attend motion picture theatres regularly will recognize many old friends and will also notice many differences between the designs and the scenes as they appeared in the films. A number of the designs are accompanied by photographs of the scene as presented and show how much change was made in some cases, often for obviously practical reasons.

Alfred Junge, of the British Gaumont Corporation has the largest collection of designs; there are fifty-five, from seventeen different films, which include "I was a Spy," "The Constant Nymph," "Head over heels in Love," and "King Solomon's Mines"; they are fine, broadly washed-in drawings in black and white which make a remarkable variety of good scenic ideas, and they were evidently well planned for their purpose, since the photographs show how closely the scenes followed the designs. In the case of Vincent Korda's designs for "Rembrandt" the photographed scenes are very different from the drawings; Andre Andreiev's five designs for "The Beloved Vagabond" are the only other British drawings.

Cedric Gibbons has the largest group among the American designs; some of these are small drawings, showing arrangements of figures in scenes, but there are also scenic designs for "The Great Ziegfeld" and "Romeo and Juliet," some of them rather fantastic arrangements in which, as photographs show, considerable changes were made. Stephen Goossens of Columbia, John Harkrider of Universal and William S. Darling of 20th Century Fox Studio have drawings in color—very interesting, imaginative and rather fantastic designs, in which many changes were made before they got to the screen. Hans Peters and Van Nest Polglase are the other American exhibitors.

Two very interesting small groups are by German art directors and, in both cases, they are of photographs of finished results, not designs. These are of Welter Roehrig's settings for the famous "Cabinet of Dr. Caligari" and Lotte Reiniger's oriental silhouettes for "The Adventures of Prince Achmed," and they are very original and very different from the works of the other exhibitors.

Background of Films Revealed In Art Show

June 2, '37 Gazette

Pictures behind the pictures, more than 100 of them, make up an exhibition, now in the Montreal Art Association gallery, which should be of great interest to film-goers. Brought to Canada by the National Gallery with the co-operation of the British Film Institute and the Academy of Motion Picture Arts and Sciences, the show consists of original drawings by art directors of the great film companies of England and Hollywood.

Behind all films are drawings to scale for the use of carpenters and painters, and behind these plans are such sketches as are now on view.

The artist most represented is Alfred Junge of Great Britain, with his very free and flourishing preliminaries for such films as "Jew Suss," "King Solomon's Mines," "Evergreen," "The Iron Duke," "Waltz Time," "Jack Ahoy" and "The Constant Nymph." There are half a dozen interiors and exteriors for "Rembrandt," by Vincent Korda. Cedric Gibbons of Hollywood shows a group of small illustrations for "Fury," some elegant backgrounds for "The Great Ziegfeld," a setting for "Camille" and several scenes for "Romeo and Juliet." Andre Andreiev uses a broad, sweeping black and white style in "The Beloved Vagabond;" William S. Darling and Stephen Goossens ("Pennies from Heaven," "Wake Up and Live" and so on) work in water colors, and John Harkrider shows a modern approach in his "Top of the Town" series.

Photographic "stills" are contrasted with the drawings in some cases and of particular interest to students of the cinema are the six stills from Welter Roehrig's famous "Cabinet of Dr. Caligari" and the six from the enchanting silhouette film "The Adventures of Prince Achmed" by Lotte Reiniger. The last two are German films.

The exhibition will be open for about 10 days.

An Exhibition of Room Decoration

The Montreal School of Interior Decoration is holding its annual exhibition of students' work this week at 1411 Crescent Street. The exhibits consist chiefly of small models of rooms, decorated and furnished in a variety of periods and styles, designed and made by students. These models give a good idea of how the rooms would look, the designs are thoroughly practical, for comfortable rooms, they show a good deal of originality and, above all, very good taste. New patterns of wall papers are used in many of these plans, and in some cases the full-sized designs for the papers are also shown. One of the most interesting parts of the exhibition is a combined model, to which several students have contributed, of a top floor apartment, with a roof garden. This apartment is a circular construction, to go on the top of another building; it has a large, circular, central sitting room, which is surrounded by the other rooms,—bedrooms, dining room, library and kitchen. All the rooms have outside windows, except the central room, which has clerestory windows, high up in its walls; they are rooms of interestingly unusual shapes, and the problem of decorating them has been worked out cleverly and with some very good results. Some museum studies by younger students have a good range of subjects and show a fine free use of water color.

WATER COLOR EXHIBITION

June 14/37
Amy B. Stone's Work Praised
by La Revue Moderne

Amy B. Stone is holding an exhibition of her water colors at her studio, 18 Severn street, Westmount, from 2 to 8.30 p.m., until the end of the week. It is open to the public. Of her work, La Revue Moderne, Paris, said: "Miss Amy B. Stone has attained classic balance by using modern methods with restraint. . . she has brought to her work sensitiveness, originality and a feeling for design which harmonizes with the whole composition."

HIGH PRAISE GIVEN TO CANADIAN ART

LONDON, May 31—(C.P.)—Eric Newton in the Evening Standard praised a collection of Canadian landscapes exhibited at the Royal Institute Galleries in Piccadilly. "The landscapes are no mere literal transcription of the Canadian scene," he wrote. "They are strongly emotional. They have even a rather savage quality. The pioneer spirit of Canadian life seems to have got into them, and the fierce cold of the winter and the dry heat of the summer is reflected in their violent color schemes."

Suzor - Cote Given Last Honors Here

Gazette June 14/37
Burial at Arthabaska —
Noted Artist Died in
Florida.

The funeral of Marc-Aurele de Foy Suzor-Cote, R.C.A., who died at Daytona Beach, Fla., last January 29, was held this morning at the chapel of Jos. C. Wray and Bro. The remains left on the 10 o'clock train from Bonaventure station for interment at Arthabaska, Que.

Mr. Suzor-Cote was an outstanding Canadian painter and sculptor. He had resided in Florida since 1929 when he suffered a paralytic stroke necessitating a change of climate.

He was appointed a full member of the Royal Canadian Academy in 1914 and much of his work is represented at the National Art Gallery at Ottawa.

Most of his paintings depict rural Quebec life and the daily tasks of the habitants, although he painted many historical compositions dealing with Canada's early days.

Montreal artists and art lovers turned out in large number to pay final tribute to the great French-Canadian painter, Suzor-Cote attracted much renown throughout the world by the mastery shown in his paintings.

SUZOR-COTE FUNERAL

Gazette June 14/37
Artist to Be Buried in Arthabaska

The funeral of Marc-Aurele de Foy Suzor-Cote, R.C.A., who died at Daytona Beach, Fla., on January 29, will be held from the chapel of Jos. C. Wray and Bro., 1234 Mountain street, at 8.15 this morning. The remains will leave the chapel at 8.30, to be taken for interment to Arthabaska, Que., on the 10 a.m. train from Bonaventure station.

An outstanding French-Canadian painter and sculptor, the late Mr. Suzor-Cote had lived in Florida since he suffered a paralytic stroke in 1929. He was elected a full member of the Royal Canadian Academy in 1914, and his work is well represented at the National Gallery in Ottawa as well as in many private collections in North America and Europe. He found his material largely in the countryside of the Province of Quebec and the daily tasks of the habitants. The color of the French regime also attracted him, and he did many historical compositions dealing with Canada's early days. A few years ago an important loan collection of his works was exhibited in Montreal.

The Canadian Water Color Society

Star June 16/37
The tenth annual exhibition of the Canadian Society of Painters in Water Colours opened at Toronto in April and is now being sent on tour by the National Gallery of Canada; it has just arrived, rather late in the season, at the Art Association of Montreal. This exhibition, in which nearly sixty members are represented, shows well how the use of water colour is spreading and improving in Canada, and a great many of the exhibitors are people whose work is not known in Montreal exhibitions.

Of the better known Canadian water colour painters, W. J. Phillips, Frank Carmichael and A. J. Casson have drawings in this collection, but they are not very important. F. H. Bridgen is one of the more conservative painters and his three landscapes are good examples of his work, and several other painters show work of the traditional water colour kind, drawings with clean washes of colour; Robert Hyndman and H. McDonic are two of these, and there is delightful simplicity in two drawings by Eric Aldwinckle. A more modern formality of drawing and composition is in the work of J. de N. Kennedy, especially one in which a pattern of branches fill the picture, Avery Shaw and Peter Haworth. Among other more interesting drawings are W. A. Winter's interior of a brick kiln and Ian MacIver's heavy evening clouds at Muskoka. Andre Lapine's studies of horses are full of life and movement, and George Pepper's figures are full of character.

There are a number of drawings of a less conventional kind. Charles Comfort uses water colour in an unusual way in his enormous drawing of a lily, and Pegi Nicol, using water colour like oil paint, has got a surprising amount of action into her three clever crowd studies of "Pavement People." Charles W. Jeffreys shows "An experiment in abstract expression," which is a very happy colour composition; J. Syd Hallam's drawing of a boy's head and other things is abstract in its composition, and Fritz Brandtner's drawings are among those which are decidedly abstract in some of their colour.

Gazette Pictures Loaned July 17th—1937

For the summer months, Mr. and Mrs. Murray Chipman have loaned five of their paintings to the Montreal Art Association and they are now on exhibition. There are two Morriscoes—a beach scene, "Plage, St. Malo," and a golden-glowing Venice. Cezanne's "Auvers," red roofs in fresh green trees, with clouds overhead, is to be seen; one of Utrillo's from the "white period"—a short street with red roofs against a pale sky, called "Versigny," and Derain's "Le Mur Rose," warm, full-bodied buildings, rounded forms and a white steeple. This and the Cezanne will be remembered from a recent exhibition at W. Scott and Son's gallery.

HANDICRAFTS PLAN FOSTERED BY CITY

Industrial Bureau Sets Up
Workshop Corporation
as Co-operative

USE SKILLED ARTISANS

Shops to Be in Charge of
Experts—Marketing to Be
Put on Profit-sharing
Gazette, July 17th
1937.

Following an organization meeting held at the Chambre de Commerce under the chairmanship of Valmore Gratton, managing secretary of the city's Industrial, Commercial and Economic Bureau, announcement was made yesterday of formation of the Canadian Workshop Corporation, a co-operative enterprise to encourage the making and selling of handicraft production in Montreal.

It was determined that workshops be established in Montreal for the production of hand-made articles of wood, metal, glass and plastic materials; either carved, plated, embossed or cast in wide variety to replace at competitive prices those articles at present imported for general use. In addition, original articles peculiar to Montreal or the Province of Quebec will be produced for the general market; as well as articles of special interest to tourists. Over two hundred articles have been classified as suitable for immediate production.

Each shop, of which a number are planned, will be in charge of a skilled artisan, with master craftsmen, general workers and apprentices. Supplementary to the workshops will be home craftsmen, working in their homes with materials and tools furnished by the shops. These workers will produce original, as well as standard, objects of the arts and crafts.

PROFIT-SHARING SCHEME.

An efficient selling organization will find or create markets for the output of workshops and home craftsmen; and workers will share in the profits of the enterprise, in addition to being paid for their work as produced.

Competitions, with liberal prizes, are to be held for the submission of original drawings and models of articles suitable for handicraft production. This will assist in maintaining a wide diversification, as the quantity of each article is to be strictly limited to assure exclusiveness. All articles will bear the mark or name of the maker, and the label of the Canadian Workshop.

While the plan of encouraging domestic arts and crafts is to be conducted by private capital and enterprise, it will be under the guidance and supervision of the Industrial-Commercial and Economic Bureau. Mr. Gratton is of the opinion that the plan will prove a boon to such of Montreal's unemployed as are able to do work of this kind, or who will undertake to acquire the requisite skill, and should be a definite factor in the industrial situation locally.

The co-operative enterprise will be known in French as L'Artisanat Canadien. Only French-speaking people interested in the project were present at the first meeting, but it is planned to bring in English-speaking citizens as well. As Mr. Gratton explained, it is expected that more than 90 per cent. of the handicrafts work will be done by French-Canadian hands.

Those at the meeting at the Chambre de Commerce were L. R. Malleval, Emile Venne, Paul Emile Piche, Esdras Minville, Col. H. de Martigny, Marcel Pariseau, Arcade Girard, Victor Barbeau, Victor Soucisse, Paul Ostiguy, Emillien Caron, Jean Marie Gauvreau, Raymond Robic and Mrs. Hector Dery representing the feminine element.

ARTIST IS HONORED

Gazette June 14/37
Franklin Brownell Receives
Gifts on Leaving Art Post

(Special to The Gazette.)
Ottawa, June 13.—Recognized as an outstanding painter of landscapes in Canada, Franklin Brownell, veteran instructor of the Art Association of Ottawa was honored on retirement by presentation of an illuminated address and a gift of an easy chair in a ceremony at the artist's home. Mrs. F. W. C. Mohr, vice president of the association, made the presentation. A silver bowl, filled with summer flowers, also was presented to Mrs. Brownell by Miss Catherine Ide. The address presented to Mr. Brownell was the work of A. F. Newlands. With Mrs. Mohr and Miss Ide on the presentation committee were Dr. T. H. Leggett, Mrs. A. P. De-roche, Mrs. William Hardy, A. F. Newlands, Major Lionel Fosbery, R.C.A., L. Fennings Taylor and David Robertson.

TO SHOW WAR PICTURES

Gazette June 17/37
Spanish Consulate Here Arranging
Photographic Exhibit

An official exhibition of war photographs showing the recent fighting in the Basque country will shortly be on public view under the auspices of the Spanish Government in Montreal.
Tomas Piera, Spanish Consul-General, announced yesterday that the photographs were on their way from Paris and would be displayed here within the next few weeks.
Among the exhibits will be several showing the destruction of Guernica by foreign planes in France's service. Included also will be of the shelling of the Monterey of Durango by General Franco's troops. There will be well photographs of the Basque militia.

BEAUX ARTS SCHOOL AWARDS DIPLOMAS

Gazette June 1/37
Annual Exhibition of Students' Work Is Opened to the Public

MANY ARTISTS ATTEND

Academicians View Work—
Hon. Francois Leduc Represents Provincial Secretary, Hon. A. Paquette

At the opening of the annual exhibition of the students of the Ecole des Beaux Arts last night, diploma recipients and prize-winners for all the courses were announced. While there was no formal opening, the ateliers were crowded by parents and friends of the students and by a number of public men, including Hon. F. J. Leduc, representing the Provincial Secretary; Rene Turck, Consul General of France, and H. Bougeurel, Consul. With the director, Charles Maillard, to greet them were members of the staff: Henri Charpentier, Joseph St. Charles, A.R.C.A., Robert W. Pilot, R.C.A., Maurice Felix, P. A. Normandeau, R. H. Charlebois, Rene Chicoine, Jules Poivert, A. Beaupre, Raymond Lewis, Raymond Mongeau, Gaston Pepin, Bertrand Vanasse, Marthe Venne, Fernande Vezina, Margaret Watson.

One diploma in Architecture was awarded to Paul Fleury; and eight diplomas in the teaching of design to Marcel Girard, Rolland St. Pierre, J. J. Spennard, Paul Lalonde, Sister Marie de St. Jean, Apotre, R.S.C., Jacques Berhard, Sister Etienne-Marie, J.M., and Georgette Morency.

The Minister's Prizes were awarded to Germaine Lesperance and Roger Flamond.

Other prizes were won by the following:

Consul-General of France Prizes—Jean Simard, Elio Vincelli, Bernard Depatie, Cecile Crepeau, Louis Barrette.

Directors' Prizes—Architecture: Paul Fleury, Gerard Masson, Gilles Duplessis, L. P. Beaugard, Painting, decoration and modelling: Florence Bryson, Frances Davidson, Emilienne Faucher-Dore, Rachel Poivin.

Teachers' Prizes—Architecture: Gabriel Jarry, Georges St. Jacques, Romeo Desjardins, Painting, decoration and modelling: Therese Allard, Cecile Chabot, Gaston Sarault, Hortense Binette, Therese Langlois.

Prizes given by old students of the school—Yvette Boisvert, Bella Shankman, Umberto Bruni.

DAY COURSES.

Painting—Superior Course—First Section: Outside competition—Elizabeth Kemp, Rame of first prize—Therese Beauchamp and Fernande Latreille. First prize, Germaine Lesperance; 2. Marthe Archambault; 3. Geraldine Bourbeau and Fleury. Camache, equal; first honorable mention, Paul V. Beaulieu and Umberto Bruni; honorable mention, Georgette Morency and Lillian Montgomery.

Second section: First prize, all equal; Therese Allard, Cecile Crepeau, and Frances Davidson; 2. all equal: Hortense Binette, Florence Bryson, Roger Plamondon, and Margaret Hayman; 3. Aline Gariepy; first honorable mention, Cecile Chabot and Mercy Walker.

Design—Ancient—1. Jean Simard; 2. Pierre Faveau; 3. all equal: Edouard Golsen, Isabelle Leblanc, Therese Lecomte and Lucien Labelle; first honorable mention: Andree Lariviere and Leo Strassbourg; honorable mention: Marguerite Deneau, Micheline Forgues, Marguerite Frigon and Madeleine McNichols.

Middle Ancient—1. Yvette Boisvert; 2. Rene Caron; 3. all equal: Benoit Doucet, Roger Giguere and Lucien Morin; first honorable mention: Jacques Gagnier, Willie Hovemann and Rosario Jamin; honorable mention: Irene Vallee.

Middle Course—Men—1. G. A. Simard; 2. both equal William Hodgkinson, Raymond Mongeau; 3. both equal Arthur Agnew and Gaston Sarault; honorable mention: Lionel Parent.

Middle Course—Women—1. both equal: Jacqueline Archambault and Janine Gens; 2. all equal: Dorothy Baxter, Georgette Bourassa, Marthe Martin; 3. both equal: Aline Badeaux and Lucile Janelle; first honorable mention: Mirielle Ethier, Gracia Girouard and Dorothy Taylor; honorable mention: Cecile Julien, Gilberte Laquerriere, Emilienne Maranda, Laurence Turcotte, Margaret Watson.

Elementary Course—Men—Honorable mention: Louis Archambault, Maurice Belanger, Jacques de Tonnancour, Jean Dion, Viateur Lanancour, Raymond Lewis, Marcel Gierre, Marcel Neron, Gaston Pepin, Bertrand Vanasse, Willard Wentworth.

Elementary Course—Women—Honorable mention: Madeleine Campeau, Arlette Carreau, Marcelle Chailot, Pauline Daigneault, Elizabeth Ferguson, Lucile Gardiner, Pauline LeClaire, Jeannine Provost, Patricia Robertson, Yvonne Roy, Fernande Vezina.

DECORATIVE COMPOSITION.

Superior Course—Fourth Year: 1. Louise Barrette and Roger Plamondon, equal; 2. Marthe Archambault.

Third year—Division A—1. Cecile Chabot and Gaston Sarault, equal; 2. Emilienne Faucher-Dore and Umberto Bruni, equal; 3. Hortense Binette and Cecile Crepeau, equal.

Third Year—Division B—1. Jean Simard; 2. Gilberte Laquerriere, Jacques Gagnier and Willie Hovemann, all equal; 3. Aline Gariepy; first honorable mention: Irene Vallee.

Middle Course—Second Year—Division A—1. Janine Gens, Enid Gilson and Therese Lecomte, all equal; 2. Andree Lariviere; 3. Jacqueline Archambault and Lionel Parent, equal; honorable mention: Arthur Agnew, Marguerite Deneau and Zolique Pelland.

Second Year—Division B—1. Yvette Boisvert and Lucien Morin, equal; 3. Laurence Turcotte; honorable mention: Rosario Jamin, Gwen Jones, Colette Lefebvre.

Elementary Course—First Year—Honorable mention: Louis Archambault, Aline Badeaux, Jacques Bourbonniere, Jacques de Tonnancour, Mireille Ethier, Raymond Fortin, Roger Giguere, Cecile Julien, Jerome Frere, Maurice Lacroix, Francoise Laureys, Gaetan LeBorgne, Raymond Lewis, Raymond Mongeau, Gaston Pepin, Bertrand Vanasse, Marthe Venne, Fernande Vezina, Margaret Watson.

SIGNS, LETTERING, ETC.

Second year: 1. Irene Vallee; 2.

Louise Barrette; 3. Gilberte Laquerriere; first honorable mention, Cecile Crepeau, J. C. Coiteux, Gaston Sarault.

First year: 1. Leo Strassbourg; prize, Jacqueline Archambault, Umberto Bruni, Roger Plamondon, Jean Simard; first honorable mention, Marguerite Auger, Yvette Boisvert, Bernard Lefort, Lionel Parent; honorable mention, Marcia Drummond, Marion Palmer, Mercy Walker.

LITHOGRAPHY.

Honorable mention, Gaston Sarault.

TOYS IN WOOD, CUT AND PAINT.

First prize, C. E. Deguire, Zolique Pelland, Georges A. Simard, and Leo Strassbourg, equal.

WOOD SCULPTURE.

Prizes: C. E. Deguire, Raymond Fortin and Leo Strassbourg; first honorable mention, Gaetan Leborgne and Gaston Sarault.

ORNAMENTAL MODELLING.

Superior course, fourth year: 1. Emilienne Faucher-Dore; 2. Umberto Bruni; 3. Louise Barrette; prize, Isabelle Leblanc.

Third year: 1. Therese Langlois; 2. Hortense Binette and Marion Palmer, equal; 3. Roger Plamondon; first honorable mention, Lyda Haley.

Middle course, second year, division A: 1. Lucien Labelle; 2. Charles Deguire and Gaston Sarault, equal.

Middle course, second year, division B: 1. Janine Gens and Therese Lecomte, equal; 2. Jacques Gagnier; 3. Raymond Fortin; first honorable mention, Marcia Drummond and Pierre Favreau.

Middle course, elementary, first year, division A: 1. Jacqueline Archambault and Yvette Boisvert, equal; 2. Jean Dion and Dorothy Taylor, equal; 3. Colette Lefebvre, Lionel Parent, Bertrand Vanasse, equal; first honorable mention, William Hodgkinson and Lucile Janelle.

ELEMENTARY COURSE.

First Year, Division B. Honorable mention: Fernand Adam, Maurice Belanger, Marcel Choquette, Brother Jerome, Maurice Lacroix, Raymond Lewis, Maurice Lord, Gaston Pepin, Paul Perron, Yvonne Roy, Marthe Venne.

CERAMICS.

First, Marcel Girard; second, Willie Hutchison and Jacques Spenard (equal); third, Euclide Melancon.

ANATOMY.

Prize: Marcel Girard; first, Roger Plamondon; second, Hortense Binette and Jean Simard, equal.

ENGRAVING.

Medal: Aline Charlebois-Gauthier; first, Florence Bryson; second, Frances Davidson and Elizabeth Kemp, equal; honorable mention, Cecile Chabot.

PERSPECTIVE.

Prize, Louise Barrette.

HISTORY OF ART.

First, Janine Gens; second, Suzanne Duquette and Jean Simard, equal; honorable mention, Colette Lefebvre, Mireille Ethier, Therese Lecomte, Therese Langlois, Emilienne Maranda.

ARCHITECTURE

ARCHITECTURAL COMPOSITION

Fifth year: Prize, Paul Fleury. Fourth year: First, Bernard Depatie and Elio Vincelli, equal; second, Louis Philippe Beaugard, Gilles Duplessis and Gerard Masson, equal; honorable mention, Jean Dampousse and Maurice Labelle.

Third year: First, Gabriel Jarry; second, Rene Belleville, Romeo Desjardins and Georges Saint-Jacques, equal; honorable mention, Paul Brassard, Marc Cinq-Mars and Albert Leclerc.

Second year: First, Louis Verrault.

First year: First, Maurice Laperriere and Ernest F. Smith, equal; second, Ollus Bois; third, Philip Freedlander; honorable mention, Antoine Auger, Jean Louis Caron and Jean Venne.

PREPARATORY ARCHITECTURAL CLASS.

First honorable mention, Marcel Messmer; second honorable mention, Roger Chalfoux and Marcel Desrochers; third honorable mention, Maurice Legare, Andre Daoust and Bernard Beaudoin.

GENERAL CONSTRUCTION.

Henri Labelle Prize of \$25 for the best collection of works during the construction course: Divided between Paul Fleury, fifth year, \$10; Albert Leclerc, Georges Saint-Jacques and Gabriel Jarry, third year, \$5 each.

Fifth year: Prize, Paul Fleury. Fourth year: First, Jean Dampousse, Gilles Duplessis, Jean Favreau, Maurice Labelle and Elio Vincelli, equal; second, Gerard Masson and Bernard Depatie, equal; honorable mention, Louis Philippe Beaugard and Rodolphe Rheume.

Third year: First, Gabriel Jarry, Albert Leclerc and Georges Saint-Jacques, equal; second, Rene Belleville and Romeo Desjardins, equal; honorable mention, Paul Brassard and Marc Cinq-Mars.

Second year: First, Gerald Forbes; second, Guy St.-A. Mongenais and Louis Verrault, equal.

First year: First, Ollus Bois, Philip Freedlander and Ernest F. Smith, equal; second, Antoine Auger, and Maurice Laperriere; honorable mention, Jean Louis Caron and Jean Venne.

DESCRIPTIVE GEOMETRY.

Second year: First, Gerald Forbes; second prize, Louis Verrault.

First year: First, Maurice Laperriere and Ernest F. Smith, equal; second, Ollus Bois; honorable mention, Antoine Auger.

PERSPECTIVE

Third year: Prize, Albert Leclerc; honorable mention, Paul Brassard.

THEORY OF SHADOWS.

First year: First, Ollus Bois and Maurice Laperriere, equal; second, Ernest F. Smith; honorable mention, Antoine Auger.

STEREOTOMY

Second year: First, Louis Verrault; second, Gerald Forbes.

STRENGTH OF MATERIALS.

Fourth year: First, Jean Dampousse and Gerard Masson, equal; second, Elio Vincelli; first honorable mention, Jean Favreau.

GRAPHIC STATICS

Third year: First prize, Rene Belleville and Georges Saint-Jacques, equal; second prize, Paul Brassard and Albert Leclerc, equal; first honorable mention, Gabriel Jarry; second honorable mention, Marc Cinq-Mars and Romeo Desjardins.

Second year: First prize, Gerald Forbes; honorable mention, Louis Verrault.

MATHEMATICS

Second year: Prize, Gerald Forbes; honorable mention, Jean Gagne.

First year: First prize, Ernest F. Smith; second prize, Antoine Auger.

DESIGN, WASH DRAWING, SKETCHING AND WATER COLORS

First four years: First prize, Romeo Desjardins; second prize, Elio Vincelli, Maurice Laperriere, Rodolphe Rheume and Gerard Masson; third prize, Gabriel Jarry; honorable mention, Louis Philippe Beaugard, Paul Brassard, Jean Dampousse, Gilles Duplessis, Albert Leclerc, Jean Favreau, Ernest F. Smith, Ollus Bois, Antoine Auger, Jean Louis Caron and Jean Venne.

WASH DRAWING

Preparatory class: First honorable mention, Marcel Messmer; second honorable mention, Roger Chalfoux and Maurice Legare.

ORNAMENTAL DESIGN

First honorable mention, Marcel Desrochers; second honorable mention, Marcel Messmer; honorable mention, Roger Chalfoux.

ORNAMENTAL MODELLING

First honorable mention, Andre Daoust; second honorable mention, Marcel Desrochers and Maurice Legare; honorable mention, Marcel Messmer and Roger Chalfoux.

LEGISLATION AND PROFESSIONAL PRACTICE.

Fifth year: Prize, Paul Fleury.

APPLIED PHYSICS.

Fifth year: Prize, Paul Fleury.

ARCHITECTURAL HISTORY.

Fourth year: First prize, Rodolphe Rheume; second prize, Maurice Labelle and Gerard Masson, equal; honorable mention, Gilles Duplessis.

Third Year: 1st, Rene Belleville; second prize: Georges Saint-Jacques; 1st hon. mention, Albert Leclerc; hon. mention, Marc Cinq-Mars, Paul Brassard, Gabriel Jarry.

First Year: 1st, Jean Venne; 2nd prize, Ernest F. Smith, 3rd prize, Maurice Laperriere; hon. mention, Antoine Auger, Jean-Louis Caron, Ollus Bois.

NIGHT CLASSES.

Higher course (living models): 1st, Umberto Bruni; 2nd, Jean Simard; 3rd (equal), Yvette Boisvert, Bella Shankman; non. mention, Germaine Normandin, Edouard Bourassa, Maurice Goyer, Abie Goldenberg.

Ancient models: 1st, Andree Lariviere; 2nd, Charles Edouard Deguire; 3rd (equal), Simone Aubry, Arnold Barnes, Paul V. Beaulieu; hon. mention, Jean-Claude Coiteux, Raymond Mongeau, Gaston Sarault.

Second group, ancien: models: 1st, Lottie Dainoff; 2nd, Marcel Daoust; 3rd, Allan Wilkinson; non. mention, Leo Syrasbourg, Winifred Jennison, Richard Wilson.

Middle course: 1st (equal) Jacqueline Archambault, Aurele Allard; prize, Joseph Hebert; hon. mention, Madeleine dePassille, Nellie Mallows, Spero Metrakos.

Second group: 1st, Patrick Cullen; 2nd, Mrs. Eula Springer; 3rd, Marguerite Robitaille; hon. mention, Germaine Aumais, Raymond Fortin, Thomas Wilson.

Elementary course: Men: Division A: Honorable mention: Gaston Carlos, Henri Berube, Douglas Chislett, Romeo Desjardins, Albert Cachon, Albert Gougeon, Joseph Lacoste, John Laidlaw, James Riddyard, Fernand Rolland, Norman Webb. Division B: Honorable mention: Rene Bastien, Adelard Cyr, Harry Jennings, Florent Milot, John Mitchell, William Roper, Anthony Smith, Mark Steven, Mickey Weiss.

Elementary Course: Women: Division A: Honorable mention: Louise Bertrand, Jeanne Boudrais, Georgette Deserres, Lucile Gardiner, Yvonne Grenier, Pauline Guertin, Therese Harvey, Mrs. Jenny Hibel, Adeline Jessome, Reine Joncas. Division B: Honorable mention: Claire Boulerice, Martha Lafreniere, Pauline Marsau, Simone Panneton, Yvette Pelletier, Jeanette Phaneuf, Jadwiga Turzenowicz, Gabrielle Voisard.

SCULPTURE.

Higher classes (living models): First, Rachel Potvin; third prize (equal) Herbert Miller and Jean Vaillancourt, honorable mention, Beatrice Christmas, Fleurette Gamache.

Ancient: First prize, Willie Hutchison; prize, Hedy Eichenberger, Lyla Haley.

Semi-Ancient: First prize, John Mitana; third prize, Therese Dionne, honorable mention, Louis A. Barriere.

Elementary Course: Honorable mention: Fernand Adam, Elizabeth Morrison, Virginia Reynolds, Elsie Watt.

Leduc and a few minutes later the annual July 20/37

NOTED BRITON GETS BOSTON ART POST

BOSTON, July 20.—(U.P.)—Appointment of William George Constable director of Courtauld Institute of Art, London University, as curator of paintings at Boston Museum of Fine Arts was announced today by director Dr. George H. Edgell.

Constable will succeed Edgell as paintings curator in March 1938.

Considered one of the world's foremost experts on Western and Italian paintings, Constable is a professor in history of art at London University and lecturer in art at Liverpool University.

ART INTEREST GROWS

Trustees of National Gallery of Canada Issue Report

Ottawa, July 21.—(U.P.)—A definite increase in the growth of art interest throughout the Dominion was reported in the annual report of trustees of the National Gallery of Canada released tonight.

"General growth of art interest throughout the country has not only been maintained but has very definitely increased," the report said, "showing that Canadians are progressively realizing that an understanding of the fine arts and all that they include is an essential factor in the art of daily living."

Work being done in the Vancouver Art Gallery received special mention in the report, as did the active programme being carried on by the Winnipeg gallery.

Departments of fine arts have been established in the University of Saskatchewan, University of Toronto, McMaster University, Hamilton and Acadia Universities.

"It would be difficult to overestimate the immediate and future value of these steps," the report said.

Regarding a National Art Gallery building, the report said "expansion of activities indicated in the beginning of this report demonstrated that the commencement of an adequate home for the national gallery cannot be safely delayed."

"Necessity for a National Gallery building has been fully established in previous reports and the trustees are confident the subject is receiving the attention it deserves on the part of the Government."

It added: "Canada's status as a nation depends as much upon her attitude towards the arts as upon any other single factor, and a suitable building for the National Gallery, including possibly adequate provision also for music and drama, located in the centre of the Capital would signalize the high position of the arts in Canada."

GALLERIES OF the Arts Association of Montreal will remain closed until October 1 in order to carry out repairs and redecoration in the building.

Star - 17-Aug-37

Renovation

In order that necessary repairs and redecoration may be effected, the galleries of the Art Association of Montreal will be closed until October 1, Ethel M. Pinkerton, secretary, announces. The office, with entrance on Ontario avenue, will be open from 10 to 12 daily with the exception of Saturdays and Sundays. Gazette 26 Aug-37

GALLERY PLANNING EDUCATION IN ARTS

Montreal Association To Sponsor Talks During Winter Season

Opportunities for education in the arts and crafts will be given Montrealeers of all ages during the coming winter season by the Art Association of Montreal which today announced its plans following an almost complete renovation of the Gallery at 1379 Sherbrooke street west.

A transformation has been made in the basement, which will now be utilized for educational purposes. A large bright room, which is more above the ground than below, will be used to conduct exercises for about 100 children, with moving pictures and lantern slides on many topics of the arts and crafts. This class, called the "Children's Hour," will take place on Saturday mornings.

SUBJECTS OF LECTURES

Once a week in the afternoons there will be topics of art for pupils between the ages of 14 and 17 years. Some of the subjects are: Temples and tombs of ancient Egypt; daily life of the Egyptians—ancient and modern; digging into the past; the pottery maker; visit to the armour galleries; glass blowing; the etcher's art; making a stained glass window; facts on sculpture; from clay to bronze; making of wrought iron.

NATURAL HISTORY

There will also be illustrated talks on plant life and bird life. The children's classes will be under the direction of Miss Anne Savage.

In addition to these classes there will be weekly or fortnightly lectures or informal talks on topics of art by twenty or more experts, who will present once a week or fortnightly illustrated talks on subjects on which they are competent to speak.

It is hoped in this way to stimulate a greater interest on the part of local people in the gallery and its activities. Later on it is planned to have a few evening receptions, some perhaps with chamber music, which will give more social interest in the Art Gallery's program.

The Art Association authorities have also in mind presenting frequently special objects of art, obtained from various sources, illustrating one or more treasures of art, so that the visitors to the Gallery may see something new very frequently. These will be exhibited in a special alcove of the building.

During the winter, there will probably be one big loan exhibition, either of pictures or ceramics.

EXTENSIVE REPAIRS

The repairs and decoration throughout the building have been made possible through donations from special friends of the gallery. Further funds will be needed to carry out the full program initiated by Dr. C. F. Martin, president of the Art Association, and his associates.

The repairs to the building include a complete renovation of the exterior, such as repointing of marble and renewal of stucco and brick work, repairing of the roof, and renovation of the skylights.

The interiors of all the studios are being cleaned and repainted. All the galleries are also being re-tinted and new wall coverings are being put on.

Several thousands of dollars have been spent on this work already and more expenditures are planned in order to make the Art Gallery a centre for all citizens desiring an education in the arts and crafts.

AVERY SHAW'S WORK WILL BE EXHIBITED

The print room of the Montreal Art Association is to be opened on Friday for an exhibition of water colors by Avery Shaw. Other galleries of the association will not be opened for several weeks, until completion of extensive repairs now being made.

Avery Shaw, the artist, was born in the West Indies, of English and Canadian parents. He was educated in Canada, and his early training was in architecture. For several years he carried on his profession in New York, prior to going to Nova Scotia, his present residence. He is a member of the Canadian Society of Painters in Water Color.

On Monday afternoon at 5 o'clock, Sheriff Scott will give a talk on this collection in the library of the Art Association.

Gazette, Sep. 30. 37

ART GALLERY SHUT FOR REPAIRS WORK

Gazette—Sept. 23/37

Renovation Undertaken on
Extensive Scale—Educa-
tional Plans Made

Renovation of the gallery of the Art Association of Montreal, Sherbrooke street west, is now in progress, and the entire building will remain closed until October 1. The work has entailed a large expenditure for redecoration and rebuilding both outside and within the gallery, and in view of the fact that much still remains to be done, only the museum, the Canadian picture gallery, and one or two rooms where a collection of water colors by Avery Shaw will be displayed, will be opened to visitors by the first of next month.

New wall coverings are being installed, the woodwork repaired, and the studios renovated. A large room on the lower floor has been newly painted and lighted, for the purpose of housing the forthcoming "children's hour" classes during the autumn and winter. It is hoped that the galleries on the upper floor will be open for visitors during the Canadian Handicrafts Exhibition, which is being held from October 16 to October 31.

An extensive educational programme is being fostered for the coming season, which will include not only the usual speeches, but also a series of informal talks, which will be given by local experts on the arts and crafts. Contributing speakers will include professors from McGill University, technical experts and local artists. The talks will be illustrated by slides and moving pictures. The Association is also planning to give classes on art appreciation and instruction for children.

A series of exhibitions of paintings and objets d'art, both from the gallery and from outside sources, will be given this year. It is hoped in addition to hold periodical exhibitions of collections from various sources, and there will be at least one important loan exhibit during the season. Several displays have been arranged for the autumn and early winter, including an exhibition of costume design by Ruth Dingle from October 16 to October 24; a group of sketches by Milton Osborne, of Winnipeg, of colonial architectural subjects, from October 30 to November 14; and the Royal Canadian Academy exhibition from November 18 to December 12.

During the summer months the Association acquired several hundred Holbein drawings and a large collection of photographs from the galleries of Europe. In addition a library of films and lantern slides for lecture purposes is being formed.

SHAW PAINTINGS SHOWN

Gazette — 5.10.37

Nova Scotia's Water-Colors

Introduced to Public

The Montreal Art Association began a new policy, that of introducing the artist personally to his public, when A. Sheriff Scott, R.C.A., spoke yesterday afternoon to introduce Avery Shaw, who is exhibiting his water-color work at the Sherbrooke Street Galleries. Mr. Scott, speaking in the library of the Art Association, touched briefly on Mr. Shaw's career, his achievements and his artistic tenets.

The distinguishing features of this artist's approach to his work were his desire to subordinate himself to his work, avoiding the autobiographical in his painting, and his refusal to associate himself with any general principles or modes originated by any other artist or group of artists, said Mr. Scott.

The exhibition, which is now open to the public, shows Mr. Shaw's water-colors to be marked by strong design and rather harsh coloring with a rather indiscriminate use of stylization.

His subject-matter is drawn from the Nova Scotia country, more especially from the district of Lunenburg County. His most successful work lies in the treatment of the architectural features of that district, though he is also showing some flower-studies that give free range to his talents and which are handled without sentimentality.

Outstanding among the landscapes are his "Old Barn," "Lunenburg Farm," softer in handling than most of his work, and "Le Havre Light-house," a boldly executed finely designed canvas.

Reviews of Book



Courtesy of the Johnson Art Galleries, Limited.

THE JACK PINE, by Tom Thomson, in the National Gallery of Canada at Ottawa, is a work that impresses by the direct, simple manner in which this painter has captured the spirit and austerity of the Northland which he loved. It is big in feeling and dignified in pattern, and there is a tapestry-like quality in the broken horizontal brush work employed for the water and sky. The color is clean, rich and harmonious—rusty green in the foliage of the pine, glowing orange banding the sky above the distant hills which show snowcapped ledges, while in the foreground there are splashes of scarlet which might be drifted autumn leaves.

Tom Thomson, Painter of the Wilds, Lost to Canadian Art 20 Years Ago

By ST. GEORGE BURGOYNE.

Winds with a keener edge by now sweep Canoe Lake, in Algonquin Park, and whistle about the cairn of stones erected to the memory of Tom Thomson, the young Canadian painter who lost his life in those waters twenty years ago when his work bore promise of reaching a higher place in the art of the Dominion. Artist, guide and woodsman, at home in the wilds and equally alive to its beauties and its dangers, Thomson died tragically and alone. None knows the manner of his passing—an empty canoe drifting on the lake caused alarm, and a week's search resulted in the recovery of his body.

All this happened when the public mind was concerned with the fortunes of the Great War—when many Canadian painters were at the front on active service wielding weapons—or brushes for the Canadian War Memorials. Those who knew his talent sensed the loss to painting, though Thomson's work was not well known in Montreal until, in March, 1919, an exhibition of his canvases and panels shown at the Arts Club, Victoria street, excited so much interest that, before they were returned to Toronto—the bulk of the sketches coming from the private collection of Dr. James M. MacCallum, who had encouraged and befriended him—they were shown to a wider public in the Print Room of the Art Association of Montreal.

This first exhibition was refreshing and it revealed a painter with an individual outlook who found the North country rich in pictorial material to which he was sympathetic. Some large works were shown, the well-known "Pine Islands" among them, but to painters at least the chief charm of the show lay in the panels that recorded impressions of fleeting atmospheric effects, two in particular being distinctly out of the ordinary—"Wind Clouds (Spring-Wildgeese Clouds)" and "Snow Pillars in the Sky," odd perpendicular cloud formations. For the rest, the scenes were those of which lovers of the out-of-doors never tire: "The Brook, Fall," with foaming rapid and glowing hillside suggesting the season

when an earlier darkening of the trail counsels reaching camp before night falls; "Afterglow," with stretch of water, distant blue hill, and yellow sky, recalling that period of rest, yarning and a quiet smoke at the end of a day well spent; "Burnt Country, Evening"—a bit of travel to be done while the light is good; "Chill November," snow-flecked hills, primrose sky, with a flock of geese overhead, in an atmosphere that urged the precaution of an extra blanket and the replenishing of the fire outside the tent.

In that show, too, were "Breaking the Ice," "Parry Sound Harbor," "Red and Gold (Hillside, Autumn)," "Northern Lights," "Lumber Camp, Night," "The Marsh, Springtime," and "The Opening of the River," to mention a few. That exhibition was an unusual treat—and such a show would be welcomed here again.

A. Y. Jackson, who wrote the Foreword to the Arts Club catalogue of the exhibition, being a friend of Thomson's who had camped and painted with him, recalled that he was in Toronto in 1913 when Thomson came down from Canoe Lake, where he had been fishing, working as a guide, and sketching. Thomson's sketches showed knowledge of the country, were faithful and painstaking, but were not remarkable. He went north in 1914, and in the fall of that year Jackson worked with him at Canoe Lake. "Thomson," said Jackson, "no longer handicapped by literal representation, was transposing, eliminating, designing, finding happy color motives amid tangle and confusion, reveling in paint, and intensely interested."

The character of the country where Thomson worked and where he lost his life in July 1917 was the subject by Jackson of the following pointed paragraph:

"Round Canoe Lake is a ragged piece of Nature, hacked up many years ago by a lumber company that went broke. It is fire-swept, dammed by both man and beaver, and overrun with wolves."

Incidentally, that was Jackson's last sketching trip with Thomson



TOM THOMSON
1877-1917.

or on his own, for soon afterwards he was heading for the war zone with a rifle.

Thomson, born near Owen Sound, was a commercial artist in Toronto, and made his first trip into the Ontario wilds in 1912, returning to the city and commercial routine in the winter. Jackson, who had the advantage of art training in Montreal and Europe, was helpful in showing Thomson the way to a broader handling of paint, while essential material encouragement to carry on was accorded by Dr. James MacCallum, who was a friend of both artists.

Thomson viewed the wilds with sympathy and employed a fine color sense in setting down his impressions, without exaggeration or distortion. While stamped with his individuality, the scenes are those which always impress lovers of the silent places.

With the ripening of his art he enjoyed the patronage of private collectors as well as of public galleries. Among his works in the National Gallery at Ottawa are "Moonlight, Early Evening," "Northern River," "Spring Ice," "The Jack Pine" and "Autumn's Garland."

DOUGLAS, MCGILL'S NEW PRINCIPAL, ONCE MENTIONED FOR WHITE HOUSE

TAKES OFFICE JANUARY 1

Beatty Announces Naming of
Former U.S. Budget Director

HAS QUEBEC BACKGROUND

Father and Grandfather
Were Born Here—Is Rockefeller Foundation Trustee

Gazette - October 6th, 1937.



DR. LEWIS W. DOUGLAS

New York, October 4.—Lewis W. Douglas is two men: the fighter and the scholar.

One is the man with as consistent a record of fighting for those things in which he believes as any man in public life.

The other is the quiet young man—he is only 43 now—who as a second lieutenant of the 347th Field Artillery, A.E.F., who in off duty spells, amid the roar of guns, read his Palgrave's Golden Treasury.

"I am not a specialist," he says.

One is the Hon. L. W. Douglas, a Representative of Arizona, who fought his party and his state in behalf of a sound financial policy and who, as director of the budget, worked 18 hours a day to line it up; who cut the huge sum of \$400,000,000 out of the benefits, allowances and pensions of 1,100,000 veterans and their dependents, and who resisted the efforts of veterans' organizations to get some, at least, of those cuts restored.

The other is the "Lew" Douglas whom dogs and children like, for whose hook fish leap clear out of the water, whom men—not to mention women—admire.

Once there was—two generations ago—a certain James Douglas carrying his books up and down the steep—intellectual and otherwise—of Edinburgh. He was one of the best of the scientific students in that ancient seat of learning. He lectured afterward, on scientific subjects, at Oxford.

Also when he was not working at science he was working at music—he was a fine pianist. He also was an omnivorous reader. He lectured at Oxford on history. And, lecturing, he went on to Queen's University in Canada. He wrote books of history. But music and metallurgy were his minor and major passions. And it was the metallurgy that took him to Arizona by way of New York, in the '70s—for the hard, practical reason that his father had willed him a lot of debts and he had to forsake the graces for the realities. So he went to Arizona and started the first electrolytic refinery and realized the prospector's dream—the discovery of a world-beating mine, the "Bisbee Queen," which seemed to pour forth more copper than all the prospectors in the world had ever imagined. And the town of Douglas, Arizona, was born and christened and grew up.

All this story of his grandfather—and much more, no doubt—is essential to the understanding of "Lew" Douglas. Because it was his grandfather who was his most intimate friend and companion right up into his manhood, and it is his grandfather who remains his hero and ideal.

At Amherst Douglas read history and literature; at Massachusetts Tech, mining and metallurgy. He was studying at Massachusetts Tech when the U.S. entered the war. He promptly went to the Officers' Training Camp at the Presidio in San Francisco. By July of '18 that lowest form of military life, a second lieutenant, he was off (with a copy of Palgrave's Golden Treasury in his pocket) for France, where his outfit, the 347th Field Artillery, stationed its guns in the Argonne. Soon he was transferred to the Communications Service with headquarters of the 91st Division, given the job of organizing and co-ordinating the personnel of the runners in the front lines. He got a promotion. He was cited by Pershing during the Argonne offensive. He was decorated by Belgium during Lys-Escourt.

After the war, when Douglas was beginning to get fit again, he taught history at Amherst for a time. But

the west and mining were in his blood. "Lew" Douglas went after lead. For two years he worked as a laborer in the mines. At night he read—history and economics. He likes books such as Salter's "Recovery," Beard's "American Civilization," Taylor's "Medieval Mind."

He did some experimenting at new processes, made some discoveries on his own. Funny thing, too, he says:

"It was partly a success, partly a failure. What people said would work, didn't. What they said wouldn't succeed did. Reclaiming the dumps worked. The new lead mines were a failure."

Meanwhile he married pretty Peggy Zinssner, daughter of the New York scientist, F. G. Zinssner, and niece of the scientist. Hans Zinssner, who has been widely publicized in connection with his work on typhus. Mrs. Douglas is a Smith girl. Her house in Georgetown, Washington, wears the neat air of perfection and sun and flowers. It is gay with the presence of their children.

She set up housekeeping first in Phoenix, Arizona, and loves the country she has left behind. She was interested in her husband's first campaign—for the State Legislature—interested in the people and the problems the Legislature offered.

Her husband's philosophies of politics had been developed in his own mind. He seems to think he would like to try them out more widely in the laboratory of experience.

Mr. Douglas' reputation as a fighter is hard-won. As a young congressman from Arizona, as a protagonist of President Roosevelt in the 1932 campaign and as director of the Federal Budget in 1933 and 1934 he talked and fought so valiantly for economy that his name almost became synonymous with the word.

When the first Economy Bill he helped draft was scuttled, when the President turned from Douglas philosophy of a balanced budget as a program of increased spending, he declined to go along, resigned in September, 1934, from his powerful post as the "eleventh member" of the Roosevelt cabinet and since has been one of the New Deal's most severe critics.

His resignation and his subsequent highly vocal opposition are fully in line with his character as expressed publicly through his six years as a congressman and his year and a half as budget director.

A world war veteran, he opposed the Adjusted Compensation Act, or bonus bill, as unnecessary and an unwarranted burden on the government. As a new member of a usually inarticulate House of Representatives he stood against the then speaker, John N. Garner, with such quiet courage that he drew the admiring comment from Cactus Jack: "That boy has guts."

As director of the budget he stood against the President and most of Roosevelt's other advisers until such time as he saw he could do little to stem the tide. When it was popular to be "dry" he was for repeal of the Eighteenth amendment and when an attempt was made to boo and hiss him off the stump in Arizona because of his unpopular bonus stand he shouted that they didn't have to vote for him but they had to listen to him and in that and subsequent speeches so impressed his views on the voters that they returned him to Congress.

Modern French Pictures at Scott's Gallery

The exhibition season opened at Scott's galleries on Saturday with the annual exhibition of work by French painters of the nineteenth and twentieth centuries. The twenty painters who are represented in it provide a fairly wide variety of styles of painting and by several of them are pictures which are rather out of the ordinary. There are, for instance two pictures by Gauguin, fairly early works, not of the south seas but Brittany landscapes, quiet and green. Six pictures by Camille Pissarro range from a big landscape, painted in the sixties,—a fine picture, which is much more typical of its time than of its painter,—through some small pictures of the Seine and of London to a quite late study of light and atmosphere at Dieppe.

There are eight works by Renoir in this exhibition, the most important of which is a portrait of a woman in a large hat, a very good example of his later work; there are several small figure pictures and two flower pictures,—a very good one of lilacs in a jar and formal arrangement of a festoon of red and yellow roses. The most striking of seven pictures by Cezanne is a large one of a village and church, left as an unfinished suggestion; there are similar suggestions of a landscape and the merest beginning of a water color of some flowers, and a picture of three skulls, which is the only one of the seven which is finished in the ordinary sense of the word. By Boudin there are one of his admirable little sketches of fashionably dressed people at Trouville, a fine landscape of the citadel at Villefranche, an interesting picture of Rouen in greys and browns and three others. A green river scene, a good study of snow and a broadly and strongly painted picture of cliffs and shore at Hastings represent Sisley.

There are two very interesting pictures by Toulouse-Lautrec; the kinder of them is a portrait of a poet in a tall hat, the other "L'Accroche-cœur" is a brutally true study of a woman. Modigliani is well represented by a portrait, in which he labels another painter. A woman's head by Picasso is of interest as a study in solid geometry, and by him are also a small abstraction which includes an open window, and a quite normal figure sketch. Dufy's shorthand painting is amusing in a picture of Deauville, but does not come off in a picture of an old house among trees.

A little sketch of a girl by Corot, a rather decorative formal landscape by Lucrat, a very slight sketch of a sailing boat by Degas, three typical street scenes by Utrillo, and works by Matisse, Bonnard, Redon, Jongkind, and Cuillard are also in this exhibition, which comes from the Reid and Lefevre galleries in London.

Star - Oct. 4.37.

Last Sending in Date For R.C.A. Is Nov. 6

Notices and entry forms for the 58th annual exhibition of the Royal Canadian Academy of Arts have been sent out by E. Dyonnet, R.C.A. secretary. The show, to be held in the galleries of the Art Association of Montreal, will open on November 18, and the forms filled out and signed must be returned to Mr. Dyonnet, 1207 Bleury street, Montreal, on or before November 6.—also the last sending in date for paintings, sculpture, architectural drawings, etchings, drawings and designs, which must be delivered to The Art Association of Montreal, 1379 Sherbrooke street, west, Montreal. Works sent in after November 6 will not be received.

Mr. Dyonnet at the Royal Canadian Academy dinner here two years ago touched on the tribulations of a secretary when express men and other delivery services knocked at his studio door and announced the presence in the street below of crates of paintings. The secretary welcomes entries to the R.C.A. show, but he wants only the signed forms, while the Art Association is waiting for the actual works. *Gazette, 25th Sep 1937.*

THE OPENING lecture of the season at the Art Association will take place on Monday, when Huger Elliot, Director of the Department of Education at the Metropolitan Museum of Art, New York, will speak.

Star, 5.11.37

New Pictures By M. A. Fortin

At Eaton's galleries Marc Aurele Fortin has an exhibition which contains some of the best work that he has done. Mr. Fortin has always his own way of seeing and painting nature, which he translates into a language of his own, and in these new pictures he has found a consistency and a sort of balance between parts which was sometimes wanting in his former work. In a few of these pictures, particularly in the smaller ones, he approaches nature more closely. A little sketch of barges at Pointe aux Trembles and among the bigger ones, a group of trees at Ste. Rose, keep fairly close to nature, but in most of his larger work he makes formalized patterns out of the natural materials and some of them are decidedly striking decorations. One of the best, which is quite unlike all the others is of a group of trees in autumn,—a really decorative arrangement of reds and yellows. In most of the others he keeps chiefly to strong greens, whites and blacks,—often with very good effect. In these pictures there are fewer of the black skies, to which he was addicted in some of his former work, but in one or two of them there are portentous clouds and terrific storms, which are parts of the composition.

The pictures are mostly oil paintings. Two pastels are simple and bright arrangements of color, a little hard but rather successful. These are on tinted grounds instead of the black, which Mr. Fortin uses in most of his oil pictures. The water colors of which there are a few, are not so good, and Mr. Fortin has not yet quite succeeded in adapting his way of painting to figures and animals.

Star - 5.10.37

Portraits and Landscapes by Sherriff Scott

Star — 22.10.37

The exhibition of works by Adam Sherriff Scott, A.R.C.A., which is being shown at the Watson Gallery on Sherbrooke Street, has a very pleasant diversity of subjects and a good deal of variety in the ways of painting them. There are, of course, some portraits and portrait studies of the kind that Mr. Scott always does very well; the striking half length of "Le Quebecois" and a very good "Study in brown and grey" is in this exhibition, as well as some good studies of heads of men; one of the best is a head, strong and full of character, of "The old Lobsterman."

Most of the pictures here are landscapes and seascapes, and there are some interesting differences in the ways,—ancient and modern,—in which Mr. Scott has treated the landscapes. One, of a mill pool at Georgeville, Que., has an oldish and quite English quality in its painting; a little picture, with a certain suggestion of Barbizon, of two men cutting up a big tree, is a good one and might well be a study for a bigger picture. These and a few others may be experiments and most of the landscapes are painted in a more modern way, and there are good composition, colour and light among them. A study of shaded water under trees in "The sand scow," a group of maples on a hill top and a little picture of a covered bridge at Fitch Bay are some of the best of these.

Shore pictures are an important part of this exhibition. Some of these are of places on the Maine coast, and some pictures of breaking seas and wet rocks are outstanding among these,—good compositions and remarkable studies of moving spray. There is a pleasant little view of docks at Booth Bay and there are several good pictures of boats; one of a yacht in a shed has a very happy effect of light and shade and there is a nice pattern in a group of boats at a pier at Georgeville. A few very successful flower pictures complete this interesting collection.

Drawings by Milton Osborne

Star — 3.10.37

In the print room of the Art Association of Montreal an exhibition of drawings by Milton S. Osborne, F.A.I.C., professor of architecture in the University of Manitoba, has just been opened. Most of these are quite slight pencil drawings with occasional touches of color, and seem to be the travel sketches and diversions of an architect. Some are studies of details of old buildings, chiefly in New England and California, but most of the drawings are impressions of modern buildings and groups of buildings, skyscrapers and others, in New York, Chicago and other cities, with a few of Vancouver, Montreal and Winnipeg. There are pleasant, and sometimes pretty, effects of grouping and distance in many of them. There are a few good drawings of totem poles in British Columbia, and some water colors of houses and landscapes, but these have the quality of the new.

PORTRAIT OF BENEFACTOR UNVEILED



Shown above is the portrait of Dr. James Douglas, donor of the bequest which made possible the erection of the Douglas Hall of Residence, and grandfather of the newly-appointed principal, Dr. Lewis Williams Douglas.

The portrait, executed by Sir Wylie Grier, R.C.A., was unveiled this afternoon by Lord Tweedsmuir, Visitor to the university, in the refectory of the new residence for men following its official opening by His Excellency the Governor-General.

Star, Oct. 6th, 1937.

Surrealistic Art to Be Exhibited Here

It is promised that Canada's most modern artists will reveal their skill at the National Produced in Canada Exhibition, in the Sun Life Building next month, where a feature will be a Gallery of Advanced Art. Pictures that are considered too "modern" for official art galleries but which typify the newest in Canadian art will provide the display.

In charge of selections for this exhibit is Fritz Brandtner whose work is recognized as outstanding among the modern group. He is now receiving entries from artists in Toronto, Ottawa and Montreal.

Many of the pictures to be displayed will, it is said, be daring in conception and far removed from the traditional Canadian school, the subjects to include landscapes, portraits, studies and abstract designs. In Montreal paintings are being selected by Mr. Brandtner while in Toronto entries are being submitted through the Canadian Society of Painters in Water Color.

In the collection will be Canadian works which are the nearest approach in this country to Surrealism, says the advance notice.

Gazette, Oct. 16th

Norwell Exhibits at Johnson Galleries

Paintings by Graham Norwell, of Montreal, are on view today at the Johnson Art Galleries, 1340 St. Catherine street west, and the show should add materially to the number of admirers of this artist's work. Norwell, who favors Laurentian and Gatineau Valley scenery at all seasons, shows his particular bent for watercolors, though there are some good forceful examples in oils. He was born in Edinburgh, Scotland, and came to Canada in 1914. In 1924 he was elected a member of the Ontario Society of Artists. Norwell is represented in the National Gallery of Canada, Ottawa, by an oil entitled "Winter."

Gazette, 16.10.37

HANDICRAFT WORK ON MEDIEVAL BASIS

Gazette Oct. 18.37.
Effort to Perpetuate Native Skill Stressed by Dr. C. F. Martin at Opening

The true purpose of art is perfection in the making of an object; things not well made display a lack of imagination and a mind not in good working order. Dr. C. F. Martin, president of the Art Association of Montreal, stated at the official opening of the annual exhibition and prize competition of the Canadian Handicrafts Guild in the galleries of the association on Saturday afternoon.

There was a deeper significance in the display than many could imagine, he said. It was not merely an exhibition of labor, but an effort to perpetuate a skill and technique distinctive to Canada. The organization could be compared to the medieval guilds, representing as it did work of a high order that should stimulate future generations to continue the high standards of the present.

In congratulating the exhibitors, Dr. Martin stressed the point that they were not only helping Canada directly by their work, but also were encouraging settlers in this country to continue the particular domestic handicrafts learned in their native land. There was a pride of achievement, he added, in creating something which through technical skill and beauty could not put a hallmark on the work of a people; anything well made was a work of art, whether a building, an engine or a basket.

The exhibition covers a wide variety of goods sent from all sections of the country, although the greater part originated in the Province of Quebec. Textile goods of different types make up the majority of the exhibits, hand woven blankets and rugs being particularly noticeable through their intricate designs and bright colors. Other forms of domestic industry are well

represented, however, including pottery, leather work, metal work and woodcarving. It is expected that this year's display, which will remain here until the end of the month, will prove to be of even greater interest to the public than the exhibitions of other years.

Dr. Martin was introduced at Saturday's opening by A. T. Galt Durnford, president of the Quebec branch of the Canadian Handicrafts Guild. Among the members of the committee who attended were: Mrs. C. F. Martin, Mrs. A. T. Galt Durnford, Colonel and Mrs. Wilfrid Bovey, Dr. and Mrs. W. D. Lighthall, Dr. and Mrs. F. M. G. Johnson, Mrs. N. K. Laflamme, Colonel and Mrs. Gerald Birks, Professor and Mrs. John Hughes, Mr. and Mrs. L. St. J. Haskell, Mr. and Mrs. Lionel Judah, Mr. and Mrs. G. S. Currie, and Mr. and Mrs. Howard Patch.

Adam Sherriff Scott Showing at Watson's

Opening today in the Watson Art Galleries, 1434 Sherbrooke street west, is an exhibition of paintings by Adam Sherriff Scott, A.R.C.A., who is well known to Montreal picture-lovers. He has been a regular exhibitor at the Royal Canadian Academy and the Art Association of Montreal shows for many years. Born in Perth, Scotland, he came to Canada in 1912. His works in the National Gallery of Canada, Ottawa, include "The Green Hat" and "Decorative Panel."

Gazette, 16.10.37

LECTURES ON VARIOUS ART PHASES ARRANGED

Four Will Be Given For Star Children 1.11.37

Ten lectures on various phases of art, of which four are arranged especially for young people, were announced today by Dr. Charles F. Martin, president of the Art Association of Montreal. The lectures will be given at the Art Gallery during this month and December.

The following six lectures, all illustrated, will be given at 4:45 p.m. Mondays, starting November 8: "Eastern and Western Ideals in Painting," Hugh Elliott, New York City; "Art and the Community," Arthur H. Hays Sulzberger, A.R.C.A.,



Courtesy of the Watson Art Galleries.

LE QUEBECOIS, by Adam Sherriff Scott, A.R.C.A., which is among the works by this Montreal painter being exhibited in the Watson Art Galleries.

A. SHERRIFF SCOTT HAS ONE-MAN SHOW

Local Painter Reveals Skill and Versatility in Exhibition at Watson's

MANY IN ATTENDANCE
Gazette 18.10.37
Collection Includes Portraits, Landscapes, Marines, Interiors, Flowers and Still Life—On Till Oct. 30

Adam Sherriff Scott, A.R.C.A., is holding his first "one-man" show in the Watson Art Galleries, 1434 Sherbrooke street west, and he must have been encouraged by the attendance which marked the opening on Saturday, and cheered even more by the presence of the ruby disc that indicated purchase.

Sherriff Scott has long been recognized as a sincere painter of sound performance. Over a period of years he has been represented in the Spring shows of the Art Association of Montreal, and at the Royal Canadian Academy exhibitions, but the present occasion gives him a chance to display his versatility. In this collection of around fifty works there is not a dull note, and the sense of monotony is entirely absent. He has the faculty of finding paintable material everywhere—flowers, still life, marines, beach scenes, lake and mountain, old buildings, interiors, landscapes, country roads and portraiture.

With portraiture he is uniformly successful in likeness, placing and in color harmonies. A striking example is "Le Quebecois," here reproduced, in which the subject of virile type is set against a reddish brown background. Wearing a fur hat and a belted fur-trimmed coat, the man is running no risks in the cold, for a red scarf supplies additional warmth—and the high color note, and modernity, is revealed in the zipper fastening of the windbreaker. The head is capably modelled and the expression a bit quizzical. "Studio Visitor" is marked by dignity and fresh color—a lady in a red dress and a fur coat looking at a framed painting. "Harmony in Brown and Grey"—a woman seated at a table and fingering a wine glass, is an arrangement in tones that is completely satisfying.

Continued—66
of Education, Art Gallery of Toronto; "The Art of Old Peru," Prof. J. W. Bridges, McGill; "The Castles of England," Prof. Philip Turner, F.R.I.B.A., McGill; "Art Appreciation," A. Sherriff Scott, A.R.C.A., and "The Story of Landscape Painting in Canada," Miss Anne Savage.

The lectures for young people will be given on Thursday at 4:15 p.m., starting this week. They are as follows: "A Trip Down the Nile—The Tombs and Temples of Egypt," with motion pictures, Miss Anne Savage; "A Visit to Chartres Cathedral—the Making of Stained Glass," with motion pictures, Miss Anne Savage; "Art in Nature—A Talk on Flowers," with lantern slides, Prof. R. D. Gill, McGill; and "The Making of an Etching," with motion pictures, R. W. Pilot, R.C.A.

The program of art education got under way Saturday morning when 80 selected pupils from Montreal and Westmount schools attended the new "Children's Hour" when they were given art instruction by Miss Anne Savage.

There is a portrait, too, of Mrs. Harry Clapperton which, with other examples, will please the discerning.

This Montreal artist's flair for subjects is evident in the oil entitled "Yacht in a Shed"—rather uncompromising material from which Sherriff Scott has conjured interest—the gleaming prow touched by the light from a window, the glint of sunlit grass suggested by glimpses through a crack and the broken base of a plank, a small keg, the inevitable litter of such a place and the overturned canoe in the loft. All these objects are capably painted and right in value. Less of an artistic "find," but in every way quite as capable, is "In the Blacksmith's Shop," with the usual equipment of a farrier.

Ogunquit, Maine, where the painter was this year, has supplied good subjects—"The Gulley," a rocky cleft in a wooded rise in sunlight that sparkles on the fresh green foliage. "Solitude"—a spacious summer sky and the sea breaking in gentle waves upon the sandy beach; "Rose Cove," with a change in the weather's temper—sea, spray, squared rocks and wheeling gulls; "An Offshore Wind," with weight and turbulence to the sea and the spray being whipped off in the blow. For free summary treatment of rocks and surf piling over them, "Incoming Tide" says all that need be said in the simplest and most convincing manner. In spirit, tone and technique it is sound and satisfying. "Booth Bay Harbor, Me.," is a characteristic bit, with shored buildings, pile wharves, boats and reflections.

Nearer at home, the artist has found good subjects in "The Narrows Bridge, Fitch Bay"—an old covered structure with fenced approaches, stone piers at both shores which are mirrored in the placid water; "The Road to Fitch Bay," with a noble sprawling tree that throws a transparent shadow across the road, a stretch of landscape and a distant blue ridge; "Heath; Owl's Head and Mount Orford," as seen across the stretch of blue lake from a sun-splashed wharf in the foreground; "Owl's Head from the Narrows" shows the blue peak above a ridge screened by trees; "The Beach, Macpherson Bay, Georgeville," has a boat beached beside a derelict section of a larger craft. At Georgeville, Sherriff Scott painted one of his most effective works, "After the Shower"—figures in bathing dress on a wharf, at which are moored several boats. This is done in a direct, sure manner, the design and fine values marking it as an outstanding performance.

There is sound, solid painting in "The Fallen Giant, Isle of Orleans"—men chopping limbs from a huge uprooted tree, and of the same locale is "Loading Hay" with oxen hitched to the wagon.

This exhibition, which for the first time shows the many phases of Sherriff Scott's art, is, according to present plans, to last until October 30.

GRAHAM NORWELL SHOW AT JOHNSON'S

Hilly Country in Laurentians
and Gatineau Region Inter-
ests Montreal Artist

FIRST "ONE-MAN" SHOW
Gazette, 18.10.37
Collection Reveals Painter's
Skill in Both Oils and Water-
colors—Exhibition On
Three Weeks

In the Johnson Art Galleries, Limited, 1340 St. Catherine street west, Graham Norwell, who, incidentally, this year won the Jessie Dow Prize for oils at the spring exhibition of the Art Association of Montreal, is holding his first "one-man" show in this city. Norwell, who paints with competence in oils and watercolors, has found his favorite subjects in the Laurentians and in the Gatineau Valley. He knows these regions thoroughly, and while it is the winter season that chiefly interests him, he has included some glowing examples of autumn. Ability is shown in his treatment of rolling hills, and he has not ignored the decorative possibilities of tall, spindly spruces.

Norwell has an effective group of oils—"Laurentian Homestead," a building with partly melted snow on the roof, spruces, sunlit hills and a bridge over a creek; "Northern River," the stream winding beneath massive wooded hills, with tall spruces in the foreground; "Sunshine," a house, birches that throw shadows on the snow, and rolling hills; "Lake Nipissing," with stretch of water, ice, bold barren hills flecked with snow, and bare snow-edged trees in the foreground. These pictorial elements figure, too, in "Northern Lake."

Autumn is the season of "Rain," which breaks on the hills above a blue lake; while a more dramatic note is struck in "Storm," where lightning streaks the sky above hills that drop down to the ruffled water, a tree in the foreground, bending to the blast. "Laurentian Lake, Fall," shows plenty of rolling wooded hills gay with autumn foliage, water that mirrors the landscape, and nearby birches. A smaller version of "Lake Nipissing" is painted with force and simplicity—a bold headland in sunlight and shadow, blue hills, a stormy cloud and distant falling rain. "Moonlight" will appeal to many—a house with lighted windows, glimpse of lake, winding road with fence and darkened spruces. In oils, too, is an impression of Mont Tremblant, its massive sides glowing in autumn color.

The watercolors reveal Norwell's flair for this medium. Impressive is "Northern Lights"—log house in silhouette, lighted windows, spindly spruces and from horizon to zenith an expanse of "lights" of the waving ribbon type. Fenced road and a house figure in "On the Ottawa River," where the bush glows in the sunlight. "Near Baie St. Paul" is another attractive subject, while a series of rolling wooded hills and a glimpse of stream feature "Devil's River." The Gatineau country has furnished many interesting subjects at different seasons, while for vivid color "Autumn," with trees edging a little brook, is a bold performance. The Laurentian region figures in the watercolor group—in some skiers being introduced.

"Lac Ouimet," here reproduced, is a large watercolor handled with clarity and freedom—a house set against spruces edging the water that stretches to the base of the rolling heights about Mont Tremblant, and, in the foreground, a little wooden bridge over a creek winding between banks deep in snow.

"Falling Snow," with its bare birches, spruces, water and distant hills, is lovely in tone and poetic in conception. "March Day" well suggests, in the foreground, melting snow and moist earth.

Simpler in its elements and bolder in the breadth of treatment is "Northern Farm"—buildings with nearby woodpile, a mound of hay with poles to support the protecting tarpaulin, fence, spruces and the odd tree almost stripped of golden leaf, and, in the background, a noble mountain dark against a sky, brightening after a squall of rain that is moving away. In manner it is different from the bulk of the other paintings, which reveal Norwell's ability to set down vast expanses of hilly country, and has been so uniformly successful that the painter will undoubtedly employ it again in works where only a few close-up objects are the pictorial elements.

The show, which, according to present plans, is to last three weeks, is one that will interest those who love hill country, lakes and bits of off-the-track wilds. It represents considerable industry, and the level of excellence is generally maintained.

MISS ANNE SAVAGE will give an illustrated lecture on "The Temples and Tombs of Egypt," at the Art Gallery, Sherbrooke street west, tomorrow afternoon at 4.15 o'clock. The lecture is one of a series under the auspices of the Art Association of Montreal.

Star - 10.11.37



LAC OUIMET, from the watercolor by Graham Norwell, which is among the collection of this Montreal painter's work on exhibition in the Johnson Art Galleries.

Sally Ryan, Young City Artist, To Show Sculptures in New York



Photo by Pearl Freeman, London.

Gazette, Oct. 18.37

New York, October 17.—(P)—Sally Ryan, an accepted artist at 21, will open her first United States' showing of sculpture here tomorrow after only four years of work and a scant three months of formal training.

Five years ago she was a school girl in Montreal, scribbling figures and faces in her textbooks. Today, she is an avowedly professional artist with dreams of doing something big and grand in stone some day.

"You never know when bronzes will be turned into ammunition," she says.

Grand daughter of the Thomas Fortune Ryan whose name represented \$200,000,000 in industry and finance, she is an assured young woman with short-clipped blond hair, clear blue eyes and a firm hand clasp.

The talent in those hands was discovered quite accidentally. Her brother needed help in modelling a plasticine relief map for his geography lessons and, she said, "I found it was more fun working in

the round than with pencil and paper."

After three months of study, she had the head of a laborer accepted for a Royal Canadian Academy of Arts show in Toronto. At 17 she was invited to show three pieces under the auspices of the Art Association of Montreal and went to Europe with her mother soon afterwards to begin work seriously.

Nearly all of her work since that time is included in the new exhibition. It was shown in London in July, shortly before she returned to America to spend a holiday at Banff, Alta.

In the group of 17 pieces are portraits of Miss Tilda Hammond, of Banff; Ellen Ballon, pianist of Montreal, who is here with Miss Ryan, and Ralph Gustafson, Canadian poet.

Very proud of having her work exhibited in New York, where she was born, Miss Ryan nevertheless was a little anxious about it today as she lunched with her father, Allan A. Ryan, tall and hale.

"I hope this showing will be successful," she said, "for his sake"

Costume And Scenic Designs To Be Shown On Moyse Hall Stage

AN exhibition which provides a graphic illustration of the work that is being done by the drama classes of English 13 and 22 in the Department of English at McGill University is to be inaugurated on the stage of Moyse Hall tomorrow. This will consist of a display of costume and scenic designs by both instructors and students. These designs were on view recently at the Art Gallery and so much interest was aroused by them that it was decided to extend the public showing of them at Moyse Hall for a fortnight.

The designs were either prepared or supervised by instructors in the drama section to act as guides for the numerous productions undertaken by the English Department in the course of the past few seasons. Apart from the intrinsic interest in the designs themselves, they speak highly for the care and thought which has been put into the teaching of practical dramatics at the university.

Star, 26.10.37

Art Instruction Provided Free For Talented Montreal Children

Following a lead given by England and the United States, a new movement in the art education of children has been inaugurated here, Dr. Charles F. Martin, president of the Art Association of Montreal, announced yesterday. The movement, which got under way officially Saturday morning at the Art Association building at 1379 Sherbrooke street west, seeks to give talented juveniles a chance to further their progress in artistic fields with no financial burden.

Earlier in the year, stated Dr. Martin, "circulars were distributed to principals of some 40 Protestant schools in Montreal and Westmount, asking that each select two of their most promising pupils, possessing ability in any of the creative arts. Yesterday 80 youngsters reported for the new "Children's Hour" in a study room in the association building. They were supervised by Miss Anne Savage, well-known artist and teacher, with the assis-

tance of Miss Ethel Seath, a teacher of the "Montreal Study."

The children, who were provided with camp stools and other materials, will sit in the gallery and will be given free instruction in drawing, painting and modelling, as in all the large U.S. museums. A dark room has been specially fitted up off the gallery where films on art subjects will be shown.

This new method of art instruction, Dr. Martin stressed, marked a significant advance in the art education of children locally, as a very selective class of pupil was obtained. He noted the assistance rendered by Mrs. K. M. Winslow, who has charge of one of the art sections of the Junior League, in furthering the new movement here.

As well as the Saturday morning "Children's Hours," he added, an illustrated talk for children of association members will be given every Thursday afternoon at 4.15. The Saturday morning features will begin at 9.30 o'clock.

Gazette - 1st Nov. 1937.

Lecture Programme At Art Association

Following is the Art Association of Montreal programme of lectures for November and December. The lectures which will be illustrated are to be held on Mondays at 4.45 p.m.

November 8—"Eastern and Western Ideals in Painting," by Huger Elliott, of the Metropolitan Museum, New York; 22—"Art and the Community," by Arthur Lismer, A.R.C.A., Director of Education, Art Gallery of Toronto; 29—"The Art of Old Peru," by Prof. J. W. Bridges, McGill University.

December 6—"The Castles of England," by Prof. Philip Turner, F.R.I.B.A., McGill University; 13—"Art Appreciation," by A. Sherriff Scott, A.R.C.A.; 20—"The Story of Landscape Painting in Canada," by Miss Anne Savage.

Illustrated talks, arranged for young people, on Thursdays at 4.15 p.m.

November 4—"A Trip Down the Nile—The Tombs and Temples of Egypt" (Motion Picture), by Miss Anne Savage; 18—"A Visit to Chartres Cathedral—The Making of Stained Glass" (Motion picture), by Miss Anne Savage.

December 2—"Art in Nature—A Talk on Flowers" (Lantern Slides), by Prof. R. D. Gibbs, McGill University; 16—"The Making of an Etching" (Motion Picture), by R. W. Pilot, R.C.A.

In addition to the list of lectures as given, a Children's Hour has been arranged for Saturday mornings, with motion pictures and practical exercises in drawing, painting and modelling, under the direction of Miss Anne Savage and Miss Seath.

Gazette, 6.11.37.

Children's Lecture at The Art Association

A lecture for young people, on Egypt by Miss Anne Savage, at the Art Association of Montreal on Thursday afternoon, attracted an audience which was too big for the small lecture room in which it was given. Many members of the audience were no longer very young, but they evidently were quite as much interested as the children.

Miss Savage began with a number of pictures of Egyptian monuments and works of art, which she described and explained in a way to stir up the imaginations of her hearers. She then went on to a moving picture film of modern Egyptian scenery and life, made for the Metropolitan Museum, which showed, among other things, how much the modern Egyptian peasant is like his ancestors.

This lecture, which was just the sort of thing to teach a little and make its hearers want to learn more, was the first of a series of afternoon lectures which the Art Association has arranged for this winter.

Star, 5.11.37

COLOR PRINTS EXHIBITED Gazette - 2.11.37

Display of Caricatures Being
Shown at McGill

An exhibition containing some 300 examples of the work of British, American and foreign caricaturists, the majority of which are in color, was opened yesterday at the Redpath Library, McGill University. The display, which ranges in its scope from Hogarth to Peter Arno, will remain on view until the end of the year.

Most of the caricatures are representative of the phase of graphic art popular during the late 18th and early 19th centuries. Political and otherwise, cartoons by Rowlandson, Gilray, Cruikshank, Daumier, Max Beerbohm, "Ape" and "Spy" are shown, supplemented by a few examples of similar work in other hands.

Dr. G. H. Lomer, University Librarian, stated yesterday that he believed the exhibition to be the most comprehensive of its kind ever to be seen in Montreal. A few of the prints were loaned to McGill for the occasion, he said, but the greater part had been acquired by the University during the past few years with the assistance of a fund provided for the purpose by Lady Roddick.

Huger Elliott Speaks At Art Gallery Monday

On Monday afternoon at 4.45 o'clock will be held the opening lecture of the season at the Art Association, and it promises to be one of the important contributions of the series.

Huger Elliott, the lecturer, is Director of the Department of Education at the Metropolitan Museum of Art, New York. Son of a professor in the University of Tennessee, he attended Tulane University at New Orleans, when he followed with special interest the work in arts and crafts. He graduated from the School of Architecture at Columbia University, and subsequently became a teacher of art in the University of Pennsylvania.

He practised his profession in New York for some time, and then devoted two and a half years to further study at L'Ecole des Beaux Arts in Paris, where he also studied painting under Albert Besson. For some time he was a teacher also at Harvard, and in 1908 was appointed Director of Rhode Island School of Design. In 1911 he married Elizabeth Shippen Green, famous as an artist—more particularly interested in design. For many years her drawings and illustrations in various magazines created interest throughout America.

Huger Elliott is recognized as a lecturer of the first rank. For eight years he assumed charge of the educational work at the Museum of Fine Arts in Boston, and then transferred to the Pennsylvania Museum in Philadelphia.

For the last twelve years, as Director of Education in the Metropolitan Museum of New York, he has developed a scheme of art instruction which has been an example to other museums throughout the country.

Gazette, 6.11.37.

Eastern and Western Art Were Compared in Lecture on Monday

The lecture season of the Art Association of Montreal began on Monday afternoon with a lecture by Huger Elliott, Director of Education in the Metropolitan Museum, New York, whose subject was the comparison of Eastern and Western art. Dealing only with pictures, which were shown in a number of lantern slides, Mr. Elliott showed the eastern artists concerned with mental and spiritual representation, and the western ones, since the more primitive painters, with visual representation. In many slides he showed the similarity between Chinese and early European painting in the absence of perspective and of light and shade, and he showed the development of these through such painters as Crivelli, Holbein, Rubens and Turner to modern Western painting. Some examples of Sargent's work were held up for, rather reluctant, admiration; some quite modern abstractions were held up as horrid warnings. The spirit and beauty of Chinese painting, of which many fine examples were shown in black and white, was the real subject of the lecture.

Next Thursday afternoon at 4:15 an additional lecture in the course for young people will be given at the Art Association by Miss Anne Savage. This will be a continuation of the lecture on Egypt, which she gave last week, and will be given in the library, which will hold more people than the downstairs lecture room.

Star, 9.11.37

Pictures by Eric Riordon

A collection of landscapes, which are quite as much studies of skies and atmosphere as pictures of places, by Eric Riordon is being shown at the Continental Galleries on St. Catherine street till the end of next week. There are a number of scenes in the Laurentian mountains, which are good in a familiar way; the effects of color in two of them—"A Laurentian Lake" and "Autumn afternoon, North River"—are particularly good; but Mr. Riordon has found in the White Mountains and in Gaspe some subjects which suit him much better and has done with them some of the best work that he has shown so far. The bolder and simpler shapes of the mountains have been used to very good purpose in "Solitude, Mount Washington, July," and in "Mount Washington, July," both with quite fine effects of space and distance. Two excellent skies, with light from the sun behind big hills are in "North Shore, Gaspe" and "Riviere a Claude," and there are more good skies in "Rain over Gaspe," "Clouds over Ste. Therese" and "Evening sun over Ste. Sauveur." The sky is also one of the good parts of a nice moonlight picture of a Gloucester schooner at anchor, as it is of a picture of an ice jam below the harbor bridge at Montreal. Two seashore pictures of waves breaking on rocks are very successful studies, and two other good sketches, which are quite unlike the rest of the exhibition are "The Lake," a view of a tree and almost empty space with a remarkable effect of atmosphere, and "Beach Prout's Neck," an open shore in bright sunlight, dotted with distant figures.

Star - 10.11.37

Huger Elliott Extols Eastern Abstract Art

The difference between the art of the East and that of the West is a difference of underlying concept, the difference taking the forms of an appeal to the "eye of the mind" in the case of the Chinese and Japanese, and an appeal to the physical eye in that of the West.

Choosing to delve no further back than Giotto, though the straining towards representation may be noticed earlier, Mr. Elliott did not suggest that this was at all a dominant factor in that master's work. An illustration to the contrary was shown from one of the painter's scenes from the Life of St. Francis in the Upper Church at Assisi. The slide illustrated the facade of the Roman temple at Assisi as Giotto used it and another showed actual building, which still stands. The Roman builder included six columns, while the artist felt the need of only five in his composition. An approach of selection, untroubled by the necessity of any methodical reproduction, showed the Western artist closely allied to the Chinese and Japanese painters.

Tracing the introduction and development of perspective, and the changes of chiaroscuro in its development, the speaker showed that the art of the West, as opposed to that of the East, was turning to the province of the physical eye which in its final end must only suffer defeat at the hands of the photographer. The early Italians, the linear qualities of Holbein and the contrasting work of Rubens, the paintings of Velasquez and those of Sargent (the latter he admired as almost a peak of realism) all tend to defeat their purposes in the striving towards this realism, claimed Mr. Elliott. He found the creating of an effect of movement disturbing to the beholder after the first impression.

But while deploring this lamentable feature in painting, he gained no consolation from the abstractionist schools of the present century, claiming that they did not stem fundamentally from nature as did the abstract painting of the East. Having thus rejected the representational and realist schools, and the reactionary developments which succeed them, Mr. Elliott turns to the delicate work of Eastern artists for a complete satisfaction. He showed the perfection of an abstract art that still had its roots in nature in displaying a Hokusai print, one of the Views of Fujiyama series, "The Wave," which he found to be the acme of all that in which the East excelled over the product of occidental civilization.

Gazette, 9.11.37

Women's Art Society Showing at Eaton's

There is evidence of industry and serious approach in the exhibition of work by members of the Women's Art Society of Montreal being held in the Fine Art Galleries of the T. Eaton Company, Limited, of Montreal. Variety marks the subject matter which is interpreted in oils, watercolors and pastel. As usual, there are some good examples of flower painting—Lillian Hingston, with Zinnias and imposing lilies; Ida M. Huddell, who shows roses, besides landscape work; Mary E. Mullally, whose entry is a bowl of lilac; Francis Sweeney with boldly handled geraniums, and trilliums; Edith Glen who shows cyclamen; Eleanor W. Earle who finds violets interesting; Ethel Derrick, whose still life features flowers; Ida Beck with roses; Marjorie Allan, who fancies phlox, and "Anemones" and "Love in the Mist," from the brush of Mrs. Gordon Burgoyne.

There are a number of portrait studies, to which section the contributors are Ida Beck, Effie G. Richardson, Jean Pierce with a painting called "Dudley and Judy," and also a winter landscape, showing confidence and freedom, entitled "Lake at Morin Heights."

By Mrs. R. O. Sweeney are "Woodland Path," and "Harvest"; Mrs. G. Trim is effective with hills and lake called "A Cloudy Day," and has invested with atmosphere "The Canal." Annie Pringle brings autumn tones to "A Country Lane," and "Over the Bridge to Chertsey," and Ruth Henshaw has a sparkling watercolor of transparent qualities called "September Day." Beryl Forbes is effective in her oil called "The Henhouse Door," and "The Cottage Door" has been effectively treated by Vivian Walker.

Margaret C. Thompson has imparted weight to the breaking waves in "Storm Breakers—the Atlantic Coast," fresh air to the surf scene called "The Fishing Cove," and shows a nice appreciation of the watercolor medium in "Sunlit Shores."

Others exhibiting are Norah Smyth, Edith M. Snaith, Margaret J. Sanborn—effective with her crisply handled watercolor, "An Ibberville Home"; Amy Mulock, Beatrice M. Long, Kathleen Liebich, Winifred Lewis, who shows ability in "Old Willows"; Evelyn Cunningham, with old houses in a street at Ste. Therese; R. Birmingham and Marilla Adams.

The show is due to close November 25.

Star - 13.11.37

Painting by Holgate For Art Association

"The Bathers," by Montreal Artist, Acquired from W. Scott & Sons

"The Bathers," by Edwin H. Holgate, R.C.A., was acquired yesterday for the Art Association of Montreal from W. Scott and Sons, 1490 Drummond street, where the Montreal artist is holding a "one-man" show. It is an important picture, well arranged and marked by good tone, showing two young women in glowing light at the edge of a lake. The modelling of the nude figures is done without any tendency to sculptural treatment and the color scheme is one of subtle harmonies. It is a painting that will strengthen the representation by Canadian artists at the local Art Gallery.

Edwin Headley Holgate, R.C.A., was born at Allandale, Ont., and studied his profession under William Brymner, C.M.G., R.C.A., at the classes of the Art Association of Montreal, and in Paris at l'Academie de la Grande Chaumiere, at the Julian Academy, and the Academie Colarossi under Millman. He has shown at the Paris Salon, in the important Canadian and American exhibitions, and his work is represented in the National Gallery of Canada, Ottawa. He became the eighth member of the "Group of Seven," which has since been enlarged and bears another name.

Star - 13.11.37

The Women's Art Society's Show

The annual exhibition of the Women's Art Society of Montreal is being held again this year in the gallery of the Eaton Company, and is to remain open till next week. The society progresses, and in the sixty pictures which are shown the quality of work is higher than in previous exhibitions. Landscapes, of course, are the majority of the pictures and there are some good ones by Beryl Forbes, Mrs. G. Trim, R. Birmingham, Mrs. R. O. Sweeney, Margaret C. Thompson, Vivian Walker, and Evelyn Cunningham, with others in oil, water color or pastel by Winifred Lewis, Eleanor W. Earle, Ruth Henshaw, Jean Pierce, Edith M. Snaith, Marilla Adams, Kathleen Liebich, Amy Mulock, Margaret J. Sanborn, and Norah Smyth.

There are, as usual, many good flower pictures. Some of the more outstanding of these are by Lillian Hingston, Mrs. Gordon Burgoyne, Edith Glen and Ida Beck, with others by Marjorie Allan, Ida M. Huddell, Frances Sweeney and Mary E. Mullally. Some good still life studies are by Ethel Derrick, Beatrice M. Long and Norah Smyth. The portraits and figure pictures are only few; a notable one is Effie G. Richardson; and there is a good study of two small dogs by Annie Pringle.

Star - 16.11.1937

Social and Personal.

Sir Wyly Grier, of Toronto, president of the Royal Canadian Academy, is a guest at the Ritz-Carlton. His daughter, Mrs. W. V. Scully, will join him from Toronto and with her father will be among those receiving at the private view of the 58th annual exhibition of the Royal Canadian Academy of Arts on Thursday night at the Art Association of Montreal.

Star, 16.11.37.

Pictures by Star, 17.11.37

There is plenty of cheerful color of Canadian autumn in the exhibition of pictures, in oil and pastel, by Miss Berthe des Clayes, which is now being shown in the Watson galleries on Sherbrooke street. Many of these pictures, and the more striking of them, are true Quebec landscapes, at the best time of the year, with big masses of red and yellow foliage—the sort of pictures that are good to see in the winter, when all color and warmth are gone. Color is generally Miss des Clayes' principal subject, and there is more of it in the few flower pictures in this exhibition, cheerful compositions, freely and simply treated—and even in the pictures of winter or early spring, full of soft snow, but with some beautiful effects of color in skies and distances. Besides the landscapes there are some pictures of boats and figures in this gay exhibition. Miss des Clayes always paints boats very sympathetically and there are some good ones here, particularly in a little picture called Blue Rocks Harbour. One of the figure pictures is a very happy sketch of a man with two small children on the deck of a boat; the other is of two girls sitting on a cottage doorstep—a very light and vivid little picture.

BEAUTY OF AUTUMN WELL INTERPRETED

Berthe Des Clayes Reveals Versatility in Exhibition at Watson Art Galleries

FALL FAVORED SEASON

Montreal Painter Also Shows Ability in Flower Pieces, Winter Scenes and Quaint Harbors

Paintings in oil and pastel by Berthe Des Clayes bring many gay notes to the walls of the Watson Art Galleries, 1434 Sherbrooke street west, for the major theme is "Celebrating the Beauty of Autumn." Miss Des Clayes has always been a admirer of the Canadian fall, has had the courage to revel in vivid but controlled color, and is generally successful with the flaming scarlet peculiar to the maples.

It is a happy show—no dismal gloom. Even the deepening dusk of sundown seems to bear promise of a morrow with smiling blue skies. Further, the exhibition more than usual reveals the artist's versatility. There are some paintings in which children figure, as in "The Captain and the Crew," and "In a Nova Scotia Orchard," with a girl feeding turkeys. In the background is an apple tree in blossom—once a much favored theme. In fact if memory serves, Miss Des Clayes showed fruit trees in bloom the first time she exhibited in Montreal, at the old Art Gallery on Phillips Square. Then, too, her brush has found congenial subjects in the quiet ports of Cornwall—Nevagissey, with old houses, stone quays and moored fishing boats; Pentewen, with a schooner at the wharf, quayside houses, backed by a wooded rise, and water a-dance with reflections, and, judging by the wooden piles, of this country, "The Blue Schooner," with a background of rambling wooden buildings and figures on the wharf; "Low Tide," boats at edge of a stretch of water; and the gleaming water, boats, and buildings of a quiet cove at sunset, done at Blue Rocks Harbor. There are also a couple of paintings of blooms—"An Arrangement of Flowers" being effective in its high color notes and convincing suggestion of zinnias and asters in a bowl.

AUTUMN AND WINTER.

Coming to the season when foliage flares, there are many examples that show a genuine love for this phase of the passing year—"The Golden Elm," noble and vivid above the maples at its base; "Plowing near Melbourne"—vivid trees edging a sweep of river, and the plowman and his horses approaching rising ground; "A Hillside Pasture, Indian Summer Day," with cows in yellowing pasture, backed by gold and scarlet maples under a blue sky; "A Country Road, Autumn"—houses amidst gay foliage; "Golden October," maples and a low ridge, farmhouse and a farmer tending his horses at the edge of plowed land; "Old Red House, Melbourne Valley," and "The Outlet from the Lake, St. Agathe," to mention some of the subjects.

Of a more inclement season are "Maple Sugar House, Rougemont"—men gathering sap, horse with barrel on sleigh and the shack in the bush; "Hauling Ice, St. Francis River"—team with its load being led up a tree-edged rise and in the distance open water where the ice is being cut; "The Road to Ste. Agathe, Evening," with team disappearing down the tree-lined road; a variant of this scene being "Winter Afternoon," with distant hills. Houses, bare trees and open water are the pictorial elements of "Melting Ice on the North River," and it is moist, muddy going for the two-horse wagon in "A Sunny March Day, Como." "The Village Store, St. Andrews East" with its sleigh, figures and buildings is effective, and of winter in the city is "Dominion Square"—men shovelling snow into sleighs on Dorchester street, with the Bourget monument and St. George's Church seen beyond the trees.

The works, which represent praise-worthy industry and an evidently sincere appreciation of the subjects depicted, remain on view until November 27.

star - 16.11.1937

DR. LEWIS DOUGLAS PAYS VISIT TO CITY

McGill's Principal Stops Here for a Day on Private Gazette Business 17.11. 1937

IS KEEN FOR NEW POST

Has No Specific Plans for University, But States Belief in Non-Dogmatic Education System

"I have never been as enthusiastic over any job as I am over this new one. I am very keen, and my only fear is that I may not do justice to it."

Thus modestly Dr. Lewis Williams Douglas, of New York and Phoenix, Arizona, former director of the U. S. budget in the Roosevelt Administration, spoke yesterday of his new appointment as Principal and Vice-Chancellor of McGill University.

Interviewed at the Ritz-Carlton Hotel, Dr. Douglas, who was only in town for the day and that on personal business not connected with McGill, stated that he had not had time to visit the university; he does not take over from Acting-Principal Dr. W. H. Brittain until January 1. But he did have something to say about McGill.

"McGill," stated the grandson of the late Dr. James Douglas, formerly Chancellor of Queen's University at Kingston, Ont., and benefactor of McGill, "has a reputation in my country that is second to none. Not only her scholastic standing, which is everywhere respected as authoritative, compels respect, but the graduates she has produced can take their place with credit in any line of endeavor. My only hope is that as Principal I will be able to do justice to the red and white."

The incoming Principal and Vice-Chancellor, whose father and grandfather were both born in Quebec, was loath to talk about his policies and any new plans he might entertain.

"I don't know anything about that yet," he explained, "for I will have to go over the ground very carefully. But I am very keen because I feel it is going to be the biggest thing in my life."

BELIEVES IN OPEN MIND.

The educationist, who does not plan to give up his American citizenship while holding the post as head of McGill, is not a believer in that school of thought which seeks to set up a type, or which urges students to work along given premisses.

"I think," he stated, "that thinking along definite premisses has given rise to a great many of the troubles that afflict us today. I like to see an open mind on any subject. What is wanted, I believe, is more analysis, more good sound thought and study given to a question before an opinion is formed. There is an awful lot of jumping to conclusions and wishful thinking going on today."

Dr. Douglas is a trustee of the Rockefeller Foundation, the General Education Board, Amherst College, the American Museum of Natural History, the Memorial Hospital of New York and the Teachers' Insurance and Annuity Association of America. He served in France as a first lieutenant with the 91st Division, winning the Belgian Croix de Guerre and a citation from General Pershing. He played baseball at Amherst, and while in Congress pitched for the Democratic members of the House against the Republican team. His career has been so varied that he modestly disclaims any profession, and he has often been described as "a practical economist who believes in economy."

Mrs. Douglas accompanied him on his brief visit here, returning with him to New York.

Named Academy Trustee

(Special from The New York Times to The Gazette.)

New York, November 16. — Dr. Lewis W. Douglas, principal of McGill university and former director of the budget, was elected a trustee of the Academy of Political Science at a meeting of the board of trustees today.

Art Association to Hear How Stained Glass Windows Made

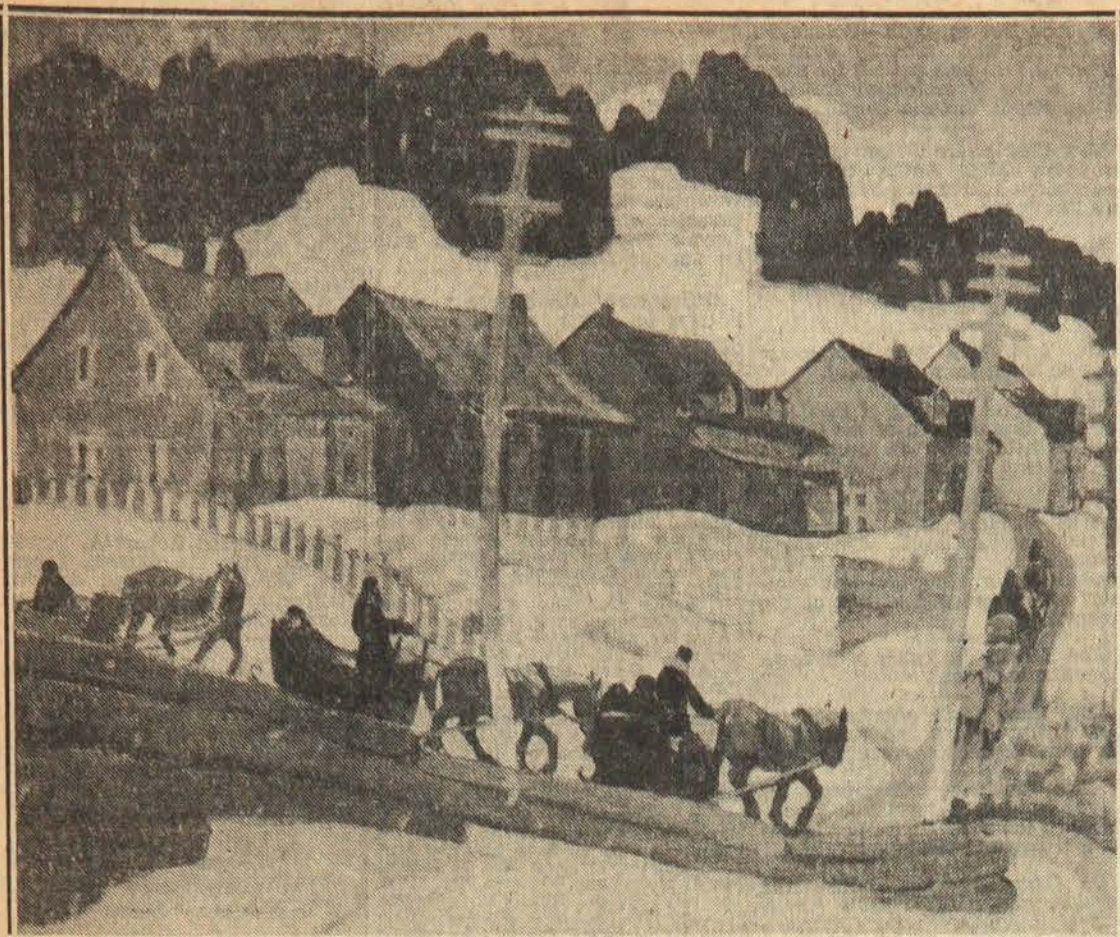
Star, 17.11.37

TWO important lectures have been arranged by the Art Association of Montreal, for the benefit of art lovers in this city and district. "The Making of a Stained Glass Window" will be the subject of an illustrated address by Miss Anne Savage, at the Art Association's quarters, 1379

Sherbrooke street west, at 4:15 tomorrow afternoon.

Another item of interest announced by the association is that Arthur Lismer, of Toronto, an outstanding figure in Canadian art circles, will address the members of the association on Monday afternoon next. Mr. Lismer has chosen as his subject "Art and the Community."

National Gallery of Canada Buys Eighth Robinson



Gazette, 17.11.1937.

Courtesy of the Watson Art Galleries.

SUNDAY IN THE COUNTRY, painted by Albert H. Robinson, R.C.A., which has been acquired by the National Gallery of Canada, Ottawa, from the Watson Art Galleries, 1434 Sherbrooke street, west, Montreal, is a broadly handled interpretation of a typical rural Quebec scene. This painting, which has "Return from Mass" as an alternative title, is marked by agreeable color and is effective in design. The acquisition brings the works of this painter in the National Gallery of Canada to eight, the others being "The Thames at Westminster," "Evening Lights," "Winter Sunrise," "Village on the Gulf," "Melting Snows, Laurentians," "A Church in Westmount," "Noontime in the Hills." He is also represented in Le Musée National du Luxembourg, Paris.

Albert Henry Robinson, R.C.A., was born at Hamilton, Ont., and first studied under John S. Gordon, A.R.C.A. Later in Paris he continued his studies at the Académie Julian under Bouguereau and Baschet; and at the Ecole des Beaux-Arts under Gabriel Ferrier. Returning to Canada, Mr. Robinson for a time taught at the Hamilton Art School. He was elected A.R.C.A., 1911, and R.C.A., 1921. He worked for the Canadian War Memorials in 1918. Mr. Robinson's studio is in Montreal.

R.C.A. President and Council Receive at Art Association

The President and Council of the Royal Canadian Academy of Arts entertained last evening at a reception for the opening of the 58th annual exhibition of the Academy in the Galleries of the Art Association of Montreal, when more than 800 guests attended. Sir Wyly Grier, of Toronto, president of the Royal Canadian Academy, and his daughter, Mrs. W. V. Scully, of Toronto, received, assisted by Mr. W. S. Maxwell, vice-president, and Mrs. Maxwell.

Dr. C. F. Martin, president of the Art Association of Montreal, opened the exhibition. In a few remarks he explained that the primary function of all art museums was to increase an appreciation of art and to develop something creative for the benefit of the artistic life of the community. He believed that the day had long since passed when an art gallery was a mere storehouse of treasures. Today the displays of objects in a museum of arts must envisage something more than delight to the eye, he said. It must have educational value, and for that reason the setting in many galleries was contemporaneous with the periods of the matter exhibited.

Gazette, Nov. 19th, 1937

Among those present were:

Mrs. C. F. Martin, Mrs. Arthur Drummond, Sir Andrew Macphail, Mr. and Mrs. Jackson Dodds, Mr. and Mrs. H. E. Rawlings, Mr. and Mrs. T. S. Gillespie, Mr. F. H. Clergue, Mr. and Mrs. R. W. Redford, Mr. H. B. Walker, Mr. William Blackader, Colonel and Mrs. Gavin Ogilvie, Professor Ramsay Traquair, Dr. and Mrs. Wilder Penfield, Dr. and Mrs. J. T. Donald, Mrs. F. L. C. Bond, Miss Theodosia Bond, Mr. Bernard Coghlin, Miss Anne Coghlin, Mrs. Merle Tuthill, of Boston, Mass., Dr. William Hickson, Mr. and Mrs. Thomas Arnold, Miss Mildred E. Hutchison, Mrs. Vance Johnson, Mr. Alphonse Jonkers, Mrs. Howard Pillow, Mrs. Murray Vaughan, Mr. Elwood Hosmer.

Mr. and Mrs. Louis C. Drummond, Mr. and Mrs. Lionel E. Leveille, Miss B. Learmonth, Mr. and Mrs. J. R. Donald, Mr. and Mrs. Hugh Griffith Jones, the Misses Williams, Mrs. Lansing Lewis, Miss Gwyneth Lewis, Mr. Mostyn Lewis, Mr. and Mrs. Guy Tombs, Mr. Orson Wheeler, Mr. William D. White, Dr. Ashton Kerr, Miss C. Murphy, Miss Molly Draper, Mr. and Mrs. George Hodge, Miss Christine Stewart, Miss Elizabeth Harold, Mr. and Mrs. J. B. Fellowes, Miss Rae Fellowes, Mrs. N. F. Dawes, Miss Prudence Dawes, Mr. Andrew Dawes, Mr. Robert Pilot, Miss Gladys McLimont, of Quebec; Mr. Louis Armstrong, Mr. and Mrs. W. J. Lucas.

Mr. and Mrs. S. R. Campbell, Mr. C. F. Sise, Miss J. L. Reed, Mrs. H. Y. Russel, Mr. and Mrs. A. W. Ridout, Mrs. C. D. Maillet, Mr. and Mrs. Gordon Reed, Mrs. D. deM. Marler, Mr. and Mrs. Purvis McDougall, Mrs. E. C. Vass, Mr. and Mrs. J. M. Donnell, Mr. Justice and Mrs. Gordon Mackinnon, Miss J. L. McConnell, Miss Violet E. Pick, Mrs. D. C. Breault, Mrs. R. F. Harris, Mr. W. R. Watson.

Dr. W. H. Chase, Mrs. W. Barnard Evans, Mr. and Mrs. Peers V. Davidson, Mr. and Mrs. B. Burland, Miss Betty Burland, Mr. and Mrs. A. R. Coghill, Miss Frances Coghill, Mr. Alfred B. Evans, Miss Mabel Evans, Mrs. Patrick Buchanan, Mr. and Mrs. A. O. White, Mr. John A. Durand, Miss Caroline Durand, Mr. Jack Thom, Dr. and Mrs. Fraser Gurd, Dr. and Mrs. D. Grant Campbell, Miss Edythe Big-nell, Mrs. Edwin Cox, Mr. H. Jerome, Mr. Matthew Martinano, Dr. Edward B. Chandler, Mrs. E. B. Chandler, Mrs. Roy Wilson, Mrs. H. B. Bowen.

Mr. Joseph S. dePapp, Mr. and Mrs. P. E. Nobbs, Mr. and Mrs. H. Walter Dorken, Mrs. Edna Dorken, and Mrs. Robert Cowans, of A. Trenholm.

Mrs. Lawlor LeBlanc, Miss Pauline Legault, Miss Phyllis Minto, Mr. Allison Luke, Mr. Henry Langston, Dr. Raymond Boyer, Mrs. G. K. Trim, Miss Vivian Hunter, Dr. and Mrs. W. D. Lighthall, Miss Alice Lighthall, Dr. and Mrs. F. H. A. Baxter, Dr. Stewart G. Baxter, Miss Kathleen Baxter, Mr. and Mrs. John V. Henderson, Mr. and Mrs. C. Sydney Lyman, Miss Evelyn Borenstein, Mr. Sam Borenstein, Colonel and Mrs. Robert A. Fraser, Miss Mabel Hersey, Miss Eileen Flanagan;

Dr. and Mrs. H. A. Lafleur, Mrs. Thomas Gibbons, Mrs. A. H. Dalrymple, Mr. and Mrs. R. C. Vaughan, Mrs. George Henderson, Mr. and Mrs. John G. McConnell, Mr. Arthur Beck, Lieutenant-Colonel and Mrs. Walter E. Lyman, Dr. and Mrs. E. Leslie Pidgeon, Mr. Arthur Pidgeon, Mr. F. W. Knowlton, Lieutenant-Colonel Percy Domville, Miss Mary P. Domville, Professor and Mrs. Philip J. Turner, Mr. and Mrs. Philip Fisher, Mr. and Mrs. V. C. Wansbrough, Mr. D. C. Breault, Miss Hilda W. Wright, Miss Rachel G. Reed, Miss Haidee Fiddes, Miss Marguerite Bissonnet, Mr. and Mrs. C. H. Hanson, Miss Adrienne Hanson, Mr. and Mrs. Hanbury Budden, Mr. and Mrs. N. M. Yuile, Mrs. A. D. P. Heeney, Dr. A. H. Gordon;

Mr. and Mrs. J. Melville Miller, Miss Nora F. E. Collyer, Mr. Alfred Laliberte, the Misses Sait, Mrs. D. J. Glen, Mrs. C. P. Lieblich, Miss Frances Sweeney, Mrs. G. A. C. Cooper, Miss Ellison Cooper, Mr. Janek deSlubicke, Lieutenant Commander A. R. E. Coleman, Lieutenant Commander Harold Beament, Dr. H. B. Cushing, Mr. George H. Townsend, the Misses McLachlan, Brigadier-General and Mrs. H. S. Birkett, Miss Birkett, Miss Ethel C. Robertson, Miss A. Smead, Mr. and Mrs. T. C. Keefer, Mr. Herbert Raine, Mr. A. A. Browning, Dr. and Mrs. L. H. McKim, Mr. Stanley B. Lindsay, Mr. R. H. Mather, Miss Dorothy Watt, Miss Jean Mitchell Colonel and Mrs. J. J. Creelman Miss Isabel Davies, Miss Ruth Park Mr. John Fair, Miss Louisa Fair, Mr. and Mrs. Walter R. Gurd, Miss Helen S. Wickenden, Miss Constance Griffin, Mrs. E. L. Pugsley, Mr. and Mrs. J. Cecil McDougall, Mr. A. D. Fry, Miss Jean Bovey, Mr. Charles W. Palmer.

Professor and Mrs. F. M. G. Johnson, Professor and Mrs. R. R. Thompson, Dr. William E. Enright, Miss Nina Clements, Miss Marguerite Routh, Miss C. Levin, Miss Sophie Elliott, Miss Ida Beck, Mrs. W. H. Espano, Miss E. Gnaedinger, Mr. E. Dyonnet, Mr. and Mrs. John E. Ardron, Rev. and Mrs. Sydenham B. Lindsay, Miss J. Mildred Robertson, Mrs. J. C. Heriot, Dr.

and Mrs. A. G. Nicholls, Mrs. J. B. Pringle, Mr. W. S. Leonard, Mr. and Mrs. H. Stirling Maxwell, Miss Louise Shaw, Miss S. Goodfellow, Mr. P. B. Motley, Miss Dorothy Millar, Mr. George W. S. Henderson, Miss L. M. Hendrie, Miss Viva Sutherland, Dr. and Mrs. Frederick Smith, Mrs. W. V. Cone, Mrs. F. H. Sproule, Mr. and Mrs. H. E. McCrudden, Miss Elsie Dewey, Mrs. David W. Mackenzie, Miss Sybil Clark;

Miss Edith M. Goulden, Miss G. Goulden, Mrs. Laurence Fuller, Mrs. J. S. Rovey, Mrs. P. L. Walker, Mrs. Alice Snowdon, Mrs. J. Brabander, Dr. A. Gould, Mr. Graham Gould, Lieutenant-Colonel and Mrs. H. M. Wallis, Mrs. C. D. Hislop, Mr. S. W. Jacobs, Mr. and Mrs. J. Earl Birks, Mr. and Mrs. R. E. MacDougall, Miss C. V. Barrett, Mrs. O. E. Owens, Mr. and Mrs. J. D. Johnson, Mrs. A. E. Garrow, Mrs. Susan A. Black, the Rev. and Mrs. R. Gordon Burgoyne, Miss Mary E. Bonham, Miss I. E. Brittain, Miss M. L. Brown, Miss Ada Peacock, Miss M. F. Hadriell, Mr. W. C. Burpe;

Mr. C. Fleming, Miss L. E. F. Barry, Mrs. Norman Brown, Mr. Arthur Sanderson, Major and Mrs. James Humphrey, Mr. and Mrs. T. B. Heney, Dr. and Mrs. D. Sclater Lewis, Mr. and Mrs. William M. Birks, Mrs. T. deG. Stewart, Miss Jean F. Baillie, Mr. and Mrs. David McGoun, Mr. D. D. McGoun, Dr. H. E. MacDermott, Miss Eleanor Davidson, Mr. R. W. Steele, Mr. and Mrs. Harry Clark, Miss Mary E. Campbell, Mr. George A. Campbell, Mr. and Mrs. A. R. M. Boulton, Miss Helen Locke, Mrs. Maurice Cullen, Miss Edith Wilson, Mr. and Mrs. Kenneth Holmden, Mr. W. S. Rugh, Miss Helen Rugh, Mrs. William L. Davis, Mr. Albert H. Robinson, Mr. James B. Thomson, Miss Edmee Hone;

Mrs. Cyril Cunningham, Mrs. Abercrombie Bowman, Mrs. H. M. Lamb, Miss E. M. Currie, Mrs. F. M. Ramsden, Mrs. Arthur Henderson, Mr. and Mrs. Walter M. McBroom, Mr. N. L. Cameron Crosthwait, Mr. and Mrs. Edward Swift, Miss Jane Swift, Miss Joan Swift, Mrs. H. A. Higginson, Mr. J. F. Higgins, Mr. P. W. Rolleston.

Miss J. A. Murphy, Miss Kathleen Draper, Miss Gertrude Mudge, Mr. George K. McDougall, Mr. Paul Caron, Miss Christine Stewart, Mr. and Mrs. H. F. C. Stikeman, Mr. and Mrs. R. P. Jellett, Mr. J. Alex Holland, Mr. and Mrs. Carl Rlordon, Miss Elizabeth Fisher, Mrs. H. M. Giles, Mrs. J. S. Rutherford, Mr. C. D. Rutherford, Dr. and Mrs. Cedric Levesque, Mrs. E. E. Howard, Mr. and Mrs. W. H. Howard, Dr. and Mrs. W. G. Turner, Mrs. E. T. Lambert, Mr. Alfred J. Pick, Miss Ruth Dingle, Mr. James Barclay, Miss Ruby M. Hair, Miss Lorna G. Greene, Mr. Arthur Hair, of Ottawa, Miss B. Turner, Mr. W. R. Haddock, Miss Eleanor Perry;

Mr. J. A. de Tremblay, Mr. and Mrs. J. F. Simard, of Ottawa, Mr. William S. Leslie, Mr. A. Zoltvany-Smith, Dr. and Mrs. Bruce E. Marshall, Mr. and Mrs. H. E. Plant, Miss Marie Davis, Mrs. Fred A. Lallemand, Mr. Jean Lallemand, Mr. Alex W. McGill, Miss Doris Butler, Mr. David McGill, Mr. John Dixon, Mrs. F. Dixon, Miss Elizabeth Cameron, Miss Virginia Cameron, Mrs. G. H. Cook, Miss H. L. Hampson, Mr. and Mrs. Greville Hampson, Mrs. H. D. Clapperton, Dr. and Mrs. W. Marley Cass, Mrs. C. D. Tweedie, Mr. T. Taggart Smyth, Mr. and Mrs. John Baile, Miss Muriel Lonsdale, of London, England, Mr. Roscoe Chaffe, Miss Florence Bryson;

Mrs. H. Cluse, Miss Lorraine Walker, Mr. and Mrs. Oscar deLall, Miss Catherine Ekers, Mrs. A. P. Earle, Mrs. A. B. Watson, Mrs. L. H. Grier, Mr. Sidney Carter, Miss Edythe Cox, Mr. G. W. Cox, Mr. David S. Thornton, Miss Thornton, Miss Emily, B. James, Lieutenant-Colonel and Mrs. Irving P. Rexford, Mr. P. S. Stevenson, Colonel and Mrs. Robert Starke, the Misses Starke, Miss Beatrice Donnelly, Mr. J. C. Lucas, Mr. and Mrs. F. Ronald Graham, Miss A. M. Parent, Mr. Gordon Pitts, Mrs. D. J. Munn, Mrs. Dan J. Munn, of Cornwall, Ont.; Miss Mary Munn, Miss Effie Mann, of London, England; Mr. and Mrs. George O. A. Brown, Mr. and Mrs. W. G. Mackenzie, Miss Catherine Mackenzie, Miss Margaret L. Milne, Dr. Fred Tees, Mr. George A. Ross, Mr. P. W. May, Mr. A. A. Wickenden, Miss Hilda M. Shaw, Mrs. Pinhey, Mr. Kenneth A. Murray, Mrs. C. L. Henderson, Mr. and Mrs. George H. Napier, Miss Mary Carter, Mrs. A. D. Fry.

Mrs. Botterell, of Winnipeg; Mrs. Staton, of Atlanta, Georgia; Miss Isabel Archibald, Mr. and Mrs. A. L. Robertson, Miss Nora L. Smyth, Dr. and Mrs. Richard Kerry, Mr. and Mrs. D. M. K. Loomis, Mr. C. H. McLean, Mr. and Mrs. Arthur Lyman, Miss Isabelle Plummer, Mrs. A. S. Henshaw, Miss Ruth Abbott, Miss Phyllis Abbott, Mrs. Sheriff Scott, Dr. J. Watthem, Mr. and Mrs. Edgar C. McKeown, Mr. and Mrs. L. A. Wilkinson, Mrs. E. A. Millar, Dr. and Mrs. Edward Archibald, Miss Margaret Robinson, Mrs. John G. Savage.

Miss Anne D. Savage, Mr. L. McI. Spackman, the Misses Currie, Miss Betty Galbraith, Mr. and Mrs. Edward Maxwell, Mrs. Day Baldwin, Miss Baldwin, Miss F. M. Henshaw, Mr. P. Douglas Garton, Mr. Philip MacKenzie, Mr. and Mrs. George S. Currie, Professor and Mrs. Percy Corbett, Mr. Charles Henri Marin, Miss Edith Luke, Miss Eleanor Williams-Moore, Miss Ruby M. Walsh, Miss Rose Montgomery, Miss Annie C. Reynolds, Mrs. W. J. Turpin, Mrs. B. M. Long, Dr. George A. Brown and Mr. Alex McA. Murphy.

ART ASSOCIATION TO OPEN GALLERY

Improvements and Repairs Made Throughout Building

Tonight the art gallery of the Montreal Art Association on Sherbrooke Street West will be open to members for the first time in history from its skylit attic studios to its newly established art study rooms for children in the basement.

The occasion is the opening of the Royal Canadian Academy exhibition of paintings in five of the halls. It is also the first chance that members of the Montreal Art Association will have of judging the improvements and repairs just completed under the supervision of Dr. C. F. Martin, president of the association.

These alterations have been extensive and their expense has been defrayed by several prominent Montrealers who realized that the building and its appointments had suffered with the years.

NEW EFFORTS

Last night Dr. Martin told of new efforts to spread the appreciation of art among Montrealers, already undertaken by the association.

He told of a class of 100 boys and girls, most of them from the public schools of the city, who now meet on Saturday mornings in the basement to hear lectures and see lantern slides of famous paintings and statuary, and of efforts being made to teach them how to draw and model in clay.

He described a series of lectures on Thursday afternoons intended at first for young people, but already attended by many adults; lectures which describe various phases of artistic activity, such as etching, pottery making, and the casting of bronzes, all illustrated with motion picture films.

"We hope," he continued, "to borrow and beg individual works of art from the homes of Montrealers, to exhibit them for a week at a time in a special nook. We'll call these exhibits the 'Treasure of the Week,' and I am certain that in them Montreal will be able to see many beautiful things which now are accessible to only a few people."

Star - 18.11.37

BRONZES EXHIBITED AT ART GALLERY

More than 2,500 persons visited an exhibition of 17 bronzes by Miss Sally Ryan in the Print Room of the Montreal Art Association, during Saturday and Sunday. The exhibition is to continue for two weeks. Miss Ryan, well known in Montreal, has had one of her bronze heads shown in the Paris Salon.

Acquisition by the association of colored reproductions of several of the Old Masters has been announced, the reproductions to be hung at a later date.

Star. 22.11.37

Royal Canadian Academy Show Is Opened at Art Association

Portraiture Represented by Good Examples
and Landscapes as Usual Predominate—
High Standard Set for 58th Exhibition—Renovated Galleries
Make Splendid Setting *Gazette*,
Nov. 19th.37

High is the level of the paintings and other works in the 48th exhibition of the Royal Canadian Academy of Arts, which opened with a private view in the galleries of the Art Association of Montreal last night. Embellishments made to the appointments of the galleries—the lighting and especially the new neutral tone of the walls, serve to show what is good at its best. The hanging is admirable, and the jury of selection has shown the usual open mind—is not tied in its tastes to any one type of painting, but admits examples of individual interpretation, granted that sincerity, promise and technical knowledge are revealed.

As usual, there is a strong representation of portraiture. Sir Wyly Grier, P.R.C.A., sends three—John A. Pearson, R.C.A., the Toronto architect, in academic gown of red and gold, holding in one hand a blueprint, the other hand touching a portfolio from which it was taken. It is handled in a direct confident manner. Miss Jessie K. Wilson is another successful subject, and lent by McGill University is a portrait of Dr. James Douglas, in robes, a dignified and sympathetically handled work. Incidentally Dr.

ing of the vari-colored covering to the reclining nude, called "Chinoiserie" stands high. He is also represented by "Carloffa," a portrait. F. W. Hutchison, has a typical rural Quebec scene in "The Melting Snow"—old houses with wide verandahs, children, sleighs in the road and a stretch of snowy landscape. Charles W. Simpson, R.C.A., has a sunlit snowy landscape called "The Hillside Farm, Isle Jesus." J. W. Beatty, R.C.A., reveals his customary vigorous touch and rich color in "Rock Beech and Maple," a more solemn note in "Across the Valley, Autumn," and a glimpse of wild country in "Rampikes, Canoe Lake"—the old trees in the foreground, stretch of water, and a distant wooded shore. Fred S. Haines, R.C.A., shows a sunlit winter scene with snow-laden spruces, called "Zero Weather," and also "Cranberry Lake" with its wooded irregular shores and distant blue mountains, as seen from a rocky rise with pines in the foreground. R. W. Pilot, R.C.A., besides a vivid and freely handled Baie St. Paul scene—an open-air oven, with turkeys nearby, shows "October, St. Urbain, Que.," done in the same region—blue and purple mountains, ruddy brush, a glimpse of lake, and trees in autumn leaf in the foreground, under a grey

illuminates country and buildings and throws a rainbow against the passing storm in the background. Frederick S. Challener, R.C.A., shows a group of mounted Indians, called "In the Days of Paul Kane." Paul B. Earle, A.R.C.A., shows a rather bleak scene called "A Northern Lake," and a typical rural bit in "The Old Farm." Charles De Belle, A.R.C.A., has a couple of low-toned pastels, and Frank Hennessey, A.R.C.A., is effective with his winter scene with horse and sleigh, entitled "Ice Cutting on the Pickenock."

An Old Country scene is the offering of Stanley Royle, A.R.C.A.,—cottages and a rocky landscape, entitled "Derbyshire, England." Manley Macdonald, A.R.C.A., sends three, "Forest Mills"—old mill with leaking flume, autumn trees and a stream, being good in tone. H. Mabel May, A.R.C.A., is represented by "The Lake," and Kathleen M. Morris, A.R.C.A., besides two city vistas has a winter scene with church, buildings and sleighs, called "St. Sauveur, Quebec." Lawrence A. C. Pantou, A.R.C.A., goes imaginative in "Ocean Elegy," and Alice Innes, A.R.C.A., is effective with the rocks, road and brush in "Easter Time, Willistville." Adrien Hebert, A.R.C.A., shows Mountain Hill, Quebec, and another view of the Ancient Capital with grassy mound,

Dorothy Hoover, John Humphries, Leonard Hutchison, Katharine T. Ide, Mrs. Eleanor Izard, Barbara Jeffreys, Freda Johnston, Hugh G. Jones, Ronald Kerr, Jean Langois, André Lapine, A.R.C.A., Patrick Larking, Dimitry S. Licushine, T. R. Macdonald, Mary Mack, Richard W. Major, Maximilian Maksolky, H. L. Masson, Helen McClain, Mrs. Christian McKiel, Bernard Middleton, Andre Morency, Mrs. Florence M. Mortimer, Rita Mount, Mrs. Jean Munro, Rowley Murphy, Alex. J. Musgrove, Frank Panabaker, W. J. Patterson, George Pepper, W. J. Phillips, R.C.A., with two attractive watercolors: Narcisse Poirier, Anne Pringle, May V. Procnier, Harry E. G. Ricketts, Eric Riordon, with sun-flushed snow, stream and trees—a North River scene; Goodridge Roberts, Tom Roberts, Mrs. Beatrice Robertson, Hugh D. Robertson, Charles H. Scott, Marguerite Scott, R. S. Scott, Ethel Seath, Avery Shaw, Leslie H. Smith, Owen Staples, Mrs. R. W. Steele, Joseph de Papp Sulyok, P. H. Tacon, James R. Tate, Maurice Thomas, Romeo Vincelette, Wm. P. Weston, A.R.C.A., Elizabeth Wilkes, Ethelreda Margaret Wilson.

Those exhibiting in the Architecture section are: Ernest I. Barott, A.R.C.A.; Richard E. Bolton, Noel Chipman, Fetherstonhaugh and

Pictures by Charles Kelsey Star 23.11.37

A little exhibition of pictures, chiefly in oil and water color, by Charles W. Kelsey is now being shown at the Jacoby Studio on Bishop street. The pictures are of many kinds, landscapes, townscapes and figure subjects. Some of the most attractive of the landscapes are the water colors of English scenery, some very happy views of the south coast, near Rye and other places and some of rural scenery in Sussex. The village street at Rodmill, Rye Harbour, a Buckinghamshire lane and a drawing of a man ploughing in Sussex, are the subjects of some of the best of these drawings. There are a few interesting water colors of street scenes in Montreal but most of the Canadian landscapes are oil sketches; one of a view from Mount Royal, and others of Lake Memphremagog and Val Morin are some of the more notable of these. Another effective oil sketch is of flowers by lamplight. The most important of the figure subjects, which are mostly in water color, is a large one of "Oberon and Titania", a very decorative composition of line and color. "Preparing for the bath" is a fine figure study with good color, and there are similar qualities of drawing and color in illustrations of "The sleeping beauty", "Old Mortality" and others.

Sculpture by Sally Ryan Star 25.11.37

A collection of heads, mostly in bronze, by Miss Sally Ryan is now being shown in the print room of the Art Association of Montreal; some of these are portraits, some are studies of models, and in all of them there is a sense of life and strength. Miss Ryan, who now works in London, lived formerly in Montreal, where she began her work as a pupil of H. McRae Miller. One of the best and strongest of the portraits is that of the singer, Paul Robeson, which like several of the heads of men, is larger than life-size. There is life in the portraits of Val Gielgud and Ralph Gustafson, and the portraits of men are perhaps a little more successful than those of women, though the head of Miss Tilda Hammond is as good as any of them, and there is character in the bust of Miss Ellen Ballon. A big head of Arturo Toscanini is an impression, not a portrait, but has life and looks as Toscanini should look. Two of the best things in the collection, however, are studies of models,—the head of a cockney man, a sharp London type, and, better still, the head of a negress, called "La Martinique," made three years ago which is an excellent accent from the hand under the chin and the big knot of the handkerchief at the back of the head.

Sally Ryan Show Opens

An exhibition of the work of Sally Ryan, young Canadian sculptress, is now on display in the print room of the Art Association gallery on Sherbrooke street. Miss Ryan, who is the daughter of Mrs. S. Tack Ryan of Montreal and Allan A. Ryan of New York, recently showed her sculpture in New York. Earlier she also had an exhibition in London. *Gazette*, 23.11.37



Gazette photo.

Portrait of Florence H. McGillivray, A.R.C.A., O.S.A., by Marion Long, R.C.A.

Douglas was the grandfather of the new Principal of McGill. Alphonse Jongsers has a breezy portrait of Sir James Dunn, Bart., in yellow sweater, blue blazer, holding a pipe, and of the Marquis de Simone, much be-medalled and holding a cigarette. Kenneth Forbes, R.C.A., beside the portrait of a comely girl holding two trout, called "The Catch," is represented by an official portrait of President H. J. Cody, M.A., D.D., LL.D., University of Toronto. Archibald Barnes, R.C.A., has a dignified portrait of a lady in black; some cleverly painted dress material in "Havana," and a portrait of Miss Rowcliffe, against a black background. "Decoration" reveals his skill as a painter of flowers in a colored jug. Ernest Fosbery, R.C.A., is represented by a portrait of Miss Ruth Hughson, and R. S. Hewton, R.C.A., besides the portrait of Miss Benedicta Caverhill in a gaily colored figured dress, paints a girl in sunshine with massed irises as a background.

Marion Long, R.C.A., sends a capital portrait of the painter Florence H. McGillivray, A.R.C.A., O.S.A., seated in a chair, blue cushion at her back, jug, brushes and palette on a table, and a painting on the wall. From the brush of Mrs. Lillias Torrance Newton, A.R.C.A., are a portrait in robes of Dr. H. M. Tory—lent by the Research Council, Ottawa—and one of Mrs. A. H. S. Gillson, nicely arranged and competently painted. Ernest J. Sampson, is represented by "Jeanne," a girl in a shimmering salmon-colored dress, and Adam Sherrieff Scott, A.R.C.A., has a portrait of A. McCa. Murphy. Louis Muhlstock shows a distinct advance in tone and handling in the portrait of Isaac Levine.

MANY GOOD LANDSCAPES.

Landscapes make a good showing, with F. S. Coburn, R.C.A., in "Winter Evening"—logging team in a snowy landscape with distant hills—introducing a dog following the team. For lovely values, the paint-

sky. G. A. Reid, R.C.A., in "Harmony in Blue and Gold" screens a bit of blue lake with a line of spruce, a glimpse of autumn coloring being visible on the distant shore. Mary E. Wrinch, A.R.C.A., paints wooded shores and reflections, in "Landlocked Lake," and Peter C. Sheppard, A.R.C.A., in "City Docks, Toronto" shows a tug in ice and snow. Tranquil in mood is his "Evening"—rocky wooded ridge above water, with campers and a fire on an island. Hal Ross Perrigard, A.R.C.A., invests with air and glowing color "A Bit of Old Gloucester," and A. C. Leighton, A.R.C.A., shows a vigorous touch in the mountain scene, "On The Simpson, Canadian Rockies." Wilfred M. Barnes, A.R.C.A., still shows his interest in cloud effects in "Ascutey Mountain"—bold and blue in the distance, with a brook running into the foreground, and in "Along the River"—rolling country, houses, and distant hills.

Harold Beament, A.R.C.A., has a striking subject from the Far North—"Utakijut (The Waiting Ones)," done up in the Baffin Island region when putting in his annual naval training on H.M.S. Scarborough this year. The natives, men and women, are grouped on a high rock, below is the sea and beyond rocky headlands dropping sheer to the water. It is well composed and striking in effect. The warmth of summer permeates his other subject—mill and buildings at Huberdeau in the Laurentians. Harry Britton, R.C.A., shows his usual ability in capturing atmospheric effects over the sea. In "Early Morning," a group of boats are moored in water that glistens in the rising sun. Frank Carmichael, A.R.C.A., in "Hilltops" shows a strong sense of design and unusual pattern in the scattered clouds. A. J. Casson, A.R.C.A., besides a village mill in sunlight, sounds a dramatic note in "Passing Storm, October," successfully catching the ugly, livid light that



Gazette photo.

"Cranberry Lake," by Fred S. Haines, R.C.A.

sunlit houses and an expanse of river. Mrs. Hortense M. Gordon, A.R.C.A., in "Early Thaw, near Hamilton," has an impression of trees, snow and moisture that suggests spring, and Franklin Arbuckle, A.R.C.A., amuses with "Private View and Interview"—an art gallery scene with a rich assortment of types painted with a tolerant humor. George Thomson gives convincing glitter to the water in "Morning Among the Islands," and Thurston Topham has a sparkling autumn scene, "Lost River Valley."

Among the water colors there are some excellent examples, the section being contributed to by F. H. Bridgen, A.R.C.A., "Midsummer, Valley of the Don"; Charles F. Comfort, A.R.C.A., two freely handled sketches of dancers; Frederick G. Cross, battle on snowy plain, called "Heading for the Feed-lot"; John S. Gordon, A.R.C.A., with "Mont-Orgueil Castle, Jersey, C.I."; Peter Haworth, with Gulf of the St. Lawrence scenes; Charles W. Jeffreys, R.C.A., "Cymbal Fantasia," featuring colored men showing noisy jubilation; Arthur Lismer, A.R.C.A., with a South African coast scene, and "Native Dancers, South Africa"; Graham Norwell with a wide expanse of mountains as seen from Mont Tremblant; Paul Caron with winter scenes featuring habitants and their sleighs; Henry J. Simpkins, A.R.C.A., with a

Durnford, Robert and F. R. Findlay, J. J. Kugel, Marani, Lawson and Morris, Maxwell and Pitts, Percy E. Nobbs, R. C.A., Perry, Luke and Little, Shorey and Ritchie, W. L. Somerville, A.R.C.A., Philip J. Turner, H. Ross Wiggs, P. R. Wilson, Wilson and Auld.

In the Sculpture section: Mrs. Madeleine Lorimer Barnett, Allan Cameron, Sylvia Daoust, Prudence Ann Dawes, Lillas Farley, P. Felsen, Emanuel Hahn, R.C.A., Sydenham P. Harvey, Henri Hebert, R.C.A., with a striking bronze of the Rt. Hon. R. B. Bennett; Mrs. Pauline Johnson, Byllee Lang, Frances Loring, A.R.C.A., Herbert J. Murphy, Cecil Richards, John Sloan, A.R.C.A., Elzeur Soucy, Katherine E. Wallis, Orson Wheeler, Florence Wyle, A.R.C.A., and A. Zoltvany-Smith.

In the section of etchings, designs and drawings the exhibitors are John J. Barry, Harold Beament, A.R.C.A.; Wm. Corry Bridgen, Alexander Scott Carter, R.C.A.; Peggy Clarke, Charles F. Comfort, A.R.C.A.; W. H. Cripps, Grace Fugler, F. G. Godfrey, Mimi Guay, Stanley Harrod, Adrien Hebert, A.R.C.A.; Leonard Hutchison, A.R.C.A.; Barbara Jeffreys, Ian Graham Lindsay, Harry Mayerovitch, Ernst Neumann, Lloyd A. Peters, W. J. Phillips, R.C.A.; Frederick B. Taylor and Wm. P. Weston, A.R.C.A.

cleanly handled "The Mill, Brebeuf."

Of the flower pieces, outstanding are "Johanna Hill Roses," and "Peonies," by Clara S. Hagarty, A.R.C.A.

Among others exhibiting are Eric Aldwinckle, Paul Andrew, Mrs. Agnes Marion Ayre, G. S. Bagley, Allan Barr, A.R.C.A., with an autumn flower piece; Jack Beder, Aleksander Bercovitch, Yulia Biriukova, Murray Bonnycastle, Sam Borenstein, Lorne Holland Bouchard, Mrs. Henrietta Britton, Leonard Brooks, George Broomfield, Mrs. Katharine S. Byrdone-Jack, Lorna Burgoyne, St. George Burgoyne, Nora F. E. Collyer, Grace E. Coombs, Edythe C. Cox, Kathleen Daly, Oscar DeLall, Alice Desclayes, A.R.C.A., Gertrude Desclayes, A.R.C.A., Adrian J. Dingle, J. M. Donnel, Joseph Dreany, Moira Drummond, Carol R. Dudley, Harry Farlow, Wilfrid J. Flood, Faith Fyles, Thomas Hilton Garside, Joseph Giunta, Raymonde Gravel, Wm. R. Haddock, Edythe Neilson Harding, Lawren Harris, jr.; Mrs. Cogill B. Haworth, Miriam R. Holland, Kenneth H. Holmden, Mrs.



Gazette photo.

"Utakijut (The Waiting Ones)," by Harold Beament, A.R.C.A.

JAMES W. MORRICE EXHIBITION HELD

Paintings By Dead Canadian Are Gathered

Star In Ottawa 26.11.

OTTAWA, Nov. 25—(C.P.)—The National Gallery last night held a preview of its latest annual historical Canadian art exhibition, a one-man show for the late James Wilson Morrice, law student who turned artist and became known as this country's first great painter, even though he did most of his work abroad.

From 49 galleries and private collectors all over the world National Gallery officials, acting in co-operation with the Art Gallery of Toronto and the Art Association of Montreal, gathered 131 of Morrice's works, painted in Canada, Europe, Africa and the West Indies.

Morrice, son of David Morrice, was born at Montreal in 1865. His father, merchant, philanthropist and art patron, picked a legal career for him. Morrice, painter-hobbyist, stomachached the law till 1890, then went to Europe, wandered through Holland and Belgium before settling down in Paris, his home for the rest of his life.

WAR PAINTING

His best war painting, Canadian soldiers climbing a low, snowclad hill, with three aircraft flying overhead, is hung to face the visitor entering the show.

His Canadian pieces are scattered throughout the exhibition. Most of them are scenes of the Lower St. Lawrence, near Quebec. They include a view of the Citadel, apparently painted from the west end of Little Champlain Street; Levis from the Quebec Ferry Dock with a fat steamer puffing its way through loose ice; entrance to a Quebec village, winter, with pink and brown houses and a bright blue sleigh.

Sculpture by Sally Ryan

Star 25.11.37

A collection of heads, mostly in bronze, by Miss Sally Ryan is now being shown in the print room of the Art Association of Montreal; some of these are portraits, some are studies of models, and in all of them there is a sense of life and strength. Miss Ryan, who now works in London, lived formerly in Montreal, where she began her work as a pupil of H. McRae Miller. One of the best and strongest of the portraits is that of the singer, Paul Robeson, which like several of the heads of men, is larger than lifesize. There is life in the portraits of Val Gielgud and Ralph Gustafson, and the portraits of men are perhaps a little more successful than those of women, though the head of Miss Tilda Hammond is as good as any of them, and there is character in the bust of Miss Ellen Ballon. A big head of Arturo Toscanini is an impression, not a portrait, but has life and looks as Toscanini should look. Two of the best things in the collection, however, are studies of models,—the head of a cockney man, a sharp London type, and, better still, the head of a negress, called "La Martinique," made three years ago which is an excellent head and gets an additional accent from the hand under the chin and the big knot of the handkerchief at the back of the head.

Painting Presented To Art Association

Canvas by Adam Sheriff Scott, A.R.C.A., of Montreal, is Gift of R. W. Steele

Gazette 27.11.37

"Harmony in Brown and Grey," by Adam Sheriff Scott, A.R.C.A., has been added to the permanent collection of the Art Association of Montreal by gift from R. W. Steele, who acquired it from the Watson Art Galleries, 1434 Sherbrooke street west, when the Montreal artist was holding his first "one-man" show in these galleries.

Sheriff Scott is usually effective in his color harmonies, and the present example ranks with his best. Well composed and capably painted, the work shows a woman seated at a table and fingering a wine glass. The sitter—as in most of his happiest efforts in this genre—is his wife.

The painter who was born in Perth, Scotland, and came to Canada in 1912, was elected A.R.C.A. in 1935. His work is represented in the National Gallery of Canada, Ottawa, by "The Green Hat," and "Decorative Panel," the latter a watercolor.



Portrait of Isaac Levine, by Louis Muhlstock.



SIR WYLY GRIER, P.R.C.A., of Toronto, who was re-elected President of the Royal Canadian Academy of Arts, a position he has occupied since 1929.



FREDERICK S. HAINES, R.C.A., of Toronto, who was elected Vice-President of the Royal Canadian Academy of Arts, succeeding W. S. Maxwell, R.C.A.

New Lands Need New Artists, Claims Algernon Talmage, R.A.

Gazette

20.11.37

The great pioneers of the past, who built what are now mighty Dominions by the strength of their hands, and fortified them with the courage of their hearts, had to improvise, writes Algernon Talmage, R.A., in Overseas, the monthly journal of the Over-Seas League. They faced enemies who would not wait to parley, human enemies, beasts of the forest, and Nature herself—Nature who might be persuaded in time to change from foe into friend, but only if she were confronted with the highest in human intelligence and determination.

Canada and Australia, New Zealand and South Africa were won by men and women who had no time to spare for the graces of life. Every hour of their day had to go in securing the basic necessities, food and shelter.

What of today when security has been attained? The widening development of transport and communications has brought every corner of the British Empire into intimate touch with its heart and focus in Great Britain. The disturbed conditions, the tense restlessness and spirit of revolt nearly everywhere in the world outside, have made the need for unity of outlook, ideas and purpose throughout the British Commonwealth of Nations more essential than ever it was; essential not merely to the safety of the Empire itself, but to the peace of the entire civilized world.

Unity of purpose is a comprehensive term. It includes everything in its striving after the highest standards of national achievement. Therefore the artist has his part to play, no less than the soldier, the statesman, the merchant, the craftsman, the cultivator of the soil.

Is it not time that the Dominions and Dependencies paid more attention to creative art in all its branches? To literature, to music and to painting? Where are the really great names in these fields to be found over the period of the last hundred years?

Australia's greatest poet is Adam Lindsay Gordon. Canada gave us Robert W. Service. Both these men did notable work. But are they in the class and category of Shakespeare and Milton, of Dryden and Pope, of Shelley, Keats, Wordsworth? Can they be mentioned in the same breath with Browning, Tennyson and Kipling?

Where are the novelists of the Dominions to take rank with Fielding, Smollett, Jane Austen, Dickens, Thackeray, to set beside Hardy and Meredith, or even beside the most distinguished of living authors.

If creative literature is not easy in the new countries, poetry should flow freely enough, but prose romance may be more difficult to bring to flower. Why are there no great historians in the Dominions, writers comparable with Macaulay and Hume and Green? Where are their biographers of genius? Surely here is a fruitful field untilled, and mines as rich as those of the Rand itself? We know the names of the great men who founded Canada and Australia and South Africa, and brought a hundred other new lands under the Union Jack. Biographers and historians of the Motherland have written the lives of these men. But where are the tributes by the sons and daughters of the lands which they upbuilt?

In my own art it is the same. We look in vain for great names. Australia has produced not a few black-and-white artists of front rank in modern times. I could name two or three who need fear no comparison with any of their contemporaries. But when it comes to classifying them as great artists, one hesitates. Their work, though admirable, scarcely reaches to that height. And in the field of portrait or landscape painting, what have they achieved? Is there a Gainsborough or a Turner amongst them?

In the Dominions and the Colonies, where are our masters of graphic art? George Lambert, A.R.A., was one; the greatest artist Australia ever produced. But are there any others of his quality? Yet Australia is by far the best patron of art of all the Dominions.

In music, both Australia and Canada have given the world singers of top rank; sometimes, as with Melba, the world's best. But what have they done in the sphere of music composition? Can one name, even in these times when English music is experiencing its greatest revival since the palmy days of Elizabeth, a single Empire composer of note, much less genius?

What is to be done to stimulate the spirit of creative art in the new countries? Patrons are not lacking, nor good teachers, nor official support for artists. In Australia, the only one of the overseas countries of which, through many friends, I have some special knowledge, much is being done.

Wider education, chiefly by means of exhibitions, and more conscience in criticism, more knowledge amongst the critics, will help. I admit incidentally that these points apply to Great Britain also, even with our 400 years of artistic activity behind us. The Dominions have hardly a century of such tradition. In the course of time, unless our standards degenerate, we shall have our roll of great Empire artists.

Standards in the Dominions are not likely to degenerate. And certainly, with the growing pride and closer kinship amongst the members of the British Commonwealth, we shall see less in our midst of that curious habit of preferring the work of foreigners to that of our own men and women.

A truly national art is always the best for any country, and national pride will in time produce great creative artists to adorn still further the pages of history in the British Empire.

ART ASSOCIATION OPENS EXHIBITION

The Independent Art Association inc. will hold a public exhibition of members' work, from today to December 15 inclusive, at the Coffee House, Union avenue. The exhibits will include examples of sculpture, water-colors and oils.

The entries, contrary to the custom of previous years when a large number of non-members were allowed to exhibit, are restricted to members of the association only.

Star. 1.12.37

ROYAL CANADIAN ACADEMY EXHIBITION

A social function—a lot of solemn people in starched shirts—a few enfants terribles—a few others keeping very quiet in the hubbub of small talk.

Montrealer - December 1st 1937

CHILDREN'S FANCIES HELD BASE OF ART

Gazette 23.11.37

Arthur Lismer Urges Fostering of the Young Imagination

A child's concept of art and that of an adult are two different things, according to Arthur Lismer, who spoke on "Art and the Community" at the Art Association yesterday. "We must encourage the child to continue his child-life imagination as far into life as he wants," maintained Mr. Lismer, "for essentially it is the same thing as the imagination of the artist."

An art gallery must be a place for education. It is no longer a showcase for Sundays, a building with a beautiful staircase and a picture of a girl, with a fly on her arm, at the top of it. In fact, the speaker said, most art galleries today are not suited to these present-day needs. He spoke of movements all over the world to allow the child to express himself which he had observed in his travels of the last year and a half. "No longer must we persuade him to learn the things that we want him to learn."

Mr. Lismer paralleled the life of the child with the growth of civilization. The first scribbles were the drawings of the cave-man, his adolescence was likened to the Renaissance, and in later years there should come a period for enjoyment. He advocated the beginning of a child's education at the age of three, that he need not waste those valuable formative years. And it must be an education in life and art.

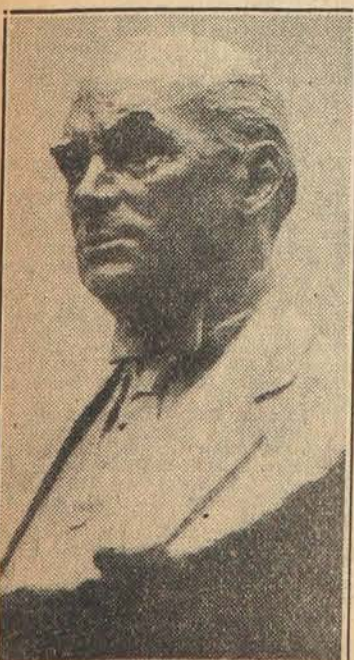
At the close of his talk, Mr. Lismer showed illustrations of the various reflections of life in the art of the various countries and ages. He included the works of modern Canadian artists, Holgate, Thomson, Macdonald, Cullen and Newton, as examples of the expression of Canada through her painters. Then he concluded with the work of young children, indicating their similar affinities to their environment.

Arthur Lismer Lectures On Children and Art

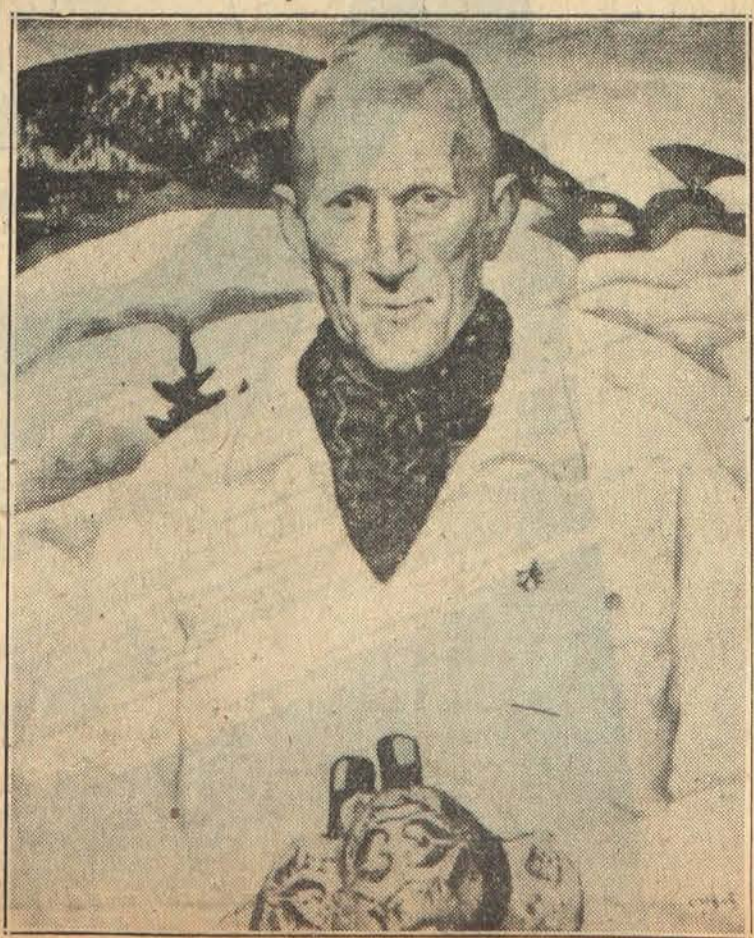
"Art and the Community" was the title which Arthur Lismer, A. R. C. A., of Toronto, gave to his lecture on Monday afternoon at the Art Association of Montreal, a lecture which was a plea for the education of children in art. He began with a survey of modern life, with examples from many countries in which he has travelled. Mr. Lismer has visited South Africa, Australia and other countries in connection with art teaching, and his survey contained some unflattering comparisons between the life and art of South African natives and those of Canada and similar countries.

Mr. Lismer demanded the use of new methods in the artistic education of children; methods in which children learn, never by copying, but by working out their own ideas and tastes; and these methods have already been adopted both in Toronto and in Montreal. He showed lantern slides of a number of examples, some of them remarkably interesting, of work done by children working in this way. His big collection of lantern slides, which were run through very quickly, included specimens of painting, sculpture and architecture of many periods and places, but the much more important ones were those of work done by children and of children at work, drawing, painting, making mural decorations, and making and using historical costumes and other objects. A chief purpose of this education is to develop in children the appreciation of beauty in their habits and surroundings. At the end of the lecture Miss Anne Savage expressed the thanks of the audience to the lecturer.

Star - 23.11.37



20.11.37 Gazette photo.
Portrait bust of the Rt. Hon. R. Bennett, by Henri Hebert, R.C.A., Montreal, in the Royal Canadian Academy exhibition being held in galleries of the Art Association Montreal.



Gazette 20.11.37
THE SKIER, by Edwin Holgate, R.C.A., of Montreal, is one of the paintings in the exhibition being held by this artist in the galleries of W. Scott & Sons, Drummond street. The show which closes today has been successful, in that in example of Mr. Holgate's art has been added to a public gallery, the Art Association of Montreal having acquired "The Bathers" for its permanent collection.

Courtesy of W. Scott & Sons.

Sir Wyly Grier Is Academy Head; Fred S. Haines, Vice-President

Lilias Torrance Newton, of Montreal, Elected R.C.A., and Alphonse Jongers and Frederick G. Cross Are Associates—
Three Montreal Architects in List

Gazette

20.11.37

Sir Wyly Grier, P.R.C.A., of Toronto, was re-elected head of the Royal Canadian Academy of Arts, and Fred S. Haines, R.C.A., of Toronto, was elected vice-president, at the annual meeting held here yesterday afternoon. Mr. Haines fills the vacancy caused by the resignation from that post of W. S. Maxwell, R.C.A., architect, of Montreal. Charles W. Simpson, R.C.A., Montreal, and E. D. Dyonnet, R.C.A., Montreal, were re-elected treasurer and secretary, respectively.

One Academician painter was elected—the honor going to Mrs.



W. S. MAXWELL, R.C.A., architect, of Montreal, who has resigned as Vice-President of the Royal Canadian Academy. He was elected to the position in 1929.

Lilias Torrance Newton, A.R.C.A., of Montreal.

Election of Associate painters honored two—Alphonse Jongers, of Montreal, and Frederick G. Cross, of Lethbridge, Alta.

Academician architects elected were Ernest I. Barott, A.R.C.A., of Montreal, and A. S. Mathers, A.R.C.A., of Toronto.

Election of Associate architects brought recognition to two Montrealeers—Douglas Ritchie, and P. Roy Wilson.

F. H. Brigden, A.R.C.A., Toronto, was re-elected Associate advisory member of council.

New members of the council—two years—are: F. S. Coburn, R.C.A., Montreal; E. Dyonnet, R.C.A., Montreal; R. W. Pilot, R.C.A., Montreal; J. W. Beatty, Toronto; Clarence Gagnon, R.C.A., Montreal, and Archibald Barnes, R.C.A., Toronto.

For one year: F. S. Haines, R.C.A., Toronto; C. W. Simpson, R.C.A., Montreal; Walter S. Allward, R.C.A., Toronto; Ernest Fosbery, R.C.A., Ottawa; Percy E. Nobbs, R.C.A., Montreal, and C. W. Jefferys, R.C.A., Toronto.

Frederick Stanley Haines, R.C.A., of Toronto, elected vice-president of the Royal Canadian Academy, was born at Meaford, Ont. He received his early training in art at the Central Ontario School of Art, and later at the Academy in Antwerp, where he was awarded a medal for figure painting. His favored subjects have been animals and Canadian landscape. He started etching in 1918 and had success in color aquatints. He formed the Canadian Society of Etchers, and was elected to the Chicago Society of Etchers, the California Society of Etchers, and Painter Gravers in Color of London, England. He is also an honorary member of the Royal Hungarian Society of Etchers.

In 1928, Mr. Haines was appointed Curator of the Art Gallery of Toronto, and five years later Principal of the Ontario College of Art. He was elected a member of the Ontario Society of Artists in 1905, and was president of that body in 1924. In 1919 he was elected A.R.C.A., and R.C.A., in 1933. He is Director of Art, Canadian National Exhibition. His art is represented in the National Gallery of Canada, Ottawa, by "The Last Gleam."

A member of the Arts and Letters and the Rotary Clubs of Toronto, his pastime seems well indicated by membership in the Thornhill and Thistledown Golf Clubs.

Lilias Torrance Newton, R.C.A., of Montreal, was born in this city and studied under William Brymner, C.M.G., R.C.A., and in Paris under Jacovlev. She was elected A.R.C.A., 1923. Her work is represented in the National Gallery of Canada, Ottawa, by "Nonnie," "The Little Sisters," "Self-Portrait"—reproduced on this page—and a portrait of the late Dr. F. J. Shepherd, of Montreal.

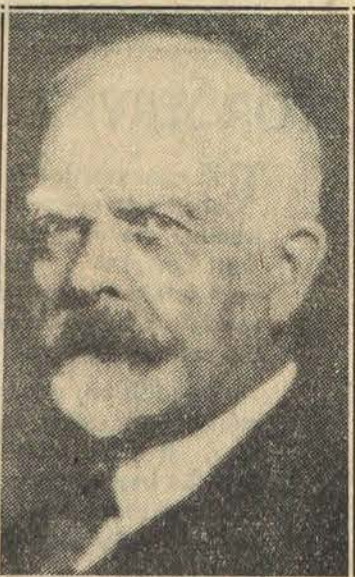
Mrs. Newton's election to full membership in the R.C.A., follows the progressive step taken at the annual meeting held in November, 1933, when Marion Long, R.C.A., of Toronto, was accorded similar honor—the first full academicianship accorded a Canadian woman painter in over 50 years. The prior election of a woman as R.C.A., was in 1880, when Charlotte Schrieber, of Toronto, a painter of historical subjects was honored.

Alphonse Jongers, A.R.C.A., of Montreal, is recognized as a gifted portrait painter in Canada, the United States and in Europe. He was born in France in 1872, and studied painting at the Ecole des Beaux Arts, Paris, until 1892. He went to Spain for further study in 1893, going to the United States in 1897, where he met with success. He has shown at the Paris Salon and at the Societe des Artistes Francaises, besides other important exhibitions. His works are at the Metropolitan Museum, New York City, and at the National Gallery, Washington. Among his awards were a silver medal at the St. Louis Exhibition and one at the Paris Salon. He is a Bachelor of Literature of the University of Paris, and in March this year was awarded the Legion of Honor by the French Government. He has been a resident of Montreal for some years. The list of those who have "sat" to him is long and includes His Excellency Lord Bessborough, when Governor-General of Canada, and outstanding figures in Law, Medicine, the Army and Commerce.

Frederick G. Cross, A.R.C.A., of Lethbridge, Alta., was born in Devonshire, England, and came to Alberta in 1906. He is a civil engineer, a member of the Engineering Institute of Canada, and a registered professional engineer in Alberta. He served overseas with the engineers and the 1st Battalion Canadian Railway Corps. He is at present superintendent of irrigation with the Canadian Pacific Railway at Lethbridge.

Self-taught in art, Mr. Cross won a dual competition with designs for a War Memorial and Record of Service, Engineering Institute of Canada. Both bronzes are erected in the E.I.C. headquarters at Montreal. A member of the Canadian Society of Painters in Watercolor, two of his works were accepted for a Canadian collection of watercolors in 1932, one for a Canadian collection sent to South Africa, and one in a Canadian exhibit in London during the Coronation. He is represented in the Birmingham city art gallery and in many private collections. He married, in 1914, Margery Hamar Greenwood, sister of Mrs. L. S. Amery, the Hon. Mrs. Simon Rodney and of Viscount Greenwood.

Ernest I. Barott, R.C.A., architect, of Montreal, was born in Syracuse, N.Y., and has been a resident of



Portrait by Nakash, Montreal.
E. DYONNET, R.C.A., of Montreal, re-elected Secretary of the Royal Canadian Academy of Arts. He enters his 28th year in this position.

Montreal for 25 years. He studied architecture at the University of Syracuse. Among his public buildings are the Bell Telephone Building, Beaver Hall Hill, Montreal; the Aldred Building, Place d'Armes, Montreal; head office Bank of Montreal, Ottawa; Hudson's Bay Company department store, Winnipeg, and the Terminal Station of

the C.P.R. at Vancouver. Mr. Barott was elected A.R.C.A., six years ago.

Alvan Sherlock Mathers, R.C.A., architect, of Toronto, was born at Aberfoyle, Ont., is a graduate of the University of Toronto, B.A.Sc., 1917, and has been a member of the firm of Mathers & Haldenby, Toronto, since 1921. His firm has executed commissions that include the 48th Highlanders' War Memorial, Toronto; many buildings for the University of Toronto, Massey Hall and the University Club, Toronto. He was elected A.R.C.A. in 1928, and is a member of the Royal Architectural Institute of Canada, and of the Ontario Association of Architects.

Douglas Ritchie, A.R.C.A., architect, was born at Three Rivers, Que., but has spent most of his life in Montreal. He studied his profession in New York, and since 1919 has been associated with H. E. Shorey, under the style of Shorey and Ritchie. Among the commis-

sions of this firm have been No. 10 Fire and Police Station, St. Matthew street, Montreal, which won a first award when plans were exhibited at the Royal Canadian Academy show a few years ago; a good deal of school work—the last completed commission being Iona School, Montreal—and the plans for the Provincial Transport Terminal Building, to occupy the site on Dorchester and Drummond streets of the old American Presbyterian Church.

P. Roy Wilson, A.R.C.A., architect, of Montreal, was born in England and came to this city in 1913, and has been for over five years on the staff of the Department of Architecture of McGill University. He is a member of the council of the Province of Quebec Architects' Association, and an Associate of the Royal Institute of British Architects. Among his commissions is the summer home of R. O. Sweezy at Kingston, Ont.

Independent Art Exhibit

The Independent Art Association Incorporated is holding a public exhibition of members' work at 1191 Union Avenue. The exhibits are examples of sculpture, water-colors, and oils. The entries, contrary to the custom of previous years when a large number of non-members were invited to exhibit, is restricted to members of the association. The show closes December 15.

Gazette.4.12.37



By Permission of the Artist.

LILIAS TORRANCE NEWTON, R.C.A., of Montreal, who yesterday was elected to full membership in the Royal Canadian Academy. She was elected an Associate in 1923. The above plate is from Mrs. Newton's self-portrait in the collection of the National Gallery of Canada, Ottawa.



Bronze bust of Sir Edward Beatty, G.B.E., K.C., LL.D., Chairman and President of the Canadian Pacific Railway Company, executed by Orson Wheeler, of Montreal, by commission of officials of the Canadian Pacific. The bust is now being shown at the Royal Canadian Academy exhibition at the Art Gallery.



Blank-steller photo.

ALPHONSE JONGERS, A.R.C.A., of Montreal, recognized in Canada, the United States and Europe as a gifted portrait painter, who was elected an Associate of the R.C.A. yesterday.



WHO KNOWS THIS INN? The painting by Kriehoff was found in Toronto by Albert H. Robson, whose volume on this early painter of Quebec will soon be published by The Ryerson Press, Toronto, in the Canadian Artists' Series. Measuring 30 1/4 by 48 1/2, it bears as title "The White Horse Inn by Moonlight," and was painted in 1851. "In the large canvas," writes Mr. Robson, "a multitude of facts are clearly visible which are lost in a small photographic reproduction. The swinging Inn sign over the roadway has a picture of a white horse and over the doorway of the Inn the words 'Post Office' appear. It is quite evident that two teams of horses were used to draw the coach through the winter drifts and relays are being brought out of the stable to change horses. In the distance through the trees a lake or river appears and a small cottage by the roadside shows on the left side of the canvas among the trees." The painting, the property of Eugene Coste, will be among the color plates in the forthcoming volume.

Gazette. 20.11.37



THE TANGLED GARDEN, by J. E. H. MacDonald, R.C.A., which goes to the National Gallery of Canada, Ottawa, as a memorial bequest. The above reproduction is from a color plate in the volume on the painter in the Canadian Artists' Series, from The Ryerson Press, Toronto, and is reproduced by permission of the author, Albert H. Robson.

MacDonald's "Tangled Garden" For National Gallery of Canada

Gazette By ST. GEORGE BURGOYNE 27.11.37

Centre of a storm of abusive criticism and sneering comment when it was first exhibited in Toronto 21 years ago, "The Tangled Garden," by the late J. E. H. MacDonald, R.C.A., has on its coming of age attained to high estate and found a permanent home in the National Gallery of Canada at Ottawa. Its translation to the Dominion's art collection—incidentally the eleventh MacDonald there—has been by gift from H. S. Southam, of Ottawa, chairman of the Board of Trustees, National Gallery of Canada; W. M. Southam, Ottawa; F. N. Southam, of Montreal, and William Southam, of Hamilton, as a memorial to their brother, the late Richard Southam, of Toronto.

"The Tangled Garden" at its first showing was a challenge and insulted the critics. How many of them have honestly remained insulted, after viewing what has been paraded before them as art in the past two decades, is questionable; certainly only the die-hards, who by now must be beside themselves over certain examples of painting from Europe and elsewhere. Undoubtedly, the critics were cut to the quick by the initial productions of the Group of Seven, of which MacDonald was an important member. It was so boulderish new and fresh. Much too self-assured. It shouted in the decorous galleries and played havoc with accepted paintings done in the accepted manner—and the writer knows what a vigorous storm on Georgian Bay did to a placid beach scene beside it. True, there were art movements abroad—some of the Scandinavians had kicked over the traces and were living down the arbitrary dicta of the Paris schools, and the heaven was working in other lands. In Canada the view seemed to be—it cannot happen here. It did, and the shock to the lovers of the academic and traditional was great—as if a stableman in working togs had "dropped in" at a formal tea. The painters kept on painting and the critics kept on "knocking," but the movement grew in strength, aided in no small measure by a rising generation of picture-lovers who had been out in the wilds and elsewhere and had seen things "just like that." Twenty years ago the critical catch words were "disgusting" and "revolting," today, "Don't you think . . . has lost something of the vigor of his earlier things?" It was a progressive phase in Canadian painting, but it does not warrant trashing all critical standards.

MacDonald's "Tangled Garden" looks very moderate today—heavy-headed sunflowers, some bereft of petals, drooping over a bed of gay blooms—blue, purple, orange and yellow, a bending apple tree and, beyond, a glimpse of a house.

Of this painting Albert H. Robson wrote in his book on J. E. H. MacDonald, in the Canadian Artists' Series:

"This picture with two other MacDonald canvases, 'Elements' and 'Rock and Maple,' were exhibited at the Ontario Society of Artists Exhibition in Toronto, 1916. They mark the date of the decided change which took place in MacDonald's painting. A definite swing towards richness of color, breadth of handling and accent of pattern. Up to this time he had been mastering his medium, and by careful and conscious labor had produced much fine work, but here the designer took full rein and with superb self-confidence painted a picture with the gorgeous decorative beauty of a fine Oriental rug. As a piece of all-over pattern and beautiful, full, opulent color it is superb. It is realism treated decoratively with the illusion of sufficient detail to stress the color pattern. Today we would consider it quite orthodox; we have become accustomed to accepting the decorative viewpoint as desirable if not actually desirable.

"When first exhibited it was so different from the conventional and academic painting of the time that it completely bewildered both press and public. Newspaper critics could not appraise it by old standards so they were loud in condemnation. It is of historical interest as a picture that caused more comment, for and against, than any landscape painted in Canada. Columns of newspaper space abused it in no gentle terms, and MacDonald answered in a letter to the press. . . . Our attitude towards painting has so changed during the last twenty years that it would call forth no adverse comment now."

Respecting the storm this picture caused, the late F. B. Housser, of Toronto, in his book "A Canadian Art Movement," published in 1926, wrote, in part:

"Perhaps it was that MacDonald's good academic reputation gave cause for the greater animosity at the alleged burst of radicalism which marked the appearance of his famous canvas 'The Tangled Garden' shown in that year. Whatever the cause, this picture received more publicity in the newspapers and more strongly impressed the work of the group on the minds of the Toronto public than any of the others which had yet appeared. From this time forth, for the next three years, MacDonald was looked upon as the most radical member of the group. . . .

"'Tangled Garden,' even today is a striking canvas of a garden in late summer when all the entourage of brilliantly coated bloom nods from a perennial border in dazzling summer glory. MacDonald painted what he felt of rhythm, color and decorative pattern submerging detailed representation perhaps more severely than it had yet been done by any Canadian artist. As a piece of design, it is an achievement. . . . It was astonishingly unconventional, but possessed no small amount of enthusiasm and feeling for riotous tangles of color. It does not look so radical today as it did in 1916."

Toronto critics were not kind—a like spirit animating some in Montreal—and one of the former, reviewing the 1916 Ontario Society of Artists' display in Toronto, wrote: "There are some samples of that rough, splashy, meaningless, blatant plastering and massing of unpleasant colors which seems to be a necessary evil in all Canadian art exhibitions now-a-days. It is quite unnecessary to particularize them. Nobody visiting the exhibition is likely to miss having his or her sense of color, composition, proportion and good taste violently affronted by some of these canvases; some large and some small but all tinged with the same blustering spirit of post-impressionism; all conveying the same impression that the artist was out to make a sensation, didn't know how to do it and wasted considerable good pigment in a disastrous attempt."

Another Toronto critic wrote: "If this be true and Canadian Nature essays to imitate some of the landscape to be seen at the O.S.A. exhibition, then we shall all have to wear smoked glasses." The same critic wrote of the group's work as a whole as "being inspired by no sincere passion for beauty hidden or revealed, but savoring of the ideal of the vaudeville manager whose motto is 'Hit 'em in the eye'."

MacDonald was also informed "that his 'Tangled Garden' was too large for the canvas; that the colors were crude; that it was not allied to anything known as art."

Finally MacDonald, as a leading member of the Group of Seven, sent an article to the Toronto Globe, which printed it under a box heading on the editorial page, with the title "Bouquets from a Tangled Garden."

In the article MacDonald, after describing the criticism of the show as "literary, sententious, eloquent and paternal" goes on to say: "One would think that if it is the function of the critic to see, the first duty of the critic is to understand what the artist saw. Yet they condemn apparently without understanding and without making an effort to understand, forgetful of Goethe's caution for doubtful cases, that a genuine work of art usually displeases at first sight, as it suggests a deficiency in the spectator!"

"One makes no claim that the 'Tangled Garden' and other pictures abusively condemned by the critics are genuine works of art, merely because of their effect upon them, but critics may be assured that they were honestly and sincerely produced. Their makers know when vaudeville ideals are in keeping. If they planned a hit anywhere it was in the heart of understanding."

James E. H. MacDonald, R.C.A., was born in Durham, England, of Canadian parents, and came to Canada in 1873. After thorough training as a commercial artist—painting in his spare time—he shortly after 1911 devoted his major energies to producing pictures. "The Tangled Garden" was painted from a sketch made in his garden at Thornhill. He was appointed Principal of the Ontario College of Art in 1928 and occupied that post at his death in 1932.

Lectures Next Week At The Art Association

Next Monday afternoon, November 29th, at 4.45, Prof. J. W. Bridges, of McGill University, will give a lecture at the Art Association of Montreal on "The Art of Peru". He will describe, with illustrations, the artistic achievements of four civilizations that arose in Peru in ancient times, and their influence on modern art will be indicated. Prof. Bridges has travelled frequently in Peru and speaks with authority on its ancient arts.

Next Thursday afternoon, December 2nd, at 4.30, Prof. R. D. Gibbs, of the department of Botany in McGill University, will lecture at the Art Association on "Art in Nature". He will illustrate his lecture with beautiful slides, showing the inter-relation of art and nature, as exemplified in the growth of plants. This lecture is intended for young people but adults are cordially invited.

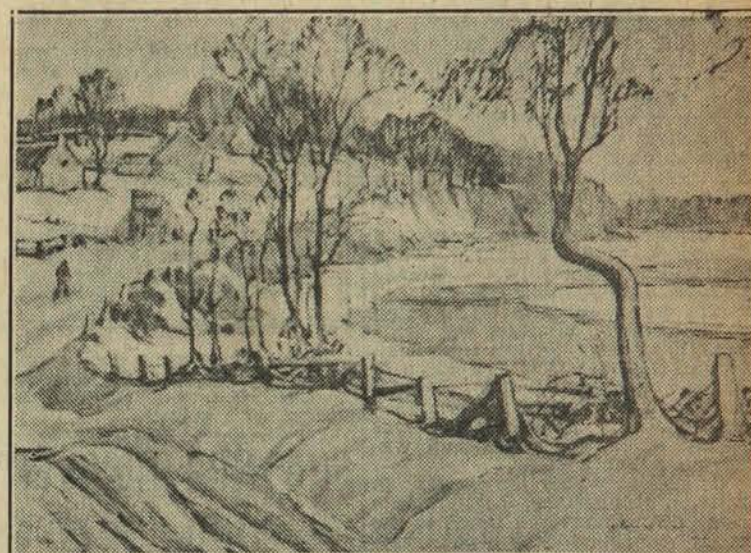
Art of Peru Was Subject Of Lecture on Monday

The ancient art of Peru was described in a lecture, which was given and illustrated with many lantern slides, by Professor J. W. Bridges of McGill University, at the Art Association of Montreal on Monday afternoon. A description, which was of necessity very short, was given of the different districts of Peru in which forms of art originated, and of the different styles which came from them, with special attention to the, rather later, art of the Incas. The lantern slides, which were so many that they had to be shown very quickly, were of examples of all kinds of works of art, architecture, sculpture, pottery, paintings and textiles, and showed the adaptation of human figures, animals and other natural forms to the decorative designs. Prof. Bridges ended with some allusions to the influence of ancient Peruvian art on the modern art of the country, and even on art in some other countries.

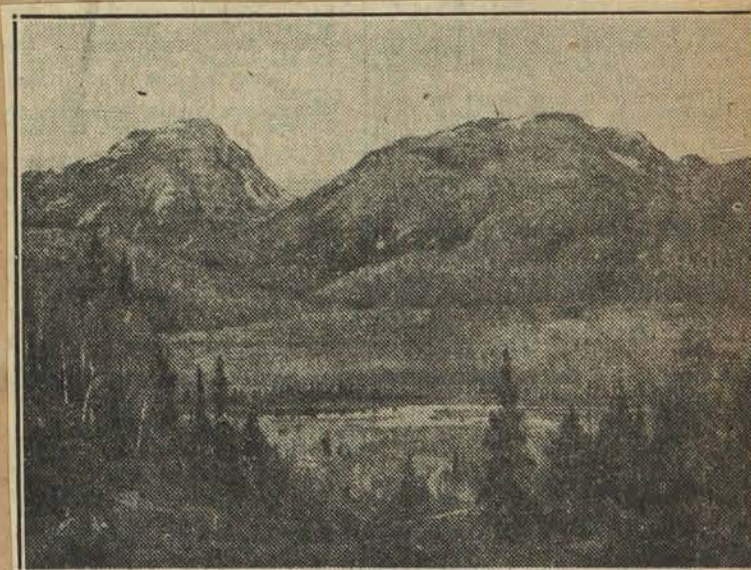
Star. 1.12.37



Courtesy of the Art Association of Montreal.
HARMONY IN BROWN AND GREY, by Adam Sherriff Scott, A.R.C.A., which has been presented to the Art Association of Montreal by R. W. Steele.



Gazette photo.
"The Hillside Farm, Isle Jesus," by Charles W. Simpson, R.C.A., Montreal, in the Royal Canadian Academy show at the Art Gallery.



Gazette photo.
"October, St. Urbain, Que.," by R. W. Pilot, R.C.A., Montreal, on exhibition at the Royal Canadian Academy show at the Art Gallery.



Gazette photo.
"Private View and Interview," by Franklin Arbuckle, A.R.C.A., of Toronto, is typical of some "First Nights" when greetings and gossip often come before attention to the paintings. The canvas is attracting much notice in the R.C.A. show at the Art Gallery.

WORLD OF ART

Toronto Saturday Night. BY GRAHAM MCINNES November 27th, 1937

UNDER the dynamic presidency of Dr. C. F. Martin, the Art Association of Montreal has suddenly become alive. Speaking at the opening of the Fifty-eighth Exhibition of the Royal Canadian Academy last week, Dr. Martin showed a keen grasp of realities. A museum, he said, was no mere storehouse, but an educational institution thoroughly alive and in tune with contemporary activity. It should work along creative lines to bring art to the community, and to encourage its appreciation on the broadest possible basis. Such truths can bear repeating. But whether or not he was aware of it, Dr. Martin's remarks could have been applied equally well to the great majority of the pictures that were behind him on the walls as he spoke.

In the Art Gallery of Toronto, the Academy has sometimes appeared a little uneasy, but in Montreal it was usually more at home—the surroundings were familiar. But now that Dr. Martin has removed the old monks cloth from the walls, the Fifty-eighth Exhibition, while admirably hung, stands alone in its dullness. The showing, however, is of considerable interest for one event: the emergence of the new academicism. The old academicism is still in evidence, of course, as far as official portraiture is concerned; though there is enough poor painting to secure the rejection of many works even at Burlington House (Kenneth Forbes and Mrs. Newton—each in their own way—are exceptions). But in all else, the new academicism is well to the fore.

AT LONG last, the discoveries of the Group of Seven and the Montreal Group have become respectable enough to be freely admitted to official circles. After nearly twenty years (the normal time-lag) the broad design, the rhythmic flow and the light Impressionist palette have become conventionalized to the point where they are devoid of feeling and almost entirely meaningless. It is this development which has given rise to the strange misapprehension that the Academy has in some way become liberal. It is not the function of an academy to be liberal, for it represents the traditional and conservative elements in easel painting. Experiment and creative discovery are rightly left to independent artists. Some of their works may be seen at an Academy showing, but it is only as a concession which, in my opinion, progressive artists ought not to accept.

Those who expect to see anything new or vital at such a showing are doing the Academy a grave injustice. What one does expect, however, is some recognized level of competent craftsmanship. But it is precisely this which appears to be lacking. There are notable exceptions—the work, for instance, of Scott Carter, Leonard Hutchinson and Charles Comfort—but what strikes one most of all is that at an Academy show, one can almost always rely on seeing work which, even on technical grounds, would not be admitted to any other major exhibition. The Academy has gone a long way since the original pronouncements of the Marquis of Lorne, with their insistence upon the broadening of relations between art and the people. Unfortunately it has been a backward march, and the point has now been reached where any attempt at broadening the basis of inclusion leads almost automatically to a lowering of the standard of acceptance.

IN SUCH a showing it is extraordinarily hard to spot good work, because, contrary to general belief, a good painting does not shine through being placed between two bad ones. But I feel that Arthur Lismer's two water colors, Leonard Brooks' "Muggy January," Mabel May's lake and Sam Borenstein's "Tunnel Station" (not one of his best) deserve a second look. It is in the water color and graphic arts section that there is most spirit, as is usually the case. Among the oils Harold Beament is at least tackling new material, and Lawrence Panton's excursion into pointillism is instructive. But the complete absence of feeling—the dominant characteristic of the whole showing—is what depresses one. The sculpture section is dignified by Frances Loring's fine miner's head and Lillias Farley's woodcarvings. Montreal will be even more exciting if Messrs. Shorey and Ritchie's projected bus terminal ever goes up. But I miss the President's magnolias.

Jackson and Roberts Exhibiting at Scott's Star —15.1.38

Oils and watercolors by Goodridge Roberts will be on exhibition today in the galleries of W. Scott and Sons, 1490 Drummond street, where will also be shown a small collection of paintings and sketches by A. Y. Jackson. Both exhibits, which are certain to draw art-lovers, continue until January 29.

MONTREAL ART

BY ROBERT AYRE

UNDER the chairmanship of Dr. Charles F. Martin, the Art Association of Montreal has taken a new lease of life. Children's classes have begun under the direction of Miss Anne Savage, arrangements have been made for a succession of special lectures, and for several months past workmen have been busy making improvements in the building. It was a new gallery visitors saw when the Royal Canadian Academy show opened. Ceilings had been painted, skylights cleaned, walls covered with monks cloth and hessian and a modern system of indirect lighting installed.

An important step in the series of activities which has aroused public interest was the acquisition of *The Bathers*, a recent painting by Edwin H. Holgate, R.C.A. First exhibited at Holgate's one-man show at the galleries of W. Scott and Sons, just closed, *The Bathers* attracted a great deal of attention by its large and well-built design and its fresh color. It will be a valuable addition to the Art Association's Canadian section.

Against a background of bright, blue water, broken by white, and with rock and weathered wood and the green of a far shore to give variety to the pattern, the two graceful nudes, one seated, one leaning toward her, make a circular rhythm that is steadily poised and satisfying to the eye. The picture is 32 inches square.

I am a little conscious of something approaching rigidity in much of Edwin Holgate's oil painting, as if the meticulous wood-engraver restrained him, and in this show there was the same careful disposition of colors and forms, almost too careful at times. Yet in *The Bathers*, and even more in the *Little Nude*—a girl with a towel—he breaks away into spontaneity, without losing any of the advantages of thoughtful planning. Usually more concerned with structure than with mood, he nevertheless showed in his exhibition that he is not uninterested in atmosphere. This was especially true in small sketches like *Percé Green*. It was free and full of character, it seemed to go deeper into human experience, to have more to say than, for instance, *Gaspé Coast*, a broad, almost poster, design. I found myself preferring such little notes as *Percé Green*, *Sultry Weather*, the one of *Percé* shore in a high wind and the interiors, *Labrador Kitchen* and *Grand Union Hotel*, to some of the portrait studies and some of the more formal landscapes.

This may be a personal preference. The effect of the whole show was one of freshness, brightness and good, straightforward well-being. Two fine, sensitive water colors—a Laurentian shoreline and a knitting woman realized in a lively, nervous line—and several pencil drawings—delicately outlined tree stumps, a vigorous profile of a splendid subject, André Bieler—brought it round to the half-dozen admirable wood cuts. Perfect in craftsmanship, they are never finicky: every stroke counts for strength and unity.

BY CANADIAN ARTISTS Gazette—6.12.37 Collection of Watercolors to Be Shown in Scotland

Ottawa, December 5.—The National Gallery of Canada announces that 70 Canadian watercolors would be sent to Edinburgh for exhibition there in January and possibly in other larger cities of the United Kingdom thereafter.

The exhibition, containing works of about 40 artists, will be the second of its kind to be shown in Scotland. The first, sent in 1933, attracted wide attention in the United Kingdom.

This show was arranged by the National Gallery in co-operation with the Royal Scottish Society of Painters in Watercolor and the Canadian Society of Painters in Watercolor, in response to a request from the Scottish society.

It was noted that the late Ramsay MacDonald, former British Labor Prime Minister, wrote the foreword for the catalogue of the last Canadian watercolor exhibition held in Scotland.

Thomas Stone, O.S.A., Exhibiting at Eaton's

Ontario Painter Partial to Winter—Wm. R. Haddock Also Shows Select Group

Paintings by Thomas Stone, O.S.A., have been drawing a steady attendance to the Fine Art Galleries of the T. Eaton Company Limited of Montreal, where, in one of the smaller rooms, there is also on view a small selection of work by William R. Haddock. Both exhibitions are due to close on December 9, the following offering to be paintings by A. Maniech, who has not shown here for a number of years.

Thomas Stone is a painter who knows what will make an effective picture, and he sets down what he sees in a direct manner. He is partial to the winter scene, but not to the total exclusion of the other seasons. "Winter in Muskoka"—with sleigh coming up an incline and a spacious background of rolling hills, bush, spruces and cloudy evening sky, must be counted a successful effort, especially in the impressions of the gleam of waning sunlight on the snow. "Horse and Sleigh, Mattawa," is a successful and attractive work of full sunlight, with a rutted road beside the frozen river. "Ottawa River, near Mattawa," introduces a sleigh, with youngsters having a ride, on the road above the frozen stream.

"Winter Reflections, Mattawa," with its group of houses, wooded hill, snow and open water is a success, and the impression of sunlight on powdery snow is well conveyed in "A Bright Winter Morning" with its roadway, rails of a bridge and wooded bluff. "A Cold Draught" has its centre of interest in cows in a snowy landscape, drinking at an open brook, and "Pickanock River" introduces an old covered bridge, as seen from a high foreground, with mounds of snow, spruces and distant blue hills. Blue shadows make effective pattern in "Ski Trail," and also play their decorative part in "Sleigh in Mattawa Woods."

"Dog Team, Timagami" suggests the lonely places—wooded shores beneath a band of yellow sky and above a mass of small clouds. Day is almost done as the team travels on the snow-covered lake.

Of a warmer season is "Summer Shade" with a herd of cows ranged in the shelter of a big tree, and the gold and red of autumn glows in "Maple Lake," with its blue water vivid under a summer sky. "Early Autumn" is rich in gay hues—maple, spruce and poplar edging a small stream, and the bright livery of Fall is also evident in "Autumn Rapids."

WILLIAM R. HADDOCK.

Mr. Haddock shows much effective harmony in handling of color. Among the larger works are "Winter, Morin Heights"—houses, snowy road and distant hills; "Near St. Adèle" with hills and valley in autumn, under a cloudy sky; and "Morin Heights," hills with patches of snow and a cluster of houses. This region has supplied many attractive subjects, but in many cases there is more complete satisfaction in the smaller, spontaneous sketches—the study for "Sunny Afternoon," a snow scene; "Mill at Morin Heights," with its partly bare roof and gaunt telephone pole against a darkening sky; the church at Morin Heights in winter; "Dull Afternoon," with its barns and brush-covered hills, and the small version of "North River Rapids," an autumn impression.

There is a good effect of sunlight in the oil "Milton and University Streets," a city impression, and in the watercolor "Morning in the City." There is, too, a nice fluid quality in the watercolor of a steamer in the work called "Montreal Harbor."

The group is interesting throughout and the work holds out marked promise for the future.

Gazette.4.12.37

Honor for F. G. Cross Pleasing to Lethbridge

Election of Frederick G. Cross, of Lethbridge, Alta., as an Associate of the Royal Canadian Academy of Arts has been received with becoming pride in the western city. The action of the R.C.A. at its annual meeting in Montreal marked the second honor of like kind to go to a painter in the West—A. C. Leighton, of Calgary, being elected Associate a few years ago. The Pacific coast Associates are F. A. Varley and W. P. Weston, both of Vancouver.

Frederick G. Cross, A.R.C.A., though only a resident of Lethbridge for two years, has in that time seen a growing appreciation of art in the West and has made every effort to further it by reviewing books on painting and contributing timely articles on visiting artists and their work to the local press. He looks back with pleasure to the first sixteen years after the close of the Great War—in which he saw active service—when he took the opportunity to assist senior scholars in numerous rural schools throughout Southern Alberta with their drawing and art lessons, stopping at the various schools whenever possible and giving lessons, arranging competitions between the schools, supervising art exhibitions and lecturing to students and parents. He also gave a series of lessons in painting still-life studies and in outdoor sketching to those students who indicated talent and perseverance after leaving schools.

Voicing appreciation of the honor shown by the R.C.A. to Mr. Cross, Senator W. A. Buchanan, writing editorially in The Lethbridge Herald, said:

"The recognition of the contribution of F. G. Cross to art in his being elected an Associate of the Royal Canadian Academy, the equivalent in Canada of the Royal Academy in London, England, is in many ways a unique tribute. Not in the recognition so much of a

talented painter, but in the fact that such recognition is one which is different in the way of recognition bestowed on men and women of the city and district.

"There has been recognition of what individuals have done in agriculture and in other services, but it has remained for the first time for a citizen of Lethbridge to be given recognition in the world of art. On the prairies art has not met with sufficient recognition, generally speaking. We refer to the art of painting, sculpture, etc. There are individuals, it is true, who devote themselves to those things which, as opposed to material pursuits, embroider life. But the cultivation of art for art's sake is not so visible as it might be.

"So it is good to see art in our midst recognized. It serves to give it a meaning which otherwise it may not have. What is recognized is a distinct contribution to life in the part it plays in smoothing out its asperities and serving as wholesome leaven in the aspirations it leads to. So in the honor conferred on Mr. Cross there is also a distinction conferred on the community. We are reminded that art has its place in a nation, coming home to us in the recognition given a man known to all, to whom, outside the cares of his occupation, art has its appeal."

Gazette.4.12.37



ISAAC LEVINE

ISAAC LEVINE DIES; A NOTED TALMUDIST

Gazette—6.12.37

Private Tutor Had Had Many Prominent Montrealers as His Pupils

An outstanding figure of the Montreal Jewish Community and a learned Talmudic scholar, Isaac Levine died at his home, 773 Outremont avenue, Friday, after a brief illness.

Coming to Canada from Russia 30 years ago, Mr. Levine was a private tutor and had many prominent Montreal Jews as pupils. He continued to exercise his profession up to the time of his illness, several weeks ago.

Of patriarchal appearance, Mr. Levine inspired the painting recently done by the well known Montreal artist, Louis Muhlstock. The portrait, which depicts him wrapped in the Prayer Shawl as he appeared in the Bnai Jacob Synagogue when he opened the Ark for the closing prayer on his last Day of Atonement, is at present on exhibition at the Montreal Art Gallery and has received favorable comment for its subject and execution.

The funeral service was held yesterday at the Bnai Jacob Synagogue and was attended by prominent members of the Montreal Jewish community.

He is survived by two sons, Sam and Hyman Levine, four daughters, the Misses Mendel, Itkin, Cablentz and Shayne Levine, 19 grandchildren and four great-grandchildren. His wife died nine years ago.

The Castles of England In Lecture on Monday

At the Art Association of Montreal on Monday afternoon, Professor Philip Turner, of the department of architecture of McGill University, gave a lecture, descriptive and historical, on the Castles of England. With many good photographs to illustrate his lecture, Professor Turner covered the history of English castles, from the earliest defensive mounds, through the stage of big fortified towers and defensive surrounding walls to the latest castles, built for display when defense was no longer a necessity. This was followed by an account of the internal arrangement of some old castles and of certain important features of the planning for defense. His photographs showed many of the finest buildings of their kind in England, some of them places well known to tourists and many others which are seldom visited. Star.7.12.37

Gazette - 30. 11. 37.



Portrait of SALLY RYAN by the celebrated sculptor, Jacob Epstein. An exhibition of Miss Ryan's sculpture is now being held at the galleries of the Art Association of Montreal, Sherbrooke street west. She recently held a "one-woman" show of her works in New York, following upon one in London, both of which won outstanding attention from the critics. The young sculptor, who only discovered her gift five years ago when she was a schoolgirl in Montreal, had her first work accepted for exhibition by the Royal Canadian Academy of Arts in Toronto. Shortly after, she was invited to exhibit at the Art Association of Montreal. Since that time her sculptures have been shown at the Royal Scottish Academy, the Royal Academy (London) and twice at the Paris Salon.

Among the heads by Miss Ryan now on view at the Art Association galleries is one of Arturo Toscanini, done from a photograph after she had seen him conducting at a concert in London. The Whitney Museum in New York has asked for this portrait for its annual exhibition of sculpture next March.

GIVES TALK ON CASTLES

Professor Turner Traces Its Development Through Ages

Admitting that the word "castle" has been linked to all manner of things from prehistoric earthworks down to preposterous buildings of the twentieth century with mock battlements and sham draw-bridges, Professor Phillip Turner, in his talk on the castles of England given yesterday afternoon before members of the Art Association, started by defining that word. He found that it must be limited to such fortified dwellings as are intended for purposes of residence and defence.

Illustrating his lecture with slides of the various castles, and including illustrations of trebuches and other siege engines, he continued by contrasting the castles with cathedrals, saying "The cathedral is the apotheosis of architecture, the castle is architecture fighting for its life. Yet it is probably no exaggeration to say that for every thousand visitors to the great English cathedrals or abbeys, there is one person who would stop his automobile in order to stroll through the ruins of a castle." This Professor Turner laid to the fact that castles are very complicated structures and the different parts composing them are not so easily understood as are those of a cathedral.

Gazette 6.12.37

ARTIST GOING TO ARCTIC

Miss Shackleton to Sketch H.B.C. Pensioners, Natives

Christmas will be spent within the Arctic Circle by Miss Kathleen Shackleton, well-known artist, who left Montreal last night for Winnipeg, after visiting Quebec and Roberval.

Miss Shackleton is engaged in carrying out an unusual commission, making portraits of Hudson's Bay Company pensioners and natives in the Far North. When completed, she will take the collection to London, where it will be placed in Hudson's Bay House, headquarters of the famous old trading company which received its charter from King Charles II.

Miss Shackleton will spend Christmas at Coppermine, on Coronation Gulf, North West Territories, where she will do sketches of Eskimo types. The Eskimo come to the trading post at Coppermine at Christmas.

Many posts in the north were visited by Miss Shackleton earlier in the season, after which she came to Quebec. She will fly to Coppermine in a plane piloted by the celebrated "Wop" May, and expects to return here in the spring, en route to England with her collection of portraits and sketches.

Abraham Manievich Exhibiting at Eaton's

Gazette—11.12.37 Russian-born Painter Reveals Varied Techniques and Love for Color

Paintings by Abraham Manievich make a gay showing in the Fine Art Galleries of the T. Eaton Company, Limited, of Montreal. It is many years since this artist has exhibited in this city, and there is plenty in the present show to satisfy those who love bold color and also those who are partial to subtle values. There is nothing timid in Manievich's methods—forms are firmly drawn and the paint is laid on lavishly. Some of the heavily painted works, seemingly rather jumbled at first glance, grow on the spectator. In this category, "October," "Landscape. Study in Green," and "Golden Autumn" are works that reveal considerable technical ability and mean something when closely studied.

In the paintings where quieter tones are employed there is much that is admirable—"Main Street, Peekskill, N.Y.," showing shops and parked autos almost blocking the narrow thoroughfare; "Street in Peekskill," with its safety sign for motorists; "Peekskill" on a drab day; and "After the Rain," a roadway and modest houses under a breaking sky, are works that indicate the born colorist.

"Newburg, N.Y.," is capably handled—buildings and figures in a street that slopes to the Hudson River, "Miner's Lane, Luzerne, Pa.," with its ramshackle houses on the edge of a steep hill is a scene characteristic of the region, and "Rural Lane"—rambling houses and sheds, trees and plot of grass where goats forage is a truthful transcript.

Manievich also essays the Canadian winter scene, boldly and with plenty of paint, and there are a number of capital flower pieces that amply repay study.

Abraham Manievich, born in Russia, studied painting in Kiev. A government grant enabled him to continue his training at the Munich Academy. Returning to Russia, his paintings were widely shown. In 1910 his first "one-man" exhibition was arranged by the Kiev Government Museum. Several paintings were bought by the Museum. From 1910 to 1912 he painted in Italy, France, Germany, Switzerland, and travelled widely. He attained early recognition with the group exhibitions of many European centres. In 1912 he participated at the Salon in Paris. In 1913 he exhibited at the Durand-Ruel Galleries in Paris. The French Government purchased a large canvas for the Luxembourg Museum. Invited to return to Russia, "one-man" shows were put on in Petrograd, Moscow, Kiev, Odessa, and other cities and many paintings were bought by notable museums and private collectors. In 1916 he was elected to a professorship in the Kiev Ukraine Academy of Art. In 1922 he came to the United States. He has exhibited independently in: 1923 at the Brooklyn Museum, New York; 1923 in Philadelphia sponsored by the Art Alliance; 1924 at the Babcock Galleries, New York; 1924 at the Peabody Institute of Art, Baltimore; 1925 at the Gordon Galleries, Detroit; 1925 at the Boston Art Club sponsored by the Copley Society; 1928 at the Durand-Ruel Galleries, New York; 1928 at the Baltimore Museum of Art; 1931 at the Balzac Galleries, New York; 1933 at the Academy of Allied Arts, New York; 1933 and 1934 at the Grace Horne Galleries, Boston; 1935, Stavoli Galleries, Hartford, Conn.; 1936 at the Fischer Galleries, New York; 1937 at the Everhart Museum, Scranton, Pa., and in many other cities.

In group exhibitions Manievich has participated at Carnegie Institute, Pittsburgh; Philadelphia, Sesqui Exposition; Corcoran Gallery, Washington; Pennsylvania Academy, Philadelphia.

His paintings have been acquired by: Government Museum, and Tereschenko Museum, Kiev; Luxembourg Museum, Paris; Horvatt Gallery, Geneva; Kuindzi Museum, Petrograd; Government Museum, the Folk Museum, and the Tretyakov Gallery, Moscow; Museum of Art, Odessa; Brooklyn Museum of Art, New York, and by many individual European and American collectors.

The exhibition closes December 24.

DESIGN, ART DEFINED

Gazette—17.12.37 Prof. P. E. Nobbs Speaks at Mechanics Institute

To understand the meaning of either design or art, two things which are often so intimately related that it is difficult to say where one ends and the other begins, it is necessary to define them separately and not in terms of one another. This was the tenor of an address given by Professor Percy E. Nobbs on the subject "Design and Art" at the Mechanics Institute last night.

"Design is the discovery of form, and form, as revealed in nature, has always three elements: the purpose of the thing that has the form, the stuff this thing is made of, and the method by which this stuff is rendered obedient," said Professor Nobbs.

Art on the other hand, had the function of expressing emotion, so that its purpose was not cold-blooded statement. The artist having experienced a mood transmitted it to his public, not in all its integrity but more or less, by such means as the dance, painting, sculpture, or music.

French Pictures And a Van Gogh At Scott's Gallery

Star—16.12.37

An exhibition of works by modern French painters, which has just opened at Scott's galleries on Drummond street, is, for the most part, the collection, including pictures by Gauguin, Cezanne, Pissarro, Renoir, Modigliani, Lurcat and others, which was shown in the same gallery two months ago; and many people will be glad of another opportunity of seeing it. Some changes have been made in the collection and there are several additions.

By far the most striking addition is a picture by Vincent Van Gogh, which is probably the largest and most important work by him that has been shown in Montreal. It is the picture, called "Les nuages tourmentés," which is known from reproductions, of a sky of heavy, tumbled clouds above a bright green and yellow meadow. Though the foreground is full of colour, it is the clouds that dominate the picture, which is a brilliant piece of effect and a very good example of Van Gogh's astonishing method of painting.

The collection contains a number of small and very good examples of Boudin's work and the additions include some of Dufy's impudent sketches, of which one of a racecourse is quite characteristic.

This exhibition is to be open till the end of the month.

Pictures by A. Manievich

Star—16.12.37

Abraham Manievich, whose pictures are the larger part of the present exhibition in Eaton's galleries, is a Russian who, after painting in many countries, has been living for some years in the United States, and his pictures are mostly of places in that country, with a few places in Canada. His summer pictures have a slight suggestion of Van Gogh, but with a quite different sense of colour. In many of them the colour scheme, which seems to be distinctly Russian, is largely of string greens with a good deal of crimson and scarlet, which gives some striking decorative effects but makes them rather hot and heavy as pictures. There are a number of street scenes, in which there is more light and air, some of the best of them of Peekskill, N.Y., and other places in New York and Pennsylvania, and a few painted in Canada. These are pictures of mean houses, with some good effects of snow and of atmosphere after rain. The flower and still life pictures, of which there are about a dozen, are very unequal; one of the best as a piece of decoration, is a large one with some big red flowers. There are two portrait studies; "Lucie" which is the larger, is also the better; looks like a good portrait but is not a very satisfying composition.

In another room are a few pictures by Robert Sharpe. Among these are some little sketches of river and shore scenes, with boats, which are bright and cheerful, and an interesting study of breakers on a shore. The portraits and portrait studies include one of the painter and another of an old man, which have life and spirit; the other portraits have good drawing and painting but are a little stiff and lifeless.

A Lecture About The Making of Etchings

On Thursday afternoon at the Art Association of Montreal a lecture was given by Robert Pilot, R.C.A., on the making of an etching. This was one of the series of lectures which are intended for children and young people, but an audience, which was made up largely of grown-up people found it very interesting. Mr. Pilot began with an outline of the history of etching from its beginnings about the year 1500, and his illustrations included examples of works by several of the greatest etchers, as the greatest of whom he placed Rembrandt, Meryon and Whistler. In the middle of the lecture a moving picture, made by the Boston Museum of Fine Arts, was shown, of the whole making of an etching, from a preliminary pencil drawing to the finished print of its last state; a very good set of pictures, in which time was given to show every part of the process quite clearly. Mr. Pilot ended with some more examples of etching and with some practical suggestions to etchers.

star - 17.12.37

Westmount Examiner Castles Are Described By Prof. Turner

Dec. 10, 1937

Local Resident Addresses Art Association, Talks on Ancient Form of Architecture

Castles must be defined as fortified dwellings that are intended for residence and defence, declared Professor Phillip J. Turner, in addressing the Art Association Monday. He admitted that the word "castle" had been linked to all manner of things from prehistoric earthworks down to preposterous buildings of the present century, with mock draw-bridges and sham battlements.

Professor Turner illustrated his lecture with lantern slides of various castles, and showing pictures of 'trebuches' and other siege engines of an age long passed.

He contrasted castles with cathedrals. "The cathedral is the apotheosis of architecture," he said, "whereas the castle is architecture fighting for its life. Yet it is no exaggeration to say that for every thousand visitors to the great English cathedrals or abbeys, there is one person who would stop his automobile to stroll through the ruins of a castle."

He explained this by saying that castles are very complicated pieces of architecture, and the different parts composing them are not so easily understood as are those of a cathedral.

Robert Sharps Shows Paintings at Eaton's

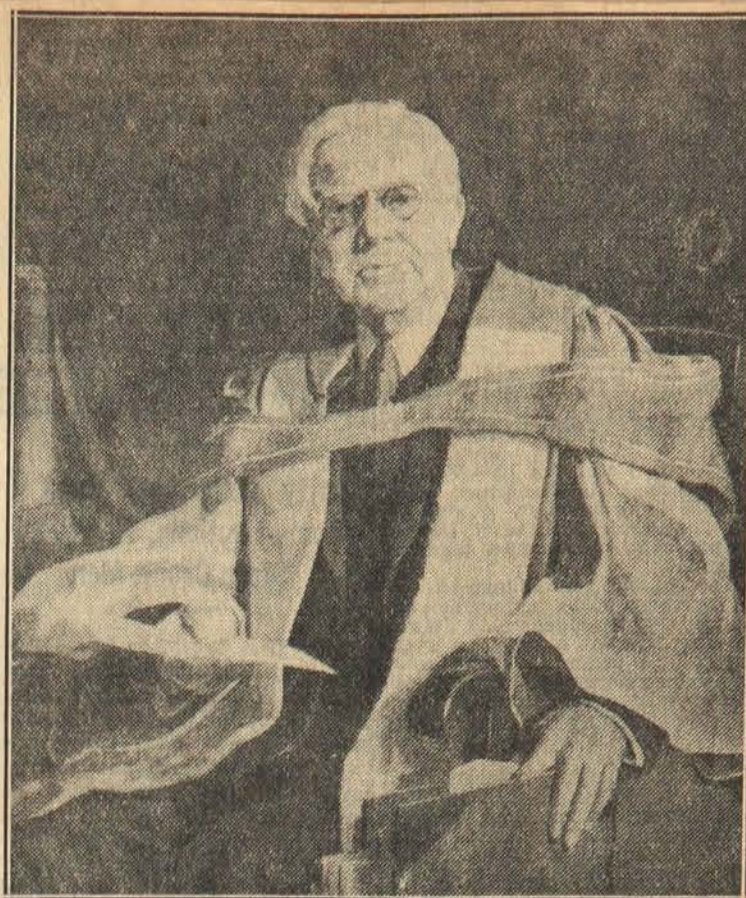
Gazette—11.12.37

Robert Sharps is holding a small exhibition of his paintings in one of the rooms of the Eaton Fine Art Galleries, and the collection indicates a sincere and conscientious artist with a taste for figure work. "The Problem"—a girl in a middie blouse poring over a book—is done with serious regard to drawing, a quality that is evident in "The Crimson Shawl" and the head of the white-haired and bearded man called "Habitant." Another straightforward canvas is "Margaret," in which the dress materials have interested the artist. There is also a self-portrait of the artist in a smock.

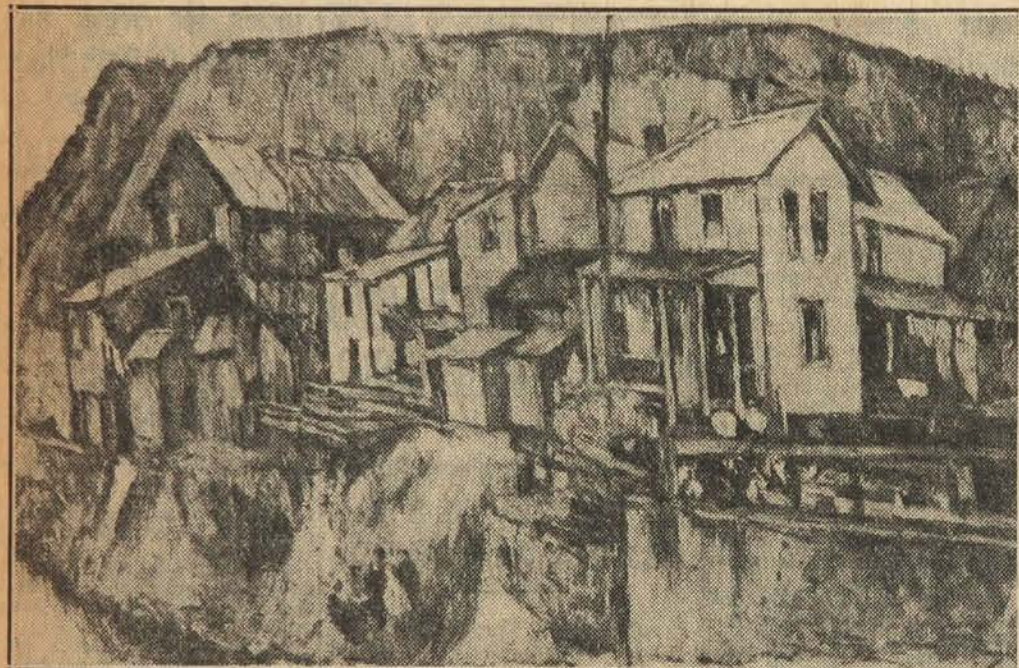
For the rest, the painter has found congenial material in harbor scenes—at Montreal with steamers, and at Edgartown and Cape Cod, Mass., where the fishing craft are the centre of interest.



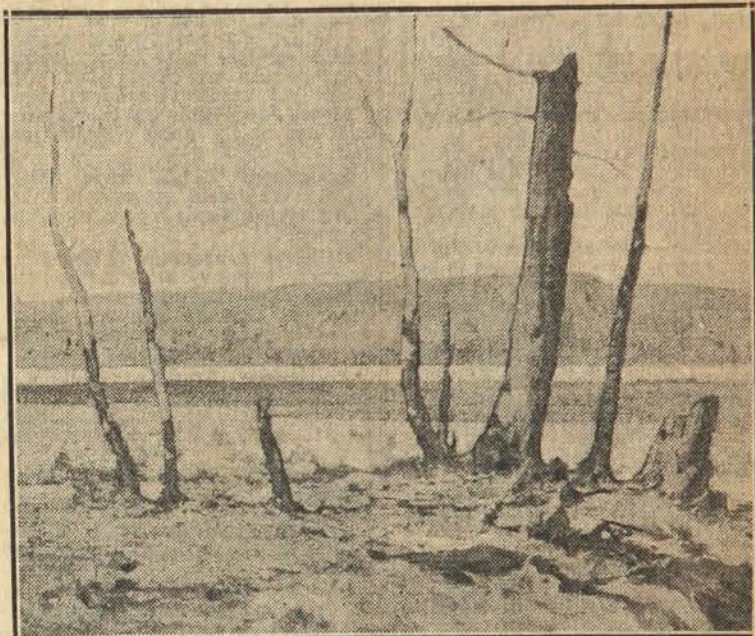
Gazette 11.12.37
The Marquis de Simone, Royal Italian Consul, Montreal, by Alphonse Jongers, A.R.C.A., which is among the outstanding portraits at the Royal Canadian Academy exhibition at the Art Gallery.



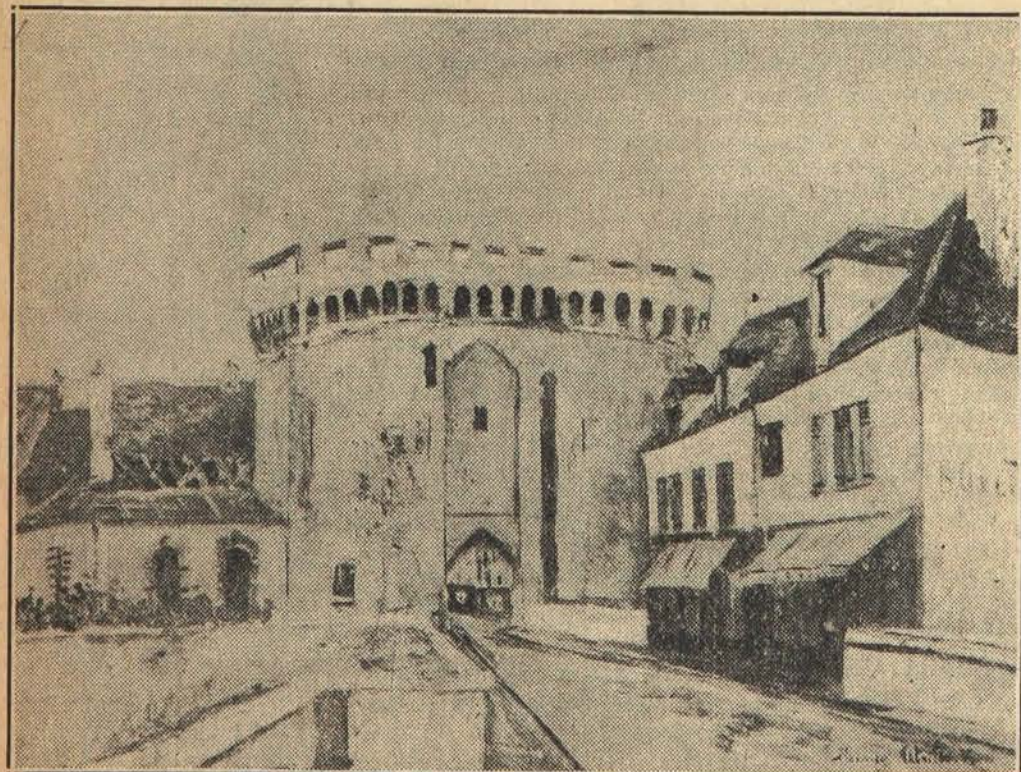
Gazette 11.12.37
John A. Pearson, R.C.A., the eminent Toronto architect, from the portrait by Sir Wylly Grier, P.R.C.A., on view at the Royal Canadian Academy exhibition at the Art Association of Montreal.



Gazette, 11.12.37
Miner's Lane, Luzerne, Pa., by Abraham Manievich, who is holding an exhibition of his paintings in the Fine Art Galleries of the T. Eaton Company, Limited.



Gazette, 11.12.37
"Rampikes, Canoe Lake," by J. W. Beatty, R.C.A., of Toronto, on view in the Royal Canadian Academy show at the Art Gallery.



Gazette, 16-12-37.

LA PORTE DE COMPIEGNE, by Maurice Utrillo, the French modernist, which this week was purchased by the Art Association of Montreal for its permanent collection, is of this painter's "White Period" and was in the collection of paintings brought to Montreal by P. Eilers, of E. J. van Wisselingh & Company, of Amsterdam, Holland, and recently shown in the Johnson Art Galleries, 1340 St. Catherine street west.

It is an interesting work, done in a free, summary manner, and shows the gate to a French town rich in historical associations. Here, in 1430, Joan of Arc was taken prisoner by the Burgundians, the town was held for a time by the Prussians in the Franco-Prussian War in 1870, and also briefly by the Germans in 1914. In the adjacent forest of Compiègne, between Choisy-au-Bac and Rethondes, Marshal Foch on November 8, 1918, presented to the German parliament the Allies' armistice terms.

GALLERY HOURS CHANGE

Gazette 23.12.37
Art Association to Extend
Time After New Year

It has been announced by Dr. C. F. Martin, president of the Art Association of Montreal, that the hours for visitors to the Gallery will be extended on and after January 2. Under the new arrangement, the Gallery will be open from 10 a.m. to 6 p.m. on Mondays, Tuesdays, Thursdays and Fridays; on other (free) days the Gallery will be open from 10 until five.

This year the usual New Year's reception will not be held, as the Galleries will be closed on New Year's Day. In its place an evening of chamber music will be held on January 11, coincident with the exhibition of the Canadian group of painters which comes to the Gallery on January 8.

The programme of lectures and exhibitions for January, February and March will be released in the near future, and will provide for at least six lectures per month. Gallery talks will be given in conjunction with each important exhibit. Lecturers for the winter season will include H. S. Ede, curator of the Tate Gallery, London, England; Julius Held, of New York University; and Dr. Martin Weinberger, formerly of the Old Pinakotek, Munich.

In pursuance of the plan of the Art Association to exhibit various masterpieces from time to time it is now showing an important painting by Ribera, entitled "The Martyrdom of St. Andrew." This painting, which was presented by J. W. McConnell, of Montreal, to the National Gallery at Ottawa, has been loaned to the Montreal Association for a period of two weeks.

ART GALLERY HOURS REVISION ANNOUNCED

Star 22.12.37
Change Made For Public
Convenience

A revised schedule of hours for the Sherbrooke street galleries of the Art Association of Montreal will become effective January 2, it was announced this morning.

The revised schedule is being adopted to make the galleries available to a greater number of people, particularly those who would like to visit them after business hours.

Commencing on that date, the galleries will be open on Monday, Tuesday, Thursday and Friday of each week from 10 a.m. to 6 p.m. instead of from 9:30 a.m. to 5 p.m. as formerly. On Wednesday, Saturday and Sunday of each week the galleries will be open from 10 a.m. to 5 p.m.

No New Year's reception will be held by the Association this year, but instead there will be an evening of chamber music on Tuesday, January 11, coincident with an exhibition of a group of Canadian paintings. Lectures by H. S. Ede, curator of the Tate Galleries of London, and by Dr. Weinberger formerly of Old Pinakotek of Munich, Germany, will be included in the lectures to be presented by the association during the first part of the new year.

JUVENILE ARTISTS EXHIBIT IN OTTAWA

Gazette—20.12.37
Hundreds Attend Amazing
Show of Pictures at Na-
tional Gallery

Ottawa, December 19. — (C) — Hundreds of persons visited the National Gallery today to see its amazing first exhibition of works by children of 10 cities from New Brunswick to British Columbia.

They saw 140 pictures, ranging in style from kindergarten cut outs and two-dimensional conventionalized drawings of five-year-olds to street scenes, landscapes and costume studies in water color, tempera and pastel by boys and girls up to 14 years of age.

The children's works occupy two galleries and are catalogued anonymously in a two-page folder with a foreword by Arthur Lismer, principal of the Ontario College of Art, Toronto. They come from Saint John, N.B.; the Children's Art Centre of Montreal, the Baron Byng High School of Montreal, The Study of Montreal, the National Gallery's classes for Children, Kingston, Ont., Art Association, The Art Gallery of Toronto, the Winnipeg Art Gallery Association, the Edmonton Museum of Arts and the Vancouver Art Gallery. Outstanding numerically and in quality are contributions from the three Montreal groups, the Art Gallery of Toronto and the Vancouver Art Gallery.

The exhibition contains pictures of steamboats, automobiles and buildings by small children who reduce objects to their simplest possible terms, drawing house fronts from bang in front so they won't be worried by perspective, and writing: "This is a house."

One Ottawa boy, apparently considering the front elevation of the Parliament Buildings' Centre Block unnecessarily complex, reduced the whole thing to a one-storey shack with a short tower like that of a village fire station. He got the driveway and stairways in and included the temporary cenotaph with wreaths.

A Vancouver girl produced a finely drawn scarlet dinosaur, apparently an iguanodon, cavorting among lush tropical trees. Circus scenes are numerous. A small boy, depicting the expulsion from Eden, shows an indignant angel pointing the way from above while Adam and Eve, apparently unrepentant, ride forth eating red apples aboard an elephant, preceded by an ostrich, followed by a giraffe and watched by a fat serpent.

There are pictures of animals and flowers, trains and street cars, one low-wing monoplane, waterfalls and mountains, a conventionalized street with the buildings labelled, "church" and "jail" next door to each other. There are no portraits but numerous pictures of people, including serious studies by those in the older age bracket.

HENRI JULIEN EXHIBIT

Gazette—20.12.37

Works by Deceased Press
Artist at National Gallery

Ottawa, December 19. — (C) — The National Gallery of Canada announces it plans an exhibition of works by the late Henri Julien, one-time cartoonist of the Montreal Star and the first cartoonist whose works will be hung in the National Art Institution.

Julien, native of Quebec who lived subsequently near Beauharnois, in Montreal and Toronto, died in 1908 at the age of 56, leaving a vast number of paintings, drawings and cartoons, among them a famous series on French Canadian habitants and a series of political cartoons known as "Songs of the Bytown Coons."

Julien was called the "artist of the habitant," but his works include lightning sketches of street incidents for newspaper illustration, a long series on Parliamentary life sketched from the Press Gallery. He sketched in Western Canada during a trip he started in 1871 and on which he hunted buffalo with the North West Mounted Police on the site of Calgary.

One of his most famous series, however, was the "coons," caricatures of Sir Wilfrid Laurier's cabinet early in the century. It depicted Laurier's cabinet members in the guise of Negro minstrels, then popular entertainers.

Paintings by Gagnon In Watson Galleries

Gazette—18.12.37

Two fine winter scenes by Clarence Gagnon, R.C.A., which have not been exhibited in Montreal before, are attracting attention at the Watson Art Galleries, 1434 Sherbrooke street west. They are subjects done in the Baie St. Paul region, which, before his long sojourn in France, was always a favored painting ground with this artist.

"Laurentian Sunset" shows the typical old habitant house, with nearby well, and a glimpse of distant hills catching the glow of the sinking sun. The other, "Old Houses," shows the structures at the top of a hill, which is being crested by horse and sleigh—the attitude of the animal suggesting the labor of the climb. The scene was also done at Baie St. Paul.

Canadian Industrial Arts Show Planned

Display Under Royal Canadian
Academy Auspices to Open
in Toronto and Later in
Gazette—Montreal—22.12.37

Dominion-wide in its scope, the Canadian Industrial Arts Exhibition, under the auspices of the Royal Canadian Academy of Arts, is exciting interest and already two prizes have been offered in competitions sponsored by firms that are participating in the show, which is to open in the Art Gallery of Toronto, next February, and later in Montreal and other important centres.

Introducing the important question of art in manufacturing, the R.C.A. circular states:

"Recently there has been in many of the principal manufacturing countries a growing interest in the artistic character of manufactured (machine-made) products of many kinds, more particularly those intended for domestic use and adornment. Extensive surveys and investigations into the cultural and trade values of art, as applied to manufacture, have been made, for example, by the Board of Trade in England, under the direction of Viscount Runciman. The Federation of British Industries has, as an important factor in its direction, an Advisory Council on Art, whose work has been successful in improving the standards of taste of the consumer in England and abroad; and, by encouraging greater attention to the need for finer design in manufactured products, has freed them of those defects which disqualified them in competition with the better designed articles of foreign make, securing for them markets they did not, up to that time, possess. Recently a number of successful exhibitions of products of this type have been held in London, under distinguished patronage, and the auspices of the Royal Academy and other eminent agencies.

"Parallel with the efforts of the manufacturing organizations are those of the educational authorities in the provision of wider opportunities for an art education which develops the consumer appreciation of art in the objects of his environment. A similar impetus is now being given to art education in Canada.

"The Royal Canadian Academy, the leading authority on art matters in Canada, and chartered by the Dominion Government to foster the Fine and Industrial Arts in this country, is convinced that the time has arrived when the interests of art, public taste and industry may be served by steps similar to those taken in other countries. It proposes, therefore, to give expression to the need for improvement in these fields by organizing a series of public exhibitions of manufactured products in which art is an essential element."

The Royal Canadian Academy of Arts plans to collect and assemble the best products of Canadian industry and craftsmanship; to present this material in a manner to awaken a consciousness of the quality of Canadian products in our public and stimulate a closer co-operation between the public, the designer and the manufacturer.

The conditions of the exhibition are:

Exhibits will be limited to articles manufactured in Canada. Designs may originate in Canada or abroad, but preference will be given to native designs.

The Academy, in pursuance of its aim to present articles of only the highest artistic and manufacturing standards, as judged by competent authorities, will reserve reasonable rights of selection, rejection and arrangement.

The exhibit will be planned with appropriate schemes of decoration and ample explanatory material. Full credits on the exhibit and in the catalogue will be given to exhibitors and designers.

Exhibitors will not be required to rent or in any way pay for space. Other necessary, but relatively small expenses of packing and shipping will be charged against the exhibitor.

A comprehensive educational programme of public lectures will be presented by speakers qualified by experience as designers and manufacturers, whenever such instruction is possible.

Whatever further particulars may be needed will be supplied by communicating with E. Dyonnet, R.C.A., secretary, Royal Canadian Academy of Arts, 1207 Bleury street, Montreal; Fred S. Haines, R.C.A., sectional chairman, Ontario College of Arts, Grange Park, Toronto; Robert Pilot, R.C.A., sectional chairman, 3531 Ste. Famille street, Montreal.

THE GALLERIES and museum of the Art Association of Montreal will be closed on New Year's Day, but will be open on Sunday, January 2 as usual.

Canadian Landscapes Start Their Painters

Since landscape painting has always been a very important part of all painting in Canada, the lecture at the Art Association of Montreal on Monday afternoon, by Miss Anne Savage covered more ground than its title, "The story of Landscape Painting in Canada," suggested. Landscape was her principal subject and she began her story by tracing origins of Canadian painting in work by Crome and Constable. In Canada she began with the early, immigrant painters, Paul Kane and Krieghoff, in whose work European influences still prevailed, and went on to trace the gradual development of a truly Canadian vision and feeling in landscape painting. Homer Watson, James Morrice, William Brymner and Clarence Gagnon were some of the painters whose work was specially mentioned and illustrated in this middle period. Miss Savage spoke very graphically and poetically of Canadian scenery and its influence on its painters. In the newer period in Canadian painting, the work of Tom Thomson was made a sort of centre round which the work of several other painters revolved, and Miss Savage had much of interest to point out in the pictures of many living Canadian painters. **21.12.37**

Art Association Has Engaging Offerings

Gazette—29.12.37
New Year Lecture Programme
Opens January 5 — Special
Exhibitions from January 8

Much of interest is promised by the Art Association of Montreal in the matter of picture exhibitions and lectures, according to the programme just issued to members. As already announced the usual New Year's Day reception will not be held and the galleries will be closed, but activities for the season start very shortly thereafter, with lectures or educational talks set well into March, and exhibitions arranged into April.

The programme of illustrated lectures—which commence at 4.45 p.m. unless otherwise specified—is as follows:

JANUARY.

Wednesday 5—"Pictures are like People," by H. S. Ede, Curator of The Tate Gallery, London, England. (Free to the public).

Thursday 6—"The Sculpture of Henri Gaudier-Brzeska," by H. S. Ede.

Tuesday 11—"An Evening with Chamber Music, 9 to 10, at 8.30 p.m."

Thursday 13—"Gallery Talk on the Exhibition of the Canadian Group of Painters, by Miss Anne Savage."

Wednesday 19—"Frans Hals and His Time," by Dr. Julius Held of New York University. (Free to the public).

Thursday 20—"Caravaggio a too-little-known Painter," by Dr. Julius Held, 8.30.

Thursday 27—"Art in Nature—A Talk on Birds and Bird Minds," by Prof. Wynne-Edwards.

FEBRUARY.

Thursday 3—"Pottery—including a moving-picture of 'A Visit to the Pottery-Maker,' by Prof. T. H. Clarke. (For young people).

Monday 7—"Donatello," by Dr. Martin Weinberger, formerly of The Old Pinakotek, Munich.

Thursday 10—"Gallery Talk on the Morrice Exhibition, by Clarence Gagnon, R.C.A."

Monday 14—"The Museum, by F. Cleveland Morgan."

Thursday 17—"Monuments of the Province of Quebec," by Henri Herbert, R.C.A."

Monday 28—"The History of Mural Painting," by Peter Breiger, Ph.D., of the University of Toronto.

MARCH.

Thursday 3—"Knights and Ladies of the Middle Ages," by Mrs. J. W. McLeod, with Motion Picture. (For young people).

Monday 7—"The Decoration of a Country House," by E. L. Wren.

Thursday 10—"Goya," by Ernst Neumann.

Monday 14—"Cezanne," by Harold Beament, A.R.C.A."

Monday 21—"Gallery talk on the Spring Exhibition."

EXHIBITIONS.

January 8-23—Canadian Group of Painters.

January 15-30—Sir William Orpen's Portraits of Canadian War Generals.

February 1-15—J. W. Morrice Collection of Paintings, (through the courtesy of the National Gallery) Clarence Gagnon's Fifty-Seven Sketches illustrating "Marie Chapdelaine."

February—(latter half) Loan Exhibition of 19th Century Works of Art. (Gallery Talk by Professor Gillson).

February 18-28—Exhibition of Royal Architectural Institute of Canada and P.Q. Association of Architects.

March 17-April 10—Annual Spring Exhibition.

March—International Collection of Photographs, (through the courtesy of the National Gallery).

April—McGill School of Architecture Drawings.

There will be special exhibits of individual pieces, fortnightly; displays of colored reproductions of the Masters of Painting (in the Print Room), and other smaller exhibits to be announced from time to time.

Lectures This Week at Star The Art Association

Two lectures will be given this week at the Art Association of Montreal by Mr. H. S. Ede, curator of the Tate Gallery, London.

On Wednesday afternoon at 4.45 Mr. Ede will give a lecture—free to the public—with the title, "Pictures are like people," and on Thursday afternoon, at 4.45, he will lecture on "The sculpture of Henri Gaudier-Brzeska."

On the evening of Tuesday, January 11th, there will be an evening of chamber music at the Art Association. **5.1.38**

A Lecture on the Art Of Gaudier-Brzeska

At the Art Association of Montreal on Thursday afternoon Mr. H. S. Ede of the Tate Gallery, London, gave a second lecture, this time on the life and work of the French sculptor, Henri Gaudier-Brzeska, who lived and worked chiefly in London and was killed, still a young man, fighting in the French army in the war. In his public lecture on Wednesday Mr. Ede had pointed out the impossibility of describing works of art in words, and he spoke more about Gaudier's strange life than about his work. The quantity of sculpture done by Gaudier was not great, but in the lecturer's view, his early death deprived the twentieth century of the chance of rivalling the sixteenth in possessing a great sculptor.

Some good photographs of sculpture by Gaudier were shown on the screen, but, as Mr. Ede pointed out, they could give only one side of works which, to be appreciated, must be seen from all sides. Some works by other sculptors were also shown in contrast, to make it clear Mr. Ede's claim that Gaudier's work grows from its material, as if the sculpture had been in the stone, and had merely been revealed by the sculptor's work. Some drawings by Gaudier were also shown, and the slides could, of course, give a much better idea of the beauty of the line and the simple expressiveness of the drawing. **Star, 10.1.38**

Music at Art Gallery

A concert of chamber music will be given tomorrow, Tuesday evening, at the Art Association of Montreal, Sherbrooke street, for members of the Association.

Space available for the concert will allow of the seating of only about 300. The music will be given by the Mozart Trio, and Lucille Laporte, soprano. The trio will play a number of pieces of old English music and some works by Haydn and by modern French composers. There will be harp solos, and Miss Laporte will sing old French and other songs.

Gazette, 11.1.38

A Musical Evening at The Art Association

The big lecture room of the Art Association of Montreal is quite admirably suited to the performance of chamber music, and it was used again for that purpose on Tuesday evening, after an interval of some years. The music on this occasion was given by an instrumental trio and a singer. The Mozart Trio, consisting of flute, violoncello and harp, played by Herve Baillargeon, Napoleon Dandereau and Juliette Drouin, is now a well established combination, and it has a repertory of cheerful music, mostly by older composers, which was quite the right sort of music for Tuesday's gathering. Miss Drouin also played some harp solos, which were as well liked as always. The singer, Miss Lucille Laporte, was heard in a number of Weckerlin's arrangements of old French songs, and had so much success that she had to make a number of additions to her program.

The galleries of the Art Association were all opened for the occasion, so that pictures and music together made an evening that members of the Art Association may be glad to have repeated.

Star—12.1.38

\$5,000 Grant Received By Art Association

Star—15.1.38

Officials of the Art Association of Montreal announced last night that a grant of \$5,000 had been received from the Carnegie Corporation of New York in recognition of the art education programme which the association has been carrying on in Montreal, and to help and further the work.

The grant, officials said, would be used to further the project of cultivating a love of art among children, and also to carry on the lectures, demonstrations and exhibits of artistic educational value, which the association has sponsored in the past.



McConnell Gift To National Gallery

Ottawa, Dec. 22. — (CP) — The National Gallery announced today J. W. McConnell, Montreal capitalist and philanthropist, had given it one of the finest works of the 17th century Spanish painter, Jusepe Ribera.

The painting, 57 by 77 inches, depicts the "Martyrdom of St. Andrew" and shows the life-size figure of the saint, his arms outstretched on a typical St. Andrew's cross. Spectators are grouped about the figure.

Ribera, known by contemporaries as "Lo Spagnoletto" (the Little Spaniard), was born near Valencia in 1588 and was acknowledged greatest master of the Neapolitan school of painting where he was supreme over all rivals during the first half of the 17th century. His pictures now are hung in most of the world's great galleries.

National Gallery officials saw the painting in the collection of the Duke of Rutland at Belvoir Castle in Lincolnshire and wanted it. Mr. McConnell undertook to buy it for them.

It will be shown during the Christmas season at the Art Association in Montreal and then will be brought here for permanent exhibition. **Gazette, 22.12.37**

NATIONAL GALLERY WILL HAVE RIBERA

Gazette, 23.12.37

Work by Spanish Painter Is Gift of J. W. McConnell—Being Shown Here

Ottawa, December 22.—(CP)—The National Gallery announced today J. W. McConnell, Montreal capitalist and philanthropist, had given it one of the finest works of the 17th century Spanish painter, Jusepe Ribera.

The painting, 57 by 77 inches, depicts the "Martyrdom of St. Andrew" and shows the life-size figure of the saint, his arms outstretched on a typical St. Andrew's cross. Spectators are grouped about the figure.

Ribera was born near Valencia in 1588 and was acknowledged greatest master of the Neapolitan school of painting where he was supreme over all rivals during the first half of the 17th century. His pictures now are hung in most of the world's great galleries.

National Gallery officials saw the painting in the collection of the Duke of Rutland at Belvoir Castle, in Lincolnshire, and wanted it. Mr. McConnell undertook to buy it for them.

It will be shown during the Christmas season at the Art Association in Montreal and then will be brought here for permanent exhibition.

J. M. Alfsen Holding Exhibition at Eaton's

Star, 15.1.38

John M. Alfsen, of Toronto, is holding an exhibition of portrait studies and the occasional landscape in the Fine Art Galleries of the T. Eaton Company, Limited, of Montreal. There is every evidence of industry and sincerity in the items on view, but more discrimination in the selection of his young models would have tended to give greater spirit to the show. The artist has approached his task bravely, but in art as in nature too much of the small boy may excite irritation. The boys and girls Mr. Alfsen is partial to as models cannot, in the main, be said to be very distinctive. Race and color lines are ignored—"Tin Sing," with his black hair cut in a "bang," is Oriental, while "Emma," with plaited "pig-tails," is an effective Negro subject. "Violet," with a red headband shows some dignity, a sense the painter imparts to his more grown-up sitters.

Besides some landscapes with turbulent water as the centre of interest, Mr. Alfsen shows "Scarborough Bluffs," with figures near the lakeside; "Labelle, Que." featuring the big church, buildings, covered bridge, water and a jumble of logs; "Ottawa River," rocks, water and distant hills, and "Gatineau River," with tug manoeuvring timber rafts.

Mr. Alfsen spent three years studying his profession at the Ontario College of Art, Toronto, after which he spent a year travelling in Belgium, France and Italy, later going to the Art Students League in New York for further study. He is a member of the Ontario Society of Artists and of the Canadian Group of Painters.

Julius Held's Lectures At The Art Association

The second of the new series of public lectures at the Art Association of Montreal was given on Wednesday afternoon to an audience which quite filled the big lecture room. This was the first of two lectures by Dr. Julius Held, formerly of the Kaiser Friedrich Museum in Berlin. His subject on this occasion was Franz Hals, but he introduced Hals with a short account of Dutch painting in the beginning of the seventeenth century. He described the conditions in which the Dutch painters worked; a community of rich merchants and manufacturers, collectors of pictures, who were little interested in the subjects or methods of earlier painters, and wanted pictures of themselves and their own surroundings. Dr. Held showed illustrations of the work of Jan Steen, Paul Potter and other painters and engravers, before going on to the work of Hals and, with slides of a number of his best portraits, showed the different manners in which he painted his very different subjects.

This, Thursday evening at 8.30, Dr. Held will lecture again at the Art Association on "Caravaggio, a too little known painter."

Star - Jan. 20.38.

Star - 22.12.37

The National Gallery at Ottawa announced today that J. W. McConnell, of Montreal, had given it one of the finest works of the 17th century Spanish painter, Jusepe Ribera. The painting, reproduced above, is 57 by 77 inches, depicts the "Martyrdom of St. Andrew", and shows the life-size figure of the saint, his arms outstretched on a typical St. Andrew's cross. Spectators are grouped about the figure.

Ribera, known by contemporaries as "Lo Spagnoletto" (the Little Spaniard) was born near Valencia in 1588 and was acknowledged the greatest master of the Neapolitan school of painting where he was supreme over all rivals during the first half of the 17th century. His pictures now are hung in most of the world's great galleries.

The painting was originally in the collection of the Duke of Rutland at Belvoir Castle, in Lincolnshire, Eng.

It will be shown during the Christmas season at the Art Association in Montreal and then will be sent to Ottawa for permanent exhibition.

SHOW BY CANADIAN GROUP OF PAINTERS

Gazette, 10.1.38
Members of Enlarged Old Body of Seven Hold Characteristic Exhibition

OPENED AT ART GALLERY

Paintings Not Likely to Excite Old-Time Controversy—Works by Invited Contributors Included

Once the signal for critics and art commentators to whet their axes and to scan dictionaries for devastating adjectives, both subtle and direct, it must be frankly admitted that much that aroused ire and evoked abuse in the works of the Group of Seven seems to be absent from the exhibition of the Canadian Group of Painters—the enlargement of the parent body—which opened on Saturday in the Canadian Room of the Art Association of Montreal.

This does not mean that the paintings lack virility, individuality and originality, but rather that what twenty years ago was regarded as a deliberate affront to artistic decency has become so generally accepted—and deservedly so in view of what some European painters have since produced—that the present show neither shocks nor particularly thrills. Certainly there is nothing on view that calls for the application of the Padlock Law.

The works, effectively hung, have admirable setting in the renovated lecture hall, the neutral wall covering and improved lighting acting in a definitely fair manner to the painters.

A. Y. Jackson, a stalwart in the group, is as vigorous as ever in "Mining Town"—a cluster of houses under a stormy sky that invests the scene with a dispiriting grimness, and in "Gaspé Village," with its houses in a landscape of disturbed snow that stretches to the sea. Lillian Torrance Newton, R.C.A., is represented by soundly painted portraits—firmly modelled without undue emphasis on the sculptural; of Louis Muhlstock, the Montreal artist; Mrs. J. W. L. MacDermot, kindly of glance, with a glimpse of Laurentian hill and lake country as a background; and "Martha,"

healthy and fresh-looking in a flounced blouse and big straw hat in sunlight. Frank Carmichael, A.R.C.A., has an impressive and solidly painted mountain and lake landscape, called "Light and Shadow," and H. Mabel May, A.R.C.A., is more definite than usual in her treatment of "Sunshine and Shadow"—a snowy landscape with houses and a church on a plain.

A. J. Casson, A.R.C.A., is precise in his painting called "The Village Store," which is very true in its impression of strong sunlight, and Charles F. Comfort, A.R.C.A., has a big and impressive nocturne, in blacks and low tones, entitled "Lake Superior Village," with a patch of moon-lit water and dark buildings edging the lake.

Kathleen Daly finds Indian subjects eminently paintable, and invests the Indian woman and her baby, "Two-foes with Papoose," and also "Indian Playmates," with character. Prudence Heward has done well with tones of brown in "Hester," a nude Negro girl seated under a tree, and in "Young Colored Girl" who pinches her chin. Isabel McLaughlin's "Bayview Country" is reminiscent of Henri Rousseau, and she shows more individuality in "South from my Apartment"—sunlit roof amid trees, with skyscrapers in the background.

Randolph S. Hewton, R.C.A., has an agreeable color harmony in his figure study, a trifle Gauguinesque in inspiration, and Arthur Lisner, A.R.C.A., reveals the practised hand in his lake and mountain landscape—called "African Scene." Andre Bieler's "The Baroque Ford"—an antiquated and distorted auto outside a fruit market—leavens his interpretation with gentle humor, and Emily Carr brings a marked decorative sense to her paintings done on the Pacific coast. Flowers are the subject of "Spring," by Sarah H. Robertson, who also shows trees and gay flags, under the title of "Coronation," and a Laurentian scene, "July at the Lake" is the acceptable offering by Anne Savage. Children at play are painted with convincing action by Pegi Nicol, and both Paraskeva Clark and Carl Schaffer show individual interpretations of wheat fields.

Lauren Harris, under the titles of numbered "compositions," shows abstract paintings of angles and spheres, which may be intensely exciting to devotees of this phase, and B. Cogill Haworth has gone to Bic, P.Q., for his wave-like fields, houses and hills, called "Potatoes and Daisies." Bertram R. Brooker's haloed figures of "Entombment" rather suggest casting moulds. It is a work experimentally interesting, and may furnish some with a mild shock.

Others of the Group showing work are John Alfsen, Rody Kenny Courtice, Lemoine L. Fitzgerald, Bess Harris, J. W. G. Macdonald, Yvonne McK. Housser, George Pepper, Charles H. Scott, Gordon Webber, Wm. G. Weston and W. J. Wood.

Of the work by invited contributors, Kathleen M. Morris, A.R.C.A., has a good study of a horse and sleigh in a shelter; Mabel I. Lockerby, an effective painting of a girl and a goat, called "Suzette and Juju"; Nora Collyer, rambling buildings and a wayside cross; Victor Huebert, still life of apples. Norman Bethune sees "Night Operation" from the upper seat of a theatre, and John Lyman sends "Lassitude"—a reclining nude of a hue that suggests a bad attack of sunburn. Fritz Brandtner recalls the dazzle camouflage of war days in his painting called "Hockey" in which a sense of speed is suggested. Caven Atkins sends capably painted tulips, Ethel Seath, a decoration entitled "Driftwood," and Philip H. Surrey, "going to work"—houses, pallid street lights, a figure, and mist banding the base of hills. The sense of dreariness in this work is rather jarred by the sky with its odd cloud. Louis Muhlstock shows "Summer Landscape", a watercolor of trees, stream and reflections, which falls short of his usual performance, and Jack Humphrey has a boldly handled "Draped Head."

The catalogue foreword explains the aims of the Group in militant tone, but references to "attacking prejudice and senile tradition"... "the worshippers of the sacred cows," and "rebellion against the Philistines", savor, in 1938, rather of the "Ya, ya" of the noisy urchin. The Group, now soundly established, surely needs no such devices to retain recognition.

St. G. B.

Canadian Group's Pictures at the Art Association

Star, 13.1.38

The exhibition of pictures by the Canadian Group of Painters, the enlarged edition of the Group of Seven, which are now being shown at the Art Association, must have been more representative when it was shown in Toronto. Thirty-two of the thirty-six members appear in the catalogue, with twenty-three invited guests, some of whom are much better known by other activities than painting. Only about half of this original collection is exhibited here, but it may, no doubt, be taken as representing the group. On the whole this exhibition is slightly disappointing; it contains very little that is new or distinctively Canadian, and some of the exhibitors seem content to imitate other painters.

Portraits and figure studies are some of the best things in this collection. There are three good portraits by Lillian Torrance Newton, particularly one of Louis Muhlstock, and one of a girl in a shady hat. Prudence Heward has a very good study of a head of a coloured girl, but her full length of a nude negress, though clever, is exceedingly ugly. A strong study of a draped head is by Jack Humphrey, one of the group's guests. Kathleen Daly shows a lively pair of Indian children; her other picture of a girl and a papoose is less interesting. There is one of Pegi Nicol's bright studies of movement of children playing.

One of the best of the landscapes is Anne Savage's, slightly formalized "July at the Lake," which has good composition and color, and there are effective color and space in a landscape by Lauren Harris, Junior, a guest exhibitor, with symbolic forms of trees. A. Y. Jackson has a quite characteristic snow scene, and other good landscapes are the wheatfields of Carl Schaffer and Paraskeva Clark, and a view near Bic by B. Cogill Haworth.

A few members have succeeded in getting away from mere representation, without always quite arriving at anything else. A leader among these is Lauren Harris, Senior, whose numbered "compositions" are studies in solid geometry with a very restricted use of color. There are elements of geometry too in Bertram Brooker's diagram of the Entombment, an attempt at composition with a careful avoidance of detail or expression.

Others of the more interesting pictures in this exhibition are Charles Comfort's picture of a Lake Superior Village, with a rather fine effect of a little strong light and many black shadows, Sarah M. Robertson's picture of growing flowers, Andre Bieler's group of men in a street market, Isabel McLaughlin's view of roofs and trees, a still life by Gordon Webber, a sketch of a girl by Randolph Hewton and a swirl of green in a landscape sketch by Emily Carr.

Lecture Tomorrow at The Art Association

At the Art Association of Montreal tomorrow, Thursday afternoon, at 4.45, Professor Wynne-Edwards, of McGill University, will give an illustrated lecture on "Art in Nature," a Talk on Birds and Bird Minds.

On the following Thursday, February 3rd, at the same time, a lecture for young people will be given by Professor T. H. Clarke on Pottery, including a moving picture of "A Visit to the Pottery-Maker."

Star - 26.1.38

Portraits of Great Canadian War Leaders To Be Exhibited

Star Jan. 14, 38

PAINTINGS of six famous Canadian generals including Sir Arthur Currie, which were executed in France during 1919 by Sir William Orpen, R.A., are to be on exhibition at the Art Gallery, 1379 Sherbrooke street, for the next two weeks. These famous canvases form part of the National collection at Ottawa.

Dr. C. E. Martin, President of the Art Association of Montreal, stated this morning that these paintings are part of a Treasure Series to be instituted every two weeks at the Gallery. The last Treasure was Ribera's The Martyrdom of St. Andrew, the picture presented by J. W. McConnell to the National collection.

The portraits are of:

Major Gen. L. J. Lipsett, C.M.G.
Maj. Gen. Sir David Watson, K.C., C.M.G.

Lt. Gen. Sir Arthur Currie, G.C.M.G., K.C.B.

Major Gen. Sir A. C. Macdonnell, K.C.B., C.M.G., D.S.O.

Maj. Gen. Sir F. O. W. Loomis, K.C.B., M.G., D.S.O.

Maj. Gen. Sir H. E. Burstall, K.C.B., K.C.M.G., A.D.C.

Of the six generals, two are still alive. Sir A. C. Macdonnell is living in retirement in Eastern Canada, while Sir H. E. Burstall lives in England, also in retirement.

Of those who have passed away, the most recent to go was Sir Frederick Loomis, who died only a few blocks away from where the exhibition is now housed.

The different types of face painted by Orpen, as he went about France during 1918 to do this work, are very interesting. Maj. Gen. Lipsett, the permanent force British officer loaned to Winnipeg before the war, was, for instance, the typical stern soldier. On the other hand, Sir David Watson, who once ran the Quebec Chronicle, has his hat on at a jaunty angle, and he seems ready to break into a smile at the idea of posing for a picture.

Macdonnell with his carefully waxed moustache tips, but with a kindly look to be detected back of the formidable martial air, also is a well done portrait.

This exhibition is not likely to be shown anywhere again, according to Dr. Martin.

Orpen Portraits Of Six Generals At Art Gallery

Star, Jan. 17th, 38

Six pictures, which have just been lent by the National Gallery of Canada to the Art Association of Montreal, are at the same time a fine record of six distinguished Canadian generals and a memorial of their painter, Sir William Orpen. They are true but not formal portraits—quick impressions made in France in intervals of active service. All canvases are more or less unfinished, but there is much art in the way in which they have been left unfinished and some of the roughness of the work seems to be the result of well calculated accident. The uniforms, if only sketched in, are probably quite exact, and there is no conflict between them and the much more carefully painted faces.

The portrait of Sir Arthur Currie, which is the most finished of these pictures, and that of General Lipsett are the most sedate. Sir Henry Burstall and, still more Sir David Watson appear more as men of action who could give the painter only a little time and wanted to get away, and their portraits are those in which there is most life and almost movement. The hastily painted backgrounds add to the vivid effect of the figures. Sir Archibald Macdonnell is much more restfully supported by a dark background, against which the face and figure are made all the more striking by blank canvass left at one side. Sir Frederick Loomis stands out strongly against nothing but the white priming of the canvas.

These pictures, which are fine examples of Orpen's work, are to be shown at the Art Gallery for two weeks.



LIEUT.-GEN. SIR ARTHUR CURRIE, G.C.M.G., K.C.B.



MAJ.-GEN. L. J. LIPSETT, C.B., C.M.G.



MAJ.-GEN. SIR H. E. BURSTALL, K.C.B., K.C.M.G., A.D.C.



MAJ.-GEN. SIR A. C. MACDONNELL, K.C.B., C.M.G., D.S.O.



MAJ.-GEN. SIR F. O. W. LOOMIS, K.C.B., C.M.G.



MAJ.-GEN. SIR DAVID WATSON, K.C.B., C.M.G.



Courtesy of the Watson Art Galleries.

FARMHOUSE, ST. URBAIN, by R. W. Pilot, R.C.A., which is a convincing interpretation of strong sunlight and transparent shadows. This is among the works by this Montreal painter on view in the Watson Art Galleries, 1434 Sherbrooke street west.

Works By R. W. Pilot, R.C.A., Reveal Variety at Watson Art Galleries

Star — 15. Jan. 38

From Ste. Marguerite on the North River to the Baie St. Paul district below Quebec, R. W. Pilot, R.C.A., has ranged in search of landscape subjects, and the products of his industry go on exhibition today in the Watson Art Galleries, 1434 Sherbrooke street west.

The show, looked forward to each year by picture-lovers, clearly reveals that this Montreal artist is not content to rest on past successes, but is making steady progress. While, as ever, not affected by extremes in experimentation, Mr. Pilot, in the course of a sane, normal development, yearly shows increasing skill in charging his landscapes with atmosphere. He is not afraid of vivid color, but the values are so true that there is no hint of mere gaudy paintiness, and only long and searching observation can account for the convincing transparency of his shadows.

Always capable in the arrangement of his material, Mr. Pilot is finding in the noble hills of the Baie St. Paul region subjects that lay a slightly greater stress on design. Nature there supplies a rich variety of pattern, and the scenery does not have to be distorted and tortured to fill a formula. In his treatment of these landscapes of miles of timbered hillside stretching to distant blue ridges, Mr. Pilot shows the practised hand, and he invests such subjects with dignity and a sense of spaciousness. "Autumn, St. Urbain," illustrated on this page, is typical of several scenes done in this neighborhood—bush, glimpse of lake, and timbered hills, blanketed by mountains.

"Mountains, St. Urbain," shows bold sombre mountains against a cloudy sky, with the timbered ridges touched with a ruddy light. "November," in the same area, is similar in theme, and a gayer note is sounded in "October, Near Baie St. Paul," where, beyond a farmhouse, rising timberland glows with vivid hues. "Autumn Evening, St. Urbain," gives a glimpse of winding tree-edged stream and distant blue hills silhouetted against a golden sky. "Grey Day" is marked by a

fine cloudy sky above a house with figures on the verandah. It suggests a downpour of rain at any moment. In this neighborhood the painter found a fine subject in "Thatched Barn," with solitary figure, blue hills and a fine sky.

Some lovely tones of blue mark the distant mountains beyond fields and farmhouse in "Cloud Shadows, St. Urbain," and in this village the quaint painted wooden buildings, with figures on a verandah, gleam in the work called "Sunglow." Strong sunlight floods "Farm at Baie St. Paul"—trim house and barns backed by evergreens and edged by trees in autumn livery, and this neighborhood supplied "Outdoor Oven," with tree in yellow leaf near the smoking bakery, about which turkeys forage.

Turkeys hunt food in the grass near the solidly painted buildings, under bright sunlight against a low hill, in the canvas entitled "Farmhouse, St. Urbain," where a woman tends an outdoor oven, and the sunlight of a hot summer day envelops the homes, figures, rising ground and hills in "Village of St. Urbain."

Of a less clement season are some landscapes done nearer home—"North River, Mont Rolland," a Laurentian winter scene, with pines and spruces edging open water, and distant hills touched with snow; a bit of Ste. Adele showing the quaint church and nearby buildings, backed by bush, and the snow-covered river and almost smothered boat-house in the foreground; "Winter Stream, Montebello"—open water, birches and a snowy landscape stretching to blue hills; "Pine Tree, Mont Rolland," with blue shadows making tracery on the snow and a glimpse of open brook; "Rapids, North River," a jumble of broken snow and ice-fringed turbulent water with a mountain in the background. Birch and poplars screen the snow-covered rocky foreground in "Near Ste. Marguerite," and there are a number of other winter landscapes, done along the North River, which show this painter's versatility.

It is an exhibition that should widen the circle of admirers of this painter's work, for it is interesting in the variety of subjects and is marked by refreshing sincerity.

St. G. B.

Some Pictures by A New Painter

Star — 8.2.38

A Montreal painter, Dimitry Licushine, whose work is hardly known here as yet, has an exhibition, which will remain open till the end of this week, in Eaton's gallery. Mr. Licushine shows himself in this collection to be a very able painter with good ideas of picture making and a fine sense of color. Some of the best of his painting is in still life studies, of which there are a number here; there are some very good ones, and one of a glass and a white table cloth is a particularly clever piece of painting. There is much cleverness, too, in two studies of pairs of shoes and all sorts of materials, including flowers and fruits have been used as subjects. Two pictures of interiors have excellent effects of sunlight through a big window, and there are some interesting sketches of Montreal streets and docks. Among the landscapes is one of hills with a very satisfactory arrangement of greens and blues, and there are a number of good scenes in the neighborhood of Perce. Mr. Licushine has even succeeded in finding a new impression of Perce Rock, as a sharp silhouette standing out among bright reflections from the sea.

PROF. PETER BREIGER TO TALK ON MURALS

"A History of Mural Painting," will be the subject of a lantern slide illustrated lecture at the Montreal Art Association's Gallery on Sherbrooke street on Monday at 4.45 p.m. The speaker will be Prof. Peter Breiger, of the Department of Fine Arts, University of Toronto.

On Thursday of next week at the same time Mrs. J. W. McLeod will give a motion picture film accompanied talk on "Knights in Armor," the lecture dealing with variations in medieval armor and the craftsmanship involved in making it.

Star — 23.2.38.

Jack Beder Reveals Versatility and Skill

Star — 15.1.38
Montreal Artist, Holding Exhibition in Eaton Fine Art Galleries, Shows Marked Progress

Jack Beder, of Montreal, is holding a small exhibition of his oils in the Fine Art Galleries of the T. Eaton Company, Limited, the items revealing very encouraging progress and much promise. Distinct advance is evident when one recalls the rather uncouth "Stone-cutter's Place, St. Lawrence Boulevard," shown in 1932, though progress was increasingly evident in his contributions to the Art Association Spring Show last year—"After the Rain," "Rooftops," and "View from a Roof." In the present paintings the touch is more confident, the color cleaner and the values more just.

Apart from excursions to Quebec, which supplied "Porte St. Louis," and also some old houses in a winter setting, and Ste. Anne de Beaupre, at the same season, which furnished a good subject in "La Maison Fortin," Mr. Beder has found Montreal rich in subjects. There is fine light in the painting of the Sun Life Building, and also in the robust sketch called "Boats in Harbor." Brick buildings, and the trunks of trees, rising from shadowed snow, catch the sunlight in "Marie Anne Park," which is a capital impression of place and hour, and one of his most successful examples of spontaneous painting. More sombre in mood is "Back Roofs"—rich red brick buildings, snow-covered roofs and rear galleries under a grey sky. A vivid impression is "Street after Rain"—buildings, tree, power poles and roadway wet and gleaming, and "Old Houses, Montreal" introduces the steep outside stairways that mean hard work after a snowfall.

Other interesting works—all of which are of companionable size—are "Village Church, Normandin, Lake St. John"; "Afternoon, Ste. Marguerite," with houses, and church; "Farm near Cartierville" in winter, and a hilly Laurentian landscape in full summer, in which the greens have been well managed.

MORRICE EXHIBIT FRIDAY

Preview to Members Set for Changed Date

Originally set for tomorrow, the exhibition of 130 paintings by the late J. W. Morrice, R.C.A., will not open in the galleries of the Art Association of Montreal until Friday at 5 o'clock, with a pre-view for members. This loan collection was arranged by the National Gallery of Canada, Ottawa.

The changed date also applies to the 54 paintings by Clarence Gagnon, R.C.A., illustrating "Maria Chappelaine," the book about the Peribonka country by the late Louis Hemon.

The galleries will be closed on Friday, till the hour of the pre-view. Both exhibitions will be on view for two weeks.

Gazette, 31st Jan. 38.

Pottery Lecture Postponed

The lecture on pottery which was to take place at the Art Gallery before members of the Art Association has been unavoidably postponed. The lecture was to have been given by Prof. G. Clarke. Gazette 2.



Courtesy of the Eaton Fine Art Galleries.

Portrait by John M. Alfsen, of Toronto, who is holding an exhibition of his work in the Fine Art Galleries of The T. Eaton Company Limited of Montreal.

NATIONAL GALLERY IS UNDER CRITICISM

Gazette — 17.1.38

Doubt Cast on Authenticity of Four Paintings Attributed to Giorgione

London, January 17.—(C)—Four small paintings, each about eight inches square, have suddenly become a magnet to the thousands who visit the National Gallery weekly to browse among its wealth of art treasures.

The pictures, acquired by the gallery directors last fall, were attributed to the great later-Renaissance Italian painter, Giorgione. Although the panels cost the nation £14,000 (\$70,000), the purchase was hailed at first as a master stroke, for exclusive critics have long contended there are less than a dozen genuine works by the master in existence.

But a storm of controversy was unleashed following a statement by Dr. G. M. Richter, regarded as one of the greatest authorities on Giorgione, that the four pictures are actually the work of Andrea Previtali, a minor master. An authentic Previtali can be bought today for about £200.

On the other hand, Sir Kenneth Clark, director of the National Gallery, supported by the trustees, declared no hand but Giorgione's could have painted the panels.

"Any attribution to Giorgione is always open to question," Sir Kenneth said. "There are perhaps only two of his works that can be ascribed to him without question. These, with another 12 or so 'doubtful' specimens, form a kind of a nucleus of his work, and, in my opinion, the panels in the National Gallery can be added to that number. There is considerable evidence that they are actually from his own hand."

Sir Kenneth declared that before the panels were purchased, they were submitted to a number of outside judges whom the trustees considered well-qualified to assess their worth. They confirmed the opinion of the trustees.

The Duke of Rutland deplored the action of the National Gallery in purchasing the pictures, which he described as "poor examples" even if found to be genuine.

"Surely the policy to follow is to acquire only the finest examples of any master's work, and if necessary, to wait until a suitable opportunity arises," the duke said. "Why fritter away £14,000 on mediocre works which cannot even, with any certainty, be attributed to the artist in question?"

Giorgione was born in Castelfranco in 1477. His influence became felt before the turn of the century. In 1504 he was commissioned to paint the now-famous altarpiece to the memory of Matteo Costanzo in Castelfranco Cathedral. With contemporary artists he was employed in 1507-08 to decorate with frescos the exterior of the newly rebuilt German Merchant's Hall, in Venice.

In addition to other altarpieces and portraits, he painted a number of pictures, embodying in form and color moods of lyrical or romantic feeling. One of the most typical and prized works of the master is the "Sleeping Venus" in a Dresden collection. The artist died in 1510, a victim of the plague that ravaged parts of Italy.

A. Y. Jackson and Goodridge Roberts At Scott's Gallery

Star — 18.1.38

Two exhibitions are being held at present in Scott's galleries on Drummond street. One, the smaller of the two, is of pictures and sketches by A. Y. Jackson, most of them quite recently painted and all very good. There are not quite so many snow scenes as Mr. Jackson generally shows here, but there is one striking composition of ridges of snow rising to dark hills at St. Tite, and a few excellent snowy sketches. One of the most interesting of the larger pictures, "Beaver Dam" has a very good pattern of birch trees at the edge of water, which is in Mr. Jackson's best manner. There is lots of rich color in some of the small sketches; fine, full greens in a sketch of Tadoussac, and strong reds and browns in autumn sketches, particularly one of Go Home Bay.

Goodridge Roberts has an exhibition in the big gallery. Most of his work, and all the best of it, is in water color. His outdoor sketches are good examples of the effective use of the very simplest means. There are a number of views of streets and buildings in Montreal, which are mere suggestions, but are real suggestions, in which he has got all the essentials with a few brush-strokes. Some nice green landscapes, on the Mountain and in the Gatineau country, are just as good in their way, and just as simply painted, and a few of trees on the Mountain are specially good. In some of the larger landscapes there are fine effects of space and distance but the excessive heaviness of the skies throws them out of balance. Mr. Roberts' methods are sometimes unusual, but the results are extremely interesting and often very successful.

Birds Were Subject of Lecture on Thursday

"Art in Nature, a talk on Birds and Bird Minds" was the title of a lecture given at the Art Association of Montreal, on Thursday afternoon by Prof. Wynne-Edwards but this title covered only a part of the many interesting things about birds, and reptiles and other animals, which the lecturer had to tell. The markings and colourings of birds, for concealment or for other purposes took up a considerable part of the lecture and its many good illustrations, as examples of a sort of unconscious art, since birds, as the lecturer explained, with convincing instances, have well settled habits but little if any intelligence. Some phonograph records of the songs of birds were played at the end of the lecture and these songs, sung before mating, were explained by the lecturer as efforts of the bird to warn others away from his nesting place, in order that he may have room to feed his own family.

Star Jan. 28. 38

The President and Council of the Art Association of Montreal are holding a preview of the James W. Morrice exhibition for members of the Association on Friday afternoon at five o'clock in the Galleries of the Association on Sherbrooke street west, where will be served.

Gazette

FRANZ HALS FORMS THEME OF LECTURE

Art Association Hears Dr.
J. Held, Columbia, on Great
Dutch Master
Gazette—20.1.38

The Dutch people of the time of the painter Franz Hals have well been named the "Yankees of the 17th century," said Dr. Julius Held, of Columbia University, in his lecture on that painter and his times, given yesterday afternoon in the Canadian Room of the Art Association building. He went on to state that in order to understand the school of painters, contemporary to Hals, it was necessary to comprehend the background of national life.

The amazing economic progress of the people of Holland at the beginning of the 17th century was paralleled by a new movement in art. Previous to about 1610, Dutch painting was almost completely without national characteristics. The artists painted subjects of a superficial romanticism, one example of which Dr. Held described as a "mythological pudding." Gheyn was one of the earliest to show signs of breaking away from this tradition, and Claus Jans Fischer was able to combine a straight-forward simplicity with description of facts handled with suitable modesty. The etching of Seghers was one of the major sources of no less an artist than Rembrandt.

At this period in Holland everyone was a collector of paintings, said the speaker, anywhere from 100 to 200 paintings being quite common to many houses. Paintings were used as money, and rent was often paid in this unusual tender. Even the humblest citizen had an appreciation of technical perfection in painting. It was this nation-wide interest in art that makes possible the comprehension of the popular qualities, in subject matter and in the wealth of incidental detail, of the period of the great painter, Hals.

Old Quebec Exhibits Star 9.2.38

THE Government of the Province of Quebec is going to place on view on February 18th in the large lecture hall gallery of the Montreal Art Association an exhibition of seventy-six photographic enlargements showing selected examples of old buildings of the Province of Quebec, many of which have not been shown before.

Accompanying them will be oil paintings by Clarence Gagnon, R.C.A., Robert W. Pilot, R.C.A., F. W. Hutchison, Hon. R.C.A., A. R. Robinson, R.C.A., and Horatio Walker, R.C.A. Sculpture by Philippe Hebert, R.C.A., A. Laliberte, R.C.A. and Suzor Cote, R.C.A. will also be shown in the form of statuettes.

The Government placed all matters, including selection of material and its arrangement, in the hands of the Province of Quebec Association of Architects, who appointed a committee of experts to organize and prepare the exhibition. Its purpose is to illustrate the beauty and appropriateness of our architectural heritage and to include scenes and subjects related to the occupation, environment and craftsmanship of the province.

THE oil paintings contribute, by their colour, a vision of the beauty of our villages and houses which only the accomplished artist can realize. The statuettes give a three-dimensional recreation of our habitants occupied in their daily tasks, and other sculpture portrays deeds of valour by characters enshrined in our memory. These small sculptures are characteristically Canadian and are classed among the finest work of their distinguished creators.

The Government plans to send the exhibits to other Canadian and American cities for exhibition in art galleries, Universities and public centers.

IN the past many a dignified and good-looking homestead, often of historic interest, has been ruined in appearance by so-called "up-to-date" additions, crudely conceived by persons lacking in taste and knowledge. The Government's exhibition, freely circulated in our province and accompanied by talks by competent persons, can exert a definite and uplifting influence on the taste of our citizens. Its potential value as means of attracting tourists is evident, and moving pictures in colour could with great advantage accompany the exhibition.

The Province of Quebec Association of Architects committee entrusted with the preparation of the Exhibition includes: Ludger P. P.Q.A.A., and W. S. Maxwell, P.Q.A.A., joint chairmen; Professor Ramsay Traquair, Hon. P.Q.A.A.; Clarence Gagnon, R.C.A.; Georges Roy, director, Province of Quebec Museum; and Z. Massicotte, Archaeologist, expert on our old architecture.

ART ASSOCIATION'S SHOW PREVIEWED

Gazette—5.2.38
Members Attend Special
Showing of James W.
Morrice Paintings

The president and council of the Art Association of Montreal held a pre-view of the exhibition of paintings by J. W. Morrice, R.C.A., and also the originals of the illustrations to Louis Hemon's book "Maria Chapdelaine," painted by Clarence Gagnon, R.C.A., for members yesterday afternoon at five o'clock in the galleries of the association on Sherbrooke street west, when tea was served.

Among those present were: Dr. and Mrs. C. F. Martin, Lady Roddick, Lady Drummond, Mr. and Mrs. R. W. Reford, Mrs. Arthur A. Morrice, Mr. W. J. Morrice, Chief Justice and Mrs. R. A. E. Greenshields, Rev. Olivier Maurault, Mr. W. B. Blackader, Mrs. F. N. Southam, Brigadier-General and Mrs. E. deB. Panet, Mr. David Morrice, jr., Mrs. R. P. Jellett, Mrs. W. deM. Marler, Mr. and Mrs. Clarence A. Gagnon, Mrs. W. J. Turpin, Mr. and Mrs. Charles Maillart, Mrs. Alex. Hutchison, Mrs. W. L. Grant, Mrs. Thomas Arnold, Colonel and Mrs. Clark-Kennedy, Mr. Bernard Coghlin, Mrs. E. B. Chandler, Mr. Arthur Barry, Mr. Walter I. Joseph, Mr. and Mrs. Arthur Beck, Mr. and Mrs. Philip Fisher, Mr. and Mrs. Roger Grothe, Prof. R. R. Thomson, Mrs. Leslie Pidgeon, Colonel and Mrs. Wilfrid Bovey, Miss Kathleen Bovey, Miss Marguerite Terroux, Mr. Terroux, Mr. and Mrs. John C. Heaton, Mrs. Sidney Pierce, Miss Margaret Worcester, Mr. George Felix Weiss, the Marquise de Simone, Miss Joan Arnold of Toronto, Miss G. Paige Pinneo, Miss Adelaide Peacock, Colonel and Mrs. Robert Starke, Mr. John A. Durand, Miss Elizabeth Fisher, Miss Kathleen Fisher, Miss Gwyneth Lewis, Mr. Charles G. Eliot, Mr. and Mrs. C. Ismay, Mrs. Alexander Buchanan, Miss Ruby M. Walsh, Miss H. Rose Montgomery, Mrs. T. C. Keefer, Miss Emma Keefer, Miss Nancy Keefer, Miss Cynthia Oakley of Toronto, Mr. William Keefer, Mrs. Eric Fisher, Miss Constance Cundill, the Misses Williams, Mrs. Eric Reford, Miss E. M. Stewart and Miss Stewart, Miss Lily Barry, Mrs. Cecile Ley, Miss Ruth Dingle, Miss Gertrude Mudge, Mr. and Mrs. David McGoun, Miss E. W. Cameron, Miss Elaine Gnaedinger, Miss Virginia Cameron, Mrs. G. H. Cook, Mrs. P. L. Walker, Miss Winnifred Parker, Miss Ida Beck, Mrs. A. R. Whittall, Miss Florence L. Clements, Miss G. Goulden, Mr. John E. Ardron, Miss Eleanor Davidson, Mr. and Mrs. M. H. Gault, Miss Edith M. Goulden, Dr. and Mrs. J. T. Donald, the Misses McLachlan, Mrs. F. R. Heaton, Miss Mary Davis, Mrs. C. D. Hislop, Mr. W. D'Oyley-Hutchins, Mrs. Edmund H. Brietzke, Mr. and Mrs. Carl Riordon, Mrs. Riordon, Mrs. E. N. Mercer, Mr. H. B. Walker, Mrs. Winslow-Sprague, Miss Ada Kirkman, Miss Kate Kirkman, Colonel and Mrs. G. L. Ogilvie, Mrs. E. H. Skinner, Mrs. Gordon Pitts, Mrs. S. D. McNab, Mrs. Clement Coles, Mrs. D. C. Breault, Miss Alice M. Linton, the Rev. and Mrs. David Scott, Mrs. C. L. Henderson, Miss S. Goodfellow, Miss L. B. Robins, Mrs. George H. Napier, Miss Elizabeth Harold, Mrs. O. W. Bradley, Miss E. C. Forbes, Mr. J. G. Lewis, Miss A. C. Reynolds, Mrs. H. W. Dorken, Mrs. J. Perreault, Miss Margaret H. Campbell, Mrs. F. M. Ramsden, Mrs. A. L. Robertson, Mrs. Arthur J. Hodgson, Miss Florence J. MacKenzie, Mrs. R. M. Mitchell, Mrs. Davis, Mr. Albert Robertson, Miss Mary E. Campbell, Miss Alice Hungerford, Mrs. Lionel E. Leveille, Miss E. M. Currie, Miss Ethel C. Robertson, Miss Ida Mousley, Mrs. H. O. Bennett, Miss Marion Hawthorne, Mr. and Mrs. W. Copeland Finley, Mrs. A. D. McCall, Miss Alice Lighthall, Mr. Arthur Barry, Miss E. G. Thomas, Mr. E. B. Hosmer, Miss Adelaide Lewis, Miss Ada Peacock, Miss F. Pemberton Smith, Miss E. M. Pinkerton, Mr. Edward F. Smith, Miss Olive LeBoutillier, Mrs. J. J. Creelman, Mrs. J. H. Mullock, Mrs. John Pinhey, Mr. Albert E. Bishop, Mr. F. Coburn, R.C.A., and Mrs. Coburn, Mrs. T. M. Fyshe, Mrs. George Brown, Mrs. Owen Owens, Miss Phyllis Abbott, Mrs. N. F. Dawes, Mr. Albert Robinson, Mrs. R. E. MacDougall, Mrs. A. Bowman, Mr. and Mrs. Charles Lewis, Mr. Percy Matthias, Dr. J. W. A. Hickson, Miss Greta Murray, Dr. and Mrs. Gould, Miss I. E. Brittain, Miss Dorothy Shepherd, Miss Louise Shaw, Mrs. Duncan W. Stewart, Mrs. G. P. Hedges, Mr. J. F. Lewis, Dr. and Mrs. W. G. Turner, Mr. and Mrs. Guy Tombs, Miss A. A. Houston, Miss Alice Snowdon, Miss Mabel Brittain, Miss Rose Stone, Miss Barbara Richardson, Mr. and Mrs. Arthur Lyman, Miss Vivian Hunter, Mr. A. L. Branchaud, Miss K. D. Malcourenee, Miss Sybil Clark, Mrs. Jean Munro, Miss A. T. Stanley, Mr. W. Wren, Mrs. Horne Russell, Mrs. Arthur Drummond, Mrs. C. G. Walker, Dr. and Mrs. J. D. Porter, Mrs. W. D. Lighthall.

FRANKLY SPEAKING

By ASHLEY W. COOPER

A Billion-Dollar Idea

We're sitting up nights with a hefty supply of wet towels drumming the gray matter to find more ways to bring more tourists. And here's our own Painter Clarence Gagnon out with a proposition worth millions in tourist dollars but billions in soul-refreshment if we've only got sense enough to make it work and turn the Isle of Orleans into an all-time, outdoor "museum" where Old Quebec can retire to live graciously in an ungracious world.

Via the good offices of my news-nosy colleague, Alfred Ayotte, of Le Devoir, Mr. Gagnon tells us he wants someone to arrange that the idyllic islet below the Rock shall remain the Gem of the St. Lawrence we have always adored. He wants the delicate tracery of New France unsullied; the gorgeous French-school carving preserved; the mellow, field-stone homes in "sainted" villages remote from the rape of the jerry-builder. He wants one spot left in the Province of Quebec where the grand old atmosphere of la douce province will endure, safe from assaults of a civilization fast going Neon and Coca Cola.

But what's happened? Are the islanders cherishing history and artistry and loveliness? No. What's happened is that the Isle of Orleans is now politically tied to the rest of Montmorency County by a political bridge, now about three years old. One of these days I'm going to take a month off to find the gent who wanted that bridge. Meanwhile, it's "civilizing" the Isle of Bacchus, as explorers dubbed the grape-draped spot. The roads are paved; hot dogs and peanuts and patates frites shout their roadside horrors; twelve gas stations raise their hideous pumps, I'm told. La grande dame, which was the Isle of Orleans, is having her face lifted and underneath, it's not so good!

We can't tear down the bridge. We can't stop tourists from going on the Island. But we can stop the island from becoming half-Quebec, half-Broadway like so much of the rest of a province which we still boast is "different." We'd better. It's more than high time we did something to keep—for our humble selves if not for the dollarish foreigner—at least one glimpse of that finer life which started fading when we all moved into the Age of Watch-Your-Step. We are still proud Quebec. But it must be one sweet shock to the grocer from Podunk, Illinois, when he rounds a corner to run over a gum-chewing French-Canadian lumberjack in fedora—and don't forget the cute little N'Yawk feather! Or to go far north and see the gals wearing sheer silk hose under big rubber boots; French ladies of New France who pipe a jaunty "Hiya!" till the vacationist wonders whether he's missed New France and struck New Jersey. And what a jolt when you drink in one of those fine old open-air ovens and picture the bustling menagerie lading out crisp, dumpy things full of potato and flavor; but you cock an eye and there's the baker's auto at the front door and Madame's buying ugly, Anglo-Saxon loaves of milk-sugar-and-shortening bread!

It's not funny, the way we're being wasteful with the priceless assets given us by History, Art and the genius of the French. You knew the old island? If you didn't, you missed part of your education. The dainty little villages built around the cunning parish churches. The old houses which reek of big, blue cradles that never got a holiday for twenty years or more. The symphony of weathered field stone. Leafy ways, fairy dells, chummy trees, chummy houses, chummy people. Everything for the age of caleche and cutter. And in that world a people who moved apace, the pace of the XVIIIth century. They always had time. No wild-eyed neurotics, no taut beings straining for those three minutes. They lived long, gracefully, gently, and their life bred the best of home-loving old Quebecois whose simple sturdiness and faith in God built this province.

All that is menaced. The bridge is ruining the Island. Cars swish. The tempo quickens. You feel no more you're entering a better world. The people who've lived there for years—judges, lawyers, notaries, business men who take the ferry from Quebec and truly sail away from their worries once per twilight—they shake their heads. Before their eyes, they see decay of everything everybody loved about the Island.

Hail Gagnon! Our beloved painter proves the soul of the artist and the brain of the business man can team up. He wants someone to do something and do it now—before next touring season. Mr. Gagnon doesn't want a show-place island. He doesn't want quartettes around every corner in "traditional" costume bark-

ing "Alouette!" Nor the ploughman declaiming French verse at the tenth furrow. No. He wants someone to see that vile red brick won't sully the aristocracy of old stone; that gas is sold in stations which don't howl Pittsburgh and Houston; that things stay as they are to trap that rare, shy atmosphere which flourished when water really belted the Island and there was no political bridge.

The Gagnon idea: wonderful, I suggest! So rich for us; so alluring for the rest of the world; so profitable for the islanders. Long have Norway and Sweden done something like this; and Quebecois sail thousands of miles to see what? People living as they used to live: nothing more.

We need a law.
May I remind you the Legislature is now making laws?

Gazette, 7.2.38

J. W. Morrice and Clarence Gagnon At the Art Gallery

Star—7.2.38

The National Gallery of Canada has brought together a big collection of work by James W. Morrice, which, after being in Toronto, has just come to the Art Association of Montreal. The exhibition, which represents Morrice's work, early and late, has been gathered from many sources, and it is good to see from the catalogue how many of these pictures have their homes in Montreal. Two of the largest galleries are hung with the bigger pictures, with a small room full of water colours and sketches, and the order of arrangement shows the change of style from the earlier to the later pictures. In all of them Morrice is essentially a French painter, and even the pictures of Canada have caught the Canadian atmosphere when it was looking most European. The most Canadian of them is a picture of sunshine and snow on the citadel at Quebec, but there is a quite European feeling in the mist and twilight of some of the others. Morrice seems to have been most thoroughly at home in Paris and on the French coast, and there are many of the pictures which he painted in those places. A picture of Paris houses, seen through a haze—one of the pictures lent by the Luxembourg Gallery, another of the Tuilleries Gardens, some pictures of St. Malo and the fine view of the beach at Paramé, show him at his best. There are comparatively few of his pictures of Venice, but they are good ones; a few circus scenes, and a number of the later pictures of Algeria and the West Indies,—broad impressions of color and sunlight,—complete the collection. The small sketches are in their way quite as interesting as the big pictures. Among them are some wonderful little impressions of places and people, quickly made; one of a group of women in white caps, somewhere in France is particularly happy.

Downstairs, in the print room of the Art Association are Clarence Gagnon's illustrations made for Hemon's "Maria Chapdelaine," which, in their thoroughly Canadian quality, make an interesting contrast to the work of Morrice. They are pictures of Canada and its atmosphere and, quite as much, of its people. Excellent as illustrations of the book, they are not less good as pictures in their own right. They are pictures of real places and real people, full of life and delicious color, which give a true account of French Canada even to people who do not know Hemon's book. Most of them are delightful outdoor scenes, but the interiors, with the figures of Canadian types, are admirable in their composition, their lighting and their truth of detail. Utterly different from Morrice's work, they are quite as interesting and make an exhibition which should not be missed.

A Fellow-Painter on the Work of J. W. Morrice

An innovation at the Art Association of Montreal on Thursday afternoon was a lecture, or rather an address, given upstairs in the main picture gallery. The speaker was Clarence Gagnon, R.C.A., whose subject was the work of J. W. Morrice, and he spoke in the middle of the Morrice exhibition, surrounded by the illustrations to his remarks, though he made no references to the particular pictures which are being shown. Mr. Gagnon started by saying that he would speak of Morrice's work and not of his life, and he referred respectfully to biographies of painters, filled with unnecessary details and occasional fiction. As an intimate friend, Mr. Gagnon spoke with knowledge of Morrice's aims and of his method, which he had worked out for himself. Morrice lacked thorough early training in painting and was always something of an amateur, who made some unwise experiments in the use of materials. He was never interested in exactness of fact or detail and painted his impressions of the atmosphere, colour and light of scenes. In Paris, and everywhere else that he painted, he spent much time wandering and making quick sketches of effects, which he found often in quite unlikely surroundings. His pictures are enlargements of these sketches and are always records of impressions, and not of literal fact. Though much of his earlier work was done out of doors, his later pictures were painted in the studio.

Star. 11.2.38

Morrice As Painter Analyzed By Gagnon

Montreal Artist Speaks on Collection of Paintings at Art Gallery

Gazette 12.2.38

An appreciation of the late J. W. Morrice, R.C.A., as a painter, given by Clarence Gagnon, R.C.A., in connection with the exhibition of Morrice's work now on view in the galleries of the Art Association of Montreal, covered wide ground and was especially interesting in that it dealt with matters of technique.

Pressure of space permits the printing of only portions of Mr. Gagnon's address, which read in part:

It is not often that we are given the opportunity of admiring such a comprehensive display of the precious records of an artist who has painted purely for love. My intention is not to give here an account of Morrice's life. With evident sincerity, Donald Buchanan has taken care of that in a biography which does him credit. Might I be permitted as a friend of Morrice's, who has known him for over two decades, to say that Buchanan in his haste to publish his book probably failed to check the authenticity of his information. There is much that found its way into print in that biographical sketch that should belong to the realm of fiction and back-door gossip. It has become a fad among modern young biographers to make stock of the exterior accidents which are found in every human existence. What do we care if Michelangelo allowed his socks to rot on his feet or whether Morrice drank absinthe or whisky? But what we do care is how Michelangelo conceived and executed the ceiling of the Sistine Chapel and Morrice his symphonies in color. After all what interests us in an artist's life is his ideas, his emotions, his dreams, all for which he lived for our benefit. In a word it is what he left to posterity which captivates our interest.

It would be easy to trace in the work of Morrice the various influences from Courbet down to Matisse, and also to lesser known artists. Amongst these was a Uruguayan painter, Pedro Figari, whom he introduced to me in Paris when this South American was showing some very interesting, gay, colorful, animated scenes of the creole life of Montevideo. Morrice was absolutely hypnotized by the richness and brilliancy of Figari's color. He insisted on calling my attention to the beautiful turquoise greens and salmon colored reds he was so fond of putting in his own pictures of Venice and the West Indies, and would say "Only a great artist can put down side by side such greens and reds."

What do we mean when we say that Morrice was a true artist? A true artist is one who succeeds in transmitting to us his own personal vision in such a way that we cannot but acquiesce. In order to do this he must combine sincerity and esthetic sensibility with a craftsmanship developed to where it has become the ideal vehicle for transmitting his vision. Craftsmanship alone can never produce a first rate work of art, inspiration alone without mastery of technical means is unlikely to do so. It is only by a blend of both that that can be achieved.

Morrice, like most artists, went out of doors for subjects to paint. His first pictures were painted directly from nature, but he could not be content with the mere translation of material things, or, in an exclusive naturalism. At first his art was all experimental. It changed from day to day, and it was not until he was at work for some ten years that he finally settled down to a method of his own.

The formulas of Cezanne and Matisse haunted him but he never permitted himself to be completely ruled by them. He preferred the honesty of the former, to his mannerism; and the latter's cult for pure color to his systematic deformation and willful awkwardness. As a matter of fact he remained aloof of the various theories which have followed one another in quick succession during his lifetime. Post-Impressionism, Cubism, Primitivism, Futurism, Expressionism, Vorticism, Abstract Art, Surrealism;—he saw in all of them nothing but a lack of competence, sincerity, purpose and vision. He had no use for his confrères who had not the necessary link between art and technique, in a word, artists who cannot art. He would close any argument dealing with these extremists and delivering a final word with a wave of his hand: "We refuse to be amused."

Was Morrice a realist? Many would no doubt deny his right to the title, for he certainly was never bent upon any exact rendering of nature, although he worked much in the open air; what he painted was not a particular scene but the very spirit of the scene itself. A dangerous method this and one that cannot be recommended to any young artists, but at the same time a method which is permissible to an artist sure of his own power for the reason that no unnecessary detail can interfere with his poetic conceptions. What he particularly looked for in nature was charm and atmosphere, light, exquisite color and delicacy of feeling; qualities that he considered of more importance than minuteness of detail, accuracy and skilfulness of execution.

Was Morrice an Impressionist? He was in the true sense of the term, but between his impressionism and that of Monet, Sisley and Seurat there is a remarkable difference. The modern impressionist professes to be true to his impression; his declared idea is to reproduce the broad effect of any scene upon his senses; but nevertheless his observation is supplemented by analysis, and his pictures are the result of a long

process of justification as it were applied to the image first received. Such a proceeding was quite foreign to Morrice. With him the impression was everything. Once received it had to be justified, not by the truth underlying it, but by the splendor to which it led.

Was Morrice an excellent painter technically? It is difficult to classify him justly. His work lies outside the good sound work of the great masters. Like most artists of his time, he lacked thorough elementary training.

Mr. Gagnon held the view that a number of Morrice's paintings of a free, sketchy kind done in the later years of his life should not be regarded as his last "manner," but that they remained unfinished because death stayed his hand.

Was Morrice a Canadian artist in the true sense of the word? Like Whistler and Sargent, he was an example of the cosmopolitan in art whose artistic careers were altogether European. By the adoption of an essentially foreign style in his art, he lost the extremely important racial feeling, while he lacked other qualities the French possess. Had Morrice, gifted as he was, been able to give himself over without restraint to everyone of his fantasies as an artist, and like Maurice Culen, felt the romantic urge and full significance of putting his whole heart and soul to the rendering of the beauty of the land which first stirred his emotions and rising feelings, he probably would not have been the greater, for it, but he certainly would have made a priceless contribution to the art of his country. The fact that he came to Canada every year and even painted Canadian scenes while here is not sufficient to admit him in the ranks of the Canadian artists. If he had chosen to return to paint the beauty of his native land, it could not have been done without any sacrifice on his part. This, I am convinced, he was willing to do, even if he had not been possessed of a nature that enabled him to accept with bitterness the slight recognition that was his for years from his fellow-countrymen.

The works of Morrice have their mystery to which time also contributes its mystery. We can live and grow old in their company. They never are all drained at once of their feeling and sheer beauty. They are like certain friendships while slow to reveal themselves grow richer with time.

D. M. JOHNSON DIES HERE IN 80TH YEAR

Founder of Johnson Art Galleries Widely Known Throughout Canada

Gazette 14.2.38

One of the best known art dealers in Canada, David MacKenzie Johnson died at his home here Saturday in his 80th year after a lengthy illness.

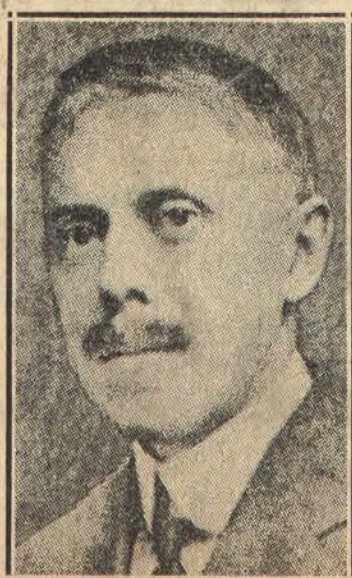
Born in Montreal, Mr. Johnson as a young man worked for several years in Detroit and Chicago, but returned to this city to establish the Johnson Art Galleries fifty years ago. He first set up business on Victoria Square and later was one of the first business men to move to St. Catherine street.

Widely known across Canada, Mr. Johnson also had a large number of friends among art dealers in England and on the Continent, whom he visited every year.

He is survived by one son, MacKenzie Johnson, and four daughters, Mrs. R. C. Clark, Mrs. Martin Barford and the Misses Eleanor and Jean Johnson, all of Montreal.

The funeral service will be held at two o'clock tomorrow afternoon at Wray's funeral chapel, University street, and burial will take place in Mount Royal Cemetery.

THE ANNUAL meeting of the Art Association of Montreal will be held in the Art Galleries at 5 p.m. on Thursday, February 24.



J. S. BERGERON, of Quebec City, elected president of the Province of Quebec Architects Association at the annual meeting held in Montreal.

Clarence Gagnon Sympathetic To "Maria Chapdelaine" Theme

Gazette By ST. GEORGE BURGOYNE, 12-2-38.

Looking at the originals of the illustrations Clarence Gagnon, R.C.A., did for Louis Hemon's "Maria Chapdelaine," excites thought as to the eventual destination of this collection of vivid transcripts of habitant life now on view in the Print Room of the Art Association of Montreal. These small, highly finished paintings constitute an historical record of the life of the hardy pioneer which yearly grows more valuable. By going farther "in," such conditions can be experienced today. The settlers in virgin country encounter much the same obstacles that Mr. Gagnon's able brush depicts—land to be cleared, stumps to be removed, homes to be built and provisions to be hauled or packed through wild country. But today there are differences—snowroads will bear tractors, gasoline-driven saws can save labor, mechanical gadgets and dynamite can remove stumps, and if a party gets "bushed" there is, once word gets outside, less danger of death by starvation if airmen are sent in search.

Mr. Gagnon, however, deals with a region that, at the time Hemon's story was written, apparently enjoyed few of these conveniences and safeguards. The illustrations are a perfect complement to the text, and reveal conditions that are rapidly changing with the spread of motor travel and improved roads. The artist's skill is devoted to more elemental aspects of pioneering life off the beaten track—and it is rather refreshing to breathe the bracing country air, untainted by "gas" fumes.

In another medium, etching, Mr. Gagnon's skill is recognized here and abroad—his prints are in the collections of the leading English, continental and Canadian galleries—and, done mainly at a time when he went to France to further his art education, the subjects are foreign. If chance has kept him here, and he had roamed this province for subjects among the habitant, what an invaluable pictorial record

of life and customs, fast-changing with the years, would have resulted. He is sympathetic to such subjects as any number of his oils show, and in illustrating "Maria Chapdelaine" he had an exceptional opportunity to demonstrate how ably he was equipped for the task. For task it was—three years of industry, many paintings, followed by a severe, critical appraisal by the artist of his work, the result being slightly over fifty examples to embellish a volume of which Mornay of Paris had every reason to be proud.

Covetousness is excited by a slow tour of the Print Room, there is so much that is lovely to see—from the small painting of lake and timber, which adorns the title page, to the more elaborate compositions. They are all so true of Quebec province these scenes that show the worshippers pouring out of church and walking to their waiting sleighs; Pere Chapdelaine and Maria in a red cutter drawn by "Charles-Eugene," who safely makes the bank as the river ice cracks; the humble interior, with woman mixing dough, while Mere Chapdelaine works at her loom; the family at prayer in the lamp-lit room; the outdoor life with men felling trees and pulling and burning stumps; woodsmen on the log drive, beneath hills banded with snow; loading the haycart; Maria seated on the verandah, dreaming over her knitting as the fire in the outdoor oven gleams in the gathering dusk; the cutting of the corn in a field edged by golden birches, backed by blue water and hills; the fall plowing with ox and horse yoked together; the slaughter of the pig; men sawing stove wood in the snow, or plowing and digging their way to the barn; Francois Paradis lost in the blinding snow that was to be his shroud; horse and cart travelling over a rough road sodden by a thaw; activity in the sugar bush; and spring with its blossoms and the work of ensuring another harvest. All scenes true to time and season, not to mention other paintings, that deal more directly with the action of the story, which are effective in design and color.

Seldom has an author been so fortunate in having his prose so aptly and admirably interpreted, and Hemon, regrettably, did not live to know it.

CANADIAN GROUP SHOWING OPENED

Star 16.2.38
Successors To Group Of Seven Hold Third Annual Exhibit

OTTAWA, Feb. 16 — (C.P.) — Seventy paintings and two drawings of 48 artists are displayed in the third annual exhibit by the Canadian Group of painters which opened yesterday in the National Gallery of Canada.

Successor to the "Group of Seven" the Canadian group of painters includes 36 Canadian artists, whose art and that of 23 other Canadian artists who were invited to exhibit, comprise this showing.

Lawren Harris, who has formerly shown a definite modernistic trend to his art, achieved true modernism in his unnamed abstraction of white shading to black. "Spring Foliage" by his son, Lawren Harris, Jr., shows also a decided modernistic treatment, although in more rounded expression.

LeMoine Fitzgerald showed two exquisite pencil studies of tree trunks in a garden.

Restful in its sweeping effect of brightness is "Wheat Field," by Paraskeva Clark, who in direct contrast exhibits "Petroushka," a Punch and Judy mob-scene against perilously leaning skyscrapers.

KEYNOTE OF SPEED

Speed is the keynote of Fritz Brandtner's "Hockey", wherein bright reds and blues of the diagonally-drawn figures striving to score a goal create an impression of tremendous power and swift movement.

N. Petroff, 22-year-old Toronto artist of Polish birth, shows an interesting and colorful study "Modern Times." It is a young girl studying a newspaper on the floor from her chair. This youthful artist won the recent International Drawing Competition and was chosen as one of Canada's representatives at the Paris Exposition last year.

Jack Humphreys achieves a realistic glow of life in his forceful study "Draped Head."

Budding flowers form the subject matter for an appealing study "Spring" by Sarah M. Robertson.

"African Scene" by Arthur Lismer, was lent for the exhibit by the Art Gallery of Toronto. Painted while the artist was in Africa two years ago, the unusual color effect is interesting amid an exhibition in which the landscapes are almost entirely of Canada.

Annual Meeting Thursday

The annual meeting of the Art Association of Montreal will be held at the galleries, Sherbrooke street west, on Thursday afternoon at 5 o'clock, when reports will be presented and the officers and council for 1938 will be elected.

Art of Many Countries And Times in the Museum of the Art Association

Star 16.2.38
At the Art Association of Montreal on Monday afternoon there was another lecture of a rather new kind, which dealt, not with any particular artist or period, but with art of many periods and countries, as illustrated in the Association's own museum. It was given by F. Cleveland Morgan, to whose imagination and energy the existence of this museum is largely due. It was not so much a lecture as an illustrated description of some of the best objects in the museum, some of which probably came as quite new and strange to many of the audience.

The museum, as Mr. Morgan pointed out, suffers badly from lack of space, which makes it impossible to bring together any large, general collections; it has to be a collection of things which are few, but good. Since the museum has no funds of its own to spend, it has had to depend on the generosity of benefactors, with whose help a very interesting museum, the beginning of something better still, has been made. Mr. Morgan showed specimens of work of many kinds;—in glass, of which the museum has a small but very valuable collection, in porcelain and pottery, in metal-work and in ivory carving. There were also examples of oriental painting, of textiles and of medieval stone-carving, and they came from all parts of the world. With some fifty lantern slides, some of them in color, Mr. Morgan was able, in a short time, to give a very good idea of the contents of this museum, which is already much more than a mere beginning.

STUDIO PRIZES GIVEN

Gazette 2.2.38
Awards Go to Miss R. Wiselberg and Miss N. Smyth

Prizes offered to members of the studio group of the Women's Art Society were awarded yesterday to Miss Rose Wiselberg and Miss Nora Smyth at a members' and studio day meeting held in Stevenson Hall. The presentations were made by Mrs. C. L. Scofield, president.

An unusual feature of the programme was provided by several examples of choral speaking, directed by Miss H. Mulvany Gray. The choral speaking group of the society gave an impressive rendition of I Corinthians 13. This they followed with a poem by Mrs. C. L. Henderson, entitled "The Careless Camper," then the 24th Psalm and "Widdicombe Fair." Miss Gray gave a reading of "The Micmac Woman" and "The Seagulls," by Mrs. George R. MacLeod.

Mrs. C. L. Henderson read four of her poems. Mrs. W. Boyd Carpenter spoke of the society's library. Prof. A. H. S. Gillson gave an address on the art life of Montreal.

Two violin selections were played by Mrs. F. J. Horning, accompanied by Mrs. Franklin J. Hodgson.

Those who took part in the programme were thanked by Mrs. George Dingle.

Pictures by Adam And Tade Styka At Eaton's

16.2.38

A second exhibition of pictures by the Hungarian painters, Adam and Tade Styka, is being held in the galleries of the Eaton Company. The work of Adam Styka consists again of pictures of scenes and people in Egypt; landscapes full of warm browns and reds, with some strong blues of sky and water. Some of the best of these are little pictures of groups of donkeys and there are a number of groups of Arabs wrinkled men and unveiled girls well drawn and painted. The work of Tade Styka has much less solidity except in a big picture of three eminent singers, Chaliapin, Caruso and Tita Rufo, sitting round a big table, in which the posing is rather stiff but the portraits very recognizable. His very clever and facile brushwork is used to produce a good deal of character in two portraits of old men, but most of his pictures are of beautiful ladies, and are remarkable feats of painting. These most of which are labelled only with initials and not with names, are imaginative studies of heads and figures rather than portraits of real people and there is much more skill of handling than reality in the ladies or their clothing. They are pretty and rather striking pictures, if less interesting than the work of his brother.

"Maria Chapdelaine" Illustrations Shown Gazette 5.2.38 Original Paintings By Clarence Gagnon, R.C.A., at Art Association

When Mornay of Paris published a sumptuous edition of Louis Hemon's "Maria Chapdelaine" in 1933, the illustrations by Clarence Gagnon, R.C.A., of Montreal, attracted wide attention, and the hope was expressed that the originals might soon come to Canada for exhibition. They are now on view in the Print Room of the Art Association of Montreal, and during the next fortnight picture-lovers and students can enjoy themselves viewing the small-scale paintings of fine detail and finish. Mr. Gagnon, who knows the region where Hemon set the scenes of his book, convincingly interprets the spirit of the Peribonka region and graphically portrays the inhabitants at home, on the farm and in the bush. It is the rough and ready hard life of the pioneer settler that has captured his imagination, in a land where horse and ox together pull the plough, and the gasoline tractor was then unknown. Here the men "make" the stovewood without the aid of the "gas"-driven saw, and all work is done by muscular man-power. Bread is made at home and baked outside, men and women harvest and, in season, people the blueberry patches. Life beyond the settlement shows the trapper and dog-team at rest before a fire where he prepares a meal in the open; a man poles a canoe against a rapid current; lumberjacks are seen approaching a cabin as night falls. There are many intimate glimpses of home life—men chatting over their pipes, the impressive scene at the death-bed of Mme. Chapdelaine—standing surplined priest and the kneeling figures in the humble room. The show includes a number of good things that call for more extended comment later.

Monuments of Quebec Described in Lecture

At the Art Association of Montreal on Thursday afternoon a lecture was given by Henri Hebert, R.C.A., on the monuments of the province of Quebec. Mr. Hebert began with some general considerations on monuments, on the freedom which should be given to the sculptor and architect, not only in their work but also in the choice of site, and on the symbolism which is used in the design of monuments. He went on to describe, with lantern-slide illustrations, a number of the best monuments of the province, old and new, with many matters of fact and fable about the people to whose memory the monuments were erected. He showed and criticized examples from Montreal, Quebec, Three Rivers and Chambly, and from the Nelson and McGill monuments down to some of the most recent. Among them were of course several by Philippe Hebert, including his finest work, the Maisonneuve monument in the Place d'Armes, which like many others has suffered from the changes in its surroundings.

Star - 18.2.38

Art of late J. W. Morrice, R.C.A., In Wide Range at Art Gallery

Gazette By ST. GEORGE BURGEOYNE 5.2.38

On a grand and comprehensive scale, the art of the late James Wilson Morrice, R.C.A., can be viewed and enjoyed today in the galleries of the Art Association of Montreal, Sherbrooke street west. Some years ago a memorial exhibition was held in this building, but the present occasion calls for catalogue acknowledgment to the Musée National du Luxembourg, Paris; Musée de Lyons, Tate Gallery, London; Mlle. Lea Cadoret, Paris; Jacques Dubourg, Paris; the collection of the late Franz Jourdain, Paris; Georges Manoury, Paris; Jacques Rouche, Paris; the Art Gallery of Toronto, Vancouver Art Gallery, and many private and public collections. The National Gallery of Canada, Ottawa, has contributed generously, and the local Art Association's group should excite justifiable pride.

Montreal born, Toronto trained in law—which went overboard in favor of art and life in Paris—Morrice was highly regarded in France as a painter and long misunderstood at home, where his work sounded a new note—bold and discordant when compared with the quiet Dutch and Barbizon Schools then so greatly favored. Acceptance of his art, save by a few discerning collectors, was a matter of slow growth, a better understanding of his aims being quickened in later years by the enthusiasm of the younger painters who were staunch admirers, and didn't care who knew it.

Looking at the collection today—and every angle of his art is shown—there will still be those who prefer the lovely subtle harmonies of his French quayside scenes and the luscious glowing tones and the more solid touch of his Venetian subjects, to the flat color and more summarily treated arrangements done in Cuba and Trinidad, lovely in design though these are. After all, keeping an open mind and not being unduly influenced by purely technical excellence, a painting appeals through what it "does" to the spectator—the human interest in the subject may please, the perfection of the composition may delight, or the pattern made by fine color may thrill. These experiences await in three galleries where, admirably hung, are large canvases, small vivid oil sketches and watercolors, all done by an artist who had something to say and was admirably equipped to express himself in a clear, definite way.

There is a wealth of loveliness on these gallery walls, and certainly Morrice's art has never before been shown to such good advantage here. Works there are that even years of association with would still continue to reveal latent beauties—and the show lasts two weeks! But whether you peer closely or glance broadly, there is evidence everywhere that the years and even changing taste cannot fairly deny to this painter of marked, individual talent an important place in painting.

From the Luxembourg come two Paris scenes, "Bords de Seine"—buildings above the quay under a dark, cloudy sky, moored barge and, in the foreground, a man mounting a ladder; and "Quai des Grands Augustins," figures near bookstalls, trees, the funnel of a steamer and tall buildings touched with snow across the water. This subject, evidently a favored theme, is similar to the work of like title from the National Gallery of Canada, and "Quai de la Seine," from the Jourdain collection. The Musée de Lyons lends "Le Traineau—Effect de Neige," sparkling snow, a sleigh and a house under a blue sky. Besides watercolors, the Art Gallery of Toronto sends a fine painting of sunlight in "The Market Place, Concarneau," with its covered stalls and figures in a square edged by buildings. Among the group from the Ottawa gallery are "Venice, Night,"

figures seated at tables and a distant building above the dark water; and "Dieppe, The Beach, Grey Effect," with its pebbly beach, figures seated near a breakwater, sea breaking in foam and a low cloudy sky. Fine in its sweep is "View of Parame from the Beach"—figures on the sand in the foreground, and the distant town under a cloudy sky, and "The Promenade, Dieppe," has its lively color note in the striped umbrellas over figures seated at tables.

St. Malo, a favorite sketching ground, supplies a large group—"The Race Course," figures and a wooded rise in the background, rich in its range of summer greens; "View from the Ramparts," with its crowd, sea and bathers; "Yacht Race," showing the lighthouse at the end of a jetty, craft with billowing sails and spectators; "The Beach," with a glimpse of sea, figure-dotted sand and a high cliff in the background; "Beneath the Ramparts," with figures on the beach; "La Place Chateaubriand," with figures promenading or seated at tables under noble trees, and "Le Plage de Saint Malo," with bathing houses, a white horse, sand, figures and sea; "The Beach, Le Pouldu," introduces a white horse on the shore of a bay that curves to cliffs, sea breaking in foam and women seated on the sand; and "Cirque a Concarneau" shows figures watching a performer, a tent and the distant sails of ships; "The Bull Ring, Marseilles," shows the chief actors as seen beneath a screen of trees.

Besides the quayside scenes, Paris has proved fruitful—"The Bookstalls," with figures, and buildings on the opposite bank; "Flower Market, The Madeleine," where a woman sits besides her stall laden with blooms; "In the Tuilleries Garden," figures, nursemaids, a child with a hoop and a background of buildings; and "Notre Dame de Paris," with buildings under snow—an antiquated cab.

Lovely in rich glowing color are the Venetian scenes with magnificent buildings mirrored in the dancing water and gondolas moored or on the move—"Venice at the Golden Hour," "Golden Venice," "Palazzo Dario," "Le Grand Canal," to mention a few.

Quebec, too, proved an inspiration, as is revealed in "Winter, Ste. Anne de Beaupre," "Mountain Hill, Quebec," "View towards Levis from Quebec," "The Citadel, Quebec," "The Terrace, Quebec," and "Entrance to a Quebec Village, Winter"; while "Return from School," children walking a rutted snowy road in time of thaw, is true of the season. All these works are marked by distinction and fine tone of this group also being "The Ferry, Quebec," illustrated on this page.

There are scenes painted in Morocco, at Tangiers, and Algiers—buildings, figures, sweeping bays and water. Cuba has supplied subjects—Santiago and Havana, and Jamaica and Trinidad have not been overlooked, "Landscape, Trinidad," having been acquired for the national collection at Ottawa.

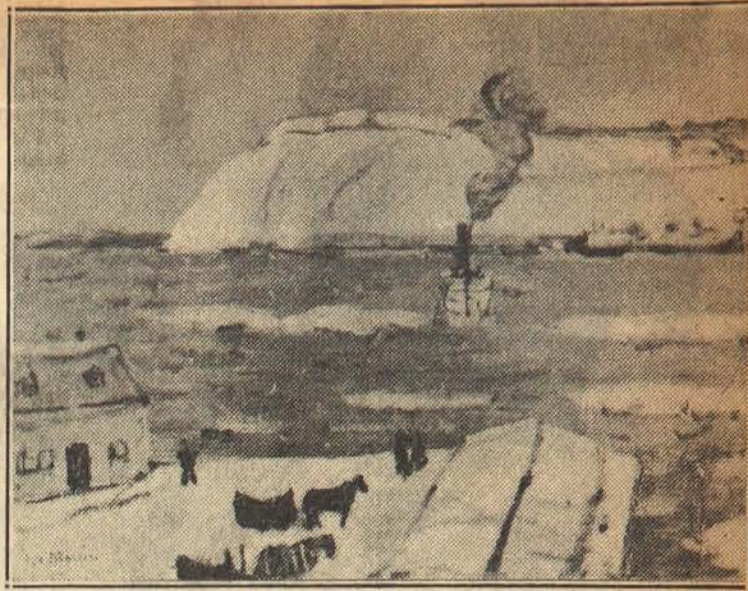
Shown, too, is a small group of figure subjects—"Femme a L'Eventail," "Femme au Peignoir Rouge," "Jeune Femme Assise," "Olympia," "The Blue Umbrella," "Woman Reading in Bed," and "Jeune Femme au Manteau Noir."

The exhibition emphasizes the loss painting suffered by Morrice's death in Tunis in 1924.

Private and other collections contributing include those of W. F. Angus, A. F. Byers, F. J. Campbell, G. R. Caverhill, Mrs. W. H. Clark-Kennedy, Mr. and Mrs. Murray R. Chipman, Mrs. Louis S. Colwell, A. Sidney Dawes, Huntly R. Drummond, F. R. Heaton, Miss Olive Hosmer, S. W. Jacobs, K.C., F. M. G. Johnson, Mrs. Alan Law, Mrs. Robert Loring, John G. Lyman, Gordon W. MacDougall, G. R. McCall, Lt.-Col. F. S. Meighen, Lady

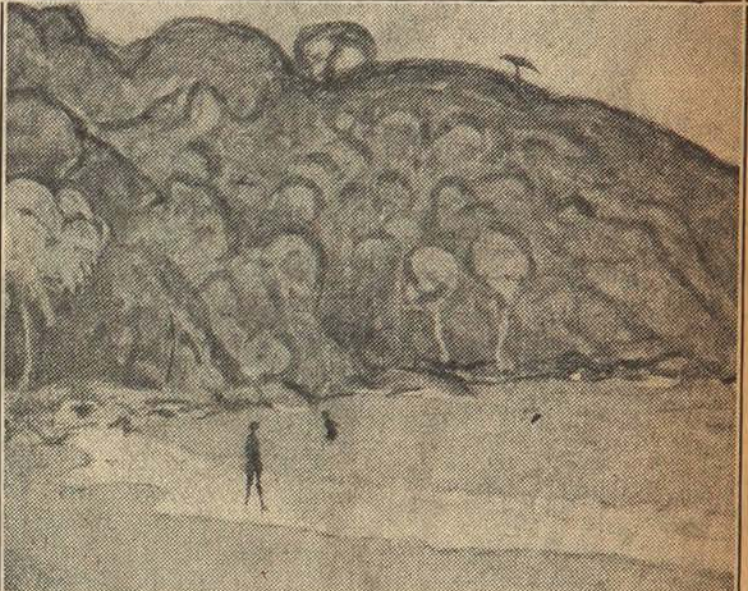
Meredith, Mrs. Arthur A. Morrice, David R. Morrice, Miss F. Eleanor Morrice, R. B. Morrice, Mount Royal Club, Mrs. Lillias Torrance Newton, R.C.A., Mrs. Howard Pillow, William St. Pierre, W. Scott & Sons, Miss Dorothy Shepherd, I. W. C. Solloway, all of Montreal; A. B. Fisher, Toronto; Hon. A. C. Hardy, Brockville; R. S. McLaughlin, Oshawa; Mrs. C. E. L. Porteous, Ste. Petronille, Isle of Orleans; and Mrs. J. W. Woods, Ottawa.

PURCHASES FOR NATIONAL GALLERY, OTTAWA



Courtesy of W. Scott & Sons.

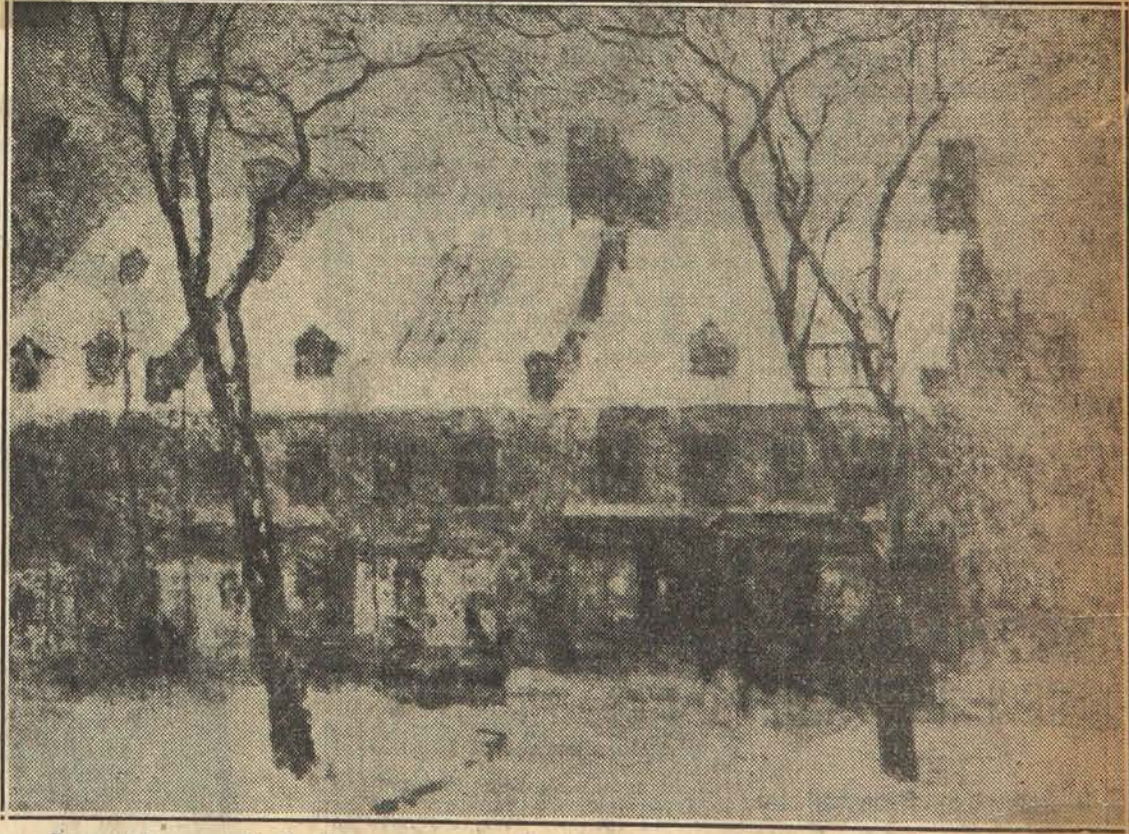
THE FERRY, QUEBEC, by the late J. W. Morrice, R.C.A., acquired by the National Gallery of Canada, Ottawa, from W. Scott & Sons, Drummond street, is a vivid impression in a restricted range of tones, the highest color note being the red roof of the building on the left in the foreground. Broad in its brushwork and direct in handling, the painting is effective in design—distant Citadel and the steamer crossing the fice-dotted St. Lawrence River to the Levis wharf, where sleighs await "fares."



Courtesy of W. Scott & Sons.

LANDSCAPE, TRINIDAD, by the late J. W. Morrice, R.C.A., secured by the National Gallery of Canada, Ottawa, from W. Scott & Sons, Montreal, is in the later manner of this gifted colorist. Here pattern and color are of primary importance, the handling being free and almost sketchy. It is harmoniously attractive—rounded hill with trees of rich greens, curving bay with deep blue water, edged with foam on the bright sand.

Gazette - 5.2.38



Courtesy of the Art Association of Montreal.

OLD MONTREAL, painted by the late Maurice Cullen, R.C.A., and presented this week to the Art Association of Montreal by the Hon. Marguerite Shaughnessy in memory of her father and mother, is a work of lovely tone as well as being an historical record. The picture, exhibited in the Art Association Spring Show of 1909, depicts the group of buildings on Notre Dame street, at the corner of St. Vincent street, at nightfall in winter, when lighted windows and street lamps are seen through snow-charged atmosphere. The Montreal artist viewed this picturesque subject from the grass plot in front of the old Court House, and since it was painted the building on the right, from the party wall to the side street, has gone and on its site "La Sauvegarde" building rises ten storeys in the air. Though the remaining structures, now bearing the civic numbers 156, 158 and 160 Notre Dame street east, have seen better times, they date back to the French regime. Modest, quaint and fashionable in their day, they were erected between 1685 and 1723, and are of the same epoch as the house of Gedeon de Catalogne, which stood on St. Vincent street until demolished in 1921 to make way for the new Court House.

ARCHITECTS MEET IN ANNUAL SESSION

Representatives Gather For
Royal Institute Con-
Star vention 18.2.

Prominent architects from the principal cities of Canada, construction men and representatives of art associations, met this morning for the inaugural session of the 31st annual convention of the Royal Architectural Institute of Canada at the headquarters of the Province of Quebec Association of Architects, 627 Dorchester street west, W. L. Somerville, of Toronto, 1937-38 president of the R.A.I.C., is presiding at the sessions.

The convention will conclude with a dinner at the Cercle Universitaire, the guest of honor at which will be Hon. E. L. Patenaude Lieutenant-Governor of the province.

Matters dealing with the year's activities of the retiring executive of the Institute took up this morning's meeting.

After an informal luncheon delegates and members of the various bodies related to the Institute visited points of historic and architectural interest in the city, re-assembling at the Art Galleries of the Art Association of Montreal, Sherbrooke street, for inspection of a special exhibit of the Institute and the P. Q. A. A. of architectural sketches and a collection of old work. Today's activities will wind up with an informal dinner and entertainment at the Arts Club, Victoria street.

Reports of standing committees on architectural training, science and research in art, professional usages, public relations and other subjects, will be submitted at the session tomorrow morning. Election of officers for the ensuing year will take place tomorrow afternoon.

The convention committee is composed of H. L. Fetherstonhaugh, chairman; Charles David, W. S. Maxwell, Philip J. Turner, Ludger Venne, Henri S. Labelle, H. R. Little, W. L. Somerville, Alcide Chausse, E. I. Barott, Lucien Parent, A. C. Paine, Louis Amos, Oscar Beaulé and Henry Burden.

Paintings by Morrice Go on View Tuesday

Gazette—29.1.38
Tuesday will mark the opening in the galleries of the Art Association of Montreal of a comprehensive collection of paintings by the late J. W. Morrice, R.C.A., the Montrealer who made his home in Paris, where his art was regarded highly when here it was critically regarded as an acquired taste. It is a show that picture-lovers have long looked forward to, and it comes to Montreal through the courtesy of the National Gallery of Canada, where the paintings created great interest.

It will be an exceptional privilege to see the art of Morrice in its varied phases. In past years, when he was working abroad, his paintings came to Montreal—some to local dealers and all too few to important public exhibitions. Sounding a note in painting new to Canada, his handling by critics was not always kind, nor always intelligent and fair, but there was never any indication that spleen jibes upset him. Individualistic and sincere in his convictions as a painter, he went his way—and in the intervening years there has arisen a public that understands his art. If his fine color and fluent brushwork have fired others to aspire to like heights—and flop, that cannot be held against him. At least his example made the younger painters do a little thinking on their own account.

The memorial exhibition, held in these galleries some years ago, was an event, but in the renovated setting these works—from public and private collections—should reveal beauties missed on the former occasion.

In connection with the exhibition, members of the association will, on February 10, hear Clarence Gagnon, R.C.A., who long lived in Paris, talk on the pictures.

At the same time as the Morrice show, there will be an exhibition of 57 sketches by Mr. Gagnon illustrating "Marie Chapdelaine."

Painting By Hornel For Art Association

Gazette—19.2.38
"Children at Play," painted in 1906 by Edward Atkinson Hornel, who died in 1933, has come to the Art Association of Montreal by bequest of Sir Andrew T. Taylor, R.C.A., F.R.I.B.A., the architect who years ago practised his profession in Montreal, hospital, bank and university buildings being among his many commissions executed here. Sir Andrew died early last December in England, at the age of 87.

Typical in arrangement and treatment, the painting deals with care-free children, and in spirit is akin to the large work called "The Chase"—children playing on the seashore, near bushes in blossom, mellow and harmonious in coloring and with texture like old tapestry, which, in 1909, was bought for the Mount Royal Club, from the collection of British art, held under the auspices of the Royal British Colonial Society of Artists, shown in the old Art Gallery on Phillips Square.



Courtesy Eaton Fine Art Galleries.

TITTA RUFFO, CARUSO and CHALIAPINE, as seen by Tade Styka, the Polish painter, is typical of this artist's ability to interpret the character of his sitters. This painting, which commemorated the appearance together of these gifted singers, was painted in Paris in 1912, and later acquired by Styka when the collection to which it belonged was sold.

Paintings by Styka Brothers Viewed by Throngs at Eaton's

Gazette 19.2.38

When Tade Styka and Adam Styka, the Polish artists, last showed their paintings in the Fine Art Galleries of the T. Eaton Company, Limited, of Montreal, they created a sensation. A collection of their work now in the same galleries is exciting even greater interest. The public likes the suavity of brushwork and spirited treatment of the portraits by Tade, and the glowing, vividly colored Egyptian scenes by Adam, are as highly regarded. Since the show opened, there have been occasions many times a day when the galleries were jammed, and in the coming final week there is not likely to be any falling off in attendance. Those who saw the former show are out again in force, and are bringing their friends with them. They seem astounded at the apparent ease with which both artists paint. Their taste for form and color is satisfied. They are not concerned with whether, having seen all there is to see at once, the works would continue to excite their imagination. These painters know their business. They can draw, know how to put paint on, compose acceptably and don't need to ask advice regarding color. If personal taste prefers work less high in key and is not partial to rose-flushed shores above an amply blue Nile—well the glitter of Adam won't intrigue, and, if in portraiture preference lies in the direction of the solid and ponderous, the deftness of Tade might seem superficial. But their performance, a blend of natural gifts and thorough grounding, cannot be ignored.

Tade knows how to paint a portrait, and his ability to capture a likeness and invest a sitter with distinction was proved in the former show, when a better chance to judge offered in the portraits of well-known personages—Paderewski, Flammarion, H.R.H. Prince Umberto and Major-General James G. Harbord, faces made familiar in the public prints. That the dexterity is more than a slap-dash affair is evident in the study of hands, holding a grey Persian cat, among the exhibits, as well as the freely treated portrait of Mr. W. Barnetti,

with white hair and trim beard, rose in button-hole and cigar in hand against a warm, reddish-brown background. This has all the fire of a spontaneous sketch. Gracious in air is Mrs. Peabody, in a silver satin dress with a brown spaniel in her lap. It is effectively arranged on the canvas and the rendering of the material is masterly. Peggy Joyce in white does not make quite the same appeal, and Countess Zewuska, blonde of hair, has a pair of devastating eyes. Miss S.W., seen from the back with head turned is directly painted, the transparent black dress being capitally treated. White-haired Canon Caron, with his hand through his belt, is full of character, and the three singers—Ruffo, Caruso and Chaliapin, seated at a table, presented many difficulties that have been successfully overcome, as the illustration on this page shows.

Adam Styka finds plenty to paint in Egypt. He treats with considerable gusto the figures in typical dress—chatting, smoking or listening to honeyed whispers. The gleaming lights on metal ornaments give him opportunities, and the suggestion of wrinkled age on the faces of some of his men is effectively conveyed. "The Slaves of Love," "A Daring Compliment," "The Thrilling Secret" and "A Pleasant Meeting" are apt titles. When he gets to the Nile the color is laid on—deep blue rippled water, as in "Buffalo at the Philae Ruins"—boy mounted on the animal in the stream, and boy with a water bottle; and in "Donkeys at The Nile," with a distant boat under sail, and the drinking animals flushed with ruddy light. In "Washing Day" a woman labors over the linen in a pan in the water, with a donkey near by. "The Caravan from Afar, Colossus of Memnon," makes a good composition with its camels passing the gigantic figures and the smoke of distant fires. "Egyptian girl with her Donkey at the Gizeh Pyramids" is invested with strong sunlight that envelops the river, boats and shores. Donkeys standing in shallow sunlit water also make attractive subjects.

Civic Art Exhibition.

To the Editor of The Gazette:

Sir,—Following an announcement made in these columns on a former occasion about the proposed "Montreal-In-Art Exhibition," inquiries were received by the City Improvement League who are sponsoring this civic project. Artists and the general public evidenced keen interest, and leaders in civic and public welfare looked forward to this scheme with patient expectancy. It may now be told that it was this support that has prompted the League to continue to explore the possibilities of this civic art exhibition with the view of making it an artistic, educational, cultural, economic (for we did consider the material welfare of our artists) and civic success.

It is to be regretted that through circumstances beyond the control of the League, the effectuation of the project has been somewhat retarded. It is felt, moreover, that with renewed efforts on the part of the League, and with redoubled collaboration and effective encouragement and timely teamwork on the part of our public-spirited citizens,

this "Montreal-In-Art Exhibition" could be organized and presented to the public of Montreal within a short period. Montreal has never had an art show of this kind. As a matter of fact it will be the first one of its description and of its civic objectives to be held in Canada.

This open letter is to be taken both as a reminder and as a reply to our correspondents, our League membership, and the public that this civic art project is in a very active committee stage, and that we can report substantial progress. We wish to assure the interested readers of The Gazette that the League stands by them and that this committee will release an important news item on this subject at an early date.

A. J. LIVINSON,
Chairman, Citizenship Committee,
City Improvement League, Inc.
Montreal, Feb. 19, 1938.

Architecture Past and Present Of This Province

Star—23.2.38

The annual exhibition of work by Canadian architects, which is now on view at the Art Association of Montreal, gives a very good idea of the new buildings which have lately been built in this country. They are by architects from all over Canada, and the buildings are in places from Halifax to Vancouver, and even in England, though most of them are in this province and designed by Quebec architects. Buildings, and interior decorations of all sorts are shown in these photographs, — churches, theatres, hospitals and houses, — and there are some unexpected views of buildings which are now fairly familiar.

Another part of this exhibition, which covers the walls of the Art Association's lecture room, is of photographs of old buildings of this province, part of a valuable record of buildings, some of which have been destroyed or changed and some are likely to disappear before long. These are typical Canadian houses and churches, of an architecture made in Canada and fitted to the country and its climate. The photographs show the buildings and many of their details, — doorways, panelled rooms and furniture. A few pictures of village scenes give an idea of the color of Quebec, to supplement the photographs. Some other photographs show the people for whom the houses were built, engaged in spinning, weaving and baking bread in outdoor ovens.

Architecture of P.Q. Shown at Art Gallery

Gazette—19.2.38

Old Quebec and its architecture and customs, as revealed by photographic enlargements, makes an interesting show in the Lecture Hall of the Art Association of Montreal. The material for the exhibition, which is held under the auspices of the provincial government, was selected by the Province of Quebec Architects Association, and fine judgment has been shown.

The entire province has been searched for pictorial subjects, and the result is a wide array of old churches, convents and houses, not to mention windmills for different purposes, and outdoor ovens. Among the Montreal buildings there is a fine print of Notre Dame de Bonsecours, when houses and little stores clustered about the walls of this historic church. Quebec City has proved a fruitful field, as well as the smaller towns beyond, while many fine examples of early architecture come from the Island of Orleans.

Spring Show March 17

Entry forms have gone out for the 55th annual Spring Exhibition of the Art Association of Montreal, which is to be held in the galleries, Sherbrooke street, west, from March 17 to April 10. Forms must be received by the secretary, Miss Lilhel M. Pinkerton, 1379 Sherbrooke street west, not later than March 3, which is also the last sending-in day for the works intended for exhibition. It is stipulated that entries shall be works "which have not been publicly exhibited in Montreal."

Gazette.19.2.38

MORRICE'S ART ADMIRER

Gazette—21.2.38

Largest One-painter Show,

Says Toronto Writer

Commenting on the exhibition of paintings by J. W. Morrice—now being shown here—when it held the public interest in Toronto, an art writer there had the following to say:

"Largest of all one-painter shows ever staged in Canada is that of the late J. W. Morrice. The National Gallery collected more than 150 of his paintings and sketches from five Canadian cities, some from Paris, 82 from Montreal, 28 from Ottawa, 10 from Toronto. Only a few are for sale and Morrice prices are going up. The enlarged sketch on the catalogue cover—"Ferry at Quebec" shot up over \$1,000 lately on its early 1937 price. At an auction this collection might aggregate half a million in dollars.

"Morrice studied law here. But he seldom painted Ontario. Canada pictures in this show are a mere bagatelle to the pageant of Paris, Venice and the sub-tropics. Morrice, son of a Scotch merchant in Montreal, was a cosmopolitan. His gallery show is the greatest international scenorama ever staged in Canada by one man; an enormous cycle of scenes in luxurious enchantment of harmonized colors."

THE EXHIBITION of "Illustrations, to Marie Chapdelaine" by Clarence Gagnon, now on view at the Art Gallery, is extended to Sunday, March 6.

Star.28.2

ARCHITECTS URGED TO LOOK TO FUTURE

Gazette 21.2.38
Hon. E. L. Patenaude Sets Up Distinctive Canadian Style as Goal

TALKS AT R.A.I.C. DINNER

Judges Award Medals to Local Firms, Others for Designs in Institute's Exhibition

Architects of Canada, while in no way neglecting the necessary study of the past, must now look forward specially to the future, to favor the development of an art which will be properly Canadian, Hon. E. L. Patenaude, Lieutenant-Governor of the Province of Quebec, told members of the Royal Architectural Institute of Canada at its 31st annual dinner, held on Saturday in the Cercle Universitaire.

Mr. Patenaude, who was introduced by W. S. Maxwell, welcomed the delegates to the province and expressed the hope that the houses and buildings of Montreal would reflect to them the traditions of Quebec. The architect must have an insight upon every subject; he must be acquainted with history to understand the monuments of former times, and must have a knowledge of the characteristics of various nations and the tendencies of different epochs. At the same time he could not be ignorant of the sciences, physical and social, which related to his art, the Lieutenant-Governor said.

"All the arts give to a nation their contribution for the creation of the beautiful, for the education of taste and for the value of its own civilization. But it seems to me that few arts possess for so doing the power of architecture. The most humble as well as the more fortunate of men can admire the equilibrium, the brilliance and the greatness of its realizations," Mr. Patenaude declared.

It was announced at the dinner that H. L. Fetherstonhaugh, of Montreal, had been elected to the presidency of the institute for 1938. Other officers elected were: Prof. M. S. Osborne, of Winnipeg, first vice-president; H. C. Mott, of St. John, N.B., second vice-president; Alcide Chausse, of Montreal, honorary secretary; and B. R. Coon, of Toronto, honorary treasurer. In addition to Mr. Fetherstonhaugh, Mr. Chausse and Mr. Coon, the new executive committee will comprise L. A. Amos, R. H. Macdonald, W. S. Maxwell and P. J. Turner, all of Montreal.

FELLOWSHIPS GRANTED.

The following were announced as having been granted fellowships in the institute: John M. Watt, London, Ont.; Mackenzie Waters, Toronto; Gordon Pitts, Montreal; A. J. Hazelgrove, Ottawa; James H. Craig, Toronto; and Lieut.-Col. F. H. Marani, Toronto.

The following awards were declared to have been made by the judges of the R.A.I.C. exhibition: Medals, Ross and Macdonald for the Holt, Renfrew building, Montreal, and Fetherstonhaugh and Durnford for Douglas Hall, Montreal. Honorable mention: Public buildings, George and Moorehouse for the Toronto Stock Exchange and J. Cecil McDougall for the Private Patients' Pavilion of the Montreal General Hospital; educational, Moody and Moore for a gymnasium in Fort Garry, Man.; industrial, L. A. and P. S. Amos for a brewery experimental plant, Montreal; commercial, Maxwell M. Kalman for a florist's shop in Cote St. Luc; domestic, Wilson and Auld for Parker house, Westmount, John D. Parker for a house in Surrey, England, E. I. Barott for Greenfields house in Montreal; details, Ross and Macdonald for Neurological Hospital doorway in Montreal, Mackenzie Waters for doorway of a Toronto residence; craftsmanship, A. D. Thacker for stalls in Halifax Cathedral; interiors, E. I. Barott and F. J. Macnab for Bell Telephone building in Ottawa, Fetherstonhaugh and Durnford for N.L.C. Mather house in Montreal.

Guests at the head table at Saturday's dinner were: Hon. E. L. Patenaude, Mgr. Olivier Maurault, Mayor Adhemar Raynault, Alcide Chausse, C. F. Harrington, H. C. Mott, R. H. Macdonald, A. S. Mathers, Prof. Ramsay Traquair, Aime Cousineau, Prof. P. E. Nobbs, W. L. Somerville, W. S. Maxwell, H. L. Fetherstonhaugh, Dr. C. F. Martin, Charles Maillard, L. R. Fairn, J. B. Challies, Prof. Emile Venne and Col. D. B. Papineau.

Most of the official business of the two-day convention was transacted at Saturday morning's session, Friday having been set aside for the visiting of points of architectural interest in the neighborhood of Montreal. The following reports were read by the chairmen of the various standing committees: architectural training, Mackenzie Waters; scholarship, H. L. Fetherstonhaugh; art, science and research, Prof. M. S. Osborne; professional usages, W. L. Somerville; public relations, E. W. Haldenby; editorial board, B. R. Coon; joint committee, A. J. Hazelgrove; exhibitions and awards, E. I. Barott. A report of a committee on housing was read by J. Hazelgrove.

The following delegates from the component associations were elected to the 1938 council of the institute: Alberta Association of Architects, R. P. Blaky and J. Maillart; Architectural Institute of British Columbia, S. M. Eveleigh, W. F. Gardiner and George Nairne; Architects' Association of New Brunswick, J. K. Gillies and H. C. Mott; Manitoba Association of Architects, Prof. M. S. Osborne, E. Prain and F. W. Watt; Nova Scotia Association of Architects, L. R. Fairn and A. E. Priest; Ontario Association of Architects, W. J. Abra, L. G. Bridgman, B. R. Coon, Allan George, E. W. Haldenby, R. E. McDonnell, W. L. Somerville and Mackenzie Waters; Province of Quebec Association of Architects, L. A. Amos, Alcide Chausse, H. L. Fetherstonhaugh, R. H. Macdonald, W. S. Maxwell and P. J. Turner; Saskatchewan Association of Architects, F. J. Martin and S. E. Storey.

Architects View Art Collection

Gazette 21.2.38
Convention Delegates Guests of P.Q.A.A.

A group of architects from many parts of the Dominion and members of the Province of Quebec Association of Architects, attending the 31st annual convention of the Royal Architectural Institute of Canada, were guests yesterday afternoon of the Art Association of Montreal and the P. Q. F. A. at the Art Gallery, 1375 Sherbrooke street west.



Dr. C. F. Martin

Inspection was made of many beautiful photographs representing practically every form of architectural expression, from the artistic religious edifice and stately office building to the individual home on the hillside. A large section was devoted to pictures of very old buildings which preserve the old French traditions of architecture. One of these was the old Seminary of Quebec building taken from the courtyard, which dates back to the middle of the 17th century and is said to be the oldest piece of architecture on the continent.

Speaking informally to delegates and students Dr. C. F. Martin, president of the Art Association of Montreal and Dean-emeritus of the Faculty of Medicine, McGill University, dwelt upon the increasing interest in art and architecture, which are so closely related, in comparison with a generation ago.

INTEREST GROWING

"Judging from opinions expressed on art one gets impressions on present-day artistic work far more than was the case 25 years ago," Dr. Martin said. "Views about modern art are so diverse that one stands aghast; it is different from the medieval fraternity where opinions are uniform, but in art they differ according to the individual taste."

The importance of bringing before the public the charm and glory of the old architecture of the province was stressed by Prof. Ramsay Traquair, director of the School of Architecture, McGill University. Quebec architecture represented one of the greatest traditional arts in North America, which was not generally realized, he said.

Other speakers included Victor Morin, K.C., who touched briefly on the excellence of the architectural work displayed.

R. H. Macdonald, vice-president of the P.Q.A.A., acted as chairman.

BUYS EPSTEIN GROUP

Gazette 26.2.38
Sally Ryan Now Is Owner of Bronze 'Madonna and Child'

London, February 25.—(C.P. Cable)—The girl with the Epstein touch, Sally Ryan, who used to live in Montreal, has purchased the famous bronze group, "Madonna and Child," by the sculptor whose influence on her own work has been strongest.

It was disclosed today that Miss Ryan, a sculptress of international repute at 21, paid £1,500 (\$7,500) for the group, which was completed 10 years ago.

The figures in the group all are larger than life size, and Epstein worked two years on them.

A granddaughter of Thomas Fortune Ryan, who presented a collection of Auguste Rodin's works to the Metropolitan Museum of Art in New York, Miss Ryan said she intends to leave the Epstein work in London's Tate Gallery indefinitely. The group already has been moved to the gallery.

EDUCATION BIG AIM IN ART ASSOCIATION

Dr. C. F. Martin, Re-elected President, Outlines Plans for 1938
Gazette 25.2.38
MAY NAME A DIRECTOR

Council Considers Appointment of Skilled Man to Spur Improvement Efforts, Annual Meeting Told

Aligning himself on the side of those who wished to make of the art gallery "a centre for art education in its broadest sense," Dr. C. F. Martin, in his presidential address before the Art Association of Montreal yesterday, reviewed what had been done in that direction during the past year. He was re-elected president for 1938 at the annual meeting of the Association, in the library of the Art Gallery, Sherbrooke street west.

Among the objectives to which he believed the Council of the Association should direct its energies was the acquisition and display of the most suitable and appropriate works of art, not alone objects of beauty, but likewise those of an educational value; also toward the development of ever better facilities for art education in the widest application of the term.

Honorary vice-presidents for the year are H. B. Walker and W. B. Blackader; vice-presidents, first, J. W. A. Hickson, Ph.D., and second, Arthur Browning; honorary treasurer, G. W. S. Henderson; secretary of council, Miss E. M. Pinkerton.

As an aid in the effort to acquire works of art in a more systematic manner, and to clarify the technique in establishing better contacts to locate works of art available for the collection of the Association, Dr. Martin declared that the Council has under consideration the appointment of a skilled director as soon as this step was feasible. On the question of art education he remarked that "there is every need here under this roof of the highest type of leadership in our official classes, allowing no doubt or criticism, in order that our members and the public may be well served with all advantages of a practical education in the arts." The president felt that it might seem possible and advisable to link the educational activities with the Fine Arts Department in McGill University.

MORE LECTURES PLANNED.

He said the association hoped to offer more and better lectures, perhaps in series by experts, and also "make something of real value" of the library; to broaden the scope of entertainments, and offer more opportunities for chamber music.

The accommodation for the art treasures was all too limited, said Dr. Martin, and "compared with any other city of its size on the continent, the accommodation in the building measures up poorly," he added, citing as example the facilities of Toronto. In this connection he referred to the "two public spirited citizens who have come forward with a magnificent offer of \$50,000 towards reasonable extension of our building if in a year or so we can find approximately a similar amount to carry on the project." This offer would soon receive the serious consideration of the council, the meeting was informed.

Liberal financial help had made possible a number of improvements in the Art Gallery which the report listed, and simultaneously progress had been made in the direction of education last year with a committee under Dr. J. W. A. Hickson arranging educational programmes along similar lines to those in better institutions elsewhere. The Carnegie Corporation of New York pledged a sum of \$5,000 in the support of this committee's work. Dr. Martin stated. The popularity of the classes, had necessitated a limitation to 100 children.

Reference was made to the large number of new members enlisted during the closing weeks of 1937 and early this year.

In addition to a donation of \$200 by Mrs. Arthur Drummond there were 56 volumes presented to the library according to the report of Howard Murray, chairman, library committee. The list of gifts to the Sustentation Fund, amounting to \$5,507, was given by the chairman of the fund, Arthur Browning. Some important gaps in the collection of the museum were reported by F. Cleveland Morgan, chairman.

The maintenance account revenue was \$20,997 in 1937 and expenditure \$22,008, according to the financial statement of G. W. S. Henderson, honorary treasurer.

Members of council elected were: For three years: Arthur Browning, T. S. Gillespie, Elwood B. Hosmer, R. P. Jellitt, J. W. McConnell, F. Cleveland Morgan, Brig. Gen. E. de B. Panet and C. W. Colby.

For one year: Gordon W. MacDougall, K.C.; Ross H. McMaster, Lt. Col. Herbert Molson, C.M.G.; M.C.; W. J. Morrice, Harry A. Norton, R. W. Reford.

For two years: D. Forbes Angus, Philip S. Fisher, F. M. G. Johnson, Ph.D., G. Alfred Morris, Howard Murray, Professor Ramsay Traquair.

Standing committees will be selected by the Council later.

RIGAUD PAINTING GOING TO OTTAWA

Self-Portrait by French Artist Secured for National Gallery of Canada

London, February 25.—(C. P. Cable)—The High Commissioner's office announced today that the National Gallery of Canada has purchased one of Hyacinthe Rigaud's portraits of himself. The purchase was effected through High Commissioner Vincent Massey. The price was not disclosed.

Rigaud, who lived from 1659 to 1743, for 82 years did as many as 30 to 40 portraits a year. He was admitted to the French Academy in 1700. His portraits of Louis XIV, Bossuet, Le Brun, and Mignard, and of the sculptor Desjardins, as well as one of himself, are in the Louvre.

Of Historical Value

Ottawa, February 25.—(P)—Eric Brown, director of the National Gallery of Canada, today confirmed that the gallery had purchased one of Hyacinthe Rigaud's portraits of himself.

"It is a very good painting and quite large," he said, "and is supposed to consist of the painter himself, with his wife and daughter. It is entitled 'A Portrait Group of a Lady and Gentleman with their Daughter and a Lap-dog.'"

Apart from the intrinsic value of the picture it is of direct Canadian historical value, in that the period during which Rigaud painted was coincidental with a flourishing French development in Canada, and will take its place with other works of the time in the gallery, he said.

Gazette 26.2.38

Sending-In Day March 3

Entry forms for the 55th annual Spring Exhibition of the Art Association of Montreal, which is to be held in the galleries, Sherbrooke street, west, from March 17 to April 10, must be received by the secretary, Miss Ethel M. Pinkerton, 1379 Sherbrooke street west, not later than Thursday, which is also the last sending-in day for the works intended for exhibition.

Gazette 26.2.38

Newer British Painters at the Scott Galleries

Star 28.2.38

A collection of pictures and drawings by recent British painters, most of them still living, has been brought to Canada by Messrs. Reid and Lefevre of London, and is being shown at Scott's galleries on Drummond Street, and in most of them the painters have something to say and their own ways of saying it. James McBey, who is better known as an etcher and water colour painter has an English landscape and a group of figures in a Morocco street, which are admirably fresh in colour and, with their black outlines, are rather like tinted drawings done with oil paint. His portrait study of a Moorish woman is an excellent piece of colour decoration. There are some particularly interesting water colours by Leslie Hunter, very broad and free brush drawings, which are full of suggestion; his oil pictures are quite as interesting, especially a study of a blue houseboat, a little green landscape, a village street, full of warm sunshine, and a roughly painted but very effective portrait study. By Archibald MacGlashan there are two delightful studies of children's heads and a very good still life picture.

Two excellent studies of light, in a view of Toulon harbour and a sketch of Highgate, are by Duncan Grant, who has also some simply and freely painted pictures of still life and flowers. A policeman in uniform does not make a very attractive subject for a portrait study. Vanessa Bell's picture of an English garden and of an Italian fountain are full of good sunlight, and there is true atmosphere in a picture of the Pool of London, and these are much more successful as pictures than that of a girl in Spanish dress. Edward Le Bas, among other pictures, has a very good study of English winter climate. Some very successful little landscape compositions are by W. J. Steggle; Harold Steggle's small and formal pictures are not so original, but have pleasant colour and light. Sine Mackinnon has made himself a rather new way of painting, derived from various sources, mostly oriental. The pictures and drawings of Frances Hodgkins appear to be either abstractions or symbols, and judgment on them is best left to those who can understand them. Elwin Hawthorne's simple, quiet landscapes and street scenes, R. O. Dunlop's rather sad coloured landscapes, and sketches by S. J. Peplow and John Aldridge are other works in this exhibition.

The Hon. Gordon Scott and Mr. Jean Lallemand, vice-presidents of the Quebec Musical Competition Festival, will be hosts to members of the general executive, patrons, trophy donors and artists and their wives at the Montreal Art Association, Sherbrooke street west, Friday afternoon at five at an exhibition of trophies donated for the approaching festival. The trophies will remain at the Art Gallery over the week-end for public exhibition. **Star, 28.2.38.**

Gagnon Exhibit Extended

The exhibition of illustrations to Maria Chapdelaine by Clarence Gagnon, R.C.A., now being shown at the Art Association galleries, has been extended to Sunday, March 6.

Gazette, 1.3.38

Old Mural Paintings Described in Lecture

The scratches, made on the walls of caves by prehistoric men, were the first beginnings of mural decoration, but Dr. Peter Breiger, of Toronto, in his lecture on the History of Mural Painting to the Art Association of Montreal on Monday afternoon, began at a much later time. He showed in his lantern slides some Roman wall paintings, but his examples were chiefly of the Christian period, starting with the frescoes of Giotto at Padua and Assisi. A principal point on which Dr. Breiger laid stress was the relation of the painting to the architecture of the place which it decorates, and some mural mosaics were shown as examples of similar decoration in a different material. The works of Michael Angelo and Raphael in the Vatican were taken as instances of the right adaptation of painting to architecture; these were followed by the quite different work of Tiepolo, which was made to produce the effect of an opening in the wall, through which the picture was seen. The similar work of Delacroix was contrasted with the more truly architectural decoration of Puvis de Chavannes. In recent times mural painting has become an American art, and Dr. Breiger ended his lecture with some examples of mural paintings by Thomas Benton and Boardman Robinson, in the United States.

MUSEUM TREASURES TOPIC OF LECTURE

F. Cleveland Morgan will address the Woman's Guild of Christ Church Cathedral, following the business session of the monthly meeting at the Parish House on Monday, March 7. His subject will be "Treasure Trove from the Museum of the Art Gallery" with illustrations. The lecture will begin at 3.45 o'clock and will be followed by tea. **Star, 3.3.38.**

THE LECTURE which was to have been given tomorrow evening at the Art Association by Mrs. W. J. MacLeod on "Knights and Ladies of the Middle Ages" has had to be unavoidably postponed through illness. **Star, 2.3.38**

Picture Sale Aiding Orphans in Spain

Tonight at 9 o'clock will be auctioned at 1380 St. Catherine street west, any remaining works in the exhibition of paintings, drawings and prints which have been contributed by Canadian artists to secure funds for the upkeep of a home for Spanish orphans, already set up in the vicinity of Barcelona. Among the artists represented at the show, which is open during the day, are: Andre Bieler, Fritz Brandtner, A. Cloutier, Norah Collyer, Prudence Heward, Edwin Holgate, Andre Lapine, Mabel Lockerby, John Lyman, H. Mayerovitch, Kathleen Morris, Louis Muhlock, Ernst Newman, Jean Palardy, R. W. Pilot, Sarah Robertson, Anne Savage, Marian Scott, Jori Smith and Phil Surrey.

GALLERY TO BE A HOME

Scott Property Bought by Miss E. A. Dunn

The property at 1490 Drummond street, which since 1930 has been occupied by W. Scott and Sons as their art galleries, has been purchased by Miss Elizabeth Alice Dunn, who will use it as her personal residence. The property was formerly owned by the late J. K. L. Ross.

Miss Dunn, a native of Montreal, was church organist in Thompsonville, Connecticut, for 20 years, and is now living in the Drummond Court Apartments. Last October she purchased the property adjacent to the galleries, she expects to take over the building as her new home on May 1. **Gazette, 12.3.38**

Fabulous Hearst Art Treasures Going to Museums, Collectors

Gazette By THOMAS C. LINN, 2.3.38
(Special to The Gazette from The New York Times.)

New York, March 1.—The art collection of William Randolph Hearst, which has achieved almost fabulous proportions in popular report, is to be broken up.

Reports current in the art world that objects from this vast collection were being offered for sale privately were confirmed today by Joseph V. Connolly, president of King Features, a Hearst enterprise.

About a third of the collection is to be offered for sale to museums, Mr. Connolly said. He could not give the exact value of the works of art to be disposed of, but estimated it at several millions. Unable to reach Mr. Hearst in California by telephone, Mr. Connolly said that he did not know Mr. Hearst's reason for selling.

All the painting, sculpture, tapestries, armor, silver and other rare objects to be placed on the market will be offered through Parish-Watson and Co., Inc., New York, well-known company specializing in art of the Far and Near East.

This is the most important art collection on the market here since J. P. Morgan offered for sale some of the paintings from his collection in January, 1935, and in June of the same year sold his collection of miniatures at auction in London.

Mr. Connolly said he believed that Mr. Hearst intended to give some of his art to museums, but was unable to name the museums or to specify the objects.

As a collector Mr. Hearst has become almost a legendary figure because of the lavish scale on which he bought. In addition to the multitudinous objects that decorate his two residences in California, his

New York apartment and his castle in Wales, enough is left over to fill a vast warehouse in the Bronx and two warehouses on the Pacific Coast.

Those who know Mr. Hearst well say that mere pride of possession was by no means the motive for his collecting but that he is genuine-

ly absorbed in art. Amid all the works of art by which he is constantly surrounded and the others which he has been constantly acquiring, he is said to be able to recall individual objects bought years ago and kept in storage since the purchase.

As purchased, every work of art is photographed and a master file of photographs is kept at San Simeon, Mr. Hearst's California estate. If the object should not fit into a decorative scheme pleasing to Mr. Hearst, it goes into storage. Of late years Mr. Hearst, now nearly 75 years old, is said to have given more and more time to art.

Many of the rare objects Mr. Hearst has bought himself in his travels about the world. Others he has acquired through agents and dealers, and a great quantity has come out of auction rooms.

The collection is so vast that Mr. Parish-Watson has been working on the catalogue since December and its completion is still in the future. In such a multifarious collection, the quality of individual objects must necessarily vary greatly, while some of the works in Mr. Hearst's collection are of minor importance, others attain the ranks of great masterpieces.

In some fields no other collectors have ever approached Mr. Hearst's record. For instance, Mr. Parish-Watson estimated yesterday that despite the many European period paneled rooms installed in Mr. Hearst's various homes, at least fifty more were in storage.

Religious Art to Be Exhibited at Quebec

Artists of Province Invited to Send in As Many Works As Desired

Gazette—5.3.38

In connection with the National Canadian Eucharistic Congress to be held at Quebec June 22 to 26, there is to be an exhibition of Christian Religious Art in the galleries of the Provincial Museum. This will be open to the public from June 19 until July 2. The official opening will be on June 18 at 9 p.m.

All the artists of the Province of Quebec are invited to participate and to send in as many works as they may desire, but they must be originals.

As to subjects, those especially suggested are:

1. A study or sketch in color for a large composition, suitable for the sanctuary or the main nave of a church or chapel in this province. This may be a mural, a mosaic or in stained glass.

2. A picture in oils, watercolors, gouache, etc., of a scene in the daily life of a Christian in the home or outside, the subject being left entirely to the imagination of the artist. Size is not limited, and drawings, engravings, etchings of this subject may be submitted.

3. Sculpture: Statue, statuette, bust, saints in high or low relief, founder or foundress of a community established in Quebec Province.

4. Designs for or the executed originals of sacred vessels, ornaments and appointments of a church, and funeral monuments.

5. Perspective, exterior or interior, of recent religious architectural projects—church or chapel constructed or planned. Photographs will not be accepted.

All items submitted should be addressed, insurance and carriage paid, to the Museum of Quebec not later than June 1, and should bear on the back a label giving the name of the artist, address, title of the work and price. Each artist, too, should send under separate cover to J. B. Soucy, director of the Ecole des Beaux-Arts of Quebec, a complete list of works submitted, with titles and prices, to facilitate classification and rapid printing of a catalogue of the works accepted by the jury of selection.

The management of the Ecole des Beaux-Arts, with the approval of the Hon. J. H. A. Paquette, M.D., Provincial Secretary, have placed at the disposition of the jury \$200 to be awarded to three of the works exhibited.

Contemporary British Painters Holding Exhibition at Scott's

Gazette By ST. GEORGE BURGOYNE, 5.3.38

Paintings by some contemporary British artists are drawing picture-lovers to the galleries of W. Scott & Sons, 1490 Drummond street, where the collection, organized in conjunction with Alex. Reid & Leveque, Limited, of London, England, gives Montrealers the opportunity of viewing the work of artists who have a strong following in the Old Country.

The keynote of the show is individuality. All the painters have ideas and the courage to express them. The message of some is not quite clear, and these works make strongest appeal to those who in this go-ahead age have the faculty of dismissing from mind the standards by which good painting was once judged. The right or wrong of this is a matter of personal conviction. Undeniably the more obscure works have qualities that attract attention, and undoubtedly can "grow" on the beholder. The sincerity of the painters need not be questioned—they probably see such things that way.

There are artists here that have won their place—Vanessa Bell, with a frank outlook and bold stroke, who shows the solidly painted black-garbed woman, with small fan, and a nosegay nearby, called "The Spanish Dress." She truthfully paints the effect of spring sunshine in "The Garden in April"—house, trees in bloom and a pathway, and is very direct in the handling of her Thames-side scene, entitled "The Pool of London," reproduced on this page. Duncan Grant, whose "Fort St. Louis, Toulon," is also reproduced, shows variety—"Autumn Flowers," gay-hued zinnias in a figured teapot; "Tulips," white, pink and red, against a gilt-framed picture, a delicious blue note being supplied by a scarf; and the portrait of a very English policeman of the eminently dependable kind. R. O. Dunlop handles the palette knife with vigor in "Biddford, Warwickshire," and "Clifton Bridge, Stratford-on-Avon," and Edward LeBas has three effective landscapes, impressionistic in spirit—"Landscape, Provence," with willows and a man assembling a faggot in sun-shot atmosphere; "Summer Afternoon," which shows a country house, dovecote, and fowls foraging in the garden; and "Winter, Near Ware," building and telegraph poles edging a canal, a barge and distant ridge under snow, charged with atmosphere that brings to mind raw piercing cold.

Harold Steggle paints in a precise, flat, clean manner in "Plymouth Hoe"—lighthouse, road and buildings, and much the same atmosphere pervades "Kimmeridge Bay, Dorset," sea, boats and houses. W. J. Steggle shows a nice sense of arrangement in the row of trees in "Blythburgh, Suffolk," and a richer color range in "Fambridge, Essex"—a house, creek and a boat. Elwin Hawthorne finds buildings interesting in "St. John's, Hampstead," and shows beached boats, buildings and the sea in "Brighton Front."

Sine Mackinnon, credited in the catalogue with "a considerable reputation in Paris," is individual in his outlook, and first-hand knowledge of the places he paints may make all the difference. Frances Hodgkins, too, will probably intrigue with "Green Jug and Jade Sea," "Wheelwright's Shop" and "The Colonel's House," to mention a few, but there is little distinction to the color and the scattered effect of the objects does not clarify the painter's aim. John Aldridge is more definite in statement in "The River Pant" and "Great Sampford." Archibald McGlashan has a capital work in "Child in Pram," done crisply and directly, shows free brushwork in "Sleeping Child," and really paints apples in his "Still Life."

S. J. Peplow, R.S.A., who died in 1935, is represented by works boldly designed and lovely in color—"Still Life," a rose in a vase above apples and grapes; red anemones in a vase, with a square of beautiful blue in the background; and "Landscape, Iona," with painted rocks on silver sand, a glimpse of curving bay, the sea and distant hills. This group reveals a painter of originality and great ability. James McBey, renowned as an etcher and probably best known by his plates of incidents seen as official artist to the Egyptian Expeditionary Force, 1917-18, does not make quite the same appeal as a painter, in oils at least. "Bury," with church, trees, road and figures, is unusual in treatment—

dark outlined design with the spaces filled in with flat color. In less marked degree, the same formula is followed in "Suk Marrakesh," a crowd of robed figures in a market, with archway in the distance. The flat manner is also adopted in "El Marrakeshia"—a young woman in flowered dress of pinks and reds.

Leslie Hunter, who was the subject of a critical work by Dr. T. J. Honeyman, called "Introducing Leslie Hunter," is well represented by oils and sketches in colored crayons which show ability of a high order. The group includes "Street in Fife," with humble buildings and figures; "Houseboats, Loch Lomond," with one of the floating homes a daring blue which has been effectively employed; "Fifeshire Landscape," with noble tree, houses and figures, robustly handled, and the group of sketches that shows his manner of work. A vigorous freely handled watercolor is "Woman at Wash-tub," in which a crimson apron is the high color note.

O.S.A. Exhibition Set for Toronto, March 5

On March 5, in the Art Gallery of Toronto, will open to the public the 66th annual exhibition of the Ontario Society of Artists. Entry forms to members and invited contributors have been sent out by Herbert S. Palmer, R.C.A., secretary of the O.S.A. Works intended for exhibition must be delivered at the gallery not later than February 24 while entry forms must be in the hands of the secretary before February 21.

Vernishing day will be Thursday, March 3, with Press Day on Friday, a reception and private view being held that evening.

Star
Art Gallery 5.3.38
 The Hon. Gordon Scott and Mr. Lallemand were hosts yesterday afternoon at an exhibition in the Montreal Art Association Galleries of trophies donated for the forthcoming Quebec Musical Competition Festival which will be held here March 14 to March 23.

Among those invited were Sir Charles Lindsay, Sir Charles and Lady Gordon, Mr. and Mrs. Morris Wilson, Miss D. Shearwood-Stubington, Mr. and Mrs. C. T. Medlar, Miss Annette Dore, Mr. and Mrs. W. Reid, Mr. and Mrs. R. A. Willis, Mr. and Mrs. Murray Chipman, Mr. and Mrs. Frank Common, Mr. and Mrs. J. A. Edmison, Mrs. Beaudry Leman, Prince Paul Lieven, Mr. and Mrs. Aird Nesbitt, Mr. and Mrs. S. Share, Mr. and Mrs. H. Norris, Miss R. Blanchard, Mr. and Mrs. V. C. Wansbrough, Mr. and Mrs. Finlay Campbell, Mr. and Mrs. E. Chadwick, Mr. and Mrs. C. Champagne, Dr. and Mrs. A. E. Egerton, Mr. and Mrs. D. M. Herbert, Mr. Salvator Issaurel, Rev. R. G. Katsunoff, Mr. A. Laliberte, Mr. and Mrs. J. Reymes King, Mr. and Mrs. Onderet, Rev. Brother Severin, Rev. W. Sluzar, Mr. and Mrs. G. A. Stanton, Mr. and Mrs. J. J. Weatherseed, Dr. and Mrs. A. E. Whitehead, Mr. and Mrs. F. Whitely, Professor and Mrs. J. Hughes, Mr. and Mrs. Leo Cox, Mr. A. R. George, Mr. and Mrs. G. Landreau, Miss J. Norris, Miss Suzanne Paquette, Mr. and Mrs. D. Churchill, Mr. and Mrs. E. J. Archibald, Mr. and Mrs. Paul Baby, Mrs. W. J. Hamilton, Mr. Armitage Layton, Mr. and Mrs. A. M. Russel.

Mr. and Mrs. Jack Smith, Mr. and Mrs. W. Weldon, Mr. and Mrs. J. A. Gauvin, Mr. and Mrs. Henri Geoffrion, Mr. and Mrs. C. Goulet, Mr. and Mrs. J. A. Hebert, Mr. and Mrs. Keith Milne, Mr. and Mrs. R. E. Parker, Mr. and Mrs. Clarence Talpis, Mr. and Mrs. Douglas Taylor, Mr. W. H. Thomson, Mr. and Mrs. C. A. Wylie.

Dr. and Mrs. Stuart Ramsay, Mr. and Mrs. Owen Callory, Colonel and Mrs. Henri Desrosiers, Mr. and Mrs. R. A. Duncan, Mr. and Mrs. P. Gregory, Mr. and Mrs. E. M. Hawkins, Mr. and Mrs. Chas. Maillard, Mr. and Mrs. H. R. Cockfield, Mr. and Mrs. T. Archer, Mr. H. P. Bell, Mr. and Mrs. T. H. Carveth, Mr. and Mrs. H. Gonthier, Mr. and Mrs. T. P. Gorman, Mr. Jean Nolin, Mr. and Mrs. G. Pelletier, Mr. Marcel Valois, Mr. and Mrs. E. R. Adair, Miss Martha Allan, Mr. Ed. Archambault, Mr. and Mrs. de Gaspé Beaubien, Mr. and Mrs. F. A. Beique, Mr. and Mrs. Robert Boronow, Mr. and Mrs. Allan Bronfman, the Very Rev. Arthur Carlisle and Mrs. Carlisle, Mr. and Mrs. Pierre F. Casgrain, Miss Audrey Cook, Miss M. Cramp, Mr. and Mrs. Athanase David, the Hon. Cyrille F. Delage and Mrs. Delage, Monseigneur Deschamps, Mr. and Mrs. F. G. Donaldson, Mr. and Mrs. Victor Dore, Mr. and Mrs. G. H. Duggan, Mr. and Mrs. Albert Dupuis, the Honorable P. R. Du Tremblay and Mrs. Du Tremblay, Mr. and Mrs. W. Ewing, Bishop Farthing, Mr. and Mrs. George Finlayson, Mr. and Mrs. E. P. Flintoft, Mr. and Mrs. Augustin Frigon.

Dr. and Mrs. Edouard Montpetit, Dr. and Mrs. Wilfred Pelletier, Dr. and Mrs. W. P. Percival, Mr. and Mrs. S. Morgan-Powell, Mr. and Mrs. Arthur B. Purvis, Hon. Alphonse and Mrs. Raymond, Senator and Mrs. Donat Raymond, Dr. Helen R. Y. Reid, Colonel and Mrs. Irving P. Rexford, Mr. and Mrs. Arthur Leger, Mr. Arthur Letondal, Mr. and Mrs. D. C. Logan, Mr. and Mrs. Ross Macdonald, Miss C. I. Mackenzie, Mr. and Mrs. J. E. Macpherson, Rev. Olivier Maurault, Miss H. McCain.

Lady Drummond, Mr. and Mrs. J. W. McConnell, Lady Roddick, Mr. and Mrs. A. W. McMaster, Father G. J. McShane, Mr. and Mrs. Harold Mills, Mr. and Mrs. George Gonthier, Mr. and Mrs. Leon Mercier Gouin, Mr. and Mrs. Ernest Goyer, Miss Muriel Gurd, Mr. and Mrs. Samuel Hart, Miss M. G. Harvey, Mr. and Mrs. W. C. Hodgson, Mr. and Mrs. Norman Holland, Mr. S. J. Hungerford, Mr. and Mrs. John Jenkins, Mr. and Mrs. Henry Joseph, Mr. and Mrs. S. F. Kneeland, Dr. and Mrs. Henry Laureys, Hon. C. P. Beaubien, Mr. Severe Godin, Jr., Mr. W. B. Tingle, Mr. L. J. Belnap, Mr. and Mrs. C. L. Scofield, Mrs. E. B. Forrest, Mr. and Mrs. A. Howatson, Mr. Pierre Charrest, Mrs. W. Barnes, Colonel and Mrs. C. F. Ritchie, Viscount and Viscountess de Roumeffort, Mr. and Mrs. C. A. Roy, Mr. and Mrs. W. F. Shepherd, Mr. and Mrs. Arthur Simon, Mr. and Mrs. C. N. Sommer, Mrs. Ellis Starr, Mr. and Mrs. George Washington Stephens, Hon. Justice and Mrs. Edouard Fabre Surveyer, Mr. Edmond Trudel, Mr. and Mrs. Arthur Vallee, Mr. and Mrs. Arthur B. Wood, Hon. Maurice Duplessis, Mr. and Mrs. W. F. Locke, Mr. and Mrs. I. Sidney Isaacs, Mr. John Irwin, Mr. Ray Churchill, Mr. and Mrs. George W. Murphy, Mrs. L. S. Coderre, Miss L. Moore, Miss L. C. McLennan, Mr. and Mrs. Phillip Fisher, Mrs. W. C. Finley, Mr. W. J. Morrice, Mrs. H. J. Page, Mrs. William Eaves, Mrs. J. H. Thompson, and Mr. and Mrs. A. D. Sebastiani.

National Gallery Exhibits Works of Dead Cartoonist

Star, 11.3.38
 OTTAWA, March 11 — (C.P.)—For the first time in its history the National Gallery of Canada yesterday opened an exhibition of a cartoonist's works—30 years after his death. A distinguished gathering heard Hon. P. J. A. Cardin open the exhibition and pay tribute to Henry Julien, one-time artist for The Montreal Daily Star and member of the Parliamentary Press Gallery.

The gathering saw 135 pen-and-ink, pencil and watercolor drawings depicting the political life of the century's turn and the homely gaiety of the French-Canadian habitant. It heard Mr. Cardin refer to Julien's love for his fellow-countrymen and his generosity of spirit.

The Minister, incidentally, referred to demands for a new building for the National Gallery and his own sentimental attachment to the present building, rising from the fact that in the National Museum auditorium which it contains Parliament sat after the great fire that destroyed the centre block of its own buildings.

Nevertheless, he said, "when the Finance Minister is disposed to show a little more generosity something may be done."

Julien's show which contained his famous political series, "The Bytown Coons," satirizing Sir Wilfrid Laurier's Cabinet, was hung alongside 54 amazing illustrations of Clarence Gagnon for Louis Hemon's book, "Maria Chapdelaine."

Gagnon, acknowledged to be one of the most brilliant of Canada's conservative painters, brought in his series the beauty of French-Canada, the color of its quaint, hard-working life, its deep religion, contrasting sharply with Julien's caricatures but harmonizing to a considerable degree with the cartoonist's watercolors of the quiet countryside and the quiet enjoyment of men fishing.

The visitors enjoyed both shows, chuckling at Julien's humor and admiring the beauty of Gagnon's little masterpieces.

Bennett to Receive Portrait Of Himself As Parting Gift

Star, 11.3.38
 OTTAWA, March 11—(C.P.)—Rt. Hon. R. B. Bennett will be presented with a portrait of himself on the occasion of his retirement from the leadership of the Conservative party, it has been decided by the committee which was named at the national Conservative conference here last week-end.

The portrait will be presented to the retiring Conservative chief at a dinner in his honor in Ottawa this summer. The rank and file of the Conservative party from all parts of Canada will join members of the House of Commons and Senators in contributing to the gift, it was stated.

It will be the first time Mr. Bennett has consented to have his portrait painted. Hitherto, the Conservative leader has resisted overtures in this direction, but his consent was obtained and the portrait will be started at an early date. The commission will be given to a prominent Canadian artist.

VALUABLE OIL PAINTING RECOVERED BY POLICE

Star, 11.3.38
Stolen From Home On Ontario Avenue
 A valuable oil painting which was stolen from the unoccupied home of Mrs. Thornley Hart, at 3464 Ontario avenue, on the night of March 2-3, has been recovered by the Montreal police and it is expected that an arrest will be made in the case within a few hours.

The canvas, entitled "La Belle Juive," is the work of a noted French artist, and was insured by Lloyds of London, whose agent here has been advised of its recovery. The thieves did not steal the whole picture but removed the painting from its frame and left the latter hanging on the wall. The burglars broke into the vacant house through the kitchen at the rear of the building.

Persistent work on the part of the detective department was finally rewarded yesterday, when Detectives Desmoureaux and Theoret walked into a store on St. Catherine street west and after questioning the proprietor, were shown the missing canvas, which they took to headquarters where it was later identified.

Ernest Neumann Spoke On The Art of Goya at the Art Association

A very good lecture was given to the Art Association of Montreal on Thursday afternoon by Ernest Neumann, on the art of Goya, the Spanish peasant, who was for a time both artist and bull-fighter and became a fashionable portrait painter. Mr. Neumann mentioned some of the many legends about the life of Goya, but put most of them aside as untrue or immaterial. He began with Goya's portraits, and described him as the last of a line of painters, in many countries, whose portraits told the truth about their subjects. Some of Goya's, brutally true, portraits of the Spanish king and queen and of other people, and some characteristic portraits of children were shown on the screen, and Mr. Neumann's remarks on them were very clear and often humorous.

The lecture went on to Goya's etchings, and, as an etcher, Mr. Neumann put him with Rembrandt and Whistler. Some of the Capriccios and of the etchings of the horrors of war were shown, but Mr. Neumann spared his audience some of the least pleasant of them. Attention was called to the existence in Montreal, in the Art Gallery and in private collections,—of a number of good examples of Goya's work.

Painting Will Be Done By Toronto Artist

OTTAWA, March 11—(Star Special by Staff Correspondent)—K. K. Forbes, R.C.A. Toronto, is the artist chosen by the Conservative presentation committee on Mr. Bennett's portrait, of which R. S. White, veteran Conservative member, Montreal, is the chairman.

A. Hebert, A.R.C.A., Heads The Arts Club Gazette—12.3.38

Adrien Hebert, A.R.C.A., was this week elected president of The Arts Club of Montreal, in succession to R. E. Bostrom, the other officers being: vice-president, D. Stuart Forbes; secretary, H. L. Witherow; treasurer, Arthur F. Field. Council: W. S. Maxwell, R.C.A., Howard M. MacCallum, R. J. Beaumont, H. Leslie Smith, A. Kenneth Crowe.

There was a good attendance at the dinner which last Saturday marked the 25th anniversary of the founding of the club. The event was held in the club premises, 2027 Victoria street, the president, R. E. Bostrom, turning over the meeting to W. S. Maxwell, R.C.A., who was president a quarter of a century ago. While many who attended the inaugural had passed on, there was a good gathering of foundation members. Speeches were few and brief. Mr. Maxwell recalled old days, and touched on some of the highlights in the club's subsequent history. Paul B. Earle, R.C.A., Herbert Raine, R.C.A., and David McGill followed in similar vein.

Others present included Dr. W. D. Lighthall, K.C., L. Wren, H. L. Witherow, Wilfred Stephenson, R. H. Mather, J. Roxborough Smith, R. J. Beaumont, Randolph S. Hewton, R.C.A., John Ward, Lincoln Morris, H. T. Shaw, R. W. Pilot, R.C.A., C. Bouthillier, B. A. Bennett, Ben Deacon, J. Melville Miller, R.C.A., Hugh G. Jones, R.C.A., Percy E. Nobbs, R.C.A., Walter Stenhouse, Sidney Carter, E. S. Reid, Strachan Bethune, Lorne Coughtry, J. Harry Smith, David Shennon, Geoffrey Porteous, Ben Spence, H. P. Illsley, Frank Foster, Walter Hislop, Charles W. Simpson, R.C.A., Henri Hebert, R.C.A., Adrien Hebert, A.R.C.A., Clarence Gagnon, R.C.A., D. H. MacFarlane, A.R.C.A., and James Crookart.

ART ASSOCIATION PLANS EXPANSION

Feb. 25, 1938.
Annual Meeting Hears Of Conditional Donations Of \$50,000

Enlargement of the Art Association building on Sherbrooke street west is under consideration by the council, following an offer of donations of \$50,000 if a like amount can be raised by subscription.

This announcement was made yesterday by Dr. C. F. Martin, president of the association, in his report presented at the annual meeting. Experts have told the council that the fund would permit the erection of another gallery equal in size to the present lecture hall and provide in addition four or six smaller rooms to house special collections.

Dr. Martin reported a year of great progress for the association and announced a program to make the association "a living spirit, a centre for art education in its broadest sense."

The association expressed its regret at the death of a number of benefactors and members, among them Lord Atholstan, and extended the meeting's sympathy to Lady Atholstan and the Hon. Mrs. Hallward.

Dr. Martin continues as president. Honorary vice-presidents for the year are H. B. Walker and W. B. Blackader; first vice-president, Dr. J. W. A. Hickson; second vice-president, Arthur Browning; honorary treasurer, G. W. S. Henderson; secretary of council, Miss E. M. Pinkerton.

Members of council elected were:

For three years: Arthur Browning, T. S. Gillespie, Elwood B. Hosmer, R. P. Jellett, J. W. McConnell, F. Cleveland Morgan, Brig. Gen. E. de B. Panet and C. W. Colby.

For one year: Gordon W. MacDougall, K.C.; Ross H. McMaster, Lieut.-Col. Herbert Molson, C.M.G., M.C.; W. J. Morrice, Harry A. Norton, W. J. Reford.

For two years: D. Forbes Angus, Philip S. Fisher, F. M. G. Johnson, Ph.D., Alfred Morris, Howard Murrin, Howard Murray, Professor Ramsay Traquair.

Standing committees will be selected by the council later.

Lecture on Cezanne By Harold Beament

The art and something of the life of Paul Cezanne were described in a lecture, given by Harold Beament, A.R.C.A., to the Art Association of Montreal on Monday afternoon, and the lecture was illustrated by reproductions, mostly in colour, of works by Cezanne, some of which were hung on the walls and others shown on the screen. Mr. Beament recognized the difficulties which many people find in appreciating Cezanne's pictures and set himself, speaking as an admirer, to explain the pictures. Speaking first of the earlier and more eventful part of the painter's life, Mr. Beament called attention to his classical education and to his slight training as a painter. Cezanne, as the lecturer showed, derived something from Delacroix and the romantic painters, austerity from Courbet and a treatment of light and division of colour from the impressionist painters, and particularly from Pissarro, but his own personality remained in all his work. Some of Cezanne's painting could, in the lecturer's opinion, be overrated, but his influence on art could never be overrated. The illustrations to the lecture included some still life pictures, which Mr. Beament put among the best of the painter's work, a few portraits, chiefly self-portraits, and a number of landscapes, some in the painter's native Provence and others in the neighbourhood of Paris and Fontainebleau, and they showed the changes and developments of Cezanne's manner of painting.

Star, 15.3.38.

New and Old

Star, 15.3.38.
 City Council considered a new Coat of Arms, shown at top, for the city yesterday. It appears that the one which Jacques Viger, first mayor of Montreal, had designed a little over a century ago, shown underneath the new one, is not in strict keeping with accepted principles of heraldry. The new one is. It has a red heraldic cross with a tiny white border on a field of silver. In the upper left field is the Fleur de Lys, emblematic of French-Canadians; upper right, the rose, and below the shamrock and thistle.

EDUCATION STRESSED

"We take it," Dr. Martin declared, "that the primary function of an art museum is to increase an appreciation of art and to develop something creative for the benefit of the community. The day has long since passed when an art gallery was merely a storehouse for its treasures. It must be rather, a living spirit, a centre for art education in its broadest sense."

Capital and income were augmented during 1937, Dr. Martin declared, but he added, "The fact remains that our income is still quite inadequate to meet the needs of annual maintenance; all the more so in view of the expansion of our activities."

It was encouraging, however, he continued, to note the large number of new members during the last weeks of 1937 and the early weeks of this year.



Above the shield is a beaver, representative of the industry and pioneering spirit of Canadians of all races. Surrounding the shield is a garland of maple leaves and beneath it all the city's motto, "Concordia Salus."

Spring Show Opening With Private View

The 55th Spring Exhibition of the Art Association of Montreal, will open with a private view to members and exhibitors on Thursday evening, at the galleries 1379 Sherbrooke street west. From Friday, March 18, until April 10 it will be open to the public.

Star, 11.3.38.

Gazette, 12.3.38

Arts Club Show Pays Homage To Work of Founder Members

Gazette By ST. GEORGE BURGOYNE 12.3.38

Marking the 25th year of its existence, The Arts Club of Montreal, 2027 Victoria street, shows on its walls paintings by foundation members and those associated with the club in its early days. The assembling of this collection from various sources was a happy gesture, paying, as it does, homage to the art of a number who have since laid down brush and palette. Of these, there is "Golden Autumn," a representative example of the finest quality by the late William Brymner, C.M.G., R.C.A., which is reproduced on this page. His ability as a watercolorist is revealed in "The Habitant, Ste. Famille," an interior with an old man enjoying a quiet pipe. Reproduced, too, is "Blizzard," by the late Maurice Cullen, R.C.A., a nobly conceived and vigorously painted impression of wild weather, while of his last period is a typical bit of Laurentian country with wooded hill powdered with hoarfrost, fast open water and snow-covered rocks. From the brush of the late G. Horne Russell, R.C.A., came the two spirited marines "Rising Tide"—breaking grey sky, rocks being pounded by waves, their crests being whipped off by the winds; and "Marine, Nova Scotia" which is charged with the hum of the fresh breeze that tosses the waves into white-caps and drives a schooner towards a lighthouse. "Full Sea," represents the art of the late George Fox—rocks, cliffs, and a blue sea that breaks in foam on distant rocks, a work big in feeling and sound in color. The late A. de F. Suzor-Cote, R.C.A., with "La Pluie au Couchant"—a wooded landscape at sunset, with a rain-squall breaking, is not so happily represented, but there is more than a touch of sardonic humor in a canvas, catalogued "Picture," of a young nude woman affectingly holding a lily in one hand, while a bird on her shoulder whispers in her ear. It was painted for a "stunt" show, capably "took off" what was then an occasional tendency in some spheres of European painting and, properly trumpeted, might later have captured some substantial sum. "Winter's End"—a winding stream and hill, is a bit of Laurentian country by the late Wilkie Kilgour, and from the National Gallery of Canada, Ottawa, comes "Le Jardin de Lumiere," a large canvas of a garden, figures, paper lanterns, with dark trees contrasting a blaze of sunlight, by the late Arthur D. Rozaire, A.R.C.A.

Scanning these works and recalling to mind the painters, and what they stood for in art, emphasizes the fact that their balance and honest convictions could be profitably employed in guiding Canadian painting today.

Turning to the painters fortunately with us, E. Dyonnet, R.C.A., besides a little landscape with old barn and trees, done at St. Eustache, shows "Rosine," a crisply painted girl in a white blouse. Clarence Gagnon, R.C.A., has "St. Malo,

Cloud shadow"—sunlit town, a stretch of water and figures on the near-by cliffs, a work done some time ago. "Italian Girl," is by Joseph St. Charles, A.R.C.A., and W. H. Clapp, elected A.R.C.A., in 1911, and now living in California, is represented by "Bend of the River, Spain"—tall buildings atop a height in shadow, distant bridge spanning the stream, and trees in sunlight. Charles W. Simpson, R.C.A., shows "Winter" a bit of open stream, snow-covered banks and spruces laden with snow, and Paul B. Earle, A.R.C.A., among his contributions sees the picturesque in "Old House, Orleans Island"; suggests the chill of November in his landscape with barn, parched grass, patches of snow and breaking sky, and finds a gay color note in yellow houses, with poplars and a rose-flushed hill, in "Near Baie St. Paul." Wilfred M. Barnes, A.R.C.A., paints a fine cloudy sky in "Along the River"—house, stream and range of distant mountains, and shows "The Lake" under a sunset sky. "Building of the New Highway, St. Urbain,"—carts in a rutted road, bordered by barns and houses, with a noble mountain in the distance is by F. W. Hutchison, N.A., and W. S. Maxwell, R.C.A., in "Harbor Scene"—dock-side houses and a yacht being provisioned, has a clean, freely-handled watercolor.

David McGill convincingly suggests lowering clouds about the distant mountains in "Late Summer, Lake Champlain," with its noble tree, ploughed land, house, other buildings being visible below on the shore that edges the stretch of water, and Guy Brock, now living on the Pacific Coast, shows a smoking tug and masted vessels in a stream, with a row of buildings blue against the golden sky. It is a fine study of atmosphere. Herbert Raine, R.C.A., in "Old Court Yard," apparently a drawing done in the area demolished to make way for the new Court House, shows his high talents as a draughtsman, and Hugh G. Jones, R.C.A., paints a view of Oxford from the fields, the buildings light against a darkening sky. J. Melville Miller, R.C.A., has a wharfside scene in typical murky setting, called "Coal Loader," and Randolph Hewton, R.C.A., has a winter landscape—ice-edged open water, sleighs on a road near houses, and a distant rounded hill, a work marked by some lovely greys. D. H. MacFarlane, A.R.C.A., has an interior with coated, seated habitants smoking, a watercolor entitled "The Meeting," and A. Y. Jackson shows "Ste. Agnes, Que.," with modest church, adjacent buildings and wind-scored snow in the foreground. Paul Caron has "February, Baie St. Paul," with hills, houses, and men at a sleigh unloading cordwood into a shack.

Of the sculpture, Henri Hebert, R.C.A., has a miniature bust of the late G. Horne Russell, which is a good likeness; and A. Laliberte, R.C.A., in "La Feuille d'erable" shows a decoratively treated girl's head.

W. Scott & Sons Sells Gallery Property; Will Auction Works

Eighty-Year-Old Firm Plans to Re-open in Sherbrooke Street Galleries with

Gazette French Exhibition March 12.38

W. Scott and Sons, established nearly eighty years ago, has sold its property at 1490 Drummond street, will vacate the galleries as soon as possible, and will sell its entire stock of paintings and prints.

John Heaton, in making the announcement yesterday, stated that the firm would move to its property at 1316 Sherbrooke street west, a few doors west of Mountain street, and, on reopening, will inaugurate the new galleries with its annual exhibition of French paintings, arranged in conjunction with Alex. Reid and Lefevre, Limited, of London, in October.

The firm in future will devote its entire activities to paintings, dropping prints and picture framing.

Plans, not quite completed, call for the sale at auction, by Fraser Brothers, of 300 pictures in the Ball Room of the Ritz-Carlton Hotel, the dates being Friday night, April 1, Saturday afternoon, April 2, and Saturday afternoon, April 9. A catalogue is now being prepared.

The firm of W. Scott and Sons was founded in 1859 by the late William Scott, and for many years its premises were on Notre Dame street, near St. Francois Xavier street. Frank R. Heaton came from Yorkshire in 1890 and joined the firm. Walter A. Scott retiring from

the firm in 1907, a few years after his father's death. John Heaton became connected with his father's firm on leaving McGill in 1913, and after going overseas in 1915 with the 24th Battalion, Victoria Rifles of Canada, and returning in 1919, has had active participation in the business. Frank Heaton, now in his 72nd year, retired in 1932.

It is safe to say that during the long life of this firm millions of dollars have changed hands. The fine qualities of its paintings attracted picture-lovers, and from these galleries works went into the private collections of many Montrealers, many since dead, such as Sir Edward Clouston, R. B. Angus,

C. R. Hosmer, Dr. William Gardner, Dr. F. J. Shepherd, E. B. Green-shields, James Ross, J. B. Learmont, William Learmont, James Reid Wilson, Mrs. Crathern McArthur, Sir George Drummond, Sir William Van Horne and the Hon. L. J. Forget, to mention a few. Paintings, too, have gone to public galleries.

Downtown conditions showing marked change, the firm early in 1930 moved to Drummond street, at the same time making provision for the Sherbrooke street property, to which it will move.

Eskimo Archaeological Treasures Safeguarded by New Canadian Act

Gazette

Ottawa, March 13.—No longer will scientists, archaeologists and explorers be able to excavate Eskimo ruins in Canada's Northwest Territories and carry off what they find.

New regulations, now effective, require all archaeological specimens to be submitted to the Dominion Government. Anything required by the National Museum of Canada will be retained and the remainder will be returned to the finder only on the condition that they be permanently deposited in some public institution, in Canada or elsewhere, where they will be available for study.

At one time the rule in archaeological research was "finders keepers." However, the League of Nations set to work and finally recommended to all countries in which excavation work was likely, a standard set of rules, chief aim being to ensure to each country the retention of anything dug up in its own domain if so desired.

In 1930, the council of the Northwest Territories adopted an ordinance for protection of Eskimo ruins. This required permits from the commissioner of the Territories for examination and excavation of archaeological sites and laid down various other regulations. It is these regulations which have now been supplemented by the addition of

the clauses recommended by the League of Nations.

Egypt was the first to adopt the League's recommendation. Persons poking around the Pyramids or other places of archaeological interest must now submit to the new regulations, giving Egypt first chance to keep anything they find. Canada follows Egypt, only in her case the regulations apply to the Eskimo finds.

The new section in the Eskimo ruins ordinance, recently approved by the council of the Northwest Territories, follows:

"All archaeological specimens collected by the holder of a permit shall be submitted to the commissioner for examination by the archaeological officers of the Dominion Government. Whatever specimens are required to complete the collections of the National Museum of Canada shall become the property of that institution; the remainder shall be returned to the holder of the permit on condition that he undertakes to deposit them permanently in some public institution where they will be available for study.

"If the holder of the permit, however, requests permission to retain the entire collection for a reasonable period in order to facilitate its description in a scientific report, the commissioner is empowered to grant his request."

March 14th 38

BERGERON ELECTED ARCHITECTS' HEAD

P.Q.A.A. Names Officers, Awards Medals of Esteem to Five Montrealers

Gazette 24.1.38

J. S. Bergeron, of Quebec City, was elected president of the Province of Quebec Association of Architects at the annual meeting Saturday while the association simultaneously presented medals to five Montreal architects in honor of their contributions to the profession.

Taking over from the retiring president, H. L. Fetherstonhaugh, Mr. Bergeron made a plea for greater co-operation among architects and urged that they establish higher fees. In the light of the services rendered, Mr. Bergeron did not consider that the rewards were sufficient.

The medals were presented to charter and elder members of the association as tokens of respect and esteem by Mr. Fetherstonhaugh on behalf of the other members. Those who received the honor were: Alcide Chausse and Robert Findlay, charter members; George W. Wood, J. Rawson Gardiner, and Arthur Vincent, elder members, who recalled past events in the architectural profession, which they had witnessed, and pointed out the many changes which had taken place during the years they had been in practice.

Mr. Fetherstonhaugh remarked at the presentation ceremony that it was owing to the work of W. S. Maxwell and Ernest Cormier that the medals and new seals for the diplomas of the association had been procured. The medals were struck at the Mint of France, from the design of a famous French sculptor.

Other official positions were filled as follows: R. H. Macdonald, of Montreal, vice-president; Jean J. Perrault, of Montreal, second vice-president; Maurice Payette, of Montreal, honorary secretary, and J. Roxborough Smith, treasurer.

The following councillors were elected: Oscar Boule and S. Brasseur, both of Quebec City; P. C. Amos, H. Lawson, G. McL. Pitts, H. Labelle, H. R. Wiggs, R. E. Boström, J. Crevier, and M. Parizeau, all of Montreal.

Delegates to the Royal Architectural Institute of Canada were: H. L. Fetherstonhaugh, W. S. Maxwell, L. A. Amos, Alcide Chausse, P. J. Turner and R. H. Macdonald.

Modern Pictures Shown at Scott's

Gazette 29.3.38

A large collection of pictures, which occupies all the available space in the house on Drummond Street, is being shown by Messrs. W. Scott and Sons; these, in consequence of the removal of Messrs. Scott from their present house, are all to be sold at the end of this and next week. There are more than three hundred works, including a few prints, and they represent the Canadian and all the principal modern European schools of painting, including even a few works by Russian painters. Nearly a quarter of them are Canadian, including the work of some seventeen painters. There are eight pictures, large and small by Kriehoff, with a number of his little studies of habitants and Indians and one of his larger landscapes. There is also one picture by his follower, Verner, and a remarkable view of a lake, attributed to Paul Kane. Among more recent Canadians, J. W. Morrice is the best represented, by twenty-five pictures and sketches, of both his earlier and of his later work, painted in Canada, Europe, Africa and the West Indies; most of these are landscapes but there are a few figure and portrait studies. Nine pictures by J. Y. Johnstone are all small and include some very good examples of his work, painted in Canada and Holland. Some good, earlier work by Maurice Cullen is among the four pictures and sketches by him; and Suzor Cote, John Hammond, F. W. Hutchison and several of the younger Canadian painters are well represented.

British pictures begin with a striking portrait by Raeburn, in very fine condition, and a figure study by Bonington. Frank Brangwyn, with two groups of figures, Sir John Lavery, with four good examples, Sir D. Y. Cameron, with a picture of purple Scottish hills and five other pictures, Wm. Shayer, Lamorna Birch, Russell Flint, Cecil Lawson, Bertram Priestman and Walter Greaves are among the other painters whose pictures are shown.

The modern Dutch school is well represented by a number of works by Willem and James Maris, Israels, Bosboom, Scherrewitz, de Hoog, Mastenbroek and others who, among them, have more than sixty pictures here. Work of French painters ranges all the way from Bonvin, Harpignies and Ribot to Utrillo and Raoul Dufy, and includes two pictures by Monticelli, one of them a very good picture in greens and browns, by Daubigny, Lhermitte, one of them a big picture of women gleaning, Theodore Rousseau, J. F. Millet, Cazin, Jacques, Roybet and several other well known French painters.

IMPORTANT ANNOUNCEMENT

W. SCOTT & SONS

Gazette 19.38

announce they have sold their Drummond Street Galleries and will be moving in April to 1316 Sherbrooke Street West.

They also announce that their entire collection of pictures will be sold at public auction by Fraser Bros. Ltd.

The sale will be held at the Windsor Hotel in the York Room, on the following dates:

Friday evening, April 1st, at 8 p.m.

Saturday afternoon, April 2nd, at 2 p.m.

Saturday afternoon, April 9th, at 2 p.m.

Pictures will be on view March 28 and 29, at 1490 Drummond Street, from 9 a.m. to 6 p.m. Also on March 30th and 31st from 9 a.m. to 10 p.m. Catalogues may be obtained on request from W. Scott & Sons or Fraser Bros. Ltd.

Note: The galleries will be closed for business all week commencing Monday, March 21st.

Pictures for Auction Go on View Monday

On Monday in the galleries of W. Scott & Sons, 1490 Drummond street, the pictures, to be auctioned next month in the York Room of the Windsor Hotel, will be placed on exhibition for inspection and private sale, and will remain on view until March 31.

The action, to be conducted by Fraser Bros., Ltd., is necessitated by the sale by W. Scott & Sons of their Drummond street property, this old established art firm moving in April to 1316 Sherbrooke street west.

Catalogues of the collection, to be sold at the Windsor Hotel on Friday evening, April 1, at 8 p.m., and Saturday afternoon, April 2, at 2 p.m., and Saturday afternoon, April 9, at 2 p.m., are available from W. Scott & Sons or Fraser Bros., Ltd.

"Art Needs No Spur Beyond Itself"



1



2

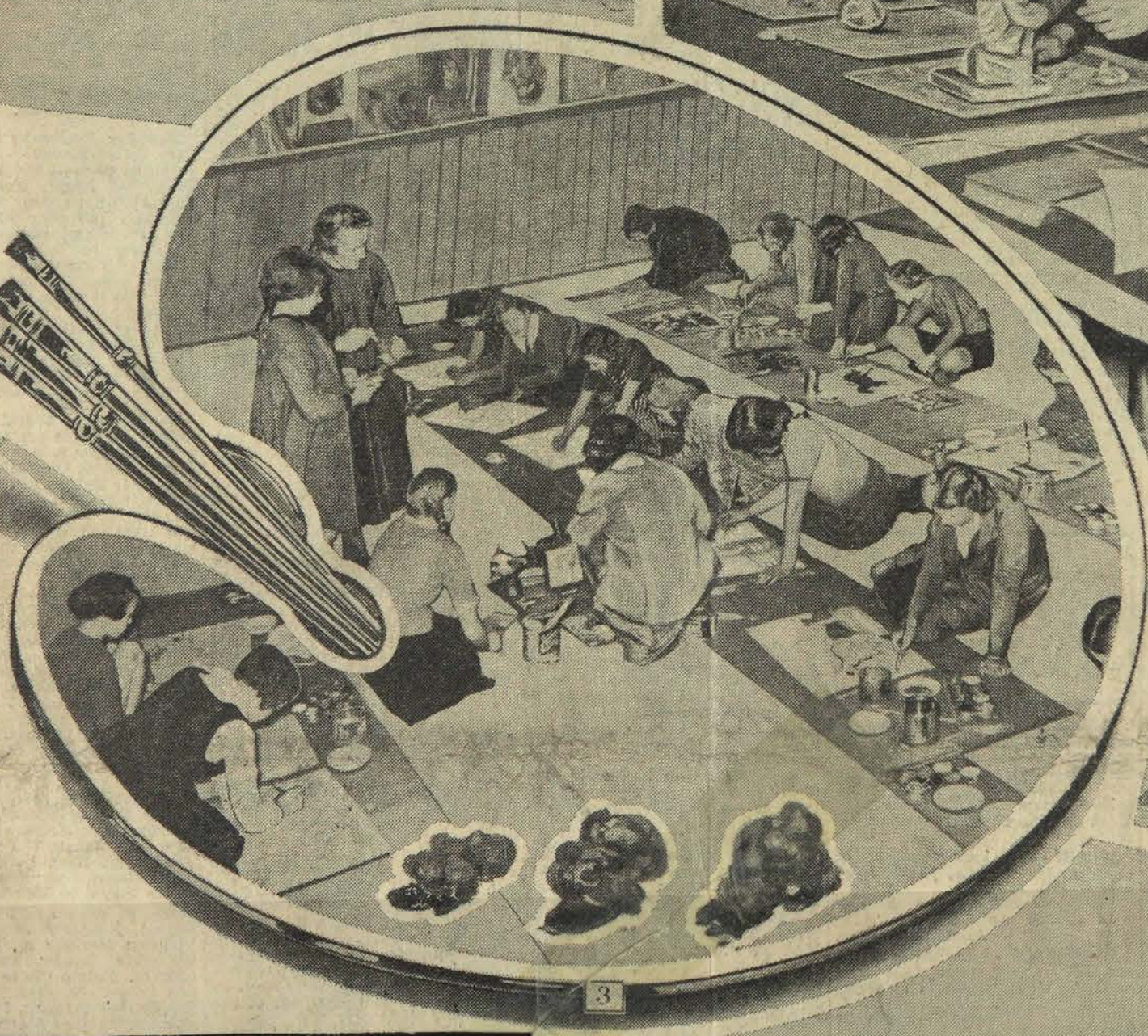


The Pictures

HERE are pictures taken by a Star staff photographer of Montreal's voluntary art school attended by 100 children every Saturday morning in the Montreal Art Association's gallery on Sherbrooke street. They come to the school; they give up part of their Saturday holiday because they like painting and modelling. None of the 100 pupils have dropped out since the school was started to bring out latent talent among Montreal schoolchildren.

Descriptions of the pictures follow:—

- (1) The Art Association of Montreal in which these classes are mobilized.
- (2) Three lessons in modelling with clay and the children produce statuettes.
- (3) Not old enough to be "easel people," the children paint on the floor. Miss A. M. C. Savage, instructress, is at top centre.
- (4) Dr. C. F. Martin, president of the Art Association of Montreal, who wants the Art Gallery to play a real part in Montreal life.
- (5) and (6) Girls and boys paint without bells "creatively."



3



4



5



6

arrangement was con-

aim arose from an
ote des Neiges Ceme-
e was working with
es in erecting a long
In slipping from the
workmen, he claimed,
ght him in the back
injured him. He
emetery foreman for

IS ARRANGED E EDWARD COX

Rolling Mills
man Was 70

of Edward Cox will
Monday afternoon at 2
he chapel of J. W.
3055 Wellington
ment will be in Mount
ery. Mr. Cox died
t his home, 4320
avenue, Verdun, in his

Hammersmith, Lon-
came to Canada at
and was foreman at
ing Mills for 46 years.
a short time with the
tson and Company.
two years ago. An
Cox was a member
d's Church.

ived by three sons,
ard, of Larder Lake,
ederick George and
Montreal, and three
Miss Hannah Cox, of
land, and Misses Mary
ox, of Montreal. His
mer Hannah Bowler,
him 11 years ago.

HOWING DROP EBEC PROVINCE

or December Re-
l Decrease

March 5—(C.P.) —
bec Province last De-
ed 5,306, against 5,730
rding to statistics is-
ministry of Health yes-

December numbered
ate of 10.0 per 1,000
The figures for the
last year were 2,861
al marriages in the
December amount to
ed with 1,049 in De-

and of Montreal, the
December were, births
ges 683, deaths of all
nd 123 deaths of in-
one year of age.

AY TRIBUTE

JOSEPH RIVET

March 5—(Star Spe-
neral took place this
the Cathedral, of Joseph
any years one of the
business men of this
in his 69th year, and
ill-health for a con-

who had resided in
for some years before
Joliette, leaves his
rly Jeanne Campbell;
rs, Yvonne and Made-
five sons, Francois,
ques, Guy and Gilles;
ateur Rivet; six sis-
Joseph de la Creche,
Hector Robitaille, and
Gaudet, of Montreal;
Seguin, of L'Assomp-
Chalin, of Joliette,
Pearson, of Cranbury
l, also a sister-in-law
Rivet, of Joliette. A
of citizens attende

GLETON DIES ENLY AGED 50

ReNeville Singleton, an
with the Bank of Mont
enly at his home
Mance street yester-
ed. He was in his 51st

Manchester, England,
came to Montreal 26
d entered the service
Bank. During the
served overseas with
artillery.

ved by his wife, for-
Conroy, and his father
eville Singleton, sr.,
ter. The funeral ser-
held at the William
el, 2075 University
m, on Monday. Inter-
at Mount Royal Cem-

ZEMA DIES NGLAND AT 85

TER, Eng., March 5
omas Purvis Ritzema,
of the Northern Daily
blished in Blackburn,
ay. He was born in
s, worked for seven
npositor on the Mid-
Gazette, became its
ditor and finally

Saskatchewan Rural Muni-

icipalities Send Request To Ottawa

SASKATOON, March 5—(C.P.)

—A resolution asking the Domin-
ion Government for a grain mar-
keting board and a fixed minimum
price for all grains not less than
production costs, was passed yes-
terday at the annual convention of
the Saskatchewan Association of
Rural Municipalities.

Production costs would be de-
termined by the research bureau
of the three Western universities,
the resolution sets out, and West-
ern grain producers should have
"adequate" representation on the
board.

Among 60 resolutions passed the
association asked:

The proposed change in grading
Garnet wheat not to be made this
year;

Dominion and Saskatchewan au-
thorities to consider a crop insur-
ance plan; consideration of regional
tariffs; failing that, a general
reduction of tariffs; reduction of
freight rates on feed grain between
points in Western Canada;

A change in the Land Title Act
preventing collection of principal
or interest when crop proceeds
were less than \$6 an acre;

That the Saskatchewan Govern-
ment provide for a cancellation of
tax sale certificates and that these
be carried as arrears on taxes on
the tax rolls.

SPRUCE BEER ACCIDENT DAMAGES SET AT \$900

Victim Found Partly
Responsible

Injuries suffered by Zenon
Beaulieu when a spruce beer bot-
tle exploded and sprayed him with
glass and spruce beer, were partly
his own fault and partly the fault
of his employer, the keeper of the
restaurant where the accident oc-
curred, Mr. Justice Rheame de-
cided in the Superior Court yes-
terday.

Beaulieu had sued his employer,
Olivier Harel, for \$5,556.55 as a re-
sult of his injuries, which he con-
sidered had reduced his earning
capacity to the extent of 35 per
cent. His Lordship held both par-
ties at fault. The restaurant keep-
er, he noted, had been warned that
the spruce beer should be kept on
ice but had neglected the precau-
tions and kept it on a table at the
rear of the restaurant, at the or-
dinary room temperature.

On the other hand, the employe
knew of the dangers inherent in
spruce beer and should have kept
at a distance. His Lordship be-
lieved. As employer and employe
were equally at fault, His Lordship
divided the damage of \$900 equally
between them. Accordingly the
employe will get \$450.

UNEMPLOYMENT RELIEF STUDY DATE ARRANGED

Alberta To Determine
Need For Probe Monday

EDMONTON, March 5—(C.P.)—
Whether an investigation into the
whole question of unemployment
relief in Alberta should be under-
taken will be discussed today by
the Agricultural Committee of the
Alberta Legislature.

Termining the question of "unem-



Pupils All Say It's Fun!

Dr. Martin's Plan To De-
velop Talent Among
Bright Children

Star — 2.30

By GEOFFREY HEWELCKE

SCHOOLBOYS — schoolgirls give
up their Saturday morning
holidays to take in some more
schooling in Montreal! They don't
have to do this. They're not forced
to go to Saturday School. And yet
they do just this incredible thing.
They go to school because they
like it!

Where? What kind of school?

Well, it's a kind they don't find
anywhere else in Montreal. It is
the school in Art Appreciation, in
drawing, in painting, and in model-
ling conducted by the Art Associa-
tion of Montreal in the Sherbrooke
street Art Gallery.

The school is something new. It
started last November when Dr.
C. F. Martin, former Dean of Med-
icine at McGill, took charge of the
Art Gallery as new president. Other
museums in other cities are run-
ning classes to develop talent among
their local youngsters.

"Why shouldn't we do the same
thing here?" Dr. Martin asked.
And so when he campaigned among
the generous citizens of Montreal
for money last year to renovate
the Art Gallery and Museum, he
campaigning also for money to
spread knowledge and appreciation
of art among the school children
of this city.

Junior League Helped

He found two "angels" for his
idea. The Carnegie Foundation
gave him a grant to start the
teaching of drawing and painting.
The Junior League of Montreal
offered to pay for the clay model-
ling. Further, the League offered
to send up six of its members every
Saturday forenoon to help in the
various classes.

Then Dr. Martin asked the prin-
cipals of 40 schools in Montreal to
recommend a couple of students for
each school who were really inter-
ested in drawing, painting or
modelling and to tell these boys
and girls that they could have free
tuition in these subjects at the Art
Gallery—provided they were will-
ing to give up their free Saturday
forenoon for this purpose.

This accounted for nearly 100
boys and girls, who were given
something equivalent to a scholar-
ship for the winter season. Mem-
bers of the Art Association of
Montreal who have children of
school-age enrolled several others.

Four Score Drawing!

The two instructresses are Miss
Anne Savage, who talks on art sub-
jects and takes charge of classes
in drawing and painting, and Miss
Ethel Seath, who conducts the
class in modelling.

I had a look at the school last
Saturday.

There were four-score children
sprawled on the floors of the three
big studios on the top floor of the
Art Gallery. Some were painting,
some were drawing. The boys in
two of the studios favored horses
and ships at sea. The girls seemed
to favor houses and landscapes.

"No," said Miss Savage, "they
don't use easels. They're not easel
people yet. They're children and
children should learn as they play.
And the floor is the place for play-
ing."

"But these horses and ships," the
reporter said, "I don't see any
models for them to draw from."

"There aren't any," Miss Savage
said. "We're trying to develop
their own creative qualities. We're
ination. To draw as well as they
can, and naturally we help them
when they run into something that
asking them to draw out of imag-
they don't quite know how to
handle by themselves."

Gee! This is Fun!

Then while The Star photograph-
er was scrambling about a high
ledge, trying to get pictures that
would include the whole class, Miss
Savage delivered a little lecture to
the reporter.

"You see we try to stimulate the
imaginations of the children," she
said. "For instance we showed them
pictures of animals and then we
had Dr. Porter come and speak to
them about life in the tropics. He
showed them a movie and they saw
what palms were like and what
tropical vegetation was like.

"Then we asked them to draw
pictures about the Garden of Eden
and later to make little models in
clay of animals..."

I wandered off into a corner and
collected a small boy who was
painting a scarlet ship against a
cobalt sea.

"Do you mind giving up your
Saturday morning for this?" I
asked.

"Gee," he said. "Gosh, what a
question? Say," he spread a large
and gorgeous gob of red upon the
ship's hull, "this is fun!"

Colors used by the youngsters
are a little strong. That's natural
enough. Children like strong colors.
And then their palettes made up of
cupcake molds, stamped, eight at a
time, into a plate of tin, and these
do not permit them to mix their
colors at all.

But while their pictures have the
colors of circus posters they have
very much more to them than the
idle paint splashes of other
youngsters. For in each case the
painter has some talent to begin
with and even in play the intent to
produce a good picture is serious.

One Score Modelling

And so to my most untutored eye
the bad drawing, the vivid colors
appeared to be little different from
exhibitions of ultra modern impres-
sionists that I have seen. And, after
all, impressionism is precisely the
right term for the type of work
that these children are producing.
—Their impressions of animals and
films and lectures on the tropics,
all woven into a Garden of Eden
scene created by their own imag-
inations.

Upstairs there were 80 boys and
girls at work in play. Down in the
basement of the Art Gallery an-
other group of 20 girls was engaged
in modelling.

"We can't give them quite as
much time in modelling as in draw-
ing and painting," Miss Ethel Seath,
instructress in clay, told me. "For
one thing they need more individual
attention when they're modelling,
and so the group is smaller."

"Now this group here," she con-
tinued, "is having its third session
in modelling."

The photographer was getting
clay on his trousers while I poked
about. On a long, wide bench
there were a number of clay fig-
ures completed by this class in its
two previous lessons.

From across the room one squat,
stooped figure caught my eye. It
was one of the big apes. The hands
swung low. The chest muscles
bulged. The head was stooped as
the beast was frozen in lurching
stride.

Trial and Error

When I came closer I saw that
most of what I had seen was sug-
gestion. The figure was roughly
modeled. Very roughly. It was un-
finished. It was the work of a
youngster who had had two lessons
in modelling! Only two!

Near these were grouped clay
figures already finished by the
group now having its third lesson.
Some were bad. Some were medio-
cre. Some were surprisingly good
with feeling for action and feeling
for form. And in any event these
children with three lessons behind
them had already advanced to a
further stage in finishing off their
models.

"Say," said the photographer,
"these things are good, eh?"

"You've got clay on your pants,"
I whispered.

"Sez you," he said. "Look at your
own."

I looked I had clay on mine
too.

"We're saving some of these
figures," Miss Seath said as I was
brushing myself. "Naturally the
youngsters just made a mess of the
clay the first time they tried their
hands at modelling. By the time
the second lesson came around they
did better. They're still improving."

"You're saving them, for what?"
I asked. "To let the children take
them home?"

"No," she said. "Sometime in
April we're going to hold an ex-
hibition of the work done by the
children. We're going to show the
pictures and the clay figures, too."

"I'll be around to see them," I
promised.

Dividends in Offing

Then class was over, and I went
to see Dr. Martin.

"Some of the children miss the
odd session," he told me. "Some of
them catch colds just like other
children, and so they have to stay
away. But we haven't had any of
them dropping out of the group.
They come back."

"And could you handle more of
them?" I asked.

"Not at present," he said. "We
have many more applicants than
we can teach. Next fall—well, I've
hopes of increasing the numbers.
Of course, money is always the
problem. But I think I can raise
some more of that because it seems
evident that the children are get-
ting something out of it. And so
the Art Gallery is really doing
something for Montreal."

"And we do want the Art Gallery
to be a living force in this city."

Former Fire Station Now Houses Modern Verdun Art, Trade School

Gazette, 16.3.38

Known to residents of Verdun for some years as the No. 2 Fire Station, a building at the intersection of Verdun and Osborne Avenues has been remodelled completely and during the present winter has housed, in two classrooms and a workshop, 23 day pupils. The project is a Government one, and is known as the School of Arts and Trades of Verdun.

In addition to the 23 day pupils who are giving their full time to the learning of various arts and trades there are also 175 pupils attending the night classes that have been held at the school all winter, and which are coming to a close next week.

The time, space and equipment spent on the night classes will then be devoted to a group who have been selected under the Dr. Webster psychology tests of the Rogers-Bilodeau plan. This group were tested at the Southwestern branch of the Y.M.C.A.

Although rightly speaking there are but two classrooms and the machine shop in the building, these rooms are spacious and in fact the pupils use the entire building with the exception of the tower, which is still employed by the Verdun Fire Department for the drying of hose.

It is planned to enlarge the building next year, if money is forthcoming from the Government for

the project, and Mayor Herve Ferland has stated that he is reasonably certain that the authorities will provide the necessary funds for the additions. It is possible that the renovations and additions will begin this summer. Additions are being planned to include a machine shop, a welding shop and a blacksmith shop. Investigation into the various industries has proven that these three trades are the ones in which properly-trained apprentices are most likely to find gainful employment.

At present the curriculum is divided into three general headings: Mathematics, science and shops. The teachers are H. Therrien, in charge of the mathematical work and mathematical drawing; Richard Dolan, in charge of the science branch and Georges Jacques who is in charge of the shops. In addition English is taught by A. T. Barnes and French by P. Gingras.

The boys have made their own desks and stools and other articles for the building, and for their homes, and are very proud of the fact that they recently received a Government order for a quantity of stools for the newly-opened Art and Trade School in Maisonneuve.

The boys are also taught physics and chemistry, and the science room contains a some modern apparatus and equipment for the teaching of these subjects.

ART OBJECTS SEEN IN LANTERN SLIDES

Works of Many Civilizations Described to Guild by Cleveland Morgan

Gazette—16.3.38

Objects of art produced by many civilizations were shown through lantern slide projection and described yesterday by Cleveland Morgan, when he addressed the Woman's Guild of Christ Church Cathedral on "Some Treasures from the Museum of the Art Gallery," at a meeting in the parish house. Mr. Morgan closed his lecture with an example of present-day art, a piece of Swedish glass, commenting that this age is so rich in meaning that no survey of the world's art should be restricted to the older forms. Egypt probably may claim to have been the first country to make glass, said the lecturer, who showed an ointment bottle dating about 1500 B.C. Next he showed a libation cup which he said was probably made in Alexandria in the first century A.D. Of slightly later date was an example of Coptic embroidery bearing a mummy portrait.

Examples of Greek art beginning with earlier forms reflecting the influence of the Minoan and Mycenaean civilizations, led up to works of the age of Pericles. Bronzes from Central Asia dating somewhere between 1500 and 500 B.C.—the exact period being unknown—were shown, these, Mr. Morgan pointing out, having much in common with Assyrian art. A bronze buckle from Siberia, dating about 250 to 300 B.C., showed strong Chinese influence.

Among objects of Chinese art depicted on the screen was a tombstone of the Han dynasty, and a painting, said to be original, from the Tang dynasty. A teapot, an example of the first known porcelain was seen, and a painting on silk of the time of Kublai Khan, when Marco Polo visited China. Early Japanese painting and a jar and bowl used in the tea ceremony were shown in slides.

A Cambodian head of Buddha from Angkor, when that city equalled imperial Rome in size and splendor, was displayed. Mr. Morgan pointed out that the deserted cities of Cambodia, overgrown by jungle, are now being excavated by the French Government.

Examples of ancient Indian and Persian art, Damascus glass were described. An illuminated vellum showed an evangelist writing his gospel. The slides also included a piece of stained glass of the 13th century which Mr. Morgan believed from his own investigation to have come from the church of St. Germain des Pres, in Paris. Of the same period was a Limoges enamel, and an ivory crucifixion of the 14th century, with other examples of French work were included. An English 17th century chalice, a silver tankard of the time of Charles II, and other English works were exhibited.

Mr. Morgan also showed views of Aztec art.

Mrs. Gordon MacDougall introduced Mr. Morgan and Mrs. W. B. Scott thanked him. Later a play performed by girls of the W.A. was attended by the guild members.

Gazette, 11.3.38

Ernest Newman Speaks On Painting of Goya

Goya's effect on painting was great, said Ernest Newman, speaking on the Spanish painter at the Art Association yesterday afternoon, but his effect on painters spiritually was even greater. In painting he furthered a more direct, more fluid method of working. On the artists that have followed him, Goya has given an encouragement, a knowledge that the use of "a little vinegar or acid" was more conducive to good work than the addition of syrup or eau de Cologne.

Mr. Newman gave an appreciation of the painter's work and briefly sketched his career. In 1746, Goya was born in Spain of poor parents. He was taught by Martinez. At the age of 18, he went to Madrid, and after that he went to France, where he met, among others, the painter David. He became a pupil of Bayeu, and later his son-in-law. This led him to the Court of Spain, then under the rulership of Charles IV.

Illustrating his talk with slides of Goya's paintings, Mr. Newman pointed out that the vulgarity was the vulgarity of the sitter rather than that of the painter, giving in contrast to this a certain modern instance. First making amusing comments on the sitters, the speaker then turned to the technical side of these paintings. He pointed out the beauty of Goya's painting of light. It had, he found, a shimmering, delicate, elusive quality. It was that quality that has been described as the "lost and found quality." There was no effort to emphasize the sculptural effect in a picture.

Mr. Newman then turned his attention, and that of his audience, to the etchings. He said that in his opinion Goya stood second in the trinity of etchers—Rembrandt, Goya and Whistler.

Mr. Newman closed his lecture with a discussion of the famous 'Caprichos,' commenting that he felt that his audience were sufficiently steeled by newsreels of present-day Spanish horrors to be able to appreciate these aquatints, of which it has been said "after these colors comes blood."

Art of Eric Goldberg At Scott's, April 12-23

Gazette—19.3.38.

Today marks the closing in the galleries of W. Scott & Sons, Drummond street, of the exhibition of works by contemporary English painters, and before these galleries close at the end of April, due to disposal of the property, one more exhibition is planned. From April 12 to 23, some thirty oils and watercolors by Eric Goldberg, now living in Montreal, will be placed on view.

Harold Beament, A.R.C.A. Shows Haunts of Eskimo at Watson's

Gazette

19.3.38

Harold Beament, A.R.C.A., who intrigued picture-lovers with his picture of the Far North—"Utakijut" (The Waiting Ones) at the R.C.A. show here last November, has a series of small paintings of the same region in the exhibition of his work being held in the Watson Art Galleries, 1434 Sherbrooke street west. These paintings done when he went north for annual training on H.M.S. Scarborough, are marked by a rhythmic swing in design, and are much more agreeable in color than some that Jackson brought back from a trip to those regions. Beament finds in that country much to interest him in the bare, massive cliffs, generally well rounded at their tops, and succeeds in suggesting their volume. He is happy, too, in the placing of incidental figures, and if the Eskimos and their setting do sometimes suggest Rockwell Kent, it merely proves that both must be faithful recorders. Even with blue skies and bluer sea, the country is not hospitable—barren, treeless and vast, it makes one wonder why the Eskimo finds so much to laugh about.

In this group is the original sketch for "The Waiting Ones," the larger work now being in the Ontario Society of Artists' show in Toronto, and a number of engaging, confidently handled sketches of rocky shores, inlets and grim cliffs—"Wolstenholme"; "Nain, Labrador"; "Northern Lights, Baffin Land," with iceberg, rocks and a spirited display of "lights"; "Ice About, Nain, Labrador," with bold rocks and rolling, barren hills, with spiked ice piercing the water; "Settlement on Hudson Strait," stark cliffs, snow, and houses dotted along the shore; "Sunrise, Labrador," with the sun swinging up behind a massive mountain. There are, too, a portrait of an Eskimo mother and her child, and an impressive "Labrador Landscape."

From the chill of these scenes, the picture-lover can turn to the sun-flooded "Porto Rico Rhythm," with massive trees, the thatch of huts gleaming and a glimpse of blue water; and "West Indian Diving Boys" in boats or in the water, shadowed by the steamer, from the deck of which the sketch was made. It will be recalled that this painter found much congenial material in the old windmills, men sorting sponges or women washing linen in streams, when he painted, in this region.

Sunlight in this Dominion also interests him, as in "Otter Lake," with its green hill, with patches of bare rock, and a summer sky with clouds; another version of the subject being set down in June. House and barns, with the sprawling blue bulk of Mont Tremblant he found congenial in "St. Jovite," and he shows St. Sauveur with its sunlit hills glowing in summer green. The autumn season at Piedmont has furnished good subjects, but he cannot quite kill his weakness for winter.

"Winter, near St. Sauveur" shows

Scott's Art Auction Set for Windsor Hotel

Gazette—19.3.38

The sale of works at auction, which had been planned by W. Scott & Sons, following disposal of their gallery property on Drummond street, to take place in the Ball Room of the Ritz-Carlton Hotel, has now been set for the York Room of the Windsor Hotel, on the dates originally announced.

Since this long-established art firm—of which Frank Heaton, who retired from active participation in 1932 due to ill-health, is a partner—does not leave its premises until May 1, it is planned to place on display in its galleries the works later to be auctioned. These will be on view on March 28 and 29, from 9 a.m. to 6 p.m., and on the succeeding two days the exhibition will be open until 10 p.m. for inspection and private sale.

The auction sale will be held at the Windsor Hotel, Friday night, April 1, and Saturday afternoon, April 2, and Saturday afternoon, April 9.

London Art Dealer Here

Harry Wallis, of The French Gallery, Bond street, London, England, is at present in Montreal.

a stretch of snowcovered hilly country, barns and houses and a road with a sleigh. "Clear weather, late winter," with a shadowed house in the foreground, open water, a steel bridge and distant hills carries a hint that the spring break-up is near. "Laurentian Thaw" has a picturesque wooden bridge, open water, reflections, hill and spruces, and "Sunny Day, Piedmont" has a good sun-shot sky, houses, barns and skiers. In "The End of the Line, Huberdeau," with its fence and snowy hill, the painter tries to find something comely in a water tank and railroad tracks.

It is an interesting exhibition and reveals a painter of versatility. St. G. B.

French Paintings On Exhibit at Eaton's

Gazette—19.3.38

Works by Better Known Contemporary Artists Included in Varied Collection

Examples of contemporary French painting are on view in the Fine Art Galleries of the T. Eaton Company, Limited, of Montreal. The selection offers variety, but some of the works bring back disturbing memories—J. A. Muenier's portrait of Marshal Foch, standing before his desk, with a map of operations as a background; Charles Fouqueray's, "Douaumont Retaken, October 24, 1916"; Georges-Paul Leroux's "The Combatants, 1914-1918", Poilus, troops from France's colonies, tanks, horsemen, dogs—three competently painted pictures to add to the "jitters" news from Europe gives you.

But they are not all martial in spirit. Jean-Gabriel Domergue with "Cafe in Montparnasse"—figures at a table and a girl in a print dress and green feathered boa—drives all thought of carnage out of your mind. Death in less heroic form is possible in the bus and motor traffic in "Rue de Rome and Gare St. Lazare" by Jean Lefort.

By Henri LeSideran is "Venetian Canal" with moonlit buildings, mooring posts and a gondola in water atremble with reflections. Maurice Lobre shows the rich appointments of "Salon d'Hercule, Palais de Versailles," and Henri Montassier, in "Intimacy," shows a woman resting on a sofa, a foxterrier curled up nearby, in a dimly lighted room.

Bernard Boutet de Monvel in "Winter" has a formally arranged shuttered building, bare trees and an old woman with stick in the formal garden. Raoul du Gardier shows blazing sunlight, native canoes in the still water behind the reef, palms on the shore and a seated nude woman—a scene on Oualan Island, Carolines. Strong sunlight is well suggested in "The Hay Harvest, Ile de France," by Pierre Montezin, and there are fine greys in the shore scene, with houses and ships, done by Paul Monchain at Treboul in Brittany. Rich reds are the dominant notes in "Young Girl Sewing," by Henri Lebasque, and Pierre Luc-Rousseau, well suggests the fragility of the blooms in his flower piece. "Young Bather"—a girl swimming breast-stroke, is a capably painted work signed by Paul Chabas, who, long an artist of ability, only became widely known when American prudens insisted on pasting little garments on the reproductions of his famous "September Morn." "The Adversaries," by Hugues de Beaumont, is a human document—a country notary, and a woman in widow's weeds near by, apparently being exasperated by a country woman and a doltish looking man. They all seem bent on getting "their rights."

There are many interesting things in this collection of 47 works, and the exhibition remains open until March 26.

Following this—opening March 28 and lasting until April 9—there will be an exhibition of flower paintings by Alberta Cleland and Mrs. Lillian Hingston, of Montreal, and Beatrice Robertson, of Toronto.

Present plans call for an exhibition of paintings by Andre Morency, April 11-23.

On With the New



Montreal's new coat-of-arms, which officially comes into use today.

Star NEW CIVIC CREST COMES INTO USE

Old Coat-of-Arms Disappears After 106 Years Of Service

Montreal blossoms out in all the glory of a new heraldic coat-of-arms today.

Experts having declared that the old coat-of-arms was not properly designed, the new one has been devised and becomes official today. But Good Friday is a public holiday, so the seal will not be used for the first time until tomorrow.

The old coat-of-arms, in use since 1832, was an oval shield crossed diagonally. The new crest is a proper shield, bearing a St. George's cross instead of the Cross of St. Andrew and, in the four quarters, a rose, shamrock, thistle and fleur de lys. The fleur de lys was not shown in the old crest. The whole is surmounted by a beaver "couchant" and surrounded by a garland of maple leaves.

MOTTO RETAINED

The motto, Concordia Salus, has been retained.

With the adoption of the new crest it will be necessary to change buttons on policemen's and firemen's uniforms, and new stationery will have to be printed with the new coat-of-arms on it. Identity card stationery and cards will be the first to use the redesigned crest.

Eric Goldberg Shows Paintings at Scott's

Gazette—16.4.38

Montreal Painter Reveals Subtle Color Harmonies in Oils and Watercolors

Eric Goldberg, who some nine years ago held a show of his work in the Print Room of the Art Association of Montreal, is now holding an exhibition of his oils and watercolors in the galleries of W. Scott & Sons, 1490 Drummond street. This collection, the last to be shown in these galleries, the property having been sold, should be of marked interest to those who admire the moderately advanced note in art. The artist has ideas and the technical equipment to present them, and it is true to say that those who appreciate his art like it very much, and that those who are indifferent will, keeping an open mind, probably find a latent charm that escapes them at first sight. There is much subtlety in his harmony of tones and refinement in the treatment of the figures, in such works as "The Kindergarten"—children at a wall overlooking water; "The Window" with a woman looking out, and another peering through a window; "Roof Garden," and Terrace. "Road to Avignon," with cart ascending the winding thoroughfare, and "Jerusalem," a mass

of white buildings on a hill, are interesting, and his portrait sketch of Elaine Robinson in a red sweater, capably captures the youth of his sitter. There is dignity, too, in "Rose Sweater," the portrait of a blonde woman.

Among his watercolors, to which medium he is sympathetic, there are some flower pieces of engaging arrangement, form and tone—roses, tulips, hyacinths, daffodils, which are handled with attention to individual characteristics of the blooms, and some very effective harmonies have been attained.

In marked contrast to "St. Tropez," with its basin, shipping and distant mountains, done in an almost precise manner, are "On the Road, St. Donat," and a group of watercolors done at Ste. Agathe, "Wooden Bridge," with a girl crossing it; a man fishing from a bridge; and a series of bathers lolling about the shore near bathhouses. There is imagination in these scenes, and it must be accepted at once that arrangement and tone, rather than reproducing the atmosphere of this Laurentian resort, interested the painter.

The exhibition remains on view until April 23.

RECEPTION IS HELD BY ART ASSOCIATION

Gazette—18.3.38

President and Council Entertain at Opening of Spring Exhibition

The president and council of the Art Association of Montreal entertained last evening at the opening of the 55th annual spring exhibition held at the Galleries of the Association, Sherbrooke street west. Among those present were Dr. C. F. Martin, president of the Art Association of Montreal, and Mrs. Martin, Sir Wylie Grier, of Toronto, president of the Royal Academy of Arts, Lieutenant-Colonel and Mrs. Walter E. Lyman, Mrs. Arthur Drummond, Mrs. W. de M. Marler, Mr. H. L. Fetherstonhaugh, Mrs. Edward B. Luke, Major J. Colin Kemp, D.S.O.; Dr. W. F. Hamilton, Miss Mary Hamilton, Miss Eleanor Hamilton, Mr. Mostyn Lewis, Mr. and Mrs. R. Hampson Gillean, Mrs. G. H. Cook, Miss Elizabeth Cameron, Miss Virginia Cameron, Mrs. W. L. Fraser, Miss B. Donnelly, Mrs. J. S. Lindsay, Mrs. Munderloh, Miss Gwendolyn Sait, Miss Helen Sait, Miss Phyllis Felsen, Miss Winnifred LaRiviere, Mrs. Zoltvany-Smith, Mrs. Bernard Coghlin, Mr. E. S. Bates, Miss Nina Clements, Mr. Pemberton Smith, Miss Freda Pemberton Smith, Mrs. Morgan Bennett, Miss Mollie Price, Mrs. C. L. Henderson, Miss Hestil Mallock, Mr. Alfred Evans, Mr. H. R. Drummond, Mr. and Mrs. Charlevoix, Miss Elizabeth Smith, Mr. and Mrs. Louis Drummond, Mr. and Mrs. Richard E. Bolton, Miss Edmee Hone, Mr. J. R. Clark, Miss Florence Henry, Mr. and Mrs. G. W. Cox, Miss Edythe Cox, Mrs. T. Esmond Peck, Mr. Harry E. G. Ricketts, Miss Joan Ricketts, Mr. and Mrs. Clement Coles, Mrs. Lawlor LeBlanc, Mr. and Mrs. Wilbert H. Howard, Mr. and Mrs. P. F. Sise, Mrs. Gerald H. Davidson, Miss Alice Hungerford, Mrs. Howard Pillow, Mr. J. R. MacDonald, Miss Jean Higgins, Miss Estelle Holland, Miss M. C. Estano, Mrs. W. H. Estano, Dr. and Mrs. Brown, Miss Isabelle Archibald, Miss Phyllis Felsen, Mr. D. P. Forbes, Miss Marjorie Gage, Mr. P. E. Borduas, Miss Marguerite Bissone, Mr. Ernest Neumann, Miss Alma Duncan, Mr. Adbert Goodstone, Miss Ruby M. Walsh, Miss Ruby LeBoutillier, Mr. and Mrs. T. Taggart Smyth, Miss Frances Smyth, Miss Conroy Smyth, Miss Ethel Pinkerton, Mr. and Mrs. A. Sprave, Mr. M. Tremblay, Miss Violet E. Pick, Mr. Alfred J. Pick, Mr. and Mrs. R. M. Mitchell, Miss J. Sheila McFarlane, Miss Frances Davidson, Mr. James Mills, Rev. and Mrs. R. Gordon Burgoyne, Miss Eleanor Williams-Moore, Mr. and Mrs. John E. Ardron, Miss Norah L. Smyth, Miss Dorian Slessor, Mr. Herve Major, Dr. Bruce E. Marshall, Mr. G. A. Gaherty, Mr. Robert Sharpe, Mr. Jean Langlois, Mrs. F. M. Ramsden, the Misses Williams, Miss Louise Shaw, Miss G. Goulden, Miss Edith M. Goulden, Mr. and Mrs. D. J. Glen, Miss Clara C. Field, of Cobourg, Ont.; Dr. Walter R. Gurd, Mrs. B. M. Long, Mrs. W. J. Turpin, Mr. Stanley B. Lindsay, Colonel Robert A. Fraser, Mr. Albert Booth Watson, Rev. Dr. and Mrs. George H. Donald, Mr. and Mrs. A. Cloutier, Mrs. G. Horne Russell, Mr. Norman Russell, Mr. and Mrs. A. M. Griffiths, Mr. and Mrs. N. M. Yuile, Miss Ethel McNaughton, Miss Jean Price, Mr. C. E. Kelly, Mr. Orson Wheeler, Mr. William D. White, Mrs. J. B. Pringle, Mr. Ian Graham Lindsay, Mr. Andre Morency, Miss Isabelle Burke, Miss Ida Beck, Mrs. Graham Ross, Miss Winnifred Parker, Rev. Dr. and Mrs. Leslie Pidgeon, Mr. Arthur Pidgeon, Dr. D. Grant Campbell, Miss Adela R. Gilker, Miss Pomeroy, Mr. C. J. Saxe, Miss S. Goodfellow, Miss K. Morrison, Mr. William C. Bryce, Miss Winnifred A. Bryce, Mrs. W. Harrison Goodwin, Miss G. Paige Pinneo, Miss Maude B. Blachford, Miss Ethel Derrick, Miss Jessie S. Currie, Miss Edith M. Luke, Mr. Vernon R. Mustard, Mr. George A. Campbell, K.C.; Miss Mary E. Campbell, Mrs. C. L. Scofield, Mr. J. V. Owen, Miss Maud Seath, Miss Mary Lindsay, Mr. and Mrs. John Donald, Mrs. D. J. Munn, Miss Elaine Johnson, Mr. Arthur Brown, Miss Margaret Robinson, Dr. and Mrs. W. G. Turner, Miss Marguerite Routh, Mr. Robert Pelletier, Miss Lucile Ouellet, Mrs. Harold Laws, Mr. Wyatt Laws, Major and Mrs. T. C. Keefer, Miss Emeline Keefer, Mr. Charles Henri Marin, Mr. A. Guy Ross, Mrs. Clarence Gagnon, Mr. and Mrs. Paul Caron, Miss Lorraine Caron, Mrs. Lawrie Archer, Dr. and Mrs. W. H. Chase, Mr. and Mrs. A. H. S. Gillson, Miss Lorna G. Greene, Miss Doris Robertson, Mr. R. Sparks, Mr. William E. Enright, Principal and Mrs. F. Scott Mackenzie, Mr. Douglas Mackenzie, Miss J. L. McConnell, Mrs. C. P. Liebich, Miss Frances B. Sweeney, Mr. Harry Wallis, of London, England; Dr. Richard Kerry, Mr. Arthur F. Sanderson, Mr. and Mrs. J. M. Donnell, Miss C. Levin, Mr. and Mrs. W. J. H. Ellwood, Mr. and Mrs. D. H. Macfarlane, Mr. and Mrs. MacGregor Rhind, Miss Doris Robertson, Mr. R. Sparks, Mrs. A. Gould, Mrs. Graham Gould, Dr. and Mrs. Alfred E. Whitehead, Miss Betty Whitehead, Mrs. David Hawthorne, Miss Marion Hawthorne, Miss M. Anderson, Mrs. Karl Forbes, Mr. George F. Benson, Dr. F. D. Adams, Miss Bessie G. Hall, the Honorable Mr. Justice Rives Hall, Miss Elsie G. Dewey, Mr. and Mrs. S. F. Rutherford, Miss E. M. Anderson, Mr. Jackson Dadds, Mrs.

Thomas Gibbons, Mrs. Dorothy Gibbons, Mr. and Mrs. B. Taylor, Mr. and Mrs. R. Coghlin, Mr. A. C. Simpson, Miss Ruth M. Dingle, Miss Constance Griffin, Mr. E. L. Pugsley, Mr. Aleksandre Bercovitch, Miss Jean Rovey, Mrs. Ghitta Caiserman, Mrs. P. L. Walker, Mrs. L. B. Fuller, Mr. Adam Sherriff Scott, A.R.C.A.; Mr. and Mrs. W. W. McBroom, Mr. and Mrs. William S. Leslie, Mr. and Mrs. Guy Tombs, Miss Mildred E. Hutcheson, Miss C. I. Mackenzie, Miss M. F. Hadrill, Miss L. Jane, Professor Ramsay Traquair, Mr. T. B. Little, Miss Beatrice Asselin, Mr. Frederick B. Taylor, Mr. and Mrs. Stirling Maxwell, Mrs. Leila Morrison, Mr. E. L. Hodgson, Mr. Paul Amos, Miss Mona R. Elliott, Mr. Maurice G. Thomas, Mr. Dimitry Lianhine, Mrs. J. B. Challies, Miss Ethel Challies, Dr. and Mrs. C. W. Colby, Miss Olive Fraser Mann, Mrs. J. S. Rutherford, Mr. C. D. Rutherford, Miss Maud Abbott, Dr. R. Ashton Kerr, Mrs. Edmund H. Brietzke, Mr. A. G. M. Miller, Mr. Percy F. Mathias, Mr. P. Douglas, Mrs. George H. Napier, Miss H. Ross Montgomery, Mr. W. S. Rugh, Miss Helen Rugh, Mr. and Mrs. Edie Riordon, Mr. and Mrs. Reginald H. Dean, Mr. and Mrs. P. Roy Wilson, Professor and Mrs. A. J. Kelly, Dr. and Mrs. H. E. MacDermot, Mrs. Harold G. Dawson, Mr. and Mrs. Kelsey, Mr. Edward E. Duckworth, Mrs. Stanley Johnson, Professor Robert R. Thompson, the Misses F. E. and M. E. Currie, Mr. C. E. Gravel, Mrs. O. E. Owens, Miss C. A. Levin, Mr. George McDonald, Dr. W. D. Light-hall, the Misses McLachlan, Mr. G. S. Currie, Miss Edythe Bignell, Mr. and Mrs. E. P. Winslow, Dr. and Mrs. J. McK. Wathen, Miss Catherine Ferguson, Mr. J. P. Craig, Mr. Ellwood Hosmer, Mr. Harold Beament, A.R.C.A., and Miss Haidee Fiddes.

Artist Here Painting Sovereign by Memory

Gazette—28.3.38

Portrait painting by a sort of remote control system is what Montreal's prominent artist, Richard Jack, R.A., will be engaged in for the next month or two. Having come back to Canada, after a lengthy European stay—he arrived at Halifax Friday in the Canadian Pacific liner Duchess of Richmond—Mr. Jack will go to work on a portrait of Leopold, King of the Belgians, which he started some time ago in London.

It was erroneously reported to the press by friends of the painter recently that this portrait had been completed. Met by reporters when he arrived here Saturday night in the boat train from Halifax, Mr. Jack admitted he had only started the painting and that he had brought the canvas back to Canada with him. In due course he will return to Europe to complete the work but until then he will put the finishing touches on such lesser matters as background and minor details.

On his return to Europe Mr. Jack will arrange sittings with King Leopold and the characterful face of the Belgian ruler will be reproduced on canvas by one of Canada's most masterful brushes.

Just how long the job would take Mr. Jack could not say. "It's not a thing you can promise for half-past-five next Thursday," he said with a smile.

J. SMITH, PAINTER, INTERRED TODAY

Injuries Suffered Last
Christmas Are Fatal
Star At Toronto 28.3.38

TORONTO, March 28.—(C.P.)—Funeral services for Joshua Smith, 58, internationally famous portrait painter, were held in Toronto today. He died in hospital here Saturday after an illness of several months.

Injured in an automobile accident at Christmas he seemed on the way to recovery when complications set in. He was operated on last week and never rallied.

A resident of Toronto for 19 years, Mr. Smith first won fame as a painter of miniature. English-born, he painted in what is known as the traditionally academic style of the British school with subdued color and fine detail.

His greatest distinction was gained in 1917 when he was commissioned to do an oil painting of the late King George V. This portrait was given the place of honor at the Royal Academy Exhibition that year. Other outstanding portraits by Mr. Smith include Lord Byng of Vimy, Sir William Mulock, retired Chief Justice of Ontario, and the late Sir Henry Thornton. A painting that Mr. Smith did of the late Robert Norwood hangs in King's College, Halifax. Dr. Norwood was a noted Canadian clergyman and poet.

Mr. Smith also won fame as a painter of children and his works have been consistently shown at the Canadian National Exhibition since 1920.

He was made a member of the Royal Society of British artists in 1914 and before coming to Canada five years later numbered many prominent Britons among his patrons.

He is survived by his widow, Ray Lewis, Toronto poetess and writer, and one son, James. Three sisters and three brothers, all in England, also survive. His ancestors on his mother's side were related to Israeli.

Spring Show Opens with Cut Of 276 Works Against 1937

Gazette

March 18.38

Jury of Selection Wields Critical Axe at Art
Gallery—Private View Inaugurates
55th Exhibition

"Somewhere a Voice is Calling" runs the old song—and the action probably holds good respecting many voices—calling the Jury of Selection unkind names. In the 55th Spring Exhibition of the Art Association of Montreal, which opened with a private view for members in the Sherbrooke street galleries last night, the total of exhibits is 203. Last spring there were 479. This obviously means that there were quite a few rejections, and plenty of disappointments.

The Jury of Selection and Hanging Committee—and this is no secret, for the list prefaces the catalogue—was composed of the following: F. S. Coburn, R.C.A.; Clarence A. Gagnon, R.C.A.; Henri Hebert, R.C.A.; Edwin H. Holgate, R.C.A.; Mrs. Lillias Torrance Newton, R.C.A.; Robert W. Pilot, R.C.A.; Orson Wheeler, and P. Roy Wilson, A.R.C.A. It is not reported whether these painters and sculptors have had to plug their telephones.

The result of this strict winnowing of works submitted, is a more companionable sort of show and one easier to look at. With few exceptions, there are no paintings above "the line." The entries from individual artists have been materially reduced, so that the works have been confined to the central and east galleries, the small black and white room, and the old water-color gallery, which houses all examples in that medium. The architectural exhibits find a place in the room usually used for Japanese prints, and the sculpture, displayed on freshly painted stands, is in the west gallery, with the important paintings of the permanent collection.

The paintings are well displayed, the neutral walls and improved lighting being eminently fair to the artists, and, despite the smaller show, there has been an open mind in selection—those who regard the academic as obsolete and are trying new trails have representation.

This step, boldly taken, promises well for the future in raising the standard of work submitted—the painter will concentrate on producing the few good, against the indifferent many, moreover, there is now the chance to remember what has been seen.

Portraiture is well represented, Alphonse Jongers, A.R.C.A., sending four—Dr. Charles F. Martin, in academic robe, with a luscious red high color note; Air Vice-Marshal W. A. Bishop, V.C., in air force uniform with his decorations; Vicomte Roger de Roumefort, in a soft hat and fur coat; and Mrs. Howard Pillow in a black fur coat and tam-like hat. They are all painted with this artist's customary ability, Adam Sherriff Scott, A.R.C.A., has a work of dignity and fine quality in "Anne," dressed in rich green with black cloak, holding a purse. The figure is well placed and painted with confidence. His other work is a portrait of W. M. Birks, true to the subject, in a gown with facings of a lovely blue. Manly MacDonald, A.R.C.A., sends a portrait of a seated woman, and F. S. Coburn, R.C.A., has imparted a convincing impression of movement to his "Portrait of a Dancer." Her dress embellished with large orange blooms sounds a rich color note and the glint on her silver sandals, bespeaks close observation and skill in rendering texture. Agnes Lefort has an engaging work in "La Femme au Divan Bleu," capably arranged and well painted, and T. R. MacDonald, besides the portrait of an artist in a smock, is successful with his ambitious "Girl in Blue." Stanley Royle, A.R.C.A., reveals character in Dr. George J. Trueman, president of Mount Allison University, and mention must be made of Kathleen Carswell's self-portrait, which is distinctly promising; Thelma M. Carter's portrait of a woman; Marion M. Hawthorne's portrait of a man; "Margaret" by Robert Sharps; "Elizabeth Reads in Bed," by Freda Pemberton Smith; "Immigrant Girl," in blue shawl, by Leslie Smith; the wistful "Little Jean," by Norah L. Smyth; and the confidently brushed in "Isobel," by Elaine Johnson. Paul Caron revels in the richly embroidered dress of a Chinese girl writing on a pad, and Aleksandre Bercovitch shows a crisply handled pastel of a girl, called "Ninel."

Landscapes, as ever, occupy important place, and Charles W. Simpson, R.C.A., besides a winter scene—tree edged stream with patch of open sunlit water, called "The Frozen Pool," returns to the scene of some of his earlier successes—the harbor. In "Thin Ice" he shows a typical barge, under snow, about to be freed from the ice that has kept it prisoner during the winter. It is painted with a free stroke and is marked by a sound sense of atmosphere. Robert W. Pilot, R.C.A., shows a stretch of autumn bush rising to noble blue mountains, a glimpse of spruce-edged lake, and, in the foreground, a farmer ploughing. This important canvas entitled: "October Ploughing, St. Agnes, P.Q." is the property of the Quebec Museum. It is from all angles a satisfactory performance. Adrien Hebert, A.R.C.A., sticks to the city for his inspiration—traffic on Bleury street, at St. Catherine, with hurrying pedestrians, man slipping on sidewalk, dogs and figures crossing street, and a tobacconist's shop with sign that should gladden the hearts of the manufacturers of a popular brand of cigarette. This canvas is called "La Rue. Soir."

His other work is "Le Marche"—the low-level bit of market adjacent to the Chateau de Ramezay, with sleighs and horses, the buildings across Jacques Cartier Square, a winter subject seen under the light of early morning sun.

E. H. Holgate, R.C.A., gives us a collection of snow-covered buildings, a figure, and a distant rounded hill, in "Lazy Snow," his other offerings being "Little Nude" and "A Study." Paul Caron shows typical horse and sleigh and distant sun-lit buildings, in "Upper Seigneurs Street, Montreal." Berthe DesClayes has a timely subject in her work called "In a Sugar Bush, Rougemont," and Wilfred M. Barnes, A.R.C.A., paints his usual capable sky over church, buildings and hills in "New England Village." Harold Beament, A.R.C.A., shows another scene from the Far North in "Departure for the Hunt"—Eskimos putting out in their native craft, while women and dogs watch. The grim, rocky headlands are rendered with convincing bulk. Lorne Holland Bouchard has painted a fine stretch of country, with buildings in a view of Douglas-town, P.Q., and there is weight to the rocky peak in A. Cloutier's "Cap a l'Original, Winter." Marc A. Fortin has plenty of air in "April Shadows"—noble elm, houses and distant hills, but the very freely rendered horse and cart is disturbing. Of his watercolors, he succeeds with "Les Eboulements Landscape." Harry Hood, of Vancouver, is effective in "The Red Fence," which edges land and mill, and Elizabeth V. Kemp has a spirited oil, called "Hay Cart."

Kathleen M. Morris, A.R.C.A., shows her usual broad touch in "Morin Heights, Que."—a winter scene with road descending to house, and distant hills, and Graham N. Norwell shows strength in his snow-covered hills, spruce and birch, near a stream, called "Winter." Eric Riordon sees the beauty of far-flung shadows on snow in "Afternoon Sun, near Ste. Adele," and Thurstan Topham in "Evening, Lac Croche, Chapeau Club"—men in a canoe fishing, with a big one "on," has a scene that will make the angler consult the calendar for the open season.

Paul S. Andrew has a street scene in low tones and Louise M. Allison in "Beach, Nova Scotia," shows good arrangement in her beached boats. Mary D. Bagley in "Trente de Beloeil"—cross and house in a field, shows a watercolor of good quality, and, in this medium Kent De Conde reveals a vigorous touch and clean wash in "Laurentian Mountains, Huberdeau." Joseph Dreany shows nice boldly handled watercolors in "Olan's Mill" and "The Brick Factory." Arline Genereux uses this medium for "In An Old Quarter of Quebec City," and Harry E. G. Ricketts reveals his usual free wash in "Roadside Farm," a winter scene with capably put in figures. Goodridge Roberts is individual in "Road in Sunlight," while the habitual fine drawing and good design mark Pont Valente, Cahors, the watercolor by P. R. Wilson, A.R.C.A. Ronald Kerr, in "Suburban Winter Scene," shows buildings in winter as seen from a sun porch, and Jean Langlois has a winter landscape called "Dimanche Matin, Rigaud." Paintings of flowers include works by Alberta Cleland, well drawn, nicely arranged and true in tone; Nora F. E. Collyer, with "Cyclamen"; Moira Drummond with "Kafir Lily"; Marion M. Hawthorne, with "White Azalea"; Beulah Jaenicke, with "Daffodils"; Jean Pierce, with a freely handled arrangement of gay blooms; Nancy Greenleese Rhind, with "Peonies" and "Zinnias"; Sarah M. Robertson, with a sketch of petunias; Jack F. Ross, with "Calendulas"; and F. O. Call with "Phlox," which shows steady progress by this painter.

Jack Beder goes back to night life in a well arranged and harmoniously colored crowd at tables watching a Negro orchestra in a big work, done in tempera, called "Cabaret." It is an ambitious undertaking and a record of the times.

R. W. Major is successful with "The Croaking Frog," a decorative panel, with girl sprawled at the edge of a stream, bananas nearby for refreshment, and a variety of exotic vegetation. It is well arranged and attains its aim.

Others exhibiting are John Bishop, Maude B. Blachford, P.E. Borduas, Miller Brittain, Mrs. Gertrude M. Burgoyne, Mrs. Lorna Burgoyne, St. George Burgoyne, Mrs. Chitta Caiserman, J. R. Clark, Sybil Covicy, Marie Davis, J. M. Donnell, Ruth M. Elliott, Louise Gadois, Albert Goodstone, Anthony C. Law, Jean Paul Lemieux, Mabel Lockerby, A. A. MacDonald, Harriet F. M. Mathias, Marguerite Paquette, Tom Roberts, Hugh Robertson, Anne Savage, Max Schulz, Marguerite Scott, Ethel Seath, Peggy Shaw, Philip Surrey, Robert Tancredi, Maurice G. Thomas, W. P. Weston, A.R.C.A., F. Wiselberg, Lillie Yane, and J. LeRoy Zwickler.

Those contributing to the architecture section are Richard E. Bolton and Norton A. Fellowes, Noel Chipman, A.R.I.B.A., Fetherstonhaugh and Durnford, Robert and F. R. Findlay, M. M. Kalman, Lawson and Little, Spencer and Mathias, C. R. Tetley, F.R.I.B.A., Wilson and Auld, P. R. Wilson, A.R.I.B.A., A.R.C.A.

Represented in the section of etchings, drawings and design are John J. Barry, Miller Brittain, George Broomfield, Peggy Clark, Sylvia

Daoust, Frances Davidson, Grace Fugler, Constance M. Griffin, Herman Heimlick, Simone Hudon, Leonard M. Hutchinson, A.R.C.A., Charles W. Kelsey, Elizabeth V. Kemp, Philip Peter Kieran, Ian Graham Lindsay, Warren Luckcock, Louis Muhlstok, Ernst Neumann, Walter J. Phillips, R.C.A., with a wood cut in color, Doris Robertson, Marion Robertson, Goodridge Roberts, G. T. Sclater, Marguerite Scott, Frederick B. Taylor, W. J. Wood.

Work in sculpture is shown by Alonzo Cinq-Mars, Sylvia Daoust, G. M. DeMontigny-Lafontaine, Phyllis Felsen, Agnes Fisher, Dorothy Gibbons, Linnea Johansson, A. Laliberte, R.C.A., H. M. Miller, Robert Pelletier, Gwendolyn L. Sait, John Sloan, A.R.C.A., Orson Wheeler and A. Zucca.

The Spring Art Exhibition.

To the Editor of The Gazette:—

Sir,—It had been reported that the Selection Committee for the Spring Exhibition of the Montreal Art Association had been unusually severe this year, so that one could expect a display, perhaps smaller than usual, but certainly of super-excellence. As one who is not an artist, but who has studied art for over forty years, I visited this exhibition, and regret to say that never, anywhere, have I seen such a meagre and poor display. There are some works, outstanding for their excellence, Jongers' portraits of Mrs. Pillow, and Air Marshal Bishop; Sherriff Scott's of "Anne" and Wm. Birks, Esq.; Simpson's beautiful winter scenes; Pilot's "October Ploughing"; Coburn's "Dancer," Macdonald's "Girl in Blue" and some others. The watercolors, as a group, are very good, but one of the best is hung in a corridor. Apart from these, the general average is very low. There is an excess of small portraits, some with badly drawn arms and hands. One or two of the figure-paintings are pictures of figures roughly carved out of stone or wood, not of living beings. Easily, one could give specific examples of harshly-colored distortions. The prevailing school is modernistic, but certainly not modern.

Why was there nothing from Kenneth Forbes, Panabaker, DeBelle and others? Did they not think it worth while to send in, or did this wonderful jury reject them? The artists are not to blame for this lamentable display, because, I understand, the usual number of works of art were sent in, and Canadian artists have not suddenly degenerated in the last twelve months. At the 1937 exhibition there were 479 works of art of all kinds; at this one there are 203. Of oil painting and watercolors there were 323 exhibited in 1937, the usual number; at this one there are 128. This means that there are about two hundred pictures which would have been passed by the jury of a year ago, but which were rejected by this jury. Does this new board expect us to believe that the previous board would have made about 200 blunders in oil paintings and water-colors alone? A very brief inspection of the present exhibition shows that its blunders and mediocre works occur in groups.

The terrible thing is that among the rejected there must be about 40 professional artists who are doing good and sound work, but are not modernistic. These artists depend on their art for their living and on this exhibition for getting known. One of the principal functions of the Montreal Art Association should be to encourage the development of art of all kinds and schools; but in this exhibition it has not merely failed but done the reverse, as this happening will act as a profound discouragement to many artists of first-class talent. Of course, it is very evident that there is some over-bearing modernistic influence at work on or in the jury, trying to discourage and keep out all schools but its own. It is certain that, if this kind of thing is to continue, the Montreal Art Association can look forward to a series of dull, uninteresting and depressing exhibitions which will make it a laughing stock.

I. MORIN.

Montreal, March 22, 1938.

Gazette, 30.3.38.

F. H. MCGILLIVRAY DIES

Gazette—9.5.38

Woman Painter Was A.R.C.

A. and O.S.A. Member

Toronto, May 8.—(C.P.)—Miss Florence H. McGillivray, A.R.C.A. member of the Ontario Art Association, died here on Saturday. She was born at Whitby, Ont. Surviving are two brothers, Dr. Donald McGillivray, of Toronto, and Dr. C. G. McGillivray of Whitby, and two sisters, both of Ottawa. Funeral services will be held tomorrow at Whitby.

Florence H. McGillivray first studied in Canada at the Toronto Art School under William Cruikshank, R.C.A., and later under J. W. L. Forster, L. R. O'Brien, R.C.A., and F. McGillivray Knowles, R.C.A., and in Paris under Simon and Menard. She was president of the International Art Union, Paris, 1913-14. She was elected a member of the O.S.A., 1917, and of the Society of Women Painters and Sculptors, New York, in the same year. In 1925 she was elected Associate of the Royal Canadian Academy of Arts.

Her art is represented in the National Gallery of Canada, Ottawa, by "Afterglow," "Midwinter, Dunbarton, Ontario," "Ice About, Twillingate, Newfoundland," and "St. Anthony's Harbor, Newfoundland." Died 7th May.

Works in Art Exhibition Are of Unusual Merit

Star

18.3.38

New Policy of Showing More Carefully Selected
Pieces Followed by Association

A new policy has been adopted by the Art Association of Montreal in its fifty-fifth Spring Exhibition which is open to the public from today. The selection of the pictures has been made much more strictly than ever before, and comparatively few of the works which were sent in have been accepted. This must have caused much grief to the many people whose work has been rejected, but it has resulted in a smaller and better exhibition, in which everything can be seen well and comfortably, and everything has some good claim to be shown.

MORE PORTRAITS

In consequence of the reduction of the exhibition, portraits and portrait studies are more conspicuous than usual. Outstanding among these are four by Alphonse Jongers, led by the portrait of Dr. Martin, Adam Sherriff Scott's large picture of "Ann," and the "Portrait Study" by F. S. Coburn; others are the sketches by Max Schulz and Elaine Johnson, Paul Caron's study in water color, Kathleen Carswell's self portrait, J. L. Zwicker's "Brodder Keeler" and Leslie Smith's "Immigrant Girl." Some of the more conspicuous landscapes, townscapes and outdoor scenes are the autumn landscape by Robert Pilot, winter scenes by Charles Simpson, a picture of spring by M. A. Fortin and others by W. J. Phillips, Wilfred Barnes, Graham Norwell and Adrien Hebert. Harold Beament's picture of Eskimos, R. W. Major's decorative panel, Jack Beder's crowd in a cabaret, and the flower pictures of Nancy G. Rhind, Moira Drummond and F. O. Call are among the others which demand attention.

Exhibitors of pictures in oil, water color and pastel are: Louise M. Allison, Paul S. Andrew, Mary D. Bagley, Wilfred M. Barnes, A.R.C.A.; Harold Beament, A.R.C.A.; Jack Beder, Aleksandre Bercovitch, John Bishop, P. E. Borduas, Lorne Holland Bouchard, Miller Brittain, Mrs. Gertrude M. Burgoyne, St. George Burgoyne, Mrs. Ghitta Calserman, F. O. Call, Paul Caron, Kathleen Carswell, Thelma M. Carter, J. R. Clark, Alberta Cleland, A. Cloutier, F. S. Coburn, R.C.A.; Nora F. Collyer, Sybil Covicy, Marie Davis, Kent de Conde, Berthe des Clayes, J. M. Donnell, Joseph Dreany, Moira Drummond, Ruth M. Eliot, Marc Aurele Fortin, Louise Gadbois, Arline Genereux, Albert Goodstone, Marion M. Hawthorne, Adrien He-

bert, A.R.C.A.; E. H. Holgate, R.C.A.; Harry Hood, Beulah Jaenicke, Miss Elaine Johnson, A. Jongers, A.R.C.A.; V. Elizabeth Kemp, Ronald Kerr, Jean Langlois, C. Anthony Law, Agnes Lefort, Jean Paul Lemieux, Mabel Lockerby, A. A. Macdonald, Manly Macdonald, T. R. Macdonald, R. W. Major, Harriet F. M. Mathias, Kathleen M. Morris, A.R.C.A.; Graham N. Norwell, Marguerite Paquette, Jean Pierce, Robert W. Pilot, R.C.A.; Nancy Greenlees Rhind, Harry E. G. Rickets, Eric Riordon, Goodridge Roberts, Tom Roberts, Doris Robertson, Hugh Robertson, Sarah M. Robertson, Jack F. Ross, Stanley Royle, A.R.C.A.; Anne Savage, Max Schulz, Adam Sherriff Scott, A.R.C.A.; Marguerite Scott, Ethel Seath, Robert Sharps, Peggy Shaw, Charles W. Simpson, R.C.A.; Freda Pemberton Smith, Leslie Smith, Norah L. Smyth, Philip Surrey, Robert Tancrede, Maurice G. Thomas, Thurstan Topham, W. P. Weston, A.R.C.A.; P. R. Wilson, F. Wiselberg, Lillie Yane and J. LeRoy Zwicker.

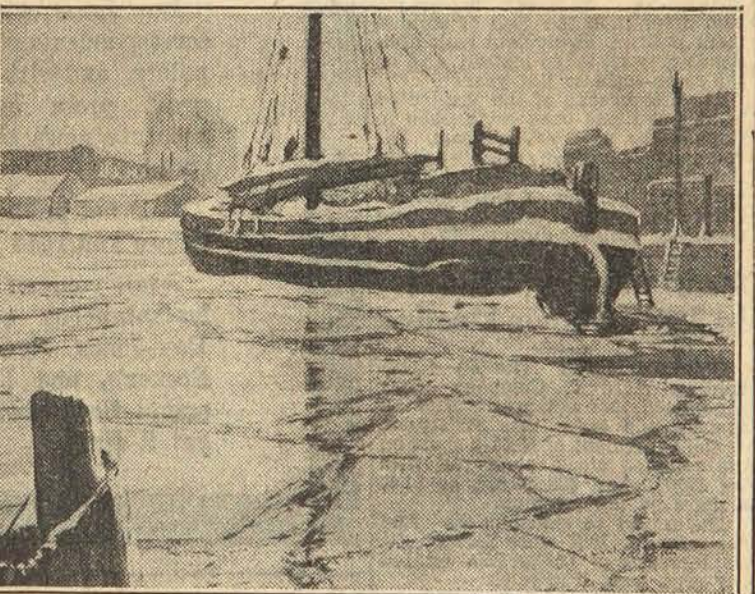
Miniatures are shown by Mrs. Lorna Burgoyne. Prints and drawings are shown by John J. Barry, Miller Brittain, Maude B. Blachford, George Broomfield, Peggy Clarke, Sylvia Daoust, Frances Davidson, Grace Fugler, Constance M. Griffin, Herman Heimlick, Simone Hudon, Leonard Hutchinson, A.R.C.A.; Charles W. Kelsey, V. Elizabeth Kemp, Philip Peter Kieran, Ian Graham Lindsay, Warren Luckock, Louis Muhlstok, Ernst Neumann, Walter J. Phillips, Doris Robertson, Marion Robertson, Goodridge Roberts, G. T. Slater, Marguerite Scott, Frederick B. Taylor and W. J. Wood.

The small collection of sculpture consists of busts, which are shown by Alonzo Cinq-Mars, Sylvia Daoust, G. M. de Montigny Lafontaine, Phyllis Felsen, Agnes Fisher, Dorothy Gibbons, Linnea Johanson, A. Laliberte, A.R.C.A.; H. M. Miller, Robert Pelletier, Gwendolyn L. Sait, John Sloans, A.R.C.A.; Orson Wheeler, and A. Zucca.

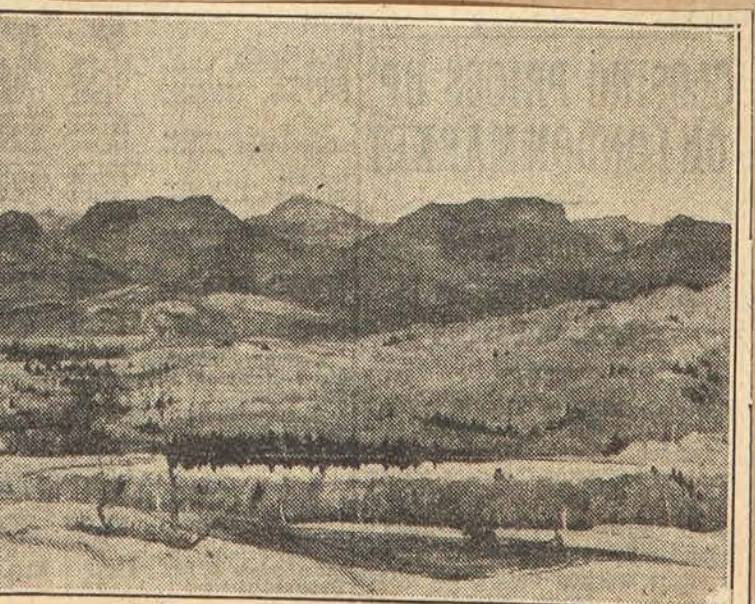
Architectural photographs and drawings are exhibited by: Richard E. Bolton and Norton A. Fellowes, Noel Chipman, A.R.I.B.A.; Fetherstonhaugh and Durnford, Robert and F. R. Findlay, M. M. Kalman, Lawson and Little, Spencer and Mathias, C. R. Tetley, F.R.I.B.A.; Wilson and Auld, and P. R. Wilson, A.R.I.B.A., A.R.C.A.



ANNE, by Adam Sherriff Scott, A.R.C.A., which is a dignified example of portraiture by this Montreal painter.



THIN ICE, by Charles W. Simpson, R.C.A., in which this Montreal artist turns once more to the water-front for inspiration.



OCTOBER PLOUGHING, ST. AGNES, P.Q., by Robert W. Pilot, R.C.A., which reveals this Montreal artist's ability as a landscape painter. The canvas is the property of the Quebec Museum.

Gazette photo.

AIR VICE-MARSHAL W. A. BISHOP, V.C., by Alphonse Jongers, A.R.C.A., which is a striking portrait of this intrepid Canadian Air Force officer.



la lb lc ld

FOUR SELECTIONS FROM THE "SPRING EXHIBITION"



Standard - March 19th, 1938.

THE PICTURES:—Upper left, Dr. C. F. Martin, President of the Art Association; upper right, "Kafir Lily" by Nora Drummond; lower left, "April Shadows" by M. A. Fortin. Lower right, "Portrait of a Dancer," by F. S. Coburn.

Art Association's Spring Exhibition

PORTRAIT STUDIES ESPECIALLY GOOD; FEWER LANDSCAPES

TWO surprises await visitors to this year's Spring Exhibition of the Art Association of Montreal. The greater of these is the smallness of the exhibition, since the jury, a quite representative and impartial body, has, by thorough and careful selection, reduced the exhibits to not very much more than half of the number that has been shown in most recent years. Another surprise is that landscapes are far less conspicuous than usual. Many previous exhibitions have shown Canada as a country chiefly of landscape painters,—as indeed it has been; this year the selection of landscapes seems to have been specially thorough, and those that have reached the walls are relatively few but worthy.

Landscapes

One of the most striking landscapes is a fine arrangement of autumnal purples and blues in typical piece of Quebec scenery by Robert Pilot. C. W. Simpson has two good winter scenes, one a landscape, nearly all white, with very pale yellows and blues, the other a harbour picture, with a fine play of colors on broken ice. M. A. Fortin, with some good water colors, has a large oil picture, "April Shadows," which is quite one of his best,—a landscape with trees, freely designed and painted and with an effective, slightly formal, sky. Graham Norwell's sombre pastel of "Winter" is a telling study of snow in dull light; there are other good snow pictures by Berthe des Claves and A. Cloutier, and Ronald Kerr has got a true effect of light in a pastel of a snow street seen through windows. J. P. Weston's "Glencoe" is a rather formalized view of a lakeshore seen from a height at an uncomfortable angle; Wilfred Barnes has painted pleasant greens in New England, and there are fresh color and atmosphere in the pictures of Anthony

Law, Lorne H. Bouchard, Jean Langlois and Harry Hood. Adrien Hebert has two street scenes; the larger and more interesting has a very true study of winter grayness in Montreal. Harold Beament's "Departure for the hunt" is a convincing study of bleak northern landscape, full of Eskimo life. Several good outdoor pictures are among the water colors, some of the more notable being a fine sky by W. J. Phillips, Kent de Conde's Laurentian drawings, and those by Harry E. G. Rickets, Joseph Dreany and St. George Burgoyne.

Portraits

Portraits and portrait studies rather take charge of the exhibition and there are some particularly successful ones among them. Alphonse Jongers has four, one of which, the genial portrait of Dr. C. F. Martin, hangs in a central place to welcome visitors. The portrait of Mrs. Howard Pillow is a good picture, in which the painter seems to pay his respects to Holbein; that of the Vicomte de Roumefort is more broadly and vividly painted. A. Sheriff Scott's big full-length of

"Anne" stands well and makes a restful and dignified picture, well relieved by the flash of bright green of the dress. Stanley Royle has given somewhat more dignity than life to the President of Mount Allison University. F. S. Coburn's "Portrait of a dancer" stands out by its attractive arrangement of line and its fine color, but though the figure is dancing, it seems to show a pose rather than arrested movement. T. R. Macdonald's "Girl in blue" is a well painted full-length study, in which the clothes seem more important than their wearer. A clever and lively self-portrait is by Kathleen Carswell; Leslie Smith's "Immigrant girl" is an interesting color composition; LeRoy Zwicker's head of a negro against the bright light of a window, and Jean Paul Lemieux's study of a head in front of a wide landscape make unusual and successful pictures. Other good portrait studies are by Elaine Johnson, Max Schulz, Harriet F. M. Mathias, Freda Pemberton Smith and Agnes Lefort. Philip Surrey's so-called "Noumenal construction" is a figure of a woman who seems to be made of wood. An attractive study of a girl in a Chinese dress is a water color by Paul Caron.

Jack Beder has a large picture of a crowd in a cabaret, which is much more interesting in its composition than it is pleasant in its color; R. W. Major's big Decorative Panel is a fine piece of design and color decoration, with a figure which seems to be derived from Gauguin. E. H. Holgate's "Little nude" is a good and characteristic piece of work; Goodridge Roberts' "Standing Nude" is interesting technically, but not as a picture.

Flowers

Flower pictures are not so many but as good as usual. Nancy Greenleese Rhind's "Peonies" is a very nice picture in tones of white with a little blue; Nora Drummond's "Kafir Lily" is strong and simple; there are good studies of flowers by Sarah Robertson, Alberta Cleland, Jean Pierce and F. O. Call, and of still life with flowers by Maurice G. Thomas. Mrs. Lorna Burgoyne has a little collection of miniatures.

Black and White

Work in black and white takes up no great space in this exhibition but is all interesting in one way or another. Some of the more notable exhibits are the drawings by Ernst Neumann, Frederick B. Taylor and Miller Brittain, a wood-cut in color by W. J. Phillips, Leonard Hutchinson's wood engravings and Elizabeth Kemp's etchings.

Sculpture

The sculpture section of these exhibitions generally consists chiefly of busts, and this exhibition follows custom. There are only fifteen exhibits, among which are a portrait of the late Suzor Cote by A. Laliberte, one of Warwick Chipman by Orson Wheeler, a negro's head by Agnes Fisher and H. M. Miller's "Retrospect," which are more particularly worth notice. These have all been placed in the western gallery. Architecture, represented by a quite small collection of drawings and photographs, is shown in the little room at the north corner of the galleries.

ART ASSOCIATION'S SPRING EXHIBITION OPEN UNTIL APRIL 10

Section of Architecture Less
Representative But Con-
tains Good Examples

RESIDENTIAL WORK

(From Our Own Correspondent).

MONTREAL, Mar. 23. — Lack of customary quality and quantity, corresponding to the remainder of the hangings, is apparent in the section of Architecture at the fifty-fifth spring exhibition of the Art Association of Montreal at its Sherbrooke west galleries. Present shortcomings may be attributed to two recent architectural competitions, to the recent gold medal competition of the Royal Architectural Institute of Canada, possibly to increased working-plan activity in architectural offices. The exhibition opened last Thursday evening with a private viewing by members of the Association, and continues for the public through April 10.

Of particular interest in the section of Architecture are two photographs taken before and after alterations to the library in the home of R. E. Thorne by Noel Chipman, A.R.I.B.A. The importance to the public of this field of architecture has not been sufficiently emphasized in recent years. Mr. Chipman's work is suggestive of the increasingly important role of the architect in the improvement of present buildings, as well as in the design of new ones. Perspectives of a cottage at Ste. Agathe for B. M. Hallward and of the C. G. Bronson residence, with inset typical floor plans, are also exhibited by Mr. Chipman.

A perspective of a portion of the front elevation of Laird House, Town of Mount Royal, a modern apartment house, is the work of Richard E. Bolton and Norton A. Fellowes. The much admired residence of W. B. Converse on Queen Mary Road, the work of C. Reginald Tetley, F.R.I.B.A., is photographed and on display in the section. P. Roy Wilson, A.R.I.B.A., A.R.C.A., a member of the jury of selection and hanging committee, exhibits a perspective of his own recently built home in Westmount.

Photographs of two particularly interesting lighting fixtures at Douglas Hall, as well as photographs of houses at St. Sauveur and at Piedmont represent the office of Fetherstonhaugh and Durnford, Lawson and Little have a drawing of a proposed office building, and sketches of a country house and of the Stanley Stanger residence in Hampstead. A drawing of a thoroughly modern residence is prepared by Spence and Mathias.

Perspectives of residential work by Wilson and Auld are the L. C. McQuat residence at Ste. Marie and a stable and groom's house at Ste. Genevieve. Photographs of the southeast corner and of a distant view of the Murray Park pavilion, Westmount, portray the design of Robert and F. R. Findlay. Maxwell M. Kalman displays two perspective drawings of residences.

Among the oil paintings, water colors and pastels is a water color by P. Roy Wilson of Pont Valentre. However, visitors to the exhibition would do well to inspect the Alphonse Jongers portraits of Mrs. Howard Pillow, of Vicomte Roger de Roumefort, of Doctor Charles F. Martin and of Air Vice-Marshal Bishop.

Daily Commercial News
Toronto. 24.3.38

THE MONTREAL SPRING EXHIBITION

Sir,—It had been reported that the Selection Committee for the Spring Exhibition of the Montreal Art Association had been universally severe this year, so that one could expect a display, perhaps smaller than usual, but certainly of super-excellence. As one who is not an artist, but who has studied art for over forty years, I visited this Exhibition, and regret to say that never, anywhere, have I seen such a meagre and poor display. There are some works outstanding for their excellence, Jongers' portraits of Mrs. Pillow, and Air Marshal Bishop; Sheriff Scott's of "Anne" and Wm. Birks, Esq.; Simpson's beautiful winter scenes; Pilot's "October Ploughing," Coburn's "Dancer," MacDonald's "Girl in Blue," and some others. The water-colours, as a group, are very good, but one of the best is hung in a corridor. Apart from these, the general average is very low. There is an excess of small portraits, some with badly drawn arms and hands. One or two of the figure-paintings, are pictures of figures roughly carved out of stone or wood, not of living beings. Easily, one could give specific examples of harshly-coloured distortions. The prevailing school is modernistic, but certainly not modern.

Why was there nothing from Kenneth Forbes, Panabaker, De Belle and others? Did they not think it worth while to send in, or did the jury reject them? The artists are not to blame for this lamentable display, because, I understand, the usual number of works of Art were sent in, and Canadian Artists have not suddenly degenerated in the last twelve months. At the 1937 Exhibition there were 479 works of art of all kinds: at this one there are 203. Of oil paintings and water colors there were 323 exhibited in 1937, the usual number: at this one there are 128. This means that there are about two hundred pictures, which would have been passed by the jury of a year ago, but which were rejected by this jury. Does this new board expect us to believe that the previous board would have made about 200 blunders in oil paintings and water colors alone? A very brief inspection of the present exhibition shows that its blunders and mediocre works occur in groups.

The terrible thing is that among the rejected there must be about 40 professional artists who are doing good and sound work, but are not modernistic. These artists depend on their art for their living and on this Exhibition for getting known. One of the principal functions of the Montreal Art Association should be to encourage the development of Art of all kinds and schools; but in this Exhibition it has not merely failed but done the reverse, as this happening will act as a profound discouragement to many artists of first class talent.

It is certain that, if this kind of thing is to continue, the Montreal Art Association can look forward to a series of dull, uninteresting and depressing exhibitions which will make it a laughing stock.

I. MORIN.

Star, 31.3.38.

The Spring Exhibition.

To the Editor of The Gazette:
Sir,—The letter by Mr. I. Morin, under the above heading, published in your paper March 30, I quote in part: "One of the principal functions of the Montreal Art Association should be to encourage the development of art of all kinds and schools; but in this exhibition it has not merely failed, but done the reverse, as this happening will act as a profound discouragement to many artists of first class talent."

Perhaps Mr. Morin and many others are not cognizant of the fact that the Montreal Art Association gladly gives its galleries and time to these "Spring Exhibitions," but has nothing whatever to do with the selection of art works submitted; its only responsibility in this matter is the difficult yearly problem of securing a jury, who are artists themselves, so it is clear any complaints are the fault of the jury and not the Art Gallery. This year, apparently, there were more of the Modern School than of the Academic School, hence the result complained of. Under the present system of private financial support, the Art Association is doing miracles in spreading signification of the beautiful. If Mr. Morin is not a member of the Art Gallery I suggest he immediately join and so help the good cause.

INTERESTED.

Montreal, March 31, 1938.

By A.B. Watson
Gazette, 2,4,38.

Three Women Painters of Flowers Holding Exhibition at Eaton's Gazette April 2.38

Paintings of flowers by Beatrice Robertson, of Toronto, and Lillian Hingston and Alberta Cleland, of Montreal, hold the walls of the Fine Art Galleries of the T. Eaton Company, Limited, of Montreal, and the show is attracting many local picture-lovers. It is a gay exhibition, and the painters being distinctly sympathetic to their subjects and able to express themselves, the collection escapes monotony. Obviously the flower painter loves color, and since the vivid hues of marigolds, zinnias and kindred bloom are opportunities that cannot be overlooked and are not the special preserve of anyone—you will see several examples of them. Though each of these painters has an individual manner of interpretation.

Mrs. Robertson is usually happy in her arrangements, true in color, and apparently finds plenty of enjoyment in the paintings of the urns and vases that hold the blooms. She succeeds, too, in surrounding her flowers with atmosphere, and shows skill in selecting the tones of her backgrounds.

Among the many effective examples shown, must be mentioned two circular canvases—one of phlox and the other of petunias. These are capital in arrangement and despite the marked difference in the character of forms, she has managed to make an effective pair. Her knowledge of flowers is evident in all she does—tulips in a green bowl; roses, pink, yellow and flame; marigolds in a green vase; gladioli white, yellow, crimson, scarlet and pink; gorgeous peonies in a white bowl; a spray of pink orchids; pink and white petunias; chrysanthemums; red and purple tulips; and yellow, red and pink zinnias, to mention a few.

All are set down with understanding, tell the truth about the flower, and satisfy a taste for color. The performance looks very simple, but only close study and plentiful practice bring that touch which suggests the fragility of petals in light and shadow.

Mrs. Hingston's work as a painter of flowers is well known to Montrealers—for years she has contributed to the shows of the Women's Art Society and other exhibitions. The beauty of the humbler blooms has not escaped her—trilliums in a blue bowl, early spring blossoms such as daffodils, narcissus and freesias. The contrast of white mallow and lupins has appealed, and she has boldly tackled a mass of blue hydrangea in a pot. Delphinium as well as sweet peas have given her opportunities, and she has made a successful arrangement of nasturtiums with a figured screen for a background. In "March Window" daffodils have been the favored flower on a sill, with a glimpse of buildings seen through the glass. In "Midsummer Window," in much the same setting, tulips and freesias are the blooms.

Miss Cleland shows a marked knowledge of flowers, though as a painter she has not confined her activities to this branch. Bright color appeals to her, and she finds it in zinnias alone in a jade jar, or in company with delphiniums. The varied hues of phlox present problems she likes to solve, and the peony is another flower to which she is partial. This painter is equally effective when she tackles masses of flowers—zinnias, from lemon to crimson, with larkspur as a foil. The painting of the bowls, vases and copper mugs is done with her accustomed skill.

The exhibition remains open until April 9.

Students Show Work At Art Association Gazette 2.4.38 Creditable Showing by Classes Under Direction of Adam Sheriff Scott, A.R.C.A.

Students of the Art Association classes, under the direction of Adam Sheriff Scott, A.R.C.A., are exhibiting their work in oils, water colors, charcoal and pencil in the Lecture Hall, and the collection contains a number of good things. A distinctly encouraging note is sounded in the more marked insistence on the importance of drawing. Those conversant with Mr. Scott's work as a portraitist, landscape and marine painter, will readily understand that sloppy line and scamped form cannot be condoned in his pupils, and, mercifully, there is an encouraging trend away from the free and easy, slipshod work that not so long ago, the world over, threatened to submerge really worth-while art. The diversion of efforts into right channels cannot be easy, but in the work on view there is ample evidence that the trends are sound and that the students are being solidly grounded.

As work by students, it is an attractive show. Talent is evident in much of the work, and in the balance there is indication that honest effort has been made.

Work in the beginner's and advance classes is shown, home work, color competition and the paintings. K. N. B. Carswell shows marked promise in a girl dressed in blue, and also her ability to handle water-color in a bold, free way, in a beach scene with boats, and a barn near a stream. Peggy Shaw, too, shows spirit in her figures in charcoal. Francoise Archambault and Sydney Steele reveal skill in the painting of marigolds, and B. K. Joudry sets down landscapes in a direct manner. F. Pagnuolo, among his items, has a good study of a room with chair and bookcase.

There are many other interesting items, but the absence of signatures makes it impossible to particularize.

LHERMITTE CANVAS SOLD ON \$2,000 BID

Harvest Landscape Takes Top Price in Auction of W. Scott and Sons Gazette 2.4.38

Top price fetched last night at the opening session of the auction sale of oil paintings and water colors from the galleries of W. Scott and Sons, held in the York Room of the Windsor Hotel, was \$2,000, for an example from the brush of the French painter, Leon Lhermitte—"The Gleaners." Opened at \$1,500, the picture was successively bid up to that final selling price.

The auction is being continued this afternoon at 2 o'clock and again next Saturday afternoon at the same hour.

The Lhermitte canvas, flushed with warm sunlight, shows a harvest scene with grain in stacks, with a wagon being loaded in the background, while in the foreground women are retrieving grain overlooked.

In contrast to the prediction shown for this outdoor scene, was the moderately warm reception accorded a portrait of Sir John Sinclair, Bt., as a young man, by the famous Scottish artist, Sir Henry Raeburn. This oil opened at \$500 with no immediate takers, was offered at \$300 and then built up to the original \$500 asking price.

A nude by the French painter, J. J. Henner, which started at \$300, went to the final bidder for \$500.

The example by Henri Harpignies, "The Valley," which when it came from the Sir James Murray collection sold from Christie's at \$3,250, opened at \$500 and was bid up to \$750.

Two works by Frank Brangwyn, R.A.,—one called "The Game of Euchre," showing sailors playing cards on the deck of a ship, done in his earlier precise manner, and another, "The Chess Players," an Eastern scene, painted considerably later with a free, bold touch and rich, opulent color—did not receive the attention they deserved and both, opening at \$300, were withdrawn.

Brangwyn, world famous as etcher, painter and mural designer, counts among his works the decorations for Rockefeller Center, New York.

A typical loch scene by Sir David Y. Cameron, R.A., opened at \$200 and was sold for \$350—a distinct find.

"Afterglow," by Sir John Lavery, R.A., a port scene with shipping under a cloudy sky, opened at \$100 and sold at the moderate price of \$150. "Fete Champetre," a signed oil on panel by the French painter, A. J. T. Monticelli, opened, at \$300 and was sold for \$525.

In the section of works by Canadian painters, "Maisons, Cuba," by J. W. Morrice, R.C.A., brought spirited bidding and finally went at \$875. "Paysage," by the same artist, opened at \$300 and went for \$800. A nude, also by Morrice, an oil on panel, unsigned, opened at \$50, dropped to \$25 and was finally sold at \$40. Three other Morrice paintings were disposed of—"Woman in Brown" at \$175; "Washing Day" at \$130; and "The Woman in the Gray Hat" for \$250.

"Indian Encampment, Early Morning," an unsigned oil on canvas attributed to Paul Kane, opened at \$150 and sold for \$225.

Maurice Cullen's "Afternoon, Early Winter," sold for \$150 and "The Bush Near Arthabaska," by A. Suzor-Cote, opened at \$100 and went at \$110.

The signed oil on canvas "Crossing the Ice, Quebec," by Cornelius Krieghoff, opened at \$200 and sold for \$450. Another signed canvas from the same brush—"Indians and Squaws, Winter,"—opened at \$200 and was bid in at \$425.

In the print section, which included etchings and mezzotints by artists recognized as masters in those media, there were some distinct bargains. Fraser Bros., Ltd., were the auctioneers.

ARTS AND CRAFTS URGED IN SCHOOLS

Star 7.4.38.
Canadian Handicrafts Guilds Sends Memorandum to Survey Board

A more prominent position for arts and crafts in the schools is recommended by the Quebec Branch of the Canadian Handicrafts Guild in a memorandum submitted to the Quebec Protestant Education survey this morning.

The Guild recommends: The establishment for rural schools of a program based on rural requirements and allowing a considerable proportion of time for arts and crafts.

The addition of arts and crafts to the High School course as carried out in Nova Scotia.

The training in arts and crafts of all rural school teachers and an adequate number of High School teachers.

The appointment of one or more special officers in the Department of Education and of one or more special inspectors to develop and supervise this activity.

Co-operation is offered in any plan to establish these courses in the schools.

TWO HEADS

The whole question, the Guild suggests, must be considered under two heads: The economic and intellectual value of handicrafts.

"In the country even more than in the city," its memorandum declares, "an increasingly important economic place is being taken by arts, and increasing recognition of the intellectual value of work in arts and crafts is being given in other countries and provinces of Canada. Both these changes are closely connected with the rehabilitation of rural life towards which is directed the main effort of the present Quebec Government."

The Guild contends that life is moving back to the country. For a hundred years, it declares, life in the city, as compared with life in the country, grew more desirable. Now the pendulum has begun to swing in the other direction.

RURAL LIFE

"Taking everything together," it adds, "there is good reason to hold that within a measurable period life in the country will have as many artificial amenities and far more natural ones than life in the city, and that the economic and social level of rural life will be at least equal to, and probably above, that of the city."

Handicrafts, the Guild insists, is not for women alone. There is plenty of scope for woodwork and wrought iron work.

Learning handicraft work will teach the boy and girl how to live. "There is some intellectual value in craft work which carries you away, just as there is in any other form of art," it was said.

For these and other reasons the Guild feels justified in saying that, from the intellectual point of view as well as from the vocational, handicrafts should have a recognized place in every educational system.

The memorandum is signed by A. T. Galt Durnford, president of the Quebec branch, and Dr. Wilfrid Bovey, honorary vice-president of the Canadian Guild.

MONTREAL'S NEW SEAL EFFECTIVE APRIL 15

Star 30.3.38
Years Required To Make All Necessary Changes

Montreal's new coat of arms will go into effect officially on April 15, it was learned at the city hall today. The city clerk's new seal replacing that used since 1832 will be a heraldic shield, quartered, with the four emblems, rose, fleur de lys, thistle and shamrock. The whole is surmounted by a beaver and surrounded by a garland of maple leaves. The motto remains the same, "Concordia Salus."

The French version was prepared by Dr. Victor Morin, president of the Heraldic College of the Historical Numismatic Society, and the English version, by Dr. W. D. Lighthall.

It will take four or five years before all city hall stationery, stamps, regalia, decorations, buttons and crests on police and firemen's uniforms and caps, and on other uniforms, are changed.

The official heraldic designation now accepted for the new coat of arms is as follows: "Argent, a cross gules, quartered of the first, a fleur de lys azure; of the second, a rose gules, stemmed, foliated and pointed vert; of the third, a thistle of the same, flory purple; of the fourth, a trefoil of vert. Timbre, a beaver couchant on a branch natural. The shield surrounded by a spray of maple leaves vert. Motto, 'Concordia salus.'"

How Sally Ryan Became Famous

Star 6.4.38
Sculptor's Career Began in Montreal—Is Proud Possessor of an Epstein

LONDON. — (C.P.) — Five years ago a tousle-headed but deadly in earnest school girl—then resident in Montreal—persuaded Herbert Miller, a sculptor of that city, to let her dabble with clay in his studio. This was Sally Ryan, daughter of Allan T. Ryan, New York financier. At 16 she exhibited at the Toronto Art Gallery.

Recently Sally Ryan, sculptor, aged 21, with one gesture amazed London and established herself as a true grand-daughter of the late art-loving millionaire, Thomas Fortune Ryan of New York. She bought an Epstein statue for a four-figure sum and lent it to be shown for the world to admire.

If the bust of the successful old American made by Rodin and now treasured in the Tate Gallery, London, could move, it would doubtless nod energetic approval. Thomas Ryan bought Rodin's collection of sculpture for the New York Metropolitan Museum at a time when that sculptor was frowned upon by the more conservative. His grand-daughter has used a large sum from her inheritance from him to acquire the most discussed "Epstein" in the world today: "Madonna and Child."

What would perhaps please her connoisseur grandfather even more is that a bronze by Sally herself has also been accepted by the Tate for exhibition and "Martinique," her study of a creole woman, which has won honors both in the Royal Academy and in the Paris Salon, will be the third item in the great gallery provided by the Ryan family for the admiration of the general public.

After winning Paris and Royal Academy honors the young artist was a frequent visitor at Epstein's studio, where neglected in a corner his more-than-life size "Madonna and Child" drew her admiration. Epstein had shown it at his show in 1927 and 1923 but since it has been set to one side.

"I wanted more people to see and admire this work considered one of Epstein's best," is what Sally Ryan says is the real reason I bought it. She adds: "There is no time limit on my loan to the Tate."

Her home is a quiet flat high up in a modern building in the centre of Belgravia.

Future Exhibitions Set for Art Gallery

Paintings, Prints, Children's Work, Architectural Drawings, Camera Show and Julien Collection

Gazette 9.4.38

There is plenty to interest picture-lovers in the programmes arranged by the Art Association of Montreal, which will carry the activities of this institution well into May.

The exhibitions and dates follow:

April 13-28—Work by students of the Ecole des Beaux Arts, in the northeast gallery.

April 15-30—Exhibition of modern prints and drawings, by arrangement with the Contemporary Art Society and the Empire Art Loan Collections, in the Learmont Gallery.

April 30-May 8—Exhibition of children's work of the Art Association classes, in the northeast gallery.

May 1-8—Exhibition of architectural drawings by students of McGill School of Architecture, in the Learmont Gallery.

May 1-14—Exhibition of photographic prints by the Montreal Camera Club, in the Print Room.

May 10-25—Exhibition of work by the late Henri Julien, in the Learmont Gallery.

Toronto Watercolor By Morrice in 1889

Gazette 9.4.38

"Don Flats" Is Interesting Item Shown at Sidney Carter Art Galleries

There has been a good attendance at the Sidney Carter Art Galleries, 2025 Victoria street, to inspect the etchings by Rembrandt, Meryon, Cameron and Walcott, lithographs by Daumier, examples of the great 18th century masters of the Japanese print, and old Chinese paintings now on view. From China are pottery and porcelain vases and figures, including horses, carved jade figures from the Ming Dynasty, and tomb figures from the Tang Dynasty.

Coming considerably nearer the present, there is a watercolor, lovely in its quiet harmonies, of "Don Flats"—trees, cattle and stretch of meadow, under a quiet sky, done by J. W. Morrice in 1889. It is a decidedly interesting item, as marking a phase in the development of this Canadian painter, now recognized here and abroad as a distinctive colorist of note.

Prizes Given Students In Art Gallery Classes

Robert Reford, K. R. Macpherson and Robert Wood Awards Made By Jury of Selection

Gazette 9.4.38

Awards have been made to the classes of the Art Association of Montreal by a Jury of Selection, composed of Dr. F. M. G. Johnson, Professor Ramsay Traquair and A. Sherriff Scott, A.R.C.A., director of the classes, as follows:

Robert Reford Prize, of \$50, for the best painting, goes to Miss Louise M. Allison.

K. R. Macpherson Prize, of \$30, was won by Severe Masse.

Robert Wood Scholarship, one term's free tuition, was captured by Harry Ross.

Prizes by A. Sherriff Scott were awarded as follows: Miss Barbara Carrique, two months' free tuition; Miss Francoise Pagnuelo, two months' free tuition; Miss Fanny Shuster, 1 year's free tuition, with a special prize of \$15 from an anonymous donor.

Andre Morency's Show At Eaton's on Monday

Gazette 9.4.38

Today marks the closing of the annual exhibition of flower paintings by Alberta Cleland, Lillian Hingston and Beatrice Robertson, which has drawn a good attendance to the Fine Art Galleries of the T. Eaton Company, Limited, of Montreal.

On Monday an exhibition of oils, watercolors and pastels by Andre Morency will open here. Morency, whose work has shown steady progress, is partial to landscapes, and has found congenial material in the Laurentians and in the Baie St. Paul district.

At the same time Reed Muir will hold an exhibition of watercolors, in which a keen appreciation of architecture is evident. Public buildings and local church interiors will be among the works shown. Both exhibitions will remain on view until April 23, following which Oscar De Lall will display a number of his portraits.

Alyne G. Charlebois Exhibits Etchings

Gazette 9.4.38

Etchings by Alyne Gauthier Charlebois hold the walls of The Arts Club, 2027 Victoria street, and the carefully selected collection contains some interesting work. Generally speaking, the line employed is more that of the engraver than the etcher, there being in many of the prints a tendency to over-work cross-hatching. Most successful in suggesting atmosphere is the print of carpenters at work, with a stretch of landscape in the background. A glimpse of a court as seen through an arch, with nearby shadowed figures, is also effective. Humor is not lacking in a group of women at tea, and also in the print of a woman reprimanding a child. There is bold line and good arrangement in the print of a girl attending a washing machine, and a tug in the harbor has merit. Buildings form the bulk of the subjects. The work holds promise of more important efforts in the future.

Final Session Today Of Scott Auction Sale

Gazette 9.4.38

Canadian, English and Continental Painters Represented in Lots Up at Windsor Hotel

In the York Room of the Windsor Hotel this afternoon at 2 o'clock, will start the third and final session of the auction by Fraser Bros., Ltd., of the balance of pictures and prints from the galleries of W. Scott & Sons, the sale being dictated by their disposal of the Drummond street property, and removal to premises on Sherbrooke street, near Mountain street.

The sessions a week ago were not marked by much exciting bidding; despite the quality of the paintings offered.

Today the lots include work by outstanding men—Sir George Clausen, R.A., Waissenbruch, Scherrewitz, Th. De Bock, Steelink, Willem Maris, James Maris, Sir John Lavery, R.A., J. W. Morrice, Cazin, Kreighoff, Jongkind, Bosboom, Boudin, Lhermitte, Sir David Y. Cameron, R.A., W. Russell Flint, R.A., Daubigny, Cullen, Ter Meulen, De Hoog, to mention a few.

WORKS BY MORRICE GAIN HIGH PRICES

Gazette 11.4.38
Regatta Scene Brings \$1,200 and "Tangiers" \$1,050 at Final Auction

Two works by J. W. Morrice, R.C.A., fetched the highest prices of the afternoon at the concluding session of the sale by auction of prints and paintings from the galleries of W. Scott & Sons, held in the York Room of the Windsor Hotel on Saturday. "Tangiers," an upright canvas, with figure and sweep of bay, as seen from a building, handled in a direct and spontaneous manner, went for \$1,050, and "The Regatta at Cancale"—ships under sail in blue water, capped with foam, under a cloud-filled sky, with spectators in the foreground, opened at \$500 and jumped by bids of \$100 to \$1,200. Other paintings by this artist included "Louise Seated," \$275; "Algerian Girl," \$100; "Landscape and Buildings," \$100; "Landscape and Cattle," Le Poldu," \$90; and "Woman in Brown," \$50.

Interest was shown in some European artists, with a typical Bosboom, "Haarlem Church," bringing \$850; "View of Rotterdam," a fine quality Boudin, going at \$950, and "The Field of Grain," and "Purse en Marne," two crisply-handled pastels by Lhermitte, fetching \$325 and \$250, respectively.

"View of a Town," by James Maris, a watercolor done with his usual freedom and boldness, ran up to \$650, while "Landscape with Shepherd and Sheep on the Dunes," by Scherrewitz, brought \$450, a like price being realized for "Return of the Flock," by Ter Meulen. Another Scherrewitz entitled "Milking Time, Landscape and Cows," brought \$375, and "Canal a L'Oueq," by Jongkind, went at \$400. "On the Oise," by Daubigny, reached \$225, and "Interior, Minding Baby," by Jacob Kever, brought \$250.

"French Gunboats, Tangier Bay"—figures on the shore, horsemen in the surf, a stretch of sea and distant war vessels, by Sir John Lavery, R.A., ran up to \$500, and "Market Place, Tangiers," from the same brush, went for \$250.

"The Sound of Moll," by Sir David Y. Cameron, R.A., fetched \$400; and watercolors by this painter brought the following prices: "The Ochills," \$135; "Kinloch Hills," \$125; and "Loch Arlenas," \$175. "Field Worker's Quarters," and "A Young Iberian," watercolors by W. Russell Flint, R.A., went, respectively, for \$450 and \$175.

Some animation was shown in the bidding for "Indian Trapper on Snowshoes," by Kriehoff, which brought \$175, and a unsigned canvas by this painter, called "Indians Around Campfire, Moonlight," went for \$525. "Landscape, Winter," done by Maurice Cullen, R.C.A., in 1896, brought \$350.

Morrice Paintings For Art Association

Gazette 16.4.38

Three works by the late J. W. Morrice, R.C.A., have been acquired for the permanent collection of the Art Association of Montreal, the examples strengthening the representation of this Montreal painter's art in the local gallery.

The oil, "Maisons, Cuba," was one of the canvases shown at the Morrice exhibition held at the Art Gallery earlier this year, and is a broadly handled work, with three figures near the building, and a colored girl sitting at the base of a palm tree. It is bold and fresh in color. The watercolors are a landscape, with a group of white buildings on a height, distant mountains and a sunset sky; and "Don Flats," a landscape with a low ridge, trees, and cattle in a meadow, all done in delicate tones. This latter work was painted in 1889.

Another oil acquired was "Market Place, Tangiers," by Sir John Lavery, R.A., a mass of white-robed figures in a square, lined with buildings.

New Exhibitions Set For the Art Gallery

Work of Children's Classes and Montreal Camera Club Prints Arranged

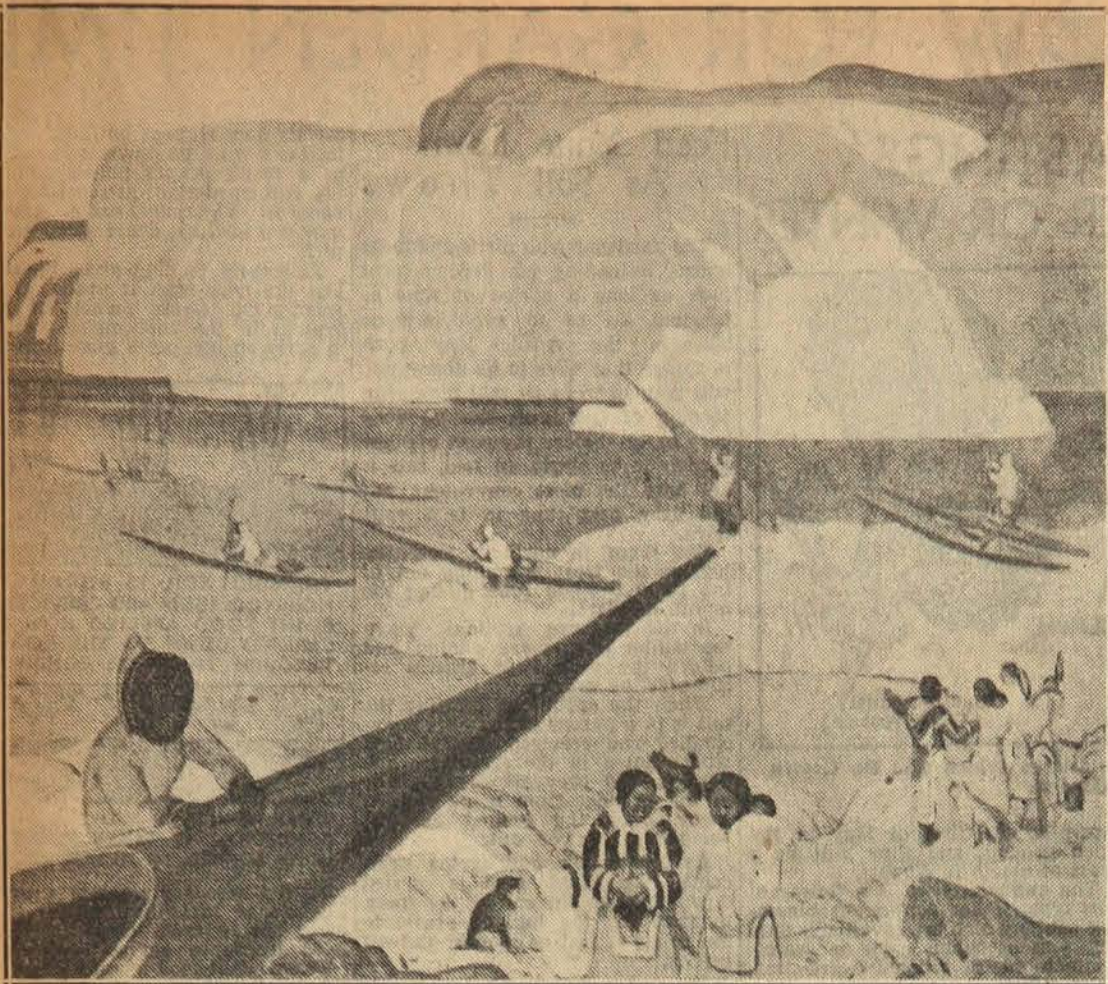
Gazette 30.4.38

Opening today in the north-east gallery of the Art Association of Montreal, will be an exhibition of children's work of the Art Association Saturday morning classes, which are under the direction of Miss Anne Savage and Miss Ethel Seath. This show remains on view until May 8.

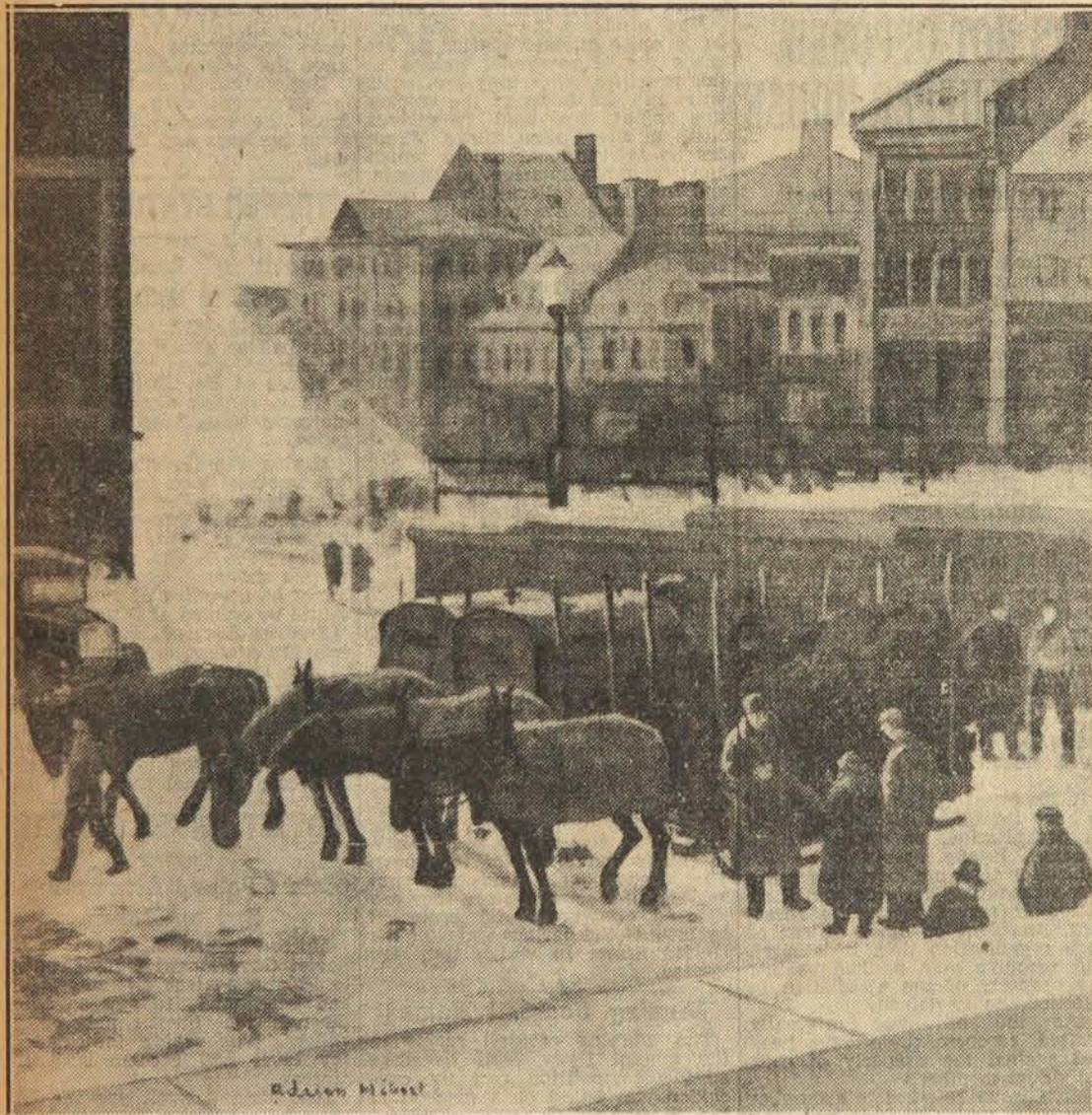
Tomorrow closes the exhibition of modern prints and drawings, arranged by courtesy of the Contemporary Art Society and the Empire Art Loan Collections.

In the Print Room, the Montreal Camera Club's fifth annual exhibition opens today with 60 prints selected from 200 entries. This show is due to close on May 14.

The exhibition of work by students of the McGill School of Architecture, originally set for today, will open on Tuesday in the Learmont Gallery. It will last until May 9.



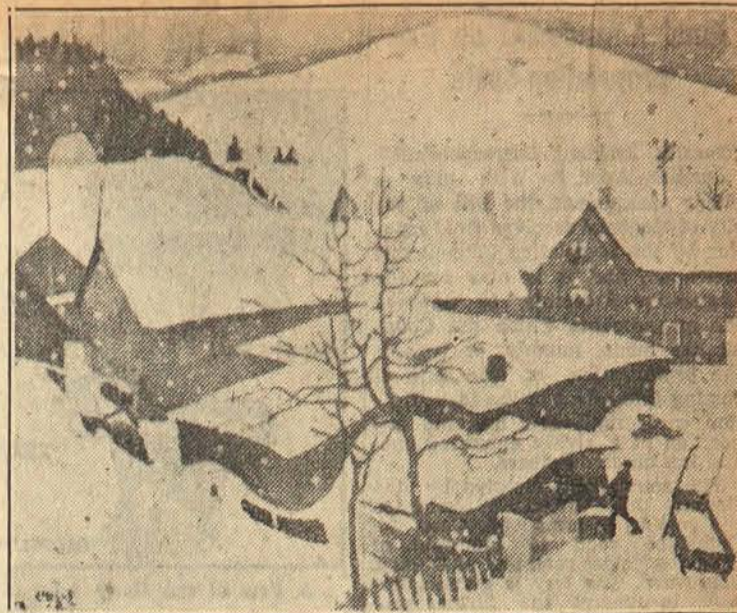
DEPARTURE FOR THE HUNT, by Harold Beament, A.R.C.A., is one of the most striking canvases in the Spring Exhibition of the Art Association of Montreal. The Eskimo are putting off in their native kayaks while women and dogs are spectators. The grim grandeur of the inhospitable looking scenery has been well observed by this Montreal artist. A wider variety of this type of country formed an interesting Far North group in the collection of this artist's paintings recently shown in the Watson Art Galleries, 1434 Sherbrooke street west.



LE MARCHE, by Adrien Hebert, A.R.C.A., which shows the buildings across Jacques Cartier Square in winter time. It is on view at the Spring Exhibition of the Art Association of Montreal, which closes tomorrow.



LES EBOULEMENT LANDSCAPE, by Marc Fortin.



LAZY SNOW, by Edwin H. Holgate, R.C.A.

Edwin Holgate, R.C.A., Marc Fortin Are Awarded Jessie Dow Prizes

Former wins in oils for winter landscape "Lazy Snow," and latter successful with watercolor called "Les Ebolement Landscape"

Gazette

April 9th, '38.

Awards for the Jessie Dow prizes for oils and watercolors, exhibited at the Spring Exhibition of the Art Association of Montreal, due to close tomorrow, have been made by a jury, named by the council of the association, to Edwin H. Holgate, R.C.A., for his oil entitled "Lazy Snow," and to Marc A. Fortin, for his watercolor called "Les Ebolement Landscape."

Those making the selection—Dr. F. M. G. Johnson, Professor Ramsay Traquair, Clarence Gagnon, R.C.A., and Albert H. Robinson, R.C.A.—had in choosing the oil to be governed by stipulations connected with the grant, which is \$200, with \$100 in the case of the watercolor.

"Lazy Snow," by Holgate, is in this painter's typical vein when depicting an overcast day in winter. A cluster of buildings, a figure, and a distant rounded hill look a trifle forlorn in the grey light. Large flakes of snow fall tardily, and the whole work well expresses the title.

Edwin H. Holgate, R.C.A., last November had his oil, "The Bathers," acquired for the permanent collection of the Art Association of Montreal, and his art is represented at the National Gallery of Canada, by "Suzy" and "Nude in Landscape."

"Les Ebolements Landscape," by Marc A. Fortin, is a watercolor, freely handled and big in feeling—buildings, farms, distant hills, and a glimpse of river. It is done with

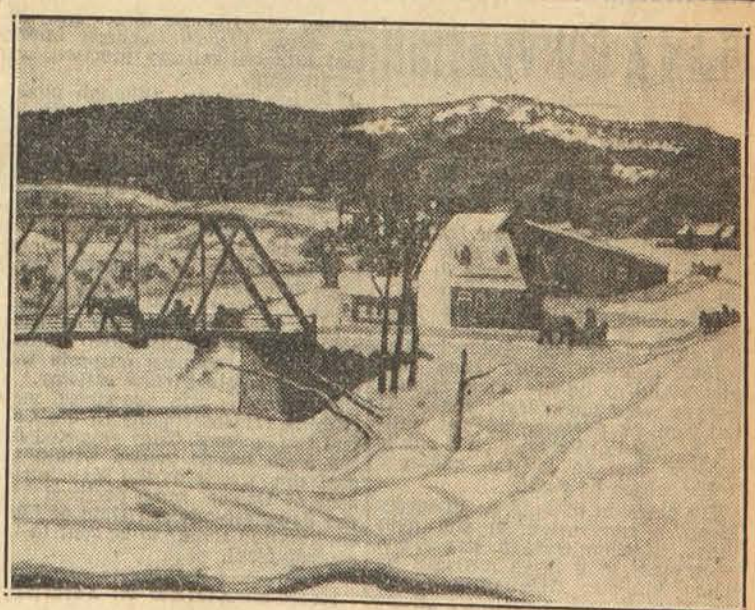
something of the bold touch that marks his work in oils. Fortin, who was born at Ste. Rose, P.Q., studied at the Chicago Art Institute, and later did some work in France. He is represented at the National Gallery of Canada, Ottawa, by a watercolor entitled "Landscape Hochelaga."

The 55th Spring Show has been well attended, and it will be remembered for a long time as the occasion when the Jury of Selection decided to prune with a firm hand—cutting the exhibits to 276, as against 479 in 1937. This action caused many disappointments and not a little feeling, but criticism of the judges' action is hardly likely to deter future juries from endeavoring to form a collection moderate in size and uniformly high in quality.

With the possibility of rejection facing the artist, it is believed that effort will be made to concentrate on a few good works, rather than on the indifferent many.

Formal statement of policy governing future exhibitions is not forthcoming, but Dr. C. F. Martin, president of the association, voiced this view at the annual meeting: "It should be, too, in the interest of this association to cultivate more interest in our Canadian national art, to at least exhibit, if we cannot always acquire, its best examples—but only the best."

There is nothing ambiguous about that!



DIMANCHE MATIN, RIGAUD, by Jean Langlois, while a trifle hard in treatment, is a very creditable effort by one of Montreal's younger artists. It suggests a clear winter day with "snappy" temperature, and more careful drawing of the horses and a juster sense of proportion in some of the figures would have added to its effectiveness. The painting is on view at the Spring Exhibition of the Art Association of Montreal.

Portraits by Oscar de Lall

Gazette 27.4.38

Many people who go to Eaton's gallery this week or next will find familiar faces on its walls, and will be able to see how well Oscar de Lall gets likeness to his subjects in his portraits. Not all of them are equally good, and the portraits of women are generally better than those of men, but in all of them there is individuality, with good color and life. But while these works are good as portraits, Mr. de Lall has not always succeeded in making them interesting as pictures, and the exhibition, as a whole, suffers from the fact that the canvases are all of about the same size, nearly all are of seated half lengths, and the poses of the sitters are very much like one another and this gives the collection a certain stiffness. In a room

there is a collection of Mr. de Lall's portrait drawings, which are even better than the oil pictures, but there is in this room an oil study of a girl, "Lydia," which is better than any of the pictures in the other room. The drawings are a little unequal but most of them are very good, with plenty of character. Here again there are faces which many people will know, but the best of all is an unnamed study of a man's head, which is a good portrait and a good drawing. The exhibition shows Mr. de Lall as an honest, and never too flattering recorder of facts, whose portraits will be more attractive when he gives them more value as pictures.

Prints and Drawings In Learmont Gallery Gazette—16.4.38 Exhibit Lent by Contemporary Art Society and Empire Art Loan Collections Shown

Inevitably in the come and go of a season's exhibitions the spectator views, among the good, a considerable amount of slovenly work. Railing against it too often proves good "publicity", and some of these lapses from a high standard of competence hardly to be wondered at when, in other lands, many works that attract the eye and win the buyers are often notoriously lacking in those elements that once constituted the fundamentals of a solidly grounded draughtsman's education.

A welcome relief is supplied by the exhibition of modern prints and drawings, lent by the Contemporary Art Society and Empire Art Loan Collections, on view in the Learmont Gallery, of the Art Association of Montreal.

Viewing these works convinces the beholder that their creators have thoroughly learned their business—that the sketchy suggestion in some of the prints is the product of knowledge attained after years of study. Summarization and impression, seemingly so simple, are obviously the result of a long period of drawing all that was there. Some idea of the serious approach to his subjects is furnished by the studies of heads and hands for his plates by Stanley Anderson, A.R.A., R.E. His line-engravings include a self-portrait, "The Hedger," lopping saplings, and "The Gleaners" is a group looking for treasure at an old book stall. "Timm's Smithy, Thame," shows his ability with the drypoint. "Still Life, Perugia"—pots and pans at the base of pillars on a public square, shows the characteristic precision of R. S. Auston, R.E., as a line-engraver. A wealth of detail marks the etchings, "Mill Street, W." and "Priory Pond," by S. R. Badmin, A.R.E., A.R.W.S., and there is movement to the figures in the etching by Leonard Beaumont, called "The Wine Cask."

Edmund Blampied, R.E., invests with atmosphere "Misty Morning"—horses being watered at a stream, edged with willows, and there is character and good drawing in his portrait of J. S. Lander, standing before his easel. Emma Bormann is masculine in the strong handling of her woodcut, "St. Peter's, Rome," and Benvenuto Disertori spared no lines in his etching of buildings as seen from a window, topped by a trellis with vines heavy with grapes. Robert Gibbings is direct in his wood-engravings of a sea-gull, and of tropical fish, and William Giles employs lovely color in his print of a jay on the wing. F. L. Griggs, R.A., R.E., in his etchings "Lanterns of Sarraz," and "Owpen Manor" shows his usual authority and dignity in design.

Dame Laura Knight, R.A., R.W.S., R.E., is represented by an aquatint of two nude boys, backed by stars, entitled "Gemini," and Clare Leighton, R.E., by a winter lumbering scene—men limbing a felled tree. This is one of the series of wood-engravings she did from sketches made on a visit to Canada. Erwin Lang shows a vigorous woodcut, "Tower of St. Stephens, Vienna," and by the late Max Liebermann is a spirited little pen and ink sketch, "Rider on the Sands." In watercolor, etching and woodcuts, Anton Lock shows his ability to draw horses, and Ernest S. Lumsden, R.S.A., has an etching of impressive design in "Walls of a Monastery, Leh." Other masters of etching include Malcolm Osborne, R.A., R.E.; Henry Rushbury, R.A., R.E., who shows drypoints of buildings; Louis Conrad Rosenberg, R.E., and William Washington, A.R.E.; with an effective plate of the demolition of St. Olave's, Southwark. Joseph Simpson has an effective etching of Bernard Shaw, and Walter J. Phillips has two wood-engravings.

There are any number of good things in this collection, which numbers 120 items, and will remain on view until April 30. — St. G. B.

Beaux Arts Students Holding Fourth Show Gazette—16.4.38 Oils, Watercolors and Sculpture Occupy Gallery of Art Association of Montreal

Paintings by the Anciens des Beaux-Arts are on view in the north-east gallery of the Art Association of Montreal, and the exhibition, the fourth of its kind, is drawing a good attendance of interested picture-lovers. It contains nothing of particular originality, and in a very few of the works is there any experimentation in technique. The line followed is sound, and there is evident sincerity in the efforts of these young painters.

Alyne Gauthier-Charlebois, who, incidentally, is showing etchings at The Arts Club, Victoria street, has among her contributions a directly handled portrait of "Madame M.P." in a blue blouse. It is painted with freedom and the modelling is effective. Rene Chicoine, displaying versatility in his subject matter, has a meritorious "Self Portrait." Fleurimond Constantineau, besides an ambitious portrait of an old lady, and a spirited sketch of a coatless man enjoying his pipe, has an engaging winter landscape with house, trees and distant hills, called "Maison a Mont Rolland."

Stanley Cosgrove seems at home with a variety of subjects, and, in a decorative way, is happy in his "Paysage, Oka,"—distant hills, stretch of landscape and pond edged by a fence, and is capably free and fresh in his elms against a cloudy sky, called "Printemps, Mont Royal." Marie Davis sends two Paris scenes, "Pont Neuf" with trees

in summer leaf, and church and buildings, called "Saint Germain des Pres." Simone Denechaud has two versions of "Rue sous le Cap, Quebec," which effectively treat the old structures in this old thoroughfare, but the woman, in one, does not add to its effectiveness, and, in the other, the man leaning against the light pole need not have been quite so slovenly about the legs. There is animation in the children at play in this work. Madeleine Desrosiers is free in the treatment of the buildings, trees and snow in "Le Jardin du Fort," with a nun, accompanied by a little girl, having a promenade. Jean Charles Faucher gives a good impression of industry in his painting of factories, smoking chimneys, and tanks, called "Usine a Gaz," and sounds a quieter note in "Quebec"—the city as seen from the river. It is a work marked by engaging values. Maurice Raymond shows an effective portrait of "Melle. R." in a wine-colored dress, and his "Saint Tite des Caps," with its horse in a pasture, houses and distant hills under a cloudy sky, has merit. Irene Senecal in "Au Quai" shows men eating their meal on a wharf, lumber barge moored nearby, a stretch of water and mountains.

Roland Scotte in "Rue St. Paul" shows distant Bonsecours Church and a glimpse of the market, as seen from Jacques Cartier Square, and imparts animation to her figures in "Chevaux de Bois"—a merry-go-round.

Maurice Raymond shows distinct sympathy for the watercolor medium in "Four a Pain"—an outdoor oven in a landscape, and in "Lac Maskinonge," with its tree-lined water and distant ridge. In this medium, Cecile Gravel shows proficiency in two village scenes—"Saint Irene," and "Sainte Fidele." Francoise Dansereau shows marked ability in her pastel portrait of a young man smoking a pipe. There are two pieces of sculpture—women's heads by Sylvia Daoust and Armand Filion.

Others exhibiting in the painting section are Remi Arbour, Jean Paul Lemieux, Betty Kemp Maxwell and Raymond Pellus.

The show remains open until April 28.

Andre Morency Shows Paintings at Eaton's Gazette—16.4.38 Montreal Artist Finds Subjects in Quebec Province—Water- colors by Reed Muir

Andre Morency is showing a collection of his paintings in the Fine Art Galleries of the T. Eaton Company, Limited, of Montreal. He is a young artist of evident sincerity and considerable industry, and he finds his material in Quebec province. His color is generally agreeable, and he knows what will make an attractive picture.

Among his works done in the Laurentians, "The Old Bridge, Mont Rolland,"—ice, snow and open water, with hills in the distance is effective in its suggestion of sunlight, and "Solitude, North River," with shadow-streaked high banks, water and sun-flushed trees, is true to the country. "Fall of the Day," a pastel of brush, spruces, snow and open water, backed by a rounded hill, while a trifle reminiscent in theme, does express a mood.

Perce Rock gleaming in strong sunlight, wheeling gulls, surf and shadowed foreground, is an ambitious effort, and in "Perce de la Cote," is seen the famous rock, distant Bonaventure Island, and the settlement as viewed from a height. "Three Sisters, Perce," is the subject of a sunset, with golden water and boats on the beach. A variant of this scene has been freely handled in watercolor. "Pointe au Pic, Murray Bay," shows the church spire above the cluster of buildings, the wharf, and, in the background, high timbered hills. "Cap a l'Aigle" furnishes another good subject, and "Morning, St. Simeon," with its houses, winding road, children and water, gave the artist opportunities. Another painting at the same place, introducing the church, displays a rainbow which lacks convincing transparency. Morency bravely essayed a difficult task. "Cote Bellevue, Pointe au Pic," with its houses, fences, trees and road, is engaging, and "Mont St. Pierre," bare and rocky at its conical peak, makes a good composition. "Etude"—breaking seas and gulls, is a good impression of movement.

"Autumn, Mount Royal"—birches, saplings, rocks and flaming foliage is well handled, and "First Leaves"—trees edging a brook in spate, with distant bridge, is truly spring-like in spirit.

WATERCOLORS BY REED MUIR.

Reed Muir in his group of watercolors seems happiest when painting interiors. An exterior view of Bonsecours Church is rather gloomy in its grey atmosphere, and something has gone wrong with the proportions of its steeple in the view, looking west on St. Paul street, introducing the dome of Bonsecours market. The landscapes shown seem to lack the solid structure that Muir does succeed in imparting to his interiors. These subjects include Wray's Chapel, Mountain street; the Church of St. Andrew and St. Paul; the Seminary of the Sulpicians; the Church of St. John the Evangelist; St. Mark's Church, Longueuil; Christ Church Cathedral; Church of the Ascension.

St. James Cathedral as seen from Ste. Cecile street, is not without effectiveness, but the vista of Sherbrooke street introducing the Church of St. Andrew and St. Paul, the gallery of the Art Association of Montreal and buildings east, is not uniformly successful.

Past Students of Beaux Arts at the Art Association

Gazette—16.4.38

The exhibition of work by Les Anciens des Beaux Arts, which is now in one of the galleries of the Art Association of Montreal, is not only good as an exhibition but important as a first occasion of co-operation between the two most important art institutions in Montreal. This is the fourth exhibition held by Les Anciens and, though it is not large and the pictures are mostly small, it contains some very good work by nearly 20 exhibitors, French and English.

A vigorous portrait of an old woman and a clever portrait sketch of a man, as well as some good winter landscape sketches are shown by Fleurimond Constantineau; some decorative landscapes and two interesting portraits are shown by Rolande Scotte; a very good portrait sketch of a man's head is the only exhibit of Francoise M. Dansereau. There is good painting in some landscapes and portraits by Rene Chicoine and in a still life by Alyne Gauthier-Charlebois. Stanley Cosgrove, who has his own, rather experimental, way of painting, shows a number of landscape studies and a very successful sketch of a woman's head; Remi Arbour has good atmospheric effect in an autumn sketch and there is freshness and light in the landscapes of Irepe Senecal. Some interesting landscapes and a charming little study of a head are by Jean Charles Faucher; there is sound painting in the landscapes and portrait by Maurice Raymond and in the views of a Quebec street by Simone Denechaud. Other oil pictures of interest are by Betty Kemp Maxwell, Madeleine Desrosiers and Jean Paul Lemieux.

A few good water colors are shown by Maurice Raymond, Cecile Gravel and Raymond Pellus, and there are two well modelled busts by Sylvia Daoust and Armand Filion. A small collection of pottery represents another activity of the Ecole des Beaux Arts.

ART ASSOCIATION TO HAVE SCHOOL

Well-Known Artists To Hold Classes Beginning Star In Autumn 18.4.3

The Art Association of Montreal will assume charge of the teaching in its own studios this fall, it was announced today by Dr. Charles F. Martin, president of the association.

"Up to the present," Dr. Martin said, "the studios of the Art Gallery have been utilized by artists who had received the permission of the Art Association to conduct their own classes there. At a recent meeting of the council of the association, a new policy was adopted and the association will now have its own school sponsored by the council with the purpose of establishing a school of fine arts."

"The autumn classes will be established to teach fundamentals of drawing, painting and design, and with these developments will ultimately be included teaching in sculpture, etching, wood carving and in industrial design. Indeed it is hoped that as a school of design it will later take a leading position for the development of fine arts in all its phases."

"The school has been fortunate in obtaining the services of Edwin Holgate, the well-known artist and teacher, and Mrs. Lillias Newton, equally well-known as a portrait painter, to organize and direct this project. With them will be an assistant."

QUICK SKETCHING

"In addition to the usual classes in drawing and painting, it is proposed to have a 'quick sketching class' between the hours of 5 and 6:30 p.m. for students who cannot avail themselves of the opportunities of instruction in the ordinary hours of the day. Arrangements will also be made for a Saturday afternoon class for those to whom the week days give no opportunity for study. Outdoor classes in landscape painting will also be arranged."

"In addition to the regular staff I have already mentioned, it is hoped that visiting teachers from among other local artists will contribute to the program."

"Classes in sculpture will be offered as soon as feasible."

The children's courses, under the direction of Miss Savage, in drawing and painting, and the course in modelling under Miss Seath, will be continued next year.

"A syllabus will shortly be prepared indicating the opportunities to be offered in the autumn so that prospective students will be enabled to make application in ample time," Dr. Martin concluded.

Modern Prints Are Shown at the Art Association

Star—18.4.38

For some years past the Contemporary Art Society, of England, has been buying British and foreign prints and drawings, to be given to the British Museum, and collections of these, before going to the museum, have been sent on tour for exhibition. Through the help of the Empire Art Loan Collections Society one of these collections has just reached Montreal, on its way home from Australia, and is now being shown in one of the upstairs galleries of the Art Association.

All the work in this exhibition is recent and nearly all by living artists, mostly British, though ten other countries are represented among the 120 exhibits. There is one Canadian, W. J. Phillips. There are examples of nearly every method of print making, and, as might be expected, all are of high quality. Among the many wood engravings there are some very good ones by C. W. Taylor and Clare Leighton, clean black and white patterns by Eric Gill and Robert Gibbings and good use of white lines by F. C. Medworth and others. An exceptionally large print by Edwin Greenman gives much of the quality of the picture by El Greco, after which it is made. Another very large and effective print, a woodcut, is by Erwin Lang. There are a few color prints from wood blocks; William Giles' print of a bird is a remarkable piece of printing, with much shading of color, a print by Ian Cheyne shows much Japanese influence, and there are good color patterns in lino-cuts by Lill Tschudi and Cyril Power.

There are many good etchings; the works of F. L. Griggs, Leonard Brammer, Leonard Beaumont and Ernest Lumsden have fine gradations of tone; some excellent and simpler work, with much economy of line, is shown by Carl Vilhelm Stubbe, J. E. Laboureur and Anton Lock; there are good dry point etchings by Stanley Anderson and Job Nixon. Works in aquatint are a remarkable feature of this collection. Ludwig Michalek has a good example of combined etching and aquatint, but even more interesting are the depths of light and shade got with pure aquatint by Charles Potter, Laura Knight and Nathaniel Sparks. Max Pollak has some admirable colored aquatints. There are only a few line engravings, but they are very good, by Stanley Anderson and William Washington. Among the lithographs a portrait by Edmund Blampied, A. S. Hartrick's print of a burning haystack and Pearl Binder's study of a crowd are outstanding.

A few very good drawings are shown; among them are two studies of heads by Stanley Anderson, a pen and ink sketch by Max Liebermann and a brush drawing by Ludwig Jungnickel. Some of the best of the few water colors are by Albert Rutherton, Anton Lock and, two odd but interesting ones, by Lucien Pissarro.

ETCHING DISCUSSED IN TALK BY ARTIST

Gazette—21.4.38
Robert W. Pilot, R.C.A., Is
Heard by Maritime
Women's Club

Examples of the work of celebrated artists since the discovery of etching were shown and commented upon by Robert W. Pilot, R.C.A., noted Canadian painter, at a meeting of the Maritime Women's Club held yesterday evening in the Windsor Hotel. Mr. Pilot remarked that the date when the process of etching was discovered was uncertain, but he quoted the British Museum as authority for placing it in the year 1496.

Among the painters whose work in etching was described were Van Dyck, Rembrandt, Whistler, Forain and Muirhead Bone. Mr. Pilot, himself an etcher of distinction, spoke of the Montrealer, Clarence Gagnon, R.C.A., as one of the greatest living etchers, and showed slides of several examples of his work. Herbert Raine, R.C.A., also was represented by several etchings of Montreal scenes, and Mr. Pilot remarked not only on his craftsmanship but also on the fact that his work will do much to preserve the memory of picturesque and charming bits of the city which gradually are being pulled down. Montreal, he commented, has enormous value for the etcher.

A film was shown by Mr. Pilot, in which the processes in producing an etching were seen in detail, the pictures having been taken in the studio of Frank W. Benson at Salem, Mass.

Examples of arts and crafts from the Maritime Provinces were on exhibition, many dating from several generations ago. They included needlepoint, samplers, woolwork, quilting, leather and metal work and photography.

Mrs. George R. MacLeod presided. Mr. Pilot was thanked by Miss Paige Pinneo, chairman of the arts and letters committee, by which the programme was arranged.

DR. TAIT MCKENZIE DIES AT U.S. HOME

Gazette 29.4.38
Famous Physician - Sculptor
Suffers Heart Attack in
Philadelphia

SHOWED GREAT GENIUS

Memorials in Bronze and
Marble Hold Honored Place
in Galleries of Canada,
Britain and U.S.

Philadelphia, April 28.—(P)—Dr. Robert Tait McKenzie, distinguished Canadian-born sculptor and physician, died suddenly at his home here today. He was 70.

Dr. McKenzie was for many years director of physical education at the University of Pennsylvania. He had been in apparent good health and planned a dinner downtown with his wife. As he walked from his study he collapsed. A physician said death was caused by a heart ailment.

Dr. McKenzie achieved distinction in two separate fields. In his career in medicine and physical training he rose to high office in the University of Pennsylvania, after being medical director of physical training in McGill University, Montreal, more than 30 years ago.

In sculpture he produced in stone and bronze the figures of heroes and athletes. He executed the memorial to commemorate 60 years of Confederation which stands in the House of Commons at Ottawa.

Also in the Parliament Buildings is the Baker Memorial. The King's collection of art at Balmoral Castle, Scotland, includes his "Blighy." In the Princes' Street Gardens, Edinburgh, is his statue, "The Call," a killed warrior ready to go to Flanders' fields.

The Sprinter, waiting for the starting gun, in Fitzwilliam Museum, Cambridge, England; and The Plunger, ready to dive in Boston's University Club, were his.

His also were the Delano Memorial at Washington and the General James Wolfe statue in Greenwich Royal Park, London. Other work is permanently shown in the Canadian National Gallery, Ottawa, the Montreal Art Gallery, Oxford University and a number of United States museums and colleges.

Dr. McKenzie was born in Almonte, Ont., in May, 1868, the son of Rev. William McKenzie and Catherine Shields McKenzie. Educated first at the Ottawa Collegiate Institute, Dr. McKenzie graduated in medicine from McGill University in 1892.

Subsequently he was a house surgeon at the Montreal General Hospital, a ship's surgeon, and house physician to the Earl and Countess of Aberdeen at Rideau Hall, Ottawa, when Lord Aberdeen was Governor-General in 1897.

He was awarded the King's Medal by Gustavus V. of Sweden for distinguished service in sculpture at the 1912 Olympic Games, and was a member of the Royal Canadian Academy and the American Medical Association.

Dr. McKenzie was a former president of the American Physical Education Association, president of the Society of Directors of Physical Education in Colleges and a Fellow of the Philadelphia College of Physicians and Surgeons.

His statue of General Wolfe was given to the people of England as a gift from the people of Canada.

Dr. McKenzie wrote widely, chiefly on medical and physical education subjects.

He lived near the University of Pennsylvania with which he was connected since 1904 and spent his summers at Kintail, his summer resort at Almonte.

During the Great War he was a temporary major in the Royal Army Medical Corps.

Premier Expresses Regret

Ottawa, April 28, — (P) — Prime Minister Mackenzie King tonight expressed keen regret on receiving word of the death in Philadelphia of Dr. Tait McKenzie, world renowned sculptor who was a native of Almonte, Ont., and was widely known in Canada.

The Canadian Government a short time ago commissioned Dr. McKenzie to complete a memorial to the late Sir Charles Doughty, Dominion archivist, which was to take the form of a seated figure to be erected in the grounds of the Public Archives.

Dr. McKenzie had completed a model of the memorial and was coming to Ottawa to discuss its erection. Mr. King felt there would be general satisfaction the work had advanced to the model stage and intimated that, if possible, Dr. McKenzie's model would be utilized so that the Doughty memorial would bear the imprint of his genius.

During the late years of the 19th Century while Dr. Tait McKenzie was attending McGill University, Faculty of Medicine, he earned his tuition by acting as gymnastic instructor at the college gymnasium then situated on University street, near Dorchester. He also acted as instructor in anatomy at the college.

Shortly after his graduation as an M.D., Dr. McKenzie took up residence at the corner of Drummond and Dorchester street. His home became the centre of an artistic and literary group. He became a member of the Pen and

Pencil Club, an association of writers and artists, at that time. It was during this period that Dr. McKenzie began modelling in clay for his own amusement. His friends reported that he had a natural bent for sculpture which was intensified by his study of anatomy in art.

His most favored models were studies of athletes in action, during races or contest, and in very arrested poses of power or exhaustion.

One of his most renowned works, "The Brothers of the Wind," a plaque of speed skaters, has been donated to McGill University and will be hung in the new gymnasium. The first medal of the Intercollegiate Winter Sports Union was struck from a figure in this group.

Dr. McKenzie was a pioneer in the medical control of students and in the development of physical capacity to its maximum. He attained fame in that subject when he left Montreal shortly after the turn of the century to take up the first post as "physical culture instructor" at the University of Pennsylvania. It was a text book written at that time which first brought him world-wide attention in what was then a new subject.

It was while he was in Montreal that Dr. McKenzie first began to take the thousands of measurements of students and athletes to study and establish types for various activities in that realm. His work in physical culture among students here and his reputation as a trainer of physique and sculptor won him the attention of the American institution which was his first step to world fame.

Well-known professional men of Montreal who were students in his classes in the Nineties report that Dr. McKenzie, while being a good instructor, was also a beautiful gymnast and that his flowing movements might have formed models for the studies he later was to give the world.

One of the accomplishments of which he was most proud while here was the learnings of the chanter, the Scottish bag-pipes without the bag. He taught himself to play the instrument and would inflict it upon the artistic group which made his home the centre of activity and University men about town who had a penchant toward art or literature.

Dies Suddenly



Dr. R. Tait McKenzie, noted sculptor and graduate of McGill who died yesterday in Philadelphia.

DR. R. T. MCKENZIE, SCULPTOR, IS DEAD

Star 30.4.38
Distinguished Canadian
Passes Away At His
Philadelphia Home

PHILADELPHIA, April 29 — (C. P.) — Dr. Robert Tait McKenzie, distinguished Canadian born sculptor and physician, died suddenly at his home here yesterday. He was 70.

Dr. McKenzie was for many years Director of Physical Education at the University of Pennsylvania. He had been in apparent good health, and planned a dinner downtown with his wife. As he walked from his study he collapsed. A physician said death was caused by a heart ailment.

Dr. McKenzie achieved distinction in two separate fields. In his career in medicine and physical training he rose to the high office in the University of Pennsylvania, after being Medical Director of Physical Training in McGill University, Montreal, more than 30 years ago.

In sculpture he produced in stone and bronze the figures of heroes and athletes. He executed the memorial to commemorate 60 years of Confederation which stands in the House of Commons at Ottawa.

IN KING'S COLLECTION

Also in the Parliament Buildings is the Baker Memorial. The King's collection of art at Balmoral Castle, Scotland, includes his "Blighy." In the Princes' Street Gardens, Edinburgh, is his statue, "The Call," a killed warrior ready to go to Flanders' fields.

The Sprinter, waiting for the starting gun, in Fitzwilliam Museum, Cambridge, England; and the Plunger, ready to dive, in Boston's University Club, are his.

His also are the Delano Memorial at Washington and the General James Wolfe Statue in Greenwich Royal Park, London. Other work is permanently shown in the Canadian National Gallery, Ottawa, the Montreal Art Gallery, Oxford University and a number of United States museums and colleges.

Dr. MacKenzie was born in Almonte, Ont., in May, 1867, the son of Rev. William McKenzie and Catherine Shields McKenzie. Educated first at the Ottawa Collegiate Institute, Dr. McKenzie graduated in medicine from McGill University in 1892.

Subsequently he was a house surgeon at the Montreal General Hospital, a ship's surgeon, and house physician to the Earl and Countess of Aberdeen at Rideau Hall, Ottawa, when Lord Aberdeen was Governor-General in 1897.

HONORED BY KING

He was awarded the King's medal by Gustavus V. of Sweden for distinguished service in sculpture at the 1912 Olympic games, and was a member of the Royal Canadian Academy and the American Medical Association.

Dr. McKenzie was a former president of the American Physical Education Association, president of the Society of Directors of Physical Education in Colleges and a Fellow of the Philadelphia College of Physicians and Surgeons.

His statue of General Wolfe was given to the people of England as a gift from the people of Canada.

Dr. McKenzie wrote widely, chiefly on medical and physical education subjects.

He lived near the University of Philadelphia with which he was connected since 1904 and spent his summers at Kintail, his summer resort at Almonte.

During the Great War he was a temporary major in the Royal Army Medical Corps.

He was an inspector of physical training for the British forces and later in the war was medical officer in charge of the Heaton Park Command depot.

Mrs. McKenzie, the former Ethel O'Neil of Hamilton, Ont., survives as do two brothers, Rev. William P. McKenzie, Boston, and Bertram Stewart McKenzie, Ottawa, and a sister, Mrs. Gilbert Pritchard, Boston.

Premier King Expresses Regret

OTTAWA, April 29 — (C.P.) — Premier Mackenzie King expressed keen regret on receiving word of the death in Philadelphia of Dr. Tait McKenzie.

Mr. King said he had known Dr. McKenzie for some 30 years and regarded him as one of his closest friends. The news was a shock to the Prime Minister as he had looked forward to meeting the sculptor here early in the coming week.

The Canadian Government a short time ago commissioned Dr. McKenzie to complete a memorial to the late Sir Charles Doughty, Dominion archivist, which was to take the form of a seated figure to be erected in the grounds of the public archives.

Dr. McKenzie had completed a model of the memorial and was coming to Ottawa to discuss the erection. Mr. King felt there would be general satisfaction the work had advanced to the model stage and intimated that, if possible, Dr. McKenzie's model would be utilized so that the Doughty Memorial would bear the imprint of his genius.

The Canadian Parliament buildings contain an example of Dr. McKenzie's work, the memorial to 60 years of Confederation erected in the Hall of Fame as the gift of Canadians resident in the United States.

The Doughty Memorial gave promise of being one of his best works and Mr. King said he knew the enthusiasm with which he looked forward to its erection in the capital of his native country.

The Prime Minister expressed to Mrs. McKenzie his keen sympathy as well as that of Dr. McKenzie's many friends in the capital.

Death Of Noted Graduate Causes Regret At McGill

Universal regret was expressed on the McGill University campus today at the death of Dr. McKenzie, who was one of the university's most distinguished graduates. Dr. McKenzie continued his interest in his university unabated. He recently visited the campus and met Dr. Lewis Douglas, principal and vice-chancellor, with whom he had a friendly chat.

The university in 1921 bestowed on Dr. McKenzie its highest honor. At that centennial celebration of the founding of McGill, and in the presence of hundreds of returned graduates, the distinguished sculptor and former physical director of the university received the honorary degree of Doctor of Laws. This was his third degree from McGill. He received his Bachelor's degree here in 1889 and his medical degree three years later.

At a recent banquet of the McGill Graduates' Athletic Club, when Dr. Fred J. Tees was the guest of honor, frequent mention was made of Dr. McKenzie. Dr. Tees recalled that he and three other students, the late Percival Molson, John Morrow and L. O. Howard, served as models for Dr. McKenzie's first work "in the round." This was his famous statuette, "The Sprinter," of which a copy was presented to Dr. Tees at the banquet.

WORKS WERE LIFE-LIKE

Memories are retained by several Montrealers, who knew the sculptor in his early days, of his painstaking effort to achieve true like-

ness to life. Dr. McKenzie took hundreds of pictures at the old M.A.A.A. grounds of athletes finishing a race. The expression of supreme effort and exhaustion were caught in dramatic likeness on his early frieze work.

One of his masterpieces, "The Brothers of the Wind," is now in the possession of the university. It was given by Dr. McKenzie for the projected Sir Arthur Currie Memorial Gymnasium and Armory. It will remain in the Douglas Hall of Residence until the gymnasium is built.

Dr. McKenzie came to McGill first as a student in 1885. He was a lecturer in anatomy and physical education, and physical director at the university from 1894 to 1904. He left to become physical director at the University of Pennsylvania. After his graduation at McGill he made his home at Drummond and Dorchester streets. His home immediately became a centre of an artistic and literary group.

DR. LAMB'S TRIBUTE

Dr. A. S. Lamb, director of physical education at McGill, said in tribute today:

"Dr. McKenzie achieved fame internationally not only as an artist and sculptor but as an outstanding authority on problems of health and physical education. During his visit to Montreal only a few weeks ago he reviewed in some detail the program now being carried on for the student body and offered many helpful suggestions. McGill University has lost one of its most accomplished and loyal sons."

Sir Andrew Macphail, whose warm friendship with Dr. McKenzie dates back 50 years to the time they were undergraduates together, was informed by telephone of the sculptor's death last night. Sir Andrew, in his tribute, said:

"Dr. McKenzie's career was a triumph in industry, devotion and knowledge. Besides his artistic quality, he had a beautiful nature, simple and sincere, with a vast capacity for friendship with all men. He even counted a King among his friends, and all of Scotland was open to him. He will be missed and mourned throughout the world."

Sir Andrew received a letter from Dr. McKenzie only yesterday. Plans were discussed in the letter for a week's visit to Almonte at Dr. McKenzie's old home.

DOCTOR TAIT MACKENZIE

THE death of Dr. Robert Tait Mackenzie, which occurred with such shocking suddenness yesterday, removes a man of unusual ability and versatility. Many men have attained distinction in more than one field, but seldom in lines of endeavour which bear as little relation one to the other as medicine and sculpture. It was, however, medical science as it bears on the care and development of the human body which Dr. Mackenzie made his specialty and some of his finest work in bronze and marble came from his attempt to catch and set down in imperishable mediums the beauty of line and form that the trained, athletic body displays.

Doctor Mackenzie was another of those men whom we would fain have kept in Canada. It was here that he discovered in himself artistic aptitudes which, coming to fruition afterward, brought him fame. Such a man not only brings distinction to the place where he does his work but he is therein a centre of inspiration to others. Tait Mackenzie was on the way to do that in Montreal when he left here for Philadelphia, where the rest of his life was to be spent. The children of his genius stand in many places about the world in stone and metal that will not pass away. They brought him honours and rewards from kings and governments and—what he doubtless liked better—the admiration and well-earned praise of his fellow-craftsmen. Canada has, fortunately, a fair representation of his art: it is a pity that we have not more; that McGill, for instance, does not possess one of his major works. Although for so many years withdrawn from Canada, he brought honour to his native land.

Star - 30.4.38

NEW TATE GALLERY Star HEAD APPOINTED

LONDON, May 5 — (C.P. Cable) — The Lords Commissioners of His Majesty's Treasury last night appointed J. K. M. Rothenstein as director and keeper of the Tate Gallery, succeeding J. B. Manson, retired.

The Tate Gallery, so called because Sir Henry Tate bore the cost of erection, £80,000 (\$400,000), and contributed the nucleus of the collection, was opened in 1897. It houses the "Turner Wing" and also a gallery for modern foreign art and a gallery of Sargent's work. J. B. Manson, himself a noted painter and writer on art, has been keeper since 1930. His successor has been director of City Art Galleries and the Ruskin Museum at Sheffield since 1933.

Camera Club Show Has Artistic Merit

Gazette, 2.5.38

General technical excellence, fewer "trick shots" and snow scenes, and some graceful figure studies characterizes the present showing of the Montreal Camera Club, which is now being held in the Print Room of The Art Association Gallery.

The exhibition includes many examples of good picture-making, the compositions being interesting and in many cases of decided artistic merit. The matching of an atmosphere of dramatic values is another feature common to many of the pictures shown.

Amongst the outstanding photographs are R. King's "The Drill Press," a composition of roofs and church tower labelled "The Church Clock," by J. S. Campbell, and a figure study, "Joie de Vivre," by G. Nabashwhi. This last work has been exhibited in the States and abroad. Another is "Siesta," a picture of boats and reflections in an interesting repetition of parallel curves by E. S. Booth.

A. S. Hayden, F.R.P.S., shows a color photograph of dark green leaves and red berries, a rather conventional study of a child and "Motor Nerve Cells."

Of the snow scenes, that of Groulx's Farm at St. Adele, by A. R. Winn, with the emphasis on the crisp texture of the snow, and the feathery "October Snow," by Blossom and Ray Caron, are perhaps the most interesting.

C. Downman exhibits a picture of Dominion Square in the twilight, with St. James Cathedral as background, and another, a pattern of crossing skis, called "She-Ing." Edith Croft's "The Late Train," E. Gould's "Racing Results" and a charming child study, "La Joie de vivre qui s'ignore," by G. C. Papineau-Couture are also representative of the work being done by this group.

Two Exhibitions at The Art Association

Star 4th May

An exhibition of work done by students of the School of Architecture of McGill University was opened on Tuesday in one of the upstairs galleries of the Art Association of Montreal. It may take an architect to appreciate, perhaps even to understand architectural drawings, but there is some other work which is of more general interest, in this collection. There are some sound drawings from the antique, there are a few water colours of still life and flowers, which have good colour and a good use of the medium, and there are some effective heraldic decorations, with good use of shields and mantlings.

The problems set to the architecture students of earlier years include some practical houses, with sensible designs, a Canadian exhibition building, in which some ingenuity has been used and a civic auditorium, something which is so much needed in Montreal. The fifth year students have had to design a big residential boys' school, which includes design and planning of buildings and their arrangement in the school grounds, and a civic opera house, for which some practical and dignified designs have been made.

In the gallery next to the architects there is a collection of the efforts of children, who attended the Art Association's classes for children this winter, and the results show that the classes were well worth their while. Most of the work consists of paintings by children who have a fine taste in good, strong, primary colours, and use it in many cases with a quite sound sense of design. Many of these pictures show plenty of enterprise and imagination, and in a few of them there is drawing which is quite good for young beginners. Ships and horses are very popular as subjects. There are also some designs of patterns in colours, which are of course simple and formal, but show in several cases good ideas of the choice and arrangement of colour.

There is also quite a big collection of clay models made by the children, and these are quite as successful and as interesting as the paintings, and show that many of the children have a real sense of form. A few are human figures but most of the models, and some of the best of them, are of animals, and several of these are distinctly good for the work of children, most of whom are from ten to thirteen years old.

SCULPTOR'S WILL FILED

Mrs. Tait McKenzie Gets

Bulk of Estate, 5.38

Philadelphia, May 8.—(AP)—Dr. R. Tait McKenzie, famous sculptor who died April 28, gave the bulk of his estate to his wife for her lifetime in his will filed for probate Saturday. Dr. McKenzie was a native of Almonte, Ont.

He gave his extensive library to found the Tait McKenzie Library of Physical Education at the University of Pennsylvania, with which he was affiliated for years.

All his sculptures were given to the widow. A bequest of \$25 a month was made to Dr. McKenzie's mother, Agnes E. Pritchard, Cambridge, Mass.

CLASSES DEVELOP ART IN CHILDREN

**Exhibition of Work by Boys
and Girls Being Held at**

**Art Gallery
Gazette 6.5.38**

Sunday is set for the closing of an exhibition of children's work in the galleries of the Art Association of Montreal, where, effectively arranged, the exhibits, in painting and in clay-modelling, are the result of free classes in art, held on Saturday mornings last winter, under the directorship of Miss Anne Savage.

The girls and boys, drawn from the public and private schools and settlements in the city, have shown promising ability in color and design in their painting, some of the efforts deserving particular praise. The modelling in clay showed imagination and originality in the varied choice of subjects, those attracting special attention, perhaps, being animals and figure groups in color, done by twelve-year-old students.

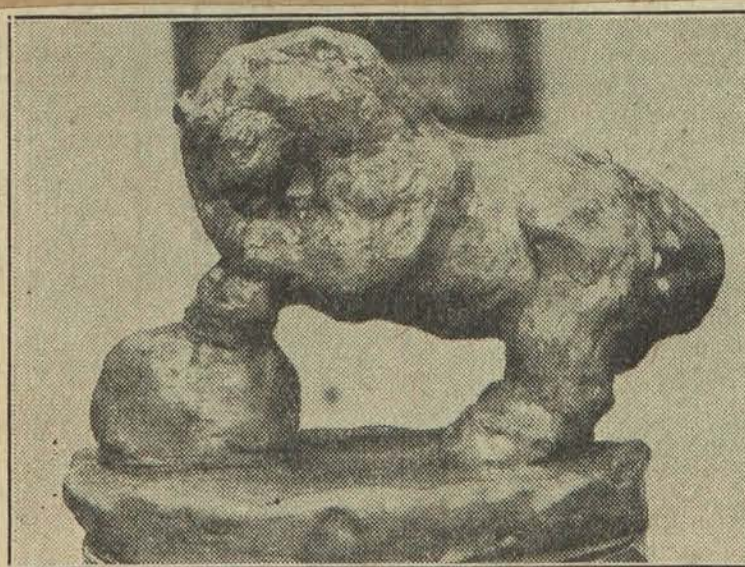
The clay-modelling, supervised by Miss Ethel Seath, has been financed by the Junior League, through the co-operation of Mrs. Kenneth Winslow, art section chairman, and members of the Junior League also acted as monitors at the Saturday classes.

The exhibition is unique in interest and has drawn a good attendance.



Gazette photo (copyright reserved)

"BUILDINGS," from the brush of Lillian Nichols, is a work in watercolor, bold in execution. It was awarded first prize for painting in the children's classes of the Art Association of Montreal.



Gazette photo (copyright reserved)

"WILBUR," a horse massive in proportions, is the work of Vivien Pomeray, aged 13 years, and was awarded first prize for modelling in the children's classes of the Art Association of Montreal.

Work by Henri Julien Due Here Next Week

**Exhibit of Children's Art and
Architectural Drawings Near-
ing Close—Camera Show
Continues**

Gazette 7.5.38

Next week will mark the opening of the exhibition of work by the late Henri Julien, which comes to the Art Association of Montreal by courtesy of the National Gallery of Canada, Ottawa, which was also instrumental in sending to these galleries the exhibition of modern prints and drawings, secured by arrangement with the Contemporary Art Society, and Empire Art Loan Collections, which closed at the end of April.

The Julien exhibition attracted favorable notice when shown in Ottawa and Toronto, and should draw interested crowds here by reason of the fact that the artist, recognized as one of the best press draughtsmen in America, was a Montreal resident and long connected with a local newspaper. He died suddenly and in harness.

Skilled in the use of a clean, free line that reproduced to perfection, his talent was much employed in illustrating books dealing with habitant life and Quebec folklore. He knew rural Quebec intimately, and also the settlers and farmers at their yearly round—driving fence posts, clearing land, "making" cord wood, working in the sugar bush, plowing, seeding and harvesting—with the odd hour off to sit patiently in moored square-ended boats with a few fishing lines in the water. The religious festivals and old-time customs found in him a faithful interpreter in line, watercolors and oils. In the political field, his cartoons called the Bytown Coons—outstanding figures in the federal cabinet of Laurier's time, showed his marked skill in catching a likeness and suggesting action.

This exhibition will be hung in the Learmont Gallery, where architectural drawings by students of the McGill School of Architecture are now being shown. This show, which lasts into early next week, contains much interesting work—plans and elevations of a competitive nature, some excellently drawn examples of heraldry, ornament, design, watercolors and charcoal drawings. There is variety to the entries, which reveal the capital training afforded by this department of the university.

Tomorrow will be the last day of the exhibition of work done by the children's classes of the Art Association of Montreal. Modelling and painting do not lack devotees, and there is much that is engaging in the work shown. The young students are allowed to express themselves, and the results suggest that they enjoyed themselves in the process.

All next week the Montreal Camera Club exhibition will hold the walls of the Print Room. This is a show to be lingered over and enjoyed. The standard set is uniformly high, and the keynote is one of pictorial reasonableness. There is nothing emphatically extreme, but plenty of evidence that before the shutter clicked, study and thought had gone into the arrangement of the subject. Among the more effective subjects are some winter scenes in which the textures are particularly engaging. A fine print is that of trees laden with thick ice after a sleet storm.

Works by Suzor-Cote At Eaton's on Monday

Gazette 7.5.38

**Plaster Studies for Bronzes,
Oils, Pastels and Charcoal
Drawings in Collection**

On Monday a retrospective show of work by the late A. de F. Suzor-Cote, R.C.A., opens in the Fine Art Galleries of the T. Eaton Company, Limited, of Montreal. The art of this well-known Montreal painter, who after a long period of failing health, died in Florida on January 29, 1937, will be represented by a series of studies in plaster for some of his bronzes, that are so highly regarded, charcoal drawings of distinctive habitant characters—fine types of an older day which yearly are disappearing; pastels of nudes, figure subjects and landscapes, and oil sketches of landscapes done in Brittany and Canada.

Born in Arthabaska, Que., Suzor-Cote, after travel and study abroad, devoted his considerable talent to painting subjects in Quebec, besides portraits and works of an historical nature. He is well represented in the National Gallery of Canada, Ottawa, by "Autumn Landscape, Sunset," "Return from the Harvest Field," "Stormy Sea," "The Settlement on the Hillside," "Youth and Sunlight," and "Nude Study," the last-named a work in pastel.

Drawings by Star - Henri Julien at The Art Association by H.P. Bell

The exhibition of work by Henri Julien, which has just been opened at the Art Association of Montreal, is in most respects the same, with some additions, as the exhibition which was held here, at the Arts Club, about a year and a half ago. It is an exhibition which is well worth seeing, and worth seeing again by those who saw it before. This present collection has been made by the National Gallery of Canada and, after being shown at Ottawa, is now travelling to other cities.

Some thirty or forty additions which have been made to the former exhibition are, for the most part, political portraits and sketches of events, which have special interest in Ottawa, where the people shown in them were best known, and in Montreal, where many of them were printed in The Star. Some of them are of interest as illustrations of Canadian history and life and as portraits of people who were active in politics and other public affairs at the time of the Laurier Government. Sir Wilfrid himself was a favorite subject for Julien and there are many studies of him in all sorts of moods.

The best of Julien's work, however, is in the studies which he made of Quebec people. The little picture of a water carrier is the best of the oil pictures, though the portraits of old Canadian types are very interesting, and there are several good water colors of an old man fishing; but the sketches, many of them quite quickly made in pencil, are even better for their truth and freedom. Julien put real life into these sketches of Quebec men and even more into the sketches of their horses, and these will be, to many people, the best part of the exhibition.

NATIONAL GALLERY SHOW Gazette 10.5.38 Etchings, Linocuts, Woodcuts From Overseas on View

Ottawa, May 9.—Following the recent exhibition of watercolors by the Royal Scottish Society of Painters, a show of etchings, engravings, lithographs, wood-engravings, color linocuts and woodcuts from the British Society opened today at the National Gallery.

Fifty-two artists, including recent youthful recruits from Glasgow, have contributed to the selection of 122 prints embracing landscapes, religious subjects, portraits, book and fable illustrations and life and animal studies. There are clean-cut engravings, "Women in Church," "The Bellringer's Wife," and "The Letter," by Robert Austin, and small, but exquisite in detail, are Gwendolen Raverat's wood-engravings, "Crossroads," and "The Village Queen."

Three etchings, portraying the rugged Scottish landscape, by William Wilson, are included in the collection.

After several weeks' display in Ottawa, the exhibit will be shown in cities across Canada.

INTERNATIONAL PHOTO EXHIBITION TO BE HELD

19 Countries Represented In Works

Two hundred photographs selected from over a thousand submitted by picture-takers from nineteen countries and other interesting features reflecting the latest developments in amateur photography and photo equipment will highlight the International Exhibit for 1938 which will be open to the public from 11 a.m. to 10 p.m. on May 18, 19, 20 and 21, in the Salle Doree at the Mount Royal Hotel.

The exhibit was first opened to the public at Rockefeller Centre in New York on February 9, 1938, and since then has been shown in Boston, Philadelphia, Buffalo, Cleveland, Pittsburgh, Washington, Detroit, Chicago, Milwaukee, St. Louis, Columbus, Cincinnati and Toronto.

Planned especially to aid and inspire the amateur photographer, the exhibit includes 160 outstanding pictorial prints, and in addition, many color prints on paper made from direct color transparencies by the Wash-Off Relief Process. Infra-Red photography, which has opened up an entirely new field and has contributed particularly to scientific, landscape, aerial and documentary work, is included with spectacular representative photographs. In addition to amateur motion pictures in full color there will be demonstrations of 16 mm. sound-on-film.

An Exhibition Of Sketches By Suzor-Cote

Star 11.5.38
A collection of the work, mostly of sketches and studies, by the late M. A. Suzor Cote, R.C.A., is to be seen at Eaton's galleries this week and next. It is a large collection of small works of many kinds, in black and white, pastels and oils. There are a few finished pictures, and among them are a large pastel of a Breton interior, with a charming tenderness of tone and color, and a pastel of a river in winter near Arthabaska. The oil sketches, some of them just studies of fine color effects, are mostly of landscapes, some in Brittany and some in Canada, and all very interesting.

There are several portrait heads of Canadian types; Mr. Cote made many fine studies of this kind and there are some of his best in this collection, drawings full of truth and character. The figure studies, of which there are many, are in both pastel and in black and white and for the most part of female figures, but there were two very good ones of men. With these are a number of costume studies, of men dressed in clothes of the time of Jacques Cartier, with others of Indians, evidently studies for pictures and very interesting as drawings.

An oil portrait of an old man, and a big pastel of a girl's head are other things worth seeing in this exhibition, and, for completeness, there are a few of Mr. Cote's statuettes.

MODERNISTIC ART HELD DEGENERATE

LONDON, Ont., May 14.—(C. P.)—Many trends in modernistic art are "degenerate" and favorable criticisms of such work are, in many instances, mere "paid propaganda," Sir Wylie Grier, noted Canadian artist, said in an address here last night.

Speaking to the Baconian Club, Sir Wylie urged the "man in the street" not to "swallow" what he was confronted with in this regard and to disregard many of the favorable criticisms of modernistic art.

The Toronto artist said there was an exhibition in progress in Toronto of work of children from three to 12 years of age, "and for the life of me, I cannot tell it from the work of some of my modernistic friends." Star. 14.5.38

Landscapes by R. H. Lindsay Star 13.5.1938

The diversity of effects of color and light that are to be found in Canadian scenery can be well seen in the little collection of sketches by the late R. H. Lindsay, which is now being shown at the Arts Club, where much of his work was exhibited in his lifetime. Mr. Lindsay was an amateur in the best sense of that word; everything that he painted shows an enjoyment of what he saw and an interest in his own, sometimes experimental, way of painting it. All the work in this exhibition seems to have been painted out of doors and the larger and better part of it consists of quite small sketches no bigger than postcards. Among the few larger works are some good ones, generally full of color and sunlight; a field with bright streaks of grain against dark bluish trees; an autumn scene in woods with bright red leaves; many others with fine skies and good cloud patterns; and one of open fields on a grey day with misty trees in the distance. The little sketches cover every sort of landscape of this side of Canada, mountains and woods and even one of the sea; and in all of them there is an abundance of light and color, which is in a few cases even too strong for the balance of the design but is always vivid and cheerful.

More than two hundred and fifty guests attended the luncheon held by the Junior League of Montreal yesterday at the Ritz-Carlton, when Mr. F. Cleveland Morgan spoke on "The Museum in the Galleries of the Art Association of Montreal." The guests at the head table were Mr. F. Cleveland Morgan, Dr. J. W. A. Hickson, and Mr. R. P. Jellett. Gazette 1.6.38

Exhibit of Henri Julien's Art Shows Versatility and Talent

Portraits, Political Scenes, Memorable Happenings, Landscapes and Incidents of Habitant Life on View at Art Association of Montreal Gazette 14.5.38

By ST. GEORGE BURGOYNE.

Thirty years after his death, the art of Henri Julien is the subject of an exhibition in the Learmont Gallery of the Art Association of Montreal. This show, which comes to the city where he worked so long as a press artist, has been made possible through the courtesy of the National Gallery of Canada, Ottawa, the catalogue containing a justly eulogistic foreword by Eric Brown, director of the gallery, and more intimate biographical notes by Marius Barbeau.

It is admitted that absence of more important works has made the present show lack completeness, but the closely hung walls give an adequate idea of the talent this Quebec-born artist possessed.

Oils, watercolors, chalks, charcoal, pencil and pen and ink are the media which Julien commanded, and the collection reveals his versatility. As a pen and ink draughtsman he ranked so high that flattering offers came to him from across the border, but attractive as these were, the lure of a bit of fishing at Ste. Rose was stronger—and he remained in his native province.

Scanning the political portraits and sketches is like looking into past history—very upsetting to those who have determined to forget their birthdays! "The Mintos Arrive at Quebec"—now, that wasn't yesterday, neither was "Countess and Earl Grey at the Theatre des Nouveautés," or "Hon. Mr. Borden Presented in the House of Commons by Hon. Mr. Foster and Hon. Mr. Monk." Then there is "Sir Wilfrid Laurier Delivering An Address to the Prince of Wales (George V.) at King's Wharf, Quebec." Maybe, some of us prefer to just dimly remember that occasion! But it is no use—there are here too many characters of our day who played their part in public affairs—Hon. A. G. Blair, Hon. Edward Blake, Sir Richard Cartwright, Hon. Louis Davies, K.C., Hon. W. S. Fielding, Hon. Sydney Fisher, Hon. Sir George Eulas Foster, Hon. Sir Henri Joly de Lotbiniere, Hon. John Oliver, Hon. Joseph Israel Tarte, Sir Charles Tupper, Sir Charles Fitzpatrick and Sir Mackenzie Bowell, to mention a few that Julien's pen and pencil "caught" so deftly. There are also "The By-Town Coons"—the ministers of Laurier's time in power, all up to some antics and capably captured as to likeness—and Captain Bernier, who favored Arctic exploration, at a Canadian Club luncheon; Andrew Carnegie before the same club; the Bishop of London preaching in Montreal.

In the realm of memorable events there are "Return of Canadian Troops from South Africa," "The Masquerade, Montreal Ice Palace," "Bringing in the Haggis, St. Andrew's Ball, Montreal," "Montreal Horse Show, May, 1901," and "Celebration of the Tercentenary of Quebec, 1908," all vivid drawings done in a day before the camera and the halftone engraving elbowed out the artist.

Julien was called on at short notice to do a variety of things, many of them far from inspiring—the House of Commons Post Office, the interior of the Montreal Stock Exchange, drawings of carnival floats, and criminal court scenes without end, and in his types in the dock he was direct, open-minded and abstained from dramatics. The villains of the piece, from wife-beaters to murderers, were set down without exaggeration—ordinary every-day citizens who had done something and had been caught at it.

Admirable and valuable as are these records of the day by day happenings, many will prefer the drawings, oils and watercolors he did in the rural sections of this province. Here he found subjects that yearly are undergoing change—wagon or sleigh brought farm pro-

duce to market, or carried holiday-makers from home to home. The smart cutter bore the couples to the village and the church. There was no quick jump into auto or truck and a spurt away in a cloud of smoke. These sketches were done before the era of rush. The years, too, have seen transformation in the matter of costume, but record of what once was worn is preserved in Julien's sketches—as faithful of his time as Kriehoff's paintings of an earlier day.

Among the watercolors, which in the landscapes have something of the precision and attention to essential detail which mark his pen and ink drawings, there is a group which shows the habitant trying his luck with many fishing lines at the edge of reeds and lily-pads. These are invested with calm, and some of the anglers, placidly smoking their pipes, have had luck. "Le Petit Coup" and "L'Aperitif"—both social and solitary—are admirable character studies, and the types in the crowd at the auction of fowls outside the church door are capably caught. There is animation in the figures at a dance, and action to the horses in impromptu races between sleighs.

Ancient history is touched in two drawings of "Dollard au Long Sault"—surprise and attack, and "Un Vieux de 1837," a watercolor of a habitant, with ancient gun and powder-horn, starting out to do his bit for a cause, and a set of illustrations for the Rebellion of 1837, recall an episode in later day history that is better forgotten.

Variants in pen and ink, and the oil lent by the Quebec Provincial Museum, reveal Julien's imaginative powers in "La Chasse Galerie"—the shouting, gesticulating lumbermen in the devil-guided and devil-steered canoe, flying through the air above wild woodland, a legend that has come down from a far distant past.

This only touches the fringe of a quantity of good work that should be of peculiar interest to Montrealers.

Besides some self-portraits, there is a striking likeness of the artist painted by E. Dyonnet, R.C.A., of Montreal, and lent by Chas. W. Simpson, R.C.A. It is a fresh bit of color and a good portrait of the man, clear of eye, healthy in complexion and very alert and alive.

Marius Barbeau, in his biographical sketch, writes: "Julien, thirty years after his death, challenges attention and upon the public verdict now depends his place in Canadian art. Does he really deserve a niche in the small gallery of our creative artists? And upon what grounds does his work commend itself in the critical estimate of a century different from his and endowed with a wider outlook?"

Recalling the man, it is a safe assumption that the public verdict was something that did not greatly worry Julien. He was sincere, put the best he was capable of into his work, lived a busy life and died in harness. His fellow-artists valued his work, and this critical appreciation was what meant most to him.

Eric Brown quotes the following appreciation by the late Maurice Cullen, R.C.A.: "He was widely appreciated both personally and through his work, the last of which made him many friends who had the pleasure of coming under the influence of his kindly nature and broad philosophy. As a newspaper artist he was the greatest of his day; he was endowed with wonderful natural talent and his drawing was very fine."

A very just tribute and true. "His kindly nature" never seemed to get mislaid. He generally seemed to have time to look over drawings by the beginner who, taking his courage in his hands, went to him for advice. He really inspected the work submitted, made helpful suggestions, urged hard work along lines that showed the most promise, and invited a return call. And it was all done in a frank, friendly spirit. He did not see in the struggling and perplexed youngster a possible rival of tomorrow, or just one more candidate in an overcrowded field. No. Here was another artist in the family—and he must be welcomed, guided and helped.

Work by the Moderns At Carter Galleries

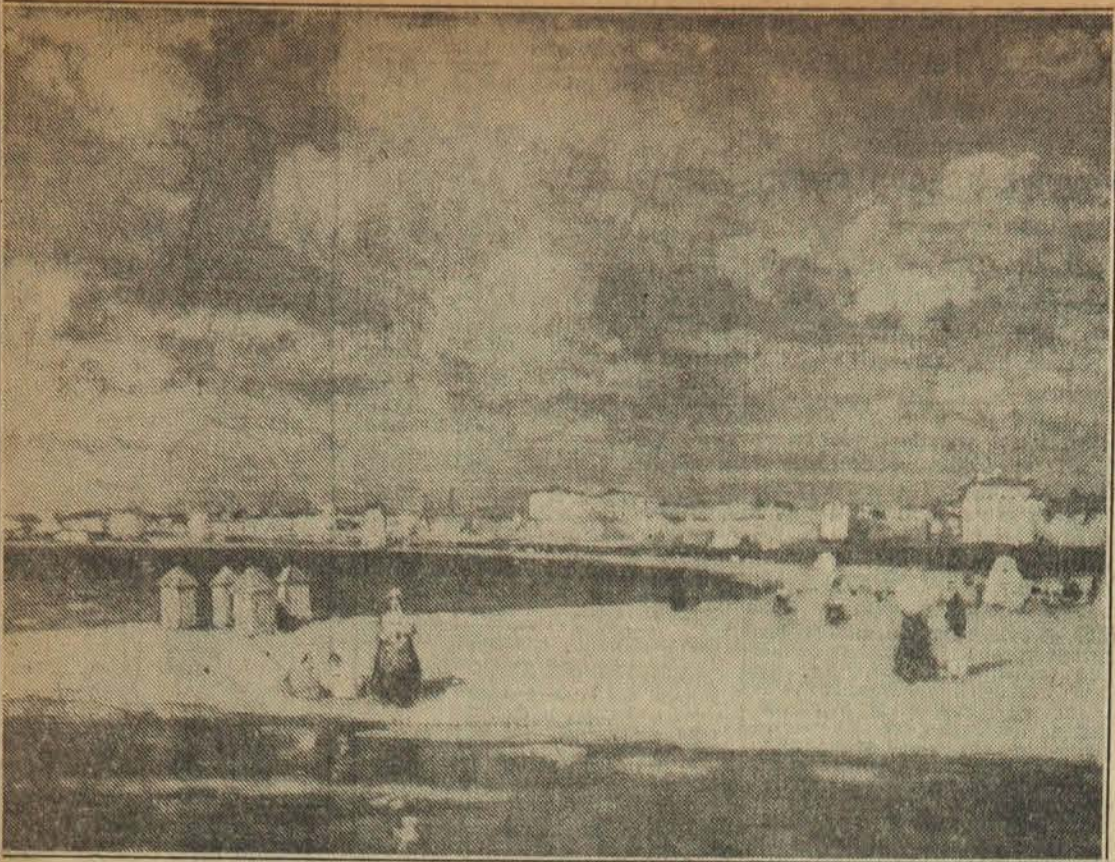
Paintings by Utrillo and Modigliani and Drawings by Picasso on View

Drawings by Picasso, paintings by Utrillo and Modigliani, and a small unfinished study of a woman by Renoir, are among the interesting works on view in the Sidney Carter Art Galleries, 2025 Victoria street. The Picasso drawings in crayon and pen and ink are of figures, Utrillo treats building in his characteristic manner, and the head of a man and of a woman are the examples by Modigliani.



Gazette, 14.5.38

Florence H. McGillivray, A.R.C.A., O.S.A., who died in Toronto on Saturday last, as she appeared to Marion Long, R.C.A. This painting was shown at the Royal Canadian Academy exhibition in Montreal last November. Miss McGillivray, born at Whitby, Ont., was elected member of the Ontario Society of Artists in 1917, and an Associate of the Royal Canadian Academy of Arts in 1925. Four works represent her art in the National Gallery of Canada, Ottawa.



Gazette, 14.5.38

Courtesy of the Watson Art Galleries.

VIEW OF PARAME FROM THE BEACH, by the late J. W. Morrice, R.C.A., is one of the many fine paintings this Canadian artist did about St. Malo. It is a work of lovely tone and effective composition—curving sandy beach, bathing shelters, incidental figures and a stretch of buildings in sunlight, under a summer sky filled with floating clouds. This work, which was acquired from the Watson Art Galleries, 1434 Sherbrooke street west, was loaned by Mr. and Mrs. Murray R. Chipman, of Montreal, to the important exhibition of paintings by Morrice, shown here, in Ottawa and Toronto. This canvas was reproduced in "The Fine Arts in Canada," by Newton MacTavish.

Retrospective Show Of Suzor-Cote's Work

Gazette — 14.5.38
Oils, Pastels and Charcoal
Drawings of France and
Quebec at Eaton's

A. de F. Suzor-Cote, R.C.A., a sterling painter, whose contributions to the Royal Canadian Academy exhibitions and the spring shows of the Art Association of Montreal, always strengthened the representation of the older artists on such occasions, died in Florida last year, after a long period of failing health. Now, in the Fine Art Galleries of the T. Eaton Company, Limited, of Montreal, is being held a retrospective exhibition of his work, the collection of oils, pastels and charcoal drawings covering every phase of his versatility. In some respects it is more interesting than the exhibition held a few years ago in the Ecole des Beaux Arts, St. Urbain street, since, while it contains fewer "important" pictures, it takes the spectator back to the days when this Montreal painter was studying his profession in Europe. His ability to draw the undraped figure—marked in later years by a series of female nudes in pastels and oils—is revealed here by charcoal drawings done while a student in France, when, apparently, he was able to give a very good account of himself in stiff competition. Here, too, are many attractive bits of church interiors and landscapes done in Brittany, as well as the odd item painted in Spain.

Among the small oils done in Brittany, there is good subdued color in "La Chapelle de Port Blanc," showing the side of the building, a stretch of sward and a cross against a warm sky; direct, firm brushwork in the painting of a pulpit in a Breton chapel, and some lovely greys in "Autel de la Vierge, Chapelle de Porz, Brittany," with its pillar and low beams, the altar being set against a window. The beach at Porz, shows a curving bay and blue water, and an old cottage at Barbizon, France, is broadly painted. There is a good suggestion of sunlight in the painting of hayricks at Beauce, France, and in a small marine the effect of a rain squall is convincingly rendered. A study of rocks and trees has solid qualities.

Of this province are "La Riviere Gosselin, Arthabaska," a pastel of water winding between wooded banks under snow; "Le Vieux Pont Bourbeau," water, ice and distant snow-covered barns, in the same medium, and "Old Sugar Camp." In oil, are "Indian Summer"—rank vegetation, a poplar and distant blue hills, under a rosy sky; men sawing a log in the woods, a work direct and freely handled; and "Vue du Village d'Arthabaska," the painter's birthplace, with buildings and church, backed by a low hill, and a tortuous stream in the meadow in the foreground. In pastel are "Indian Girl Caughnawaga"—the maiden in red holding an apple; and "The Little Sick Girl," the subject propped against a pillow and looking wistful. There are also some capably drawn nudes.

The charcoal drawings, done with a vigorous stroke and not concerned with the subtle values of those done in his art class days, form a fine gallery of varied types—a hunter in buckskins charging a muzzle-loader; an old lumberman with an axe; an organ grinder; a coachman in winter garb; a habitant smoking a pipe; and a drawing of Old Pere Taillon, which is the study for the vigorous portrait in oils in the permanent collection of the Art Association of Montreal. The group of old peasants is a very interesting section, and there are, too, many studies of officers and gentry of the French regime, which he required for his paintings of an historical character.

Busy Spring Season For Art Association

Gazette — 21.5.38
Henri Julien Show Ends Series
of Exhibitions Until
the Autumn

With the closing of the exhibition of paintings and drawings by the late Henri Julien, in the Learmont Gallery of the Art Association of Montreal next week—the date set being Wednesday, though it may be extended for a few days—the activities of the association in the matter of shows will probably mark time until the autumn. It has been an interesting season as regards exhibitions and lectures.

In January the offerings included work by the Canadian Group of Painters, and portraits of Canadian war generals by Sir William Orpen, R.A.

February was marked by the important exhibition of works by J. W. Morrice, R.C.A., the original paintings illustrating Louis Hemon's "Maria Chapdelaine," by Clarence Gagnon, R.C.A., and the exhibition of the Royal Architectural Institute of Canada, and the Province of Quebec Association of Architects.

The annual Spring Exhibition of the Art Association of Montreal occupied a part of March and April, and in the latter month there was a show of work by the students of the Ecole des Beaux Arts, Montreal; modern prints and drawings by British artists from overseas; and an exhibition of work by the children's classes of the Art Association.

In May there was an exhibition of drawings by the students of the McGill School of Architecture, prints by members of the Montreal Camera Club, and the Julien show.

Among the visiting lecturers were H. S. Ede, from London; Dr. Julius Held, of New York University; Dr. Martin Weinberger, formerly of the Old Pinakotek, Munich, and Peter Breiger, Ph.D., of the University of Toronto. The Montrealers who spoke on various phases of art were Miss Anne Savage, Clarence Gagnon, R.C.A., F. Cleveland Morgan, Henri Hebert, R.C.A., Ernst Neumann, and Harold Beament, A.R.C.A., Professor Wynne-Edwards, Professor T. H. Clarke, and E. L. Wren.

OLD CRAFT WORK SHOWN

Gazette — 15.6.38
Tweedsmuir Opens I.O.D.E.—
Conducted Museum

Quebec, June 15.—(C)—Lord Tweedsmuir opened officially today a little St. Peter street museum sponsored by the Imperial Order Daughters of the Empire. The Governor-General was accompanied by A. S. Redfern and Captain G. P. Campbell-Preston.

The museum is contained in a what was once Quebec's business district. Built by a Madame Fargues about 1780, the large building was decorated during the best period of Canadian woodcarving, and panelling in its walls and ceilings are some of the period's finest examples.

Preserved in the museum, which will be devoted to collection of early French-Canadian craft work, are ancient fireplaces, wrought iron utensils and interior decorations no longer common here.



NEWTON MacTAVISH, author of "Ars Longa," a new book of reminiscences dealing with artists.

Big Company of Canadian Artists Surveyed by Newton MacTavish

"Ars Longa," by Toronto Author, Rich in Pithy
Anecdotes, Authentic in Substance and
Critical in Its Occasional Revelations

Gazette

21.5.38

By ST. GEORGE BURGOYNE.

Frankly admitting that his earliest recollection of meeting an artist—William N. Cresswell, alternately sketching and angling from the bank of the Bayfield River, near Seaford, Ont.—takes him back into the eighties of the last century, Newton MacTavish has put his taste for the fine arts and his association with painters to capital use in his book, "Ars Longa," now off the presses of The Ontario Publishing Co., Limited, Toronto.

It is a bright, lively book and infinitely more illuminating than a "Who's Who," which publications, while generally reliable in basic facts, leave out the most vital aspects of the subjects' lives—their struggles to gain a place, what they did in their lighter moments, and how they stood with their fellow artists. In reminiscent vein, MacTavish's volume manages to make you one of the party at the various incidents he describes, and from cover to cover the interest is maintained without apparent effort. Of course, it cannot be quite as easy as that, but with "The Fine Arts in Canada," an authentic book of reference, and a volume of humorous essays, called "Thrown In," behind him, not to mention a long career as journalist and editor, he brings experience, judgment and an effective style to the work under review.

While, in the main, it deals with artists, there is ample warrant a welcome from a much wider circle, for it is rich in pithy anecdotes that concern personages in other walks of life—the disarranged attire of Sir John A. Macdonald when A. Dickson Patterson was painting him; how the author manoeuvred Goldwin Smith into having John Russell paint his portrait; the awful fate that the combination of pet robin and juicy strawberries brought to the illuminated address that Miss I. M. D. Sutherland was doing for presentation to the Prince of Wales, now the Duke of Windsor, until peroxide saved the precious vellum, to mention a few at random. William Cruikshank's opinion of Toronto, too, will hardly be resented in Quebec—a province that, above all, admires truth and frankness!

Giving a backward glance at Toronto of forty years ago, MacTavish touches on a numerous company, Manly, Gagen, Gertrude Cutts, G. A. and Mary H. Reid, Beatty, Verner, Sir Wylie Grier, Jefferys, F. McGillivray Knowles, Elizabeth McGillivray Knowles, and many others who later won high place, and his mention of Montreal collectors introduces Sir William Van Horne, Sir George Drummond, James Ross,

Lord Strathcona, E. B. Greenshields and David Morrice.

In a chapter on etching as a fine art, the author has something interesting to say about its leading exponents—Gagnon, Phillips, Turner and Dorothy Stevens, and deals with sterner matters when handling "The Contretemps with Sir Edmund Walker," and the friction between members of the Royal Canadian Academy and the banker chairman of the Board of Trustees of the National Gallery of Canada—a chapter that introduces Williamson, Brymner, Cullen and Horatio Walker.

Tom Thomson and the band of painters with a new vision are not overlooked, and his meetings with Morrice are recorded. Cartoonists, too, come within his ken—Kyle, McConnell, Sam Hunter, Bengough, Julien and Racey.

Horatio Walker and the Island of Orleans bring the author to rural Quebec, and then to the metropolis, where Suzor-Cote, "Maria Chapdelaine" and Sir Andrew Macphail's and W. H. Blake's translations of Hemon's book are dealt with.

MacTavish's associations have been many—Ontario and its painters are thoroughly dealt with, Montreal artists of yesterday and today are done justice to, and Canadians in New York have not escaped his notice.

Touching on purchases for the National Gallery of Canada, the author says in part: "... There is no secret about these prices. They are all published in the records. And scarcely ever has a painting been bought from a Canadian without there being first a reduction in the price. This applies to practically every purchase by the National Gallery, including paintings by Williamson, Morrice, Walker, Atkinson, Watson, Ahrens, Brymner, Cote, Russell, Jefferys, Challener, Kerr Lawson and Ernest Lawson, though both the last are expatriated; Charles F. Comfort, A. J. Casson, Franz Johnston and many others."

An unusual feature of the book is the reproduction in facsimile of the signatures of many of the artists.

Newton MacTavish writes of the artists from personal knowledge. He was on the Toronto Globe about eight years, being for a considerable period its Montreal correspondent; editor of The Canadian Magazine twenty years, and it was during that time that Canadian painting was given a fair "show," through articles and reproductions in color, tint and black and white; Civil Service Commissioner for seven years, and a Trustee of the National Gallery of Canada ten years. Besides being a Master of Arts, he is Doctor of Letters (Acadia).

Summer Show at The Arts Club

Star — 22.6.38

This year's annual summer exhibition at the Arts Club contains work by seventeen members of the club, and is as interesting as the club's exhibitions generally are. Most of the works shown are oil pictures and sketches, with only quite a few drawings and water colours.

Conspicuous among the drawings is a very fine study of a negro's head by E. H. Holgate, R.C.A., who has two oil studies of heads, one very good of a girl in a blue dress. A. Hebert, A.R.C.A., shows a good brush drawing of a landscape with trees and a large oil picture of a street, lighted from shop windows. Paul Caron has a pleasant water colour of some old Montreal houses and a fine piece of colour in a portrait of a girl in a Chinese dress. There are four water colours by L. G. Morris, with a happy effect of green in one of the Chateaugay River.

Two amusing studies in oil by H. Leslie Smith are of groups of figures, one in a cafe and the other at a lunch counter. There is a striking effect of light in T. Topham's picture of sunrise at Lost River; his other sunrise, with snow and tumbling water at Val David, is not so convincing. Little pictures of autumn, at St. Urbain and Baie St. Paul, by R. W. Pilot, R.C.A., have good and vivid colour, and there is a nice arrangement of greens and white in his sketch of pine trees among snow. An unrestful Quebec landscape by A. Cloutier, a flower picture by D. R. Morrice, an interior and a study of a head by P. Andrew, a snow picture by E. Lemieux and a cold evening landscape by R. Vincelette are worth notice, as are still life pictures by T. R. Macdonald and R. G. Mackay, a rather literal scene in Montreal by R. Sharp and sketches by W. H. Taylor, and T. Garside.

Canadian Painters Exhibit at Eaton's

Works by Canadian painters hold the walls of the Fine Art Galleries of the T. Eaton Company, Limited, of Montreal, and they do not lack in variety.

R. W. Pilot, R.C.A., shows two works of different seasons—"House at Senneville," with trees in sparse autumn leaf about the residence and the outbuildings, and in "Perce, Quebec," with its noble rock, beach and boats, he has a summer scene charged with sunlight. Frank Hennessey, A.R.C.A., has some broadly handled pastels—"October After Rain," with its flaming maples and cloudy sky; "Winter Road," which well suggests the depth of the snow about the evergreens and bush, under a blue sky; and "Day with Blue Water," a stream edged by snow-banks and alders, true of the season and boldly set down. Another direct performance is "Oaks and Maples." George Thomson has a capably painted landscape, and Thurstan Topham, in "Montreal from Laprairie, Moonlight," convincingly suggests night. The moon rides in a cloudy sky, the river stretches to the distant lights of the city, and in the foreground is a man putting off in a canoe. Clark Middleton-Hope shows landscapes with interesting qualities—"Fresh Greens of Midsummer," which features an old mill on a narrow stream; "Mountains After Rain," with a range of hills backing a timbered valley; and "Passing Clouds," with distant hill and glimpse of lake.

Paul Caron has typical winter scenes with quaint houses and the usual horse, sleigh and figures, done with the free, clean wash that characterizes this artist's watercolors, and A. M. Pattison, besides a winter scene, showing traffic, figures and St. George's Church and the C.P.R. Station, is successful with his "October Snow, Town of Mount Royal," in which the early flurry has covered the fields and caught trees still in autumn leaf. It is effective in arrangement and has some nice values.

There is a nice tone in "Fishing Schooners, Gloucester, Mass.," by James McCorkindale, and Tom Stone, besides the gay-colored "Autumn Rapids," shows sterner country in a winter scene with a poplar-dotted landscape and distant hills. Joseph Guinta shows "Nature's Myth"—a landscape with trees and stream at sunset, and "Winter, Laurentians," with snow-laden spruces, a lake glowing beneath a sunset sky, and mountains. J. M. Donnell finds the picturesque in "Old House, Mayor Street," and M. Reinblatt shows "Street in Ste. Agathe."

Of this country by association and frequent visits, when he has found good material in the Rockies and the Laurentians, Richard Jack, R.A., is represented by "Lac des Isles"—building, blue water and hills, under a summer sky, a work that shows the mature, practised hand.

Rita Mount, besides some shore scenes with fishing boats, is distinctly successful with "Winding Road, Petit Cap," with its old buildings edging the road which climbs to the peak of the distant hill. Mary Grant goes to the sea for her inspiration, and shows surf, sunlit rocks and a solitary gull in "The Restless Sea," her other attractive items being "Surf at Grand Manan," and "Surf and Seaweed, New Brunswick." Miriam Holland is represented by a wharf scene with fishing boats and dancing reflections, called "Grand River," and a tree in gay leaf in a work entitled "Autumn Near Piedmont." Agnes Lefort shows a liking for white water in "Les Chutes Shawinigan"—the river boiling down over rocks, with the spray rising from the falls. Freda Pemberton Smith reveals a bold touch in "Oak Trees, Mount Royal," a study of sunlight and shadow, and Lorna Lomer Macaulay has a number of effective works in pastel and opaque watercolor—"On the Quebec Road," a summer scene with trees casting shadows on an old white house; "Stowe, Vermont, After Rain," a winding stream, trees and a mountain with mist about its peak; and two good winter scenes called "On the Beauport Road" and "On Ste. Genevieve Road," respectively.

Mrs. Jean Maclean shows a flower piece, entitled "Delphiniums"; Lillian Hingston finds trilliums interesting, and Alberta Cleland, going in for gayer blooms, is partial to zinnias, in copper pots or bowls of a lovely blue. She also shows a pastel portrait of a comely child, and an autumn landscape, "September Day, North River."

BENNETT CHARGES ART GALLERY BIAS

Star — 8.6.38
Tells Commons Several Worthy Canadians Not Represented by Works Shown

Ottawa, June 7.—(C.P.)—Wider representation of Canadian artists in the National Gallery at Ottawa was urged in the House of Commons tonight by Opposition Leader Bennett. His remarks came during consideration of a vote of \$115,000 for the Gallery.

Mr. Bennett thought several ranking Canadian artists had been overlooked and that there were some pictures on display that did not "dignify" the gallery. He also suggested one picture labelled "Van Dyck" which he thought should have the word "after" placed in front of the artist's name.

Works Minister Cardin agreed Canadian artists should be encouraged to every possible extent. He would refer Mr. Bennett's remarks to the board of trustees.

"The last time I visited the gallery," Mr. Bennett said, "I certainly found a dearth of pictures by one or two artists who, I think, might fairly be classified as ranking Canadian artists."

"There is a substantial number of Canadian artists who are not at all adequately represented in the gallery. On my last visit I tried to make effective my criticism of some pictures there but did not succeed."

"Certainly they do not dignify the gallery, whereas some of the paintings by those who are not represented would ornament almost any gallery in the world. It would be unfair to particularize."

"We have ample funds with which to purchase Canadian pictures. We have representations of most of the great artists and I am not for a moment suggesting that we should limit our purchases."

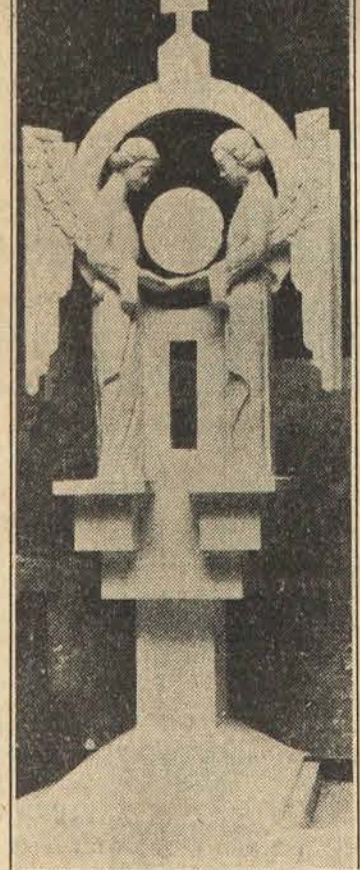
"In my opinion, however, the principle is wrong of selecting merely a certain type of picture that apparently merits the approval of a certain type of mind and does not commend itself to others. Representation should be of all schools."

"I admit we have not produced many great pictures in this country but at the same time there are one or two of our artists who have achieved very fine landscapes."

"Let me assure the Minister that what I am saying does not refer particularly to his administration; in fact it refers with equal, if not greater force to the administration that preceded this." (Mr. Bennett's government.)

BY MONTREAL SCULPTOR

Gzette 17.6.38



Louis Sarbonne, of Montreal, is at work on the Eucharistic Congress Repository, constructing four 15-foot figures which will form the capitals of the Repository altar columns. He has also made the figures which will surmount the baldachin over the congress altar, and the above reproduction gives an excellent idea of his work. The figures, it will be noted, are of moderate modernistic treatment, with classical lines, and represent two angels in a devout attitude, face to face, holding a receptacle enclosing the Sacred Host.

National Gallery of Canada Extends Cultural Activities

Gazette By ST. GEORGE BURGOWNE. 18.6.38

"By arrangement with," "by courtesy of," "in co-operation with"—a few words of credit to the National Gallery of Canada, for sending to cities and towns collections of paintings, etchings, prints and reproductions, which in the ordinary course the mass interested in art would never see, sometimes noted in connection with reports of such events, give no inkling of the extent and importance of the work being done in this connection by the Ottawa institution. Meritorious shows are held in the galleries of the local art dealers—really the places where just estimates can be formed of what native painters are doing from day to day—and there are always the permanent collections and fixed annual exhibitions of the Art Association of Montreal to attract the art-lover, but it must be admitted that the pictorial year would often be very "thin" without the loan displays that come from the Capital.

Some indication of the scope of the work of the National Gallery of Canada, under the direction of Eric Brown, may be gathered from the annual report of the Board of Trustees of the gallery, of which H. S. Southam is chairman. "Loan exhibitions," it reads in part, "have been more extensive than at any time in the history of the institution and the number of lectures given in cities throughout the Dominion by distinguished scholars, working under National Gallery auspices, was larger than in any previous year. At the same time the National Gallery has been called upon to arrange important exhibitions of Canadian art abroad, notably in the United Kingdom and in the British Dominions." Incidentally, the report, with the happy nonchalance that marks Governmental publications, covers the fiscal year ending March 31, 1937.

"For example," the report goes on, "last year 151 lectures were given under the auspices of the National Gallery. This year the number has increased to 218, and of these 16 were given in Ottawa and the remainder in other cities throughout the Dominion. By courtesy of the Canadian Broadcasting Corporation, a number of radio addresses were given over the national network."

"Loan exhibitions totalled 128, as compared with 101 in the previous year."

Mention is made of the collection of 104 Canadian pictures sent to the Empire Exhibition in Johannesburg, later going to Cape Town, Port Elizabeth, Grahamstown and Durban—three of the works being acquired for the National Gallery of South Africa. Expenses in circulating the collection were met from the British Empire Fund of the Carnegie Corporation.

His Excellency the Governor-General wrote the following foreword to the catalogue:

"I am greatly interested in the scheme, which the Carnegie Corporation has made possible, to arrange for an Exhibition of Canadian painting in the different Dominions, for I am a strong believer in the value of such exchanges on the cultural development of the Empire. I have long followed with interest the movement among Canadian artists to provide a fresh and idiomatic interpretation of Canada's wonderful and most varied landscape. They have been pioneers in as real a sense as those who first tamed the wilds for human purposes. We have in Canada much good work done in the traditional manner, and we are not forgetful of the inspiration of the classical British and French schools. But our younger artists have, most rightly, insisted on looking at landscape with their own eyes, and in devising a technique suitable to new conditions. Artists in the other British Dominions have to face the same

problem, and I cannot but feel that this proof of what Canada is doing, will stimulate those who are seeking to interpret in painting the very different landscapes of South Africa, Australia and New Zealand. It is a contribution to that common stock of intellectual and artistic ideals, which is vital to the spiritual unity of the Empire.

"TWEEDSMUIR."

"Gleams on the Hills"

While several notable purchases by the National Gallery of Canada are recorded in the annual report of the Board of Trustees, space at this time precludes mention of more than one—"Gleams on the Hills," by the late J. E. H. MacDonald, R.C.A., which is illustrated on this page. It is a work that admirably demonstrates the point that found favor in Lord Tweedsmuir's catalogue foreword—"... looking at landscapes with their own eyes, and... devising a technique suitable to new conditions..."

The title of the painting does not definitely "place" the scene, but it might well be a bit of Algoma country done when, as related by Albert H. Robson, in his illustrated volume on the painter, issued by The Ryerson Press, Toronto, MacDonald went into that region in the fall of 1918, using Algoma Central Railway work-car No. 10557 as movable headquarters. It is in its decorative design and solidly painted forms reminiscent in spirit of "The Solomn Land," an Algoma inspiration, and, one might hazard, more impressive by reason of the mountains' scale and the narrower waterway. Lacking the vigor and freshness of the color—the breaks in the cloudy sky and the sunlight on the distant ridges rather challenge each other in the reproduction—the pattern and strength of the painting do single this work out as an example that the National Gallery was fortunate in acquiring. It is a noble patch of Canada off the beaten track, and certainly not the place to get lost in.

Robson's comment on "The Solomn Land" applies with equal force to "Gleams on the Hills"—MacDonald "... was not concerned with charming detail, his horizon was much wider; he was striving for the sense of sublime vastness, the majesty, dignity and grandeur which he felt..."

Two Hogarths for 2,400 Guineas

Canadians are partial to landscapes and not over excited by story-telling pictures, but in England the latter type of work still makes strong appeal. Hogarth came into the limelight at Christie's in London towards the end of last month. Two pictures of grouped figures, "Night" and "Morning"—two of the set of four entitled "The Four Times of the Day," which Sir William Heathcote bought from the painter for £48 6s, started a spirited duel at the sale of the Heathcote Heirlooms. The opening bid was 300 guineas, a few scattered bids followed, and then Messrs. Knoedler's representative and Sir Alec Martin, acting for an English collector, made things lively. Sir Alec capturing the pair for 2,400 guineas.

Arts Club Summer Show

In The Arts Club, 2027 Victoria street, the annual Summer Show is now being held. The public is invited to visit the exhibition during the months of June, July, and August, between 10 a.m. and noon, and 2.30 to 5.30 p.m. each Wednesday. Special visiting cards for use on other days may be obtained by writing to The Arts Club secretary, at 2027 Victoria street, or by applying to a club member.

Montreal Painters Get Opportunity to Exhibit

Eaton Fine Art Galleries Planning Show from August 1 Till September 10
Gazette — 18.6.38

Carrying on its meritorious policy of introducing to Montreal picture-lovers the work of artists—well-known, lesser known and those striving to "break in," the Fine Arts Galleries of the T. Eaton Company Limited, of Montreal, announces that it will hold an open exhibition and sale of paintings from Monday, August 1, to Saturday, September 10. All Montreal artists are invited to contribute. The exhibition will be continuous and changed frequently.

- The conditions are as follows:
- 1—Works of art must be delivered in The Fine Art Galleries, fifth floor.
 - 2—Artists may send any number of paintings, but all must be framed not less than 14"x16".
 - 3—Write plainly on back of each picture—title, artist's name, and price.
 - 4—No delivery will be made at conclusion of the exhibition. Paintings should be called for on or before Saturday, September 24.
 - 5—The T. Eaton Company, Limited, of Montreal, will not be responsible for damage or loss, except by fire. All pictures will be insured for half their selling price.
 - 6—There are no charges of any kind, except in the event of a sale, when the usual commission will be deducted.
 - 7—The decision of the committee of The Fine Art Galleries on the acceptance of pictures will be final.

Bennett Doubtful Painting Authentic

Star — 8.6.38

OTTAWA, June 8.—(C.P.)—Rt. Hon. R. B. Bennett doubts the authenticity of a Van Dyck painting which he saw in the National Gallery here.

In the House of Commons last night during debate on the gallery estimate, he said: "I am bound to say that there is one picture which has not impressed me as being authentic."

"It would seem to be regarded as a Van Dyck, and while I am not at all an expert I am inclined to think that it might be well if the word 'after' were placed before the name Van Dyck on this particular portrait."

National Gallery officials said that there was no Van Dyck portrait in the gallery at present and would not comment on Mr. Bennett's observations.

Canada to Show Century of Art At Tate Gallery, London, in Fall

Gazette 11.6.38 By ST. GEORGE BURGOYNE.

From the Canadian High Commissioner in London comes word that the art of the Dominion is, in October, to be the subject of an exhibition at the Tate Gallery, under the title of "A Century of Canadian Art." The show is to last two months in this gallery, which incidentally includes in its permanent collection a painting by J. W. Morrice, R.C.A., and one by A. Y. Jackson, and later will probably go to some of the larger provincial art galleries.

This promises to be a more than ordinary event. H.R.H. the Duke of Kent will open it, and since, according to the cable, about 200 pictures and sculpture items are to be chosen, this suggests that there will be no undue dominance of any particular style of painting—a feature of some past collections sent abroad, which led to friction and considerable bitterness over the manner of selection, and brought into question the fundamental functions of the Royal Canadian Academy. The famous Wembley exhibition of 1924, which excited so much enthusiasm among the English critics, was a contemporary one covering a period of ten years, and the one now projected should show the English picture-lover that the Canadian scene is capable of many and varied interpretations.

In the nature of an historical survey of Canadian art, the collection will be drawn from the National Gallery of Canada, and other private and public sources in the Dominion.

The committee of artists includes Sir Wyly Grier, president of the Royal Canadian Academy of Arts; A. Y. Jackson, president of the Canadian Group of Painters; Elizabeth Wyn Wood, A.R.C.A., president of the Sculptors' Society, and Peter Haworth, president of the Canadian Society of Painters in Water Colors. Also assisting the National Gallery are Clarence Gagnon, R.C.A., of Montreal, and Martin Baldwin, curator of the Toronto Art Gallery. Certainly a group that can be counted on to ensure a worthy and diversified collection being sent overseas. It is to be hoped that this exhibition will be shown in Canadian cities after its return from abroad, because it will be of considerable interest to see what was being done by the earlier men—Berthon, Fowler, Jacobi, Kane—Kriehoff's art, by reason of revived interest in his paintings, being now well known and even better appreciated.

Honors for Painters

It is impossible to repress a feeling of satisfaction when the King's birthday or New Year's honor lists carry the name of a painter. On Thursday two were recognized—Arnesby Brown, R.A., with a knighthood, and Frank O. Salisbury, who was made a Commander of the Royal Victorian Order. Both have risen high in widely divergent subjects that have always made strong appeal to the English picture-lover—the former in landscape, and the latter in portraiture and historical painting.

Sir Arnesby Brown's landscapes

are virile performances—strong brush work, solid modelling, sure drawing, and accomplished in rendering the shimmer of sun-charged haze. His cattle are noble beasts, his trees are deep-rooted, and his treatment of cloud-filled skies is masterly. Looking far back, "Royal Academy Pictures" carried a small reproduction of a field with flooded furrows, clump of trees, sheep, and a rainbow—a really transparent arc that you could see through. If it had only been in color! The chance to see this painter's color came later with "The Gate"—cattle, painted with an anatomical accuracy above criticism, standing near the barrier, awaiting the milkmaid or a change of pasture, in the late afternoon, when everything was bathed in a soft haze. The canvas, which had been shown in the larger European capitals and had won an Honorable Mention at the Carnegie Institute, Pittsburgh, was one of a collection of British pictures being shown, under the auspices of the Royal British Colonial Society of Artists, in the old galleries of the Art Association of Montreal, on Phillips Square, in November, 1909.

"The Gate" was a picture that impressed and evoked enthusiasm—and there was no need to hide it when another in the gallery asked how the work appealed. He was singularly well informed regarding it, and with the performances of many other painters whose work was on view, and naturally so respecting "The Gate," since it was the painter's brother—Eric Brown, now Director of the National Gallery of Canada, just commencing his connection with the art life of the Dominion.

Sir Arnesby Brown, then A.R.A., was elected a full Academician in 1915, and his art is represented in the Tate Gallery, the Guildhall permanent collection, Manchester, Auckland (New Zealand), Birmingham, Nottingham (where the painter was born), Walker Art Gallery, Liverpool; National Gallery of Canada, and the National Gallery, Brisbane, to mention a few.

Frank O. Salisbury has painted the King, the Queen, the Prince of Wales, the Archbishop of Canterbury, the late President Coolidge, among many important sitters. His historical works range from "Katherine of Aragon Before the Consistory Courts at Blackfriars" to "The Burial of the Unknown Warrior, Westminster Abbey, 11 November, 1920." He painted, too, "John Travers Cornwall, V.C., in the Battle of Jutland"; "King George V and Queen Mary Visiting the Battle Districts of France"; "The Princess Mary's Wedding in Buckingham Palace"; "The Heart of the Empire, May 6, 1935—The Jubilee Service at St. Paul's," and more recently the official picture of the Coronation of the King and Queen.

Fine Draughtsman Passes

Frederick L. M. Griggs, R.A., R.E., who died at the age of 62 in Chipping Campden, England, earlier this week, was an etcher of high attainments, and two of his prints, marked by his uniformly fine drawing—



SIR WYLY GRIER, P.R.C.A., who is on the committee selecting works for "A Century of Canadian Art," to be exhibited at the Tate Gallery, London, in October.

"Lanterns of Sarraz" and "Owlpen Manor," were included in the loan collection of modern prints and drawings lent by The Contemporary Art Society, and shown at the Art Association of Montreal by arrangement with the National Gallery of Canada, which owns several of his important prints. He was an honorary Associate of the Royal Institute of British Architects, and his work is in the British Museum, Victoria and Albert Museum, and the Fitzwilliam Museum, Cambridge, besides English provincial galleries, and the National Galleries of Wales, Canada and Australia, and the Museum of Fine Arts, Boston.

While many of his etchings are marked by a rather precise line, his ability to suggest atmosphere in pencil and pen and ink has been effectively revealed in sketches of buildings and landscapes he did to illustrate books describing rambles through various English counties.

Photographic Art Exhibit Is Planned

Fifth Canadian International Salon Set For Ottawa—Conditions Are Announced

Steps have been taken towards forming the fifth Canadian International Salon of Photographic Art, which is to be held in the National Gallery of Canada, Ottawa, from October 21 to November 13, and afterwards in other Canadian cities.

The conditions of this exhibition have been announced as follows:

1. The aim of the committee is to provide a representative exhibition of pictorial photography to be circulated as an educational feature among art galleries in the leading cities of Canada. Only prints the interest of which is chiefly aesthetic will be considered and must be the work of the sender.
2. Multi-colored prints will not be eligible.

3. No entry fee nor return postage is required.

4. Entry form, properly filled out in block letters, should be addressed and mailed separately to Exhibition Secretary, Canadian International Salon of Photographic Art, the National Gallery of Canada, Ottawa, Canada.

Prints should bear on the back, number to agree with entry form, title, process and the name of the artist. No price should appear on the print.

Prints should be sent by post and addressed to Canadian International Salon of Photographic Art, the National Gallery of Canada, Ottawa.

Both prints and entry form should arrive in Ottawa before September 10, 1938.

Packages containing prints should be clearly marked "Photographs—No Commercial Value—For Exhibition—To be returned to Sender."

5. All parcels containing prints, except Canadian domestic, should be sent by parcel post only. Parcels must not exceed the size established by International Post Regulations. Those countries having parcel post service with Canada may send parcels up to approximately 28" x 20" x 2" maximum (viz:—the combined length and girth must not exceed 6 feet). Prints if sent at "Printed Matter" rate may be sent in packages up to a maximum size of 19" x 15" x 2" (viz:—the combined length, width and thickness must not exceed 3 feet). Larger prints may be sent unmounted in "roll" form.

6. Due to the fact that the Salon will be hung under glass, prints may be sent mounted or unmounted. All accepted prints will be masked and framed in one of the following sizes, 14" x 18", 16" x 20", 22" x 28". In masking all possible care will be taken to protect exhibitors' mounts. Some trimming may be necessary to fit the frames; it should be stated therefore on the entry form if there is any objection to a slight trimming of the mount if it appears advisable.

7. Accepted prints will be on exhibition in various cities for approximately ten months, therefore early return should not be expected. Entrants having no prints accepted will have their package returned post free shortly after the Salon opens.

8. A postal notice will be sent to each entrant immediately after the judging. No other notice will be sent.

9. A well illustrated catalogue will be produced and one free copy sent to each exhibitor after the Salon has opened. Extra copies will be obtainable at 25c. each post paid.

10. Unless otherwise specified permission to reproduce is presumed.

11. Great care will be exercised in the handling of exhibits, but the committee does not accept any responsibility for loss or damage. Sufficient packing should be included for protection in transit to and from the Salon.

12. All prints submitted will be placed before the jury whose decision shall be final.

13. The Gallery cannot undertake the sale of prints, but the artist's address will be given to anyone who may be interested in direct negotiations. For this reason it is suggested that the price should be indicated on the entry form only, if copies are for sale.

ART ASSOCIATION EXTENDING RANGE

Commercial Art Classes to
Be Conducted by William
Gazette Ogilvie 21.6.38

Arrangements have now been completed for the various courses to be commenced next October in the Art Studios of the Art Association of Montreal. The work will be under the direction of Edwin Holgate, R.C.A., and Mrs. Lillias Torrance Newton, R.C.A.

An important addition to the staff has just been made in the appointment of William Ogilvie, recently of Toronto, at one time associated with Charles Comfort of that city, and lately engaged to design and execute a mural decoration for the Chapel of Hart House, in the University of Toronto.

This new appointment makes it possible for the Art School to offer, in addition to the regular classes in drawing and painting, a fundamental and comprehensive education in commercial art.

Mr. Ogilvie is a South African, and while resident there pursued his studies and practice of commercial art and independent painting in oils and water colors. Later he studied and worked in London, England, and since coming to America he studied for some years in New York in the Art Students' League under Nicolaides.

From 1925 he lived in Toronto, was associated with the important groups of painters, and his work is represented in The National Gallery of Canada, Ottawa, and in private collections. For a time in Toronto he was engaged in work with Bridgens, Limited.

With Mr. Ogilvie's wide experience and training in commercial art, the Art Association is in a position to offer both elementary and advanced instruction in this subject—not only in technical processes, but also in the theory and principles of pictorial advertising.

The course offered by Mr. Holgate and Mrs. Newton in the Fine Arts will comprise training in life and antique drawing, portrait and still life painting, and this work will be so arranged as to dovetail with the courses given by Mr. Ogilvie.

In addition, during the week there will be two periods in the late afternoons, devoted to quick-sketching classes from life. These will be offered to the public for a nominal fee.

A detailed syllabus is in course of preparation, and will be issued shortly by the Art Association, giving the necessary information as to fees, means of registration, hours of study, etc.

Owing to the restricted accommodation all classes will be limited as to number.

The "Children's Hour"—on Saturday mornings—a class in drawing, painting and modelling for children between the ages of ten and fourteen, conducted with such signal success by Miss Anne Savage and Miss Ethel Seath, and which was filled to capacity last year, will be continued.

Prehistory Story Told On Mural

Star 20.7.38

TORONTO, July 20—(C.P.)—Story of the 24 periods of prehistory is told on a large mural painting completed here yesterday by 77-year-old G. A. Reid, R.C.A., well-known Canadian artist, who has given four years of his life to the task.

The mural, which covers an entire wall at the Royal Ontario Museum of Palaeontology, consists of 34 panels, the largest of which measures nine by 35 feet.

Mr. Reid said his imagination was originally fired by a motion picture, "The Lost World," which showed early geological landscape and the varied development of plants and animals.

The painting depicts in fascinating array the milky way, the birth of the solar system, formation of the earth-moon system and early development of a plant, water, insect and reptile life. Toothed birds are shown beside giant plant-eating dinosaurs.

"I was afraid I wouldn't live to complete the task," Mr. Reid said. "It was an enormous work to undertake almost at the end of one's life."

Acquisitions Show Open Mind— Veronese to Old Group of Seven

Gazette 25.6.38

Accessions to the permanent collection of the National Gallery of Canada, Ottawa, display a distinctly catholic taste. According to the annual report of the Board of Trustees the following oil paintings were added:

"Saint Francis in Meditation," El Greco (Domenico Theotocopoulos), 1542-1614.

"The Rest on the Flight into Egypt," Paolo Veronese (Paolo Caliari), 1528-1588.

"Ruined Buildings," John Crome, 1769-1821.

"Tea in the Garden," Margaret Fisher Prout.

"Upper Ottawa, near Mattawa," Franklin Carmichael, A.R.C.A.

"Blunden Harbour," "Heina," "Sky," Emily Carr.

"Valley of the Devil River," Maurice G. Cullen, R.C.A., 1866-1934.

"Bylot Island," Lawren S. Harris, "October on the North Shore,"

"Nova Scotia Fishing Village," Arthur Lismer, A.R.C.A.

"Gleams on the Hills," (reproduced on this page last Saturday) and Six Sketches, J. E. H. MacDonald, R.C.A., 1873-1932.

"Green Valley," "Field Township, Normandie," Carl Schaefer.

Painted Dish, Tom Thomson, 1877-1917.

Portrait of H. S. Southam, C.M.G., F. H. Varley, A.R.C.A.

Diploma Works: "Interior," Archibald Barnes, R.C.A.; "Peace Tower, Ottawa," John A. Pearson, R.C.A.

Commenting on the El Greco and the Veronese the report says, "...

The earliest in point of date is a large and brilliantly painted composition, "The Rest on the Flight into Egypt" by Paolo Veronese (Paolo Caliari), 1528-1588. It contains one of the most beautiful and natural interpretations of the Holy Family ever painted, while the animals and landscape are treated in that easy, decorative manner typical of the artist and closely connected with the two other works by this artist in the National Gallery collection, the large "Christ with Angels" and "The Repentant Mag-

dalen." These three important examples by the great Venetian master give the National Gallery one of the finest representations of his work outside European collections.

"The National Gallery picture, which is in oil on canvas, ten feet by six feet, is from the collection of Sir Timothy Eden. Windlestone, Durham, whose ancestor acquired it in Spain in 1830, where it is believed to have been brought from Genoa.

"Saint Francis in Meditation" by the Spanish artist Domenico Theotocopoulos, called El Greco, 1542-1614, is also an outstanding accession. El Greco was born in the island of Crete and came to Spain via Italy, where he studied for a time with Tintoretto. Saint Francis was one of his favorite subjects and he painted the saint either alone or with attendants on many occasions.

"The National Gallery picture comes from the Church of Nambrosa in Toledo. It is referred to in Dr. A. L. Mayer's "El Greco," 1931, as one of the finest and best preserved of the Saint Francis versions painted by the artist."

The following prints and drawings were also acquired:

16th Century: Augustin Hirschvogel (1503-1553?), River Scene with a Wooden Bridge, etching.

17th Century: Wenzel Hollar (1607-1677), Muffs, Collar, Gloves, Mask and Fan, etching.

Adriaen van Ostade (1610-1685), The Angler, B. 26, etching.

18th Century: Francisco Goya y Lucientes, The Woman Carried off by a Horse, etching and aquatint.

20th Century: Albert Besnard (1849-1934), Le Dejeuner, G. 50, etching.

Frederick L. Griggs, The Cross Hands, etching.

Canadian Prints and Drawings: Laurence Hyde, Frontispiece to Macbeth, wood engraving.

Thoreau MacDonald, Loons, wash drawing.

David B. Milne, Barns, color dry-point.

James Wilson Morrice, 1865-1924, Two sketch books.

Walter J. Phillips, R.C.A., Hnusa, color woodcut.

F. H. Varley, A.R.C.A., Head of a Girl, drawing.

Art Association of Montreal Preparing for Active Season

Gazette 4.7.38
Range of Cultural Endeavor Widened by Inclusion of Classes in Commercial Art—
Schedule For Terms Announced

Plans are well under way for an active season in the School of the Art Association of Montreal. The school session will comprise two terms of twelve weeks each. The first term will open October 3, and conclude December 23. The second term will open January 9 and conclude March 31.

Pupils are required to apply to the secretary of the school, not later than September 26; appointments may then be made, if necessary, to confer with members of the staff.

Owing to the restricted accommodations all classes will be limited as to number.

The school is under the direct supervision of the Art Association, and occupies an important place in its large-scale plans for the encouragement and development of art in all its phases in the community.

With the aid of instructors of high achievement and wide recognition, a comprehensive syllabus of instruction in drawing, painting and commercial art is offered, and this, in conjunction with the opportunities of free study in the association's galleries, museum and library, give the students not only a training in technical excellence, but a background of appreciation of the greatest conceivable value in their own creative work.

In addition, lectures are given from time to time by authorities upon various branches of art and applications to modern life.

Prizes and scholarships are available for successful students.

The instructors for the coming year are Edwin H. Holgate, R.C.A.; Lillias Torrance Newton, R.C.A.; and William Ogilvie, who will conduct the commercial art classes.

The schedule of classes as at present drawn up include:

Drawing from Life and from The Antique: Instructor: Mr. Holgate, assisted by Mr. Ogilvie. Five mornings a week—excluding Saturdays—9.30 to 12.30.

Portrait and Still Life Painting: Instructor: Mrs. Newton, assisted by Mr. Ogilvie. Five afternoons a week—excluding Saturdays—1.30 to 4.30.

Pictorial Composition, supplementing the above classes, when Mr. Ogilvie will give criticism on pictorial composition of projects prepared by the pupils out of school, on Tuesday afternoons at 4.30.

Commercial Art Classes: Instructor: Mr. Ogilvie. Elementary and Advanced Courses, leading to a comprehensive professional training.

Quick Sketching from Life: This class will be open to pupils and public Tuesday and Thursday afternoons from 5 to 6.30, and will not include instruction.

William Ogilvie comes here from Toronto, where he has just designed and executed an important mural decoration for the chapel in Hart House, Toronto University.

Elementary and advanced courses in commercial art will be given. The former will consist of instruction in elementary decorative design and the processes of reproduction, photo-engraving, and zinc and line engraving. The advanced classes will give instruction in the preparation of drawings for various processes of color reproduction, newspaper and magazine advertising, direct mail advertising, booklets, poster design, window display cards,

modern packaging design, fashion drawing, etc. In addition, lectures will be held on the general theories and principle of advertising, and advanced students will be encouraged to do special projects in the field for which they show particular aptitude.

Edwin H. Holgate, R.C.A., of Montreal, was born at Allandale, Ont., and studied at the School of the Art Association of Montreal under William Brymner, C.M.G., R.C.A. Awarded scholarship in drawing, 1907. In Paris 1912, studied under Castelucchio and later with Lucien Simon and Rene Menard. Returning to Paris in 1920, studied with A. Milman. Exhibited at Salon d'Automne 1922. Elected A.R.C.A. 1935 and R.C.A. 1936. A member of the Group of Seven, 1931-1933.

His works in the permanent collection of the National Gallery of Canada, Ottawa, include "Suzy," and "Nude in Landscape." His canvas "The Bathers" was acquired by the Art Association of Montreal last year.

Lillias Torrance Newton, R.C.A., was born at Montreal and studied at Montreal Art Association Schools under William Brymner, C.M.G., R.C.A. Awarded scholarships in Elementary and Life Classes. Later studied under Alfred Wolmark in London, and under Alexander Jacoby in Paris. Awarded Honorable Mention—Paris Salon, 1923; awarded First Honorable Mention Panama Pacific Exhibition, Los Angeles, 1925. Elected A.R.C.A. 1923 and R.C.A. 1937.

Mrs. Newton's works in the National Gallery of Canada, Ottawa, are: "Nonnie," "The Little Sisters," "Anna," "Self Portrait" and a portrait of the late Dr. F. J. Shepherd, of Montreal, who was a former chairman of the Advisory Arts Council of the National Gallery of Canada.

William Ogilvie was born in South Africa and came to Canada in 1925. Studied at Art Students' League, New York. Has practised Commercial Art and painting in London and New York. Went to Toronto, and was for several years a member of staff of Brigidens Limited. He is a member of the Canadian Society of Graphic Art. His work in the National Gallery of Canada, Ottawa, is "African Day," a watercolor.

Gagnon Illustrations Return

A series of paintings by Clarence Gagnon, R.C.A., illustrating "Maria Chapdelaine," Louis Hemon's story of the Peribonka country, will be again put on exhibition in the Print Room of the Art Association of Montreal this month. This is due to the desire of the association to give summer visitors a chance of seeing these paintings. The exhibition will last through August.

Eaton Gift to Library

The Library of the Art Association has benefited by many gifts during the past few months, apart from the usual acquisitions of the Association. A special series of shelves is being devoted to the display of the new books secured. A noteworthy contribution to the library was a recent gift of six handsome leather chairs, three reading tables and three reading lamps, which have added materially to the appearance and comfort of the room. They are the gift of the T. Eaton Company Limited, of Montreal.

H. Leslie Smith is interested in the daily life about him, as is evidenced by "Cafe" and "Lunch Counter" in which his types are not beautified, and there is directness in the painting of "Back Street, Caughnawaga," by A. Cloutier, and "Sketch at Cartierville"—trees, house and well-sweep, by T. Gar-side. L. G. Morris has four good works of small size—"Oka," "Tugboats, Lachine," "Chateauguay River" and "Bath Houses, Lachine," and D. R. Morrice has an effectively handled painting of a geranium, and also a Negro's head. P. Andrew shows a man's head and also a studio interior, and T. R. Macdonald reveals his usual ability in a still life, featuring a plaster cast with a chipped nose. R. Sharps, is clear and direct in his painting of "The Chapter House, Christ Church Cathedral, Montreal." R. G. Mackay is a trifle sombre in his "Beaver Hall Hill," which gives a glimpse of St. Patrick's Church, and Paul Caron has a typical watercolor called "17th Century Houses, Montreal," the awnings of the old buildings enlivening the color.

Interesting Works Shown at Arts Club

Gazette 25.6.38
Summer Exhibition by Members Is Varied in Its Offerings
In Different Media

At The Arts Club, 2027 Victoria street, the summer exhibition of work by members contains much that is interesting and meritorious. R. W. Pilot, R.C.A., shows landscapes—"Hills at St. Urbain, Autumn," "Autumn, Baie St. Paul, Que." and "Pine Trees, Mont Roland," the last-named being a winter scene, with the trees, a glimpse of open brook, and blue shadows making a capital interpretation of the season. E. H. Holgate, R.C.A., has an attractive painting of a girl in a blue blouse, and Adrien Hebert, A.R.C.A., the club's president, besides a house amidst trees, done in sepia, shows a typical street scene in winter—the tobacconist's shop at the corner of Bleury and St. Catherine streets, with pedestrians at night. W. H. Taylor has a number of cove and wharf scenes done at Lunenburg and Peggy's Cove in Nova Scotia, and T. Topham besides "Winter Sunrise, Lost River, P.Q."—hills and snow catching the first gleams, and the stream pouring from the ice-covered lake, is successful with the effect of sunlit spray and white water dashing down a narrow channel between noble hills in "Sunrise, North River Rapids, Val David," also a winter scene. Quieter in mood is "Neige"—birches and evergreen edging a frozen lake with hills beyond, by E. Lemieux, as is also "Val Morin, North River," by R. Vincelette.

The Art Association 2.7.38 St. Extends Its Courses

The art classes, which the Art Association of Montreal has carried on for many years, are to be much developed next season, and a prospectus of the new plans is just issued. In addition to the former courses in drawing and painting, courses in pictorial composition and commercial art will be given.

Next season's teaching will be carried on by Edwin Holgate, R.C.A., and Lillian Torrance Newton, R.C.A., two of the best known artists in Canada, and by William Ogilvie, Mr. Ogilvie, who was born in South Africa and received his training at the Art Students' League, New York, has practiced commercial art and painting in London and New York, and came in 1925 to Toronto, where he was for some years on the staff of Brigidens, Ltd. One of his latest works was an important mural decoration in the chapel of Hart House, University of Toronto.

Classes in Drawing from Life and the Antique will be directed by Mr. Holgate, assisted by Mr. Ogilvie. Classes in portrait and still life painting will be directed by Mrs. Newton, assisted by Mr. Ogilvie. Mr. Ogilvie will also direct a course in pictorial composition and two courses, elementary and advanced, in commercial art, which will cover the principal forms of illustrative and advertising work and the processes used in reproduction and printing. Another new course will be in quick sketching from the living model, and this will be open to the public as well as to regular students.

The work will be carried on in two terms of twelve weeks each, from October 3 to December 23, and from January 9 to March 31. Students are required to apply not later than September 26, to the secretary of the school at the Ontario street entrance of the Art Gallery on Sherbrooke street.

Carill Hay Shaw Makes Progress in England

Gazette 4.7.38
Graduate of Ecole des Beaux
Arts, Montreal, Specializes
in Wood Engravings

Montrealers who remember Carill Hay Shaw's achievement in winning a scholarship in the Empire-wide competition of Industrial Design held by the Royal Society of Arts, London, in 1929, writes a correspondent from Farnham, Surrey, England, will be interested in the following extract printed in a recent issue of the Farnham Herald, which was included in a lengthy report of the annual Exhibition of Arts and Crafts held by the Alton Art Society.

The extract, after mentioning a wood engraving of "Dunster Castle," goes on: "Mr. Hay Shaw also had a 'Portrait Head,' a wood engraving, 'Nativity,' and 'Cottage in the Quantocks.' Yellow light shining from the windows of a dark church tower, with a great star in the background drew a gaze to 'Church Windows,' and a vessel on mud-flats at low tide, with fog all around, was entitled 'Thames Barge.' All Mr. Hay Shaw's work bore the stamp of ability."

Mr. Hay Shaw, who is a graduate of the Ecole des Beaux Arts, Montreal, has resided in England since he completed his course of study at the Royal College of Arts, London, and has specialised in commissioned wood engravings and pencil drawings of homes and gardens. During the week preceding the Alton Exhibition he held a very successful show of his work at the home of Mr. and Mrs. Eric Walker, Headon Cottage, Farnham, Surrey, which also included water-color sketches and portraits in oils and pastels. Of special interest to Montrealers were an engraving of Hatch Court, Somerset, the home of Lt.-Col. and Mrs. Hamilton Gault, and two drawings of Sheafayne Manor, near Honiton, Devon, where Col. Gault's sister, Mrs. Percy Benson, and her husband reside. Of more wide-spread appeal was an intimate engraving of the fireside in the London flat occupied for many years by the late Sir Percival Phillips, the famous war correspondent, and a large engraving of the historic Castle of Dunstar, Somerset, specially commissioned by Geoffrey Luttrell, whose family have occupied it for five hundred years. Mr. Hay Shaw's commissions for the current year include two drawings to be made in the gardens of Sir Malcolm Fraser, Pix-holme Court, Dorking, Surrey. These gardens are noted throughout Southern England for their beauty and are thrown open to the public once every summer.

Art Association Classes

This week the prospectus of the School of the Art Association of Montreal was ready for distribution. The first term will open October 3, and close December 23, and the second term is to open on January 9, and conclude March 31. The instructors are Edwin H. Holgate, R.C.A.; Mrs. Lillias Torrance Newton, R.C.A., and William Ogilvie, the last-named conducting the commercial art class, which is a new department.

Owing to the restricted accommodation, all classes will be limited as to number. Pupils are requested to apply to the secretary of the school, Miss A. Puls, not later than September 26.

Gazette 23.7.38



ERIC NEWTON, B.A.

Eric Newton Writes Of Christopher Wood

Gazette 4.7.38
English Critic, Who Lectured
Here, Pens Memorial
Volume on Young
British Painter

Eric Newton, northern art critic of the Manchester Guardian, who in February, 1937, gave an illustrated lecture on "The Meaning of Modern Art" to members of the Art Association of Montreal, has recently written a book on the young English painter Christopher Wood, 1901-1930, for the Redfern Gallery, London.

A critic writing in The Times Literary Supplement has this to say:

"This memorial volume was designed for a recent exhibition of Christopher Wood's paintings organized by the Redfern Gallery. It contains a number of reproductions in color, and a smaller number in monochrome, a chronological list of the pictures, a table giving details of the artist's travels, and an account of his life and works by Mr. Eric Newton. This last was evidently a difficult task; as Mr. Newton observes, what amounts to a legend has grown up around Wood, the result of his individual character and early death. Mr. Newton is confident of his subject's genius, though perhaps not always convincingly so, but he discusses candidly enough Wood's imitativeness, and has much that is interesting to say about his development and method of painting."

Eric Newton, B.A. (1913); mosaic artist, decorative painter; member Art Workers' Guild; northern art critic to the Manchester Guardian, was born at Marple Bridge, April 28, 1893. He has exhibited at the Paris exhibition of Decorative Art, at the Royal Academy, and is official purchaser for the Rutherford Collection, Manchester. His work has been illustrated in The Studio (decorative drawings, mosaics, etc.) Other principal works include an altar-piece at the Church of Our Lady and St. Edward, Chiswick, (for Sir G. Gilbert Scott). Publications include reprints of lectures on art in The Listener, Arundel Society's Journal, while an article on Van Gogh was re-printed as a leaflet. He is also author of the book "The Artist and His Public." In 1935 he gave a series of twelve lectures for the British Broadcasting Corporation.

Hamilton MacCarthy, Canadian Sculptor, Enjoys 92nd Birthday

July 29th 1938.

OTTAWA, July 29 — (C.P.) —

Hamilton MacCarthy, outstanding Canadian sculptor, whose work in bronze and stone adorns many homes and public places here and abroad, yesterday celebrated his 92nd birthday. He is hale, hearty and happy.

Since Christmas Mr. MacCarthy, whose pointed white beard and tall, slim frame make him a distinguished figure, has spent most of his days in bed. This is not because of ill health, for he eats well, reads intently and hears clearly; but, he says, he is "tired." He has decided to await the century before having another large party such as featured the passing of his 90th milestone.

Mr. MacCarthy has placed his mark in Ottawa. On Nepean Point, overlooking the Ottawa River, stands his bronze Champlain statue; crowning the entrance to the Royal Canadian mint is his last work, the Dominion's coat-of-arms; and in City Hall square is his memorial to Ottawa soldiers killed

in the South African War. He executed this in collaboration with Philippe Hebert.

Monuments created by Mr. MacCarthy also abound in other Canadian cities. That to Sir John A. MacDonald in Queen's Park, Toronto, is one of his works.

Prior to making his name in Canada, the famous dean of Canadian sculptors won acclaim in England where he molded life-size portrait busts of Queen Victoria, the Duke of Cambridge, Disraeli, the Duke of Wellington and many others. He won favor with Leopold, King of the Belgians, who engaged him to execute several works.

Music and reading are Mr. MacCarthy's pleasures. A talented actor in his youth, he delights in listening to plays and operas over the radio. Current affairs do not interest him greatly although he is conversant with them. Rather, he prefers to read modern books on sculpturing and the Bible.

CLARENCE GAGNON

The Standard, 2.7.38

FOREMOST PAINTER OF FRENCH-CANADA

BY RICHARD H. HAVILAND

FIRST and foremost, Clarence A. Gagnon, D.Litt., R.C.A., is the artist. For years, in-between his long sojourns in Paris, he has been interpreting the colorful life and customs of the habitants of Quebec with keen insight and sympathy. Today he stands unquestionably as the foremost painter of French Canada, and his work as a painter, etcher and illustrator holds a high place in Europe as well as in Canada.

But more than this, he is a fisherman of repute. And no quiet, nearby lakes for him. The spots he loves are the wild, inaccessible rivers and streams of the North. He is an adventurer at heart, and dislikes the advent of the aeroplane, which now gives easy access to all parts of the northland. "Going in that way you miss all the fun," he says.

Varied Enthusiasms

In his fifty-seventh year, and somewhat short of stature, he is still wonderfully active. He is a man of enthusiasms and many interests, and attractively combines old world courtesy and charm of manner with new world vitality of action and thought. His long art career has trained him to observe, and an hour's conversation with him is as instructive as it is entertaining, and may cover such widely variegated subjects as the sunsets in Lapland, a new school of art in the United States, fishing in Norway, the "art racket" in Paris, and the origin of the French-Canadian handicraft patterns and designs. He loves the countries of the North, and has made many visits to Norway, Sweden and Lapland.

It is generally agreed that his most outstanding work is the wonderful set of 54 illustrations he completed a few years ago for Louis Hemon's epic story of rural home life in French Canada, "Maria Chapdelaine," which now ranks as a classic. The originals of this delightful set of illustrations will be on view for the second time at the gallery of the Art Association of Montreal during the summer months, and no one should miss the opportunity of seeing them.

Another outstanding work of Mr. Gagnon's that must be mentioned is the colorful and captivating series of illustrations for "Le Grand Silence Blanc," a tale of the Far North by the French writer, Louis Frederic Rouquette.

Montreal and Paris

Born in Montreal, on November 8, 1881, the son of Alphonse E. Gagnon, of this city, and Sarah Ann Willford, of Boston, England, Clarence Gagnon received his early art education at the Art Association of Montreal, and then went to Paris in 1904, where he studied at the famous Academie Julian, under Jean Paul Laurens.

In 1904 he had won a medal in the Fine Arts Section at the St. Louis Exposition with a painting entitled "Oxen Ploughing," but his first pronounced success was in etching, in which art he received honorable mention at the Paris Salon in 1906.

Since then he has been a regular exhibitor at the Paris Salons, and his paintings and etchings have been exhibited and hung in more foreign galleries than those of probably any other living Canadian painter. At various times works of his have been purchased by the Petit Palais, Paris; South Kensington Museum, London; Walker Art Gallery, Liverpool; and by galleries in Dresden, Florence, Rome, Venice, The Hague, and Mulhausen. In Canada a number of his works are represented at the National Art Gallery, Ottawa, and in the gallery of the Art Association of Montreal, as well as in the galleries of Toronto, Saint John, Halifax and Quebec.

Academician in 1921

He was elected an associate of the Royal Canadian Academy in 1910, and a full academician in 1921. He was also elected a member of the Salmagundi Club of New York City in 1921, where, two years later, he won the Trevor Prize for the best picture in the annual exhibition of the club. He is a life member of the Art Club of Montreal and only last month he was awarded the honorary degree of Doctor of Literature by the University of Montreal.

In 1919 he married Lucille Rodier, daughter of Leopold Rodier, of Westmount.

Of late years he has been exhibiting paintings almost exclusively, his Quebec landscapes being specially noteworthy for their sumptuous color and fine pattern. Art lovers in Canada are thankful that he is back living in Montreal, but still regret the long periods he spent on the Continent etching scenes in France, Spain and Italy, when he might have been roaming our own countryside, leaving a more complete pictorial record of the life and customs of the habitants than has been possible in the comparatively short periods he has spent on this side.



MR. GAGNON AT HIS DESK

For Isle of Orleans

At the present time his great interest is in his scheme for making the beautiful and historic Isle of Orleans, just below Quebec City, into a great national "outdoor museum," where the spirit of old French-Canada could be preserved in a natural setting, safe from such modern "improvements" as hot dog stands, gas stations and bill boards. Here, among the fine old French-Canadian homes and churches, he would found a school for the preservation of the native French-Canadian arts and crafts. He would also have a great annual festival on the island, during which there would be exhibitions on handicraft, folksongs, plays, music, and so on. And, as well as saving the age-old customs and traditions and arts of the habitants from possible oblivion, it would, as he points out, provide one of the greatest imaginable tourist attractions.

Lady Floud on Art
— 1938

(Special to The Gazette.)
Victoria, B.C., July 9.—One of the most stimulating of people to interview because of her varied interests, balanced outlook, sincere and vivid personality, Lady Floud, wife of Sir Francis Floud, British High Commissioner to Canada, on arrival at the Empress Hotel, Victoria, B.C., where with her husband she is spending several days, announced her hope of visiting and seeing the work of Miss Emily Carr, internationally known local artist.

An artist (ex Slade) Lady Floud has exhibited at the New English Art Club, London. Since her arrival in Ottawa two and a half years ago, she has become president of the Art Association of that city, and is painting the Canadian scene as she sees it. Her "Sorting Logs on the Gatineau," was done on a raft in the river. Another picture, "Sawing Ice on Rideau River," she says presented difficulties. She drove her car as near the scene as possible, stayed as long as she could each day without getting frozen and, having persuaded some of the men to pose for her, finished the work in her town studio. She hopes to see her, raking while in Victoria and make her notes for a picture of it.

Frederick Varley, A.R.C.A., at present in Montreal, she thinks is as brilliant a teacher as the late Professor Tonks of the Slade. In the course of conversation she revealed the fact that Eric Newton, art critic of The Manchester Guardian was asked to call on Miss Carr while in Victoria by art authorities in England.

With her vocation painting, Lady Floud is also a distinguished speaker, usually on art subjects and occasionally over the radio. She spoke recently on a coast-to-coast international hookup.

Work of Assembling Canadian Paintings for London Under Way

Art Association of Montreal and Local Collectors Approached Respecting Loans for Exhibition at Tate Gallery in Autumn
Gazette 9.7.38

Work has begun in making the collection of paintings for the exhibition of "A Century of Canadian Art," which is to open in the Tate Gallery, London, in October. Already some Montreal picture-lovers have been approached with a view to securing loans of work, and the Art Association of Montreal has received word from the National Gallery of Canada, Ottawa,—which is directing the choice and assembling of the pictures—that its collection of Canadian paintings may be drawn on.

The works to go overseas later promise to be representative of the products of artists in the Dominion over a long period of years, and that an open mind will be shown in their choice is evident by the composition of the committee which has this work in hand.

The committee of artists includes Sir Wyly Grier, president of the Royal Canadian Academy of Arts; A. Y. Jackson, president of the Canadian Group of Painters; Elizabeth Wyn Wood, A.R.C.A., president of the Sculptors' Society, and Peter Haworth, president of the Canadian Society of Painters in Water Colors. Also assisting the National Gallery are Clarence Gagnon, R.C.A., of Montreal, and Martin Baldwin, curator of the Toronto Art Gallery.

Art Library Enlarged

Recent acquisitions to the growing collection of reference books and prints by the Art Association of Montreal, include 3,000 large-size photographic prints of ancient and modern masterpieces in the European galleries and in the Royal Galleries of England. Another collection of value to the student is

the set of reproductions of drawings by Holbein. These acquisitions were made possible by a gift from a benefactor of the association. In the library, too, provision has been made for the current art books, so that they can be consulted without delay.

The large collection of remarkably faithful reproductions in color of paintings by the older and modern artists, which are periodically changed and exhibited in the library or the Print Room, are proving of value. Selections of these are loaned to outside educational institutions, groups recently having been placed at the disposal of Macdonald College and Douglas Hall.

Paintings by Gagnon

There is no abatement of interest in the fifty odd paintings that Clarence Gagnon, R.C.A., did for Louis Hemon's "Maria Chapdelaine." They grace the walls of the Print Room of the Art Association, and, newly matted, look even more alluring than they did when shown earlier this year. Mr. Gagnon knows the Peribonka country—indeed, rural Quebec life in general—and in every item of this outstanding collection there is evidence of complete understanding of his subject. It was a long and sympathetic task interpreting Hemon's story, but one that was crowned with complete success. These paintings are being shown again in the belief that Montreal art-lovers welcome them back, as well as the knowledge that among the summer visitors to the galleries there are certain to be many who attended the recent ceremonies at Peribonka, the setting of the book, and Chapleau, where Hemon died.

Canadian Art and Artists

SIR EDMUND WYLY GRIER

PRESIDENT ROYAL CANADIAN ACADEMY SINCE 1929

Standard, 9.7.38

BY RICHARD H. HAVILAND

SIR Edmund Wyly Grier, P.R.C.A., President of the Royal Canadian Academy for the past nine years, needs little introduction to Canadians. For nearly half a century he has been closely identified with the arts and interests of the Dominion, and he holds an outstanding place all his own in portrait painting. No one in Canada has given us more faithful and admirable portraiture than Sir Wyly Grier, and none has been so prolific.

Following the tradition of the great portrait painter of the past, such as Vandyke, Reynolds, Velasquez, Gainsborough, Romney, Sargent, and others whose canvasses have left us a priceless picture of their day and age such as can never be found in the colorless words of a history book, Sir Wyly has already given us a record of his contemporaries which as time goes on will comprise a most important contribution of our times to the age ahead.

For 40 Years and More

HAPPY in his chosen career of art, he has worked away industriously for 40 years and more. During this time very few of our outstanding men, especially in the area of Toronto, have missed sitting for him. His long list of subjects include such names as Hon. Edward Blake, Sir John Macdonald, Sir Glenholme Falconbridge, Sir Oliver Mowat, Sir William Meredith, Sir William Mulock, Sir Sanford Fleming, General S. G. Mewburn, and scores of others. These are to be found in public and private collections from coast to coast, including several studies in the National Art Gallery, Ottawa.

One of the finest and most interesting examples of his work is the portrait of Dr. James Douglas (grandfather of Dr. William Lewis Douglas, Principal of McGill University) after whom Douglas Hall, the new residence for men at McGill University is named. It was painted from a study made by Sir Wyly before Dr. Douglas' death, and was un-



SIR E. WYLY GRIER

veiled by Lord Tweedsmuir at the official opening of Douglas Hall in October 1937.

Born in Australia

ALTHOUGH he has lived most of his life in the Dominion, Sir Wyly is not a Canadian by birth, but hails from "down under." He was born in Melbourne, Australia, in 1862, the son of Charles Grier, a native of Caven, Ireland, and a doctor by profession. He was taken to England at the age of four, where he was educated at private schools. On coming to Canada at the age of 14, he became a pupil at Upper Canada College, Toronto.

He had early shown a marked aptitude for drawing, and, pursuing his artistic ambitions, eventually became a pupil at the Slade Art School in London, in 1879, where he had an excellent teacher in Alphonse Legros, and the friendship and advice of George Frederic Watts, R.A. He also studied at the Scuola Libera in Rome, Italy, and at the famous Julian Academy in

Paris, under Bougereau and Tony Robert-Fleury. He won distinction at all these schools, and in 1886, at the age of 24, had a full length portrait exhibited at the Royal Academy in London, where he continued to exhibit until 1896. In 1890 he won a gold medal for a picture called "Bereft" at the Paris Salon, and in 1901, at the Pan American Exhibition in Buffalo, N.Y., received a silver medal for a portrait of the late Frederick Wyld.

Knighted in 1935

AFTER about 10 years of study and painting on the Continent, Sir Wyly returned to Toronto, and soon became known as a painter of portraits. He was made an associate of the Royal Canadian Academy in 1893, a full academician in 1894, and, more recently, has been president of the Academy since 1929. He was likewise president of the Ontario Society of Artists from 1908 to 1913. In 1934 he was awarded the honorary degree of Doctor of Civil Law by the University of Bishop's College, and in 1935 was honored by the King with a Knight Bachelorhood.

His interests have by no means been confined to art. From 1897 to 1905 he served with the Royal Canadian Artillery, rising to be Major in Command of the 9th Field Battery, and in 1903 he was vice-president of the Canadian Military Institute. He is also a keen outdoor sportsman, his favorite pastimes being riding, shooting, fishing and canoeing.

Writer and Lecturer

SIR WYLY has always done his utmost to further the cause of art, however, and has written and lectured extensively on the subject. For more than a year he was art editor of "The Week," a magazine inaugurated by the late Goldwyn Smith.

In 1895 he married Florence Geale Dickson, daughter of J. Geale Dickson, and they have three sons and two daughters. His eldest son, Crawford Grier, is headmaster of Bishop's College School, Lennoxville, Que., while Miss Stella Grier, A.R.C.A., following in her father's footsteps, is devoted to art.

Sir Wyly is wonderfully active, with a vigorous, youthful appearance that belies his 75 years — for which he likely has his fondness for sports to thank — and his energy and skill are still unabated, so that admirers of his work may look forward to many more productions from his brush.

Lady Hickson

(Contributed.)

A lady of charm and distinction has passed away. Lady Hickson, in the first years of her marriage to Sir Joseph Hickson (which occurred in 1869), became immediately associated with the leading statesmen and prominent citizens of her day. Confederation was then just born and the construction of the railways, the reform and codification of the laws and particularly the harmonizing of the racial elements composing the population of the country were then vital to the existence of the new Constitution. Sir Joseph Hickson was intimately connected with all the leaders and Sir Georges Etienne Cartier and Sir Adolphe Chapleau, to mention only two of them, were frequent guests at the Hickson house. Lady Hickson's charming hospitality, her perfect understanding of the serious problems discussed in her presence and her tactful support of her distinguished husband, contributed more than the people of our generation know to the solving of our national problems.

To the prestige which she held with the mighty may be added her understanding and sympathy with the poor and suffering. Although prominently identified with many public charitable institutions, it was her generosity in dispensing without ostentation her benefactions to the individual which brought the word of gratitude to the lips and the smile of happiness to the face of the forgotten man and woman.

Her personality was striking and those who were privileged to be received in the intimacy of her home felt that the dignity of the "grand dame" was softened by the sweetness of her disposition and sincerity of her friendship. Lady Hickson has gone but she has left a standard of life which, even if it is not attained, may well be emulated.

Gazette, 15.7.38

LADY HICKSON DIES
IN HER 95TH YEAR

Gazette 12.7.38
Was Prominent in Social and
Charitable Life of City—
End Came Suddenly

Lady Hickson, member of one of Montreal's oldest families and widow of the late Sir Joseph Hickson, among Canada's leading railway magnates of the last century died suddenly early yesterday afternoon at her residence, 3428 Ontario avenue, in her 95th year. She had been ill for only three days.

Born in Montreal in 1844, the daughter of the late Mr. and Mrs. Andrew Dow, and niece of the late William Dow, founder of Dow's Brewery, she was educated at local private schools. In 1869 she married Joseph Hickson, who was knighted in 1890 by Queen Victoria for valuable national services.

Early in life she became recognized as a hostess of charm, and her home was a centre of hospitality for many years. But her talents were not confined to the social field. Her attention to charitable work never wavered throughout the years. She was one of the promoters of the Royal Edward Institute, and was prominently identified with the Montreal League for the Prevention of Tuberculosis. She was a leading member of the Ladies Benevolent Society, devoting many years of service to the work of that organization, and for a period held the vice-presidency of the Montreal branch of the Needlework Guild of Canada.

Her interest in church work was conducted with equal sincerity. She was a member of old St. Andrew's Church on Beaver Hall Hill which later amalgamated with St. Paul's Church to become the Church of St. Andrew and St. Paul, of which she was the oldest member.

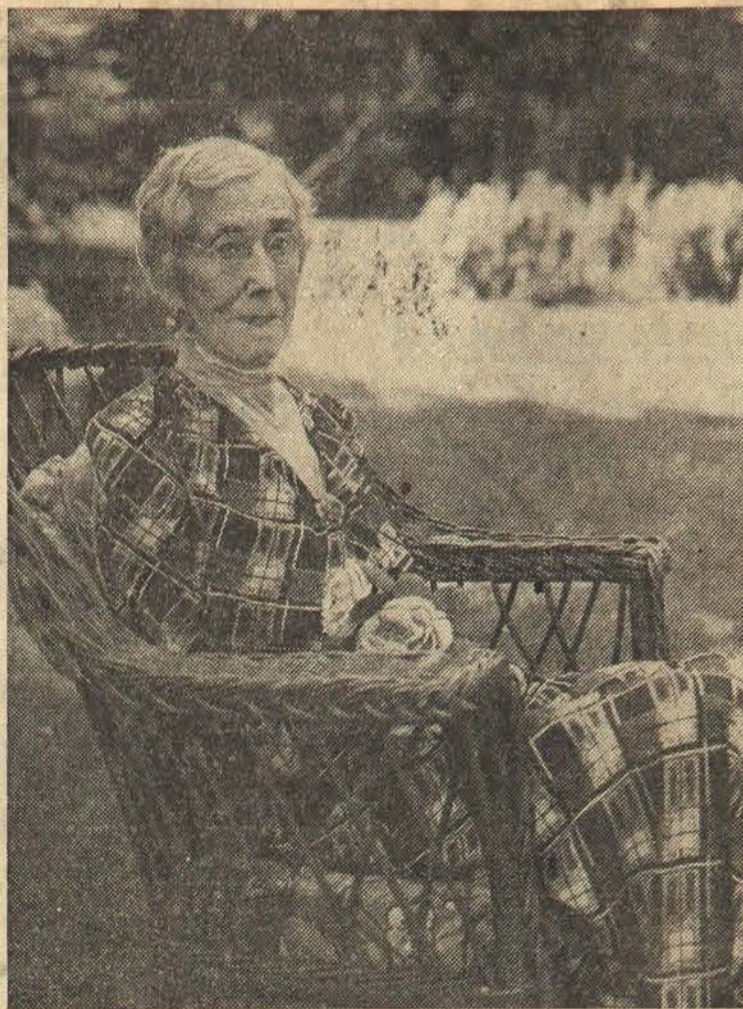
Throughout her long life, she enjoyed excellent health, and remained active socially until five years ago when she met with an accident, from which she never fully recovered.

Her husband, the late Sir Joseph Hickson, general manager of the old Grand Trunk Railway, who died in 1897, came to Canada in 1861 from Manchester, England, where he was assistant to the general manager of the Manchester Sheffield and Lincolnshire Railway. His railway career in Canada was one of the most remarkable on record, being characterized by rapid promotion and unusual success. He became general manager of the old Grand Trunk Railway in 1874 and retired in 1891.

He was either president, vice-president or director of nearly 20 companies. He was appointed president of the Royal Commission on the Liquor Traffic in 1895. He was also interested in various banking, manufacturing and industrial enterprises.

Lady Hickson is survived by three daughters Miss Beatrice Hickson, Miss Mabel Hickson, both of Montreal; and Mrs. W. J. Allan, of Chilliwack, British Columbia; and two sons, Dr. J. W. A. Hickson, formerly of McGill University, and R. N. Hickson, both of Montreal.

Another son, Claud Hickson, K.C., a brilliant lawyer, died some years ago.



Mrs. J. J. Hay Browne, who on Sunday, August 7, celebrates her 102nd birthday anniversary. The photograph was taken by a Star photographer yesterday afternoon at Mrs. Browne's summer cottage at Como.

ATTAINS TWO YEARS
OVER CENTURY MARK

Mrs. Hay Browne 102
Years Old Next Sunday

A well-known resident of Montreal since the year of Confederation, Mrs. J. J. Hay Browne celebrates her 102nd birthday on Sunday next at her summer home at Como, where during the afternoon she will receive some of her old friends.

Born at Leith, Scotland, on August 7th, 1836, Mrs. Browne was the third daughter of Thomas Hay and his wife, Agnes Dunlop Hunter. She came to Canada to visit her sister, Mrs. George Winks, arriving at Quebec on August 3, 1867. One of the first persons she met soon after her arrival was John James Browne, and they were married at the home of Mr. and Mrs. George Winks on Dorchester street, December 19, 1867. Mr. Browne, a well-known architect in Montreal, died in 1893. Two daughters, Miss A. D. Hay Browne and Miss Daisy Hay Browne, live with their mother. A third daughter is Mrs. C. E. Winks, of Winnipeg. There is one granddaughter, Mrs. James Ross Jenkins, and two great granddaughters. Mrs. Browne has one surviving sister, Miss Hay, of Edinburgh, who is eighty-nine years old.

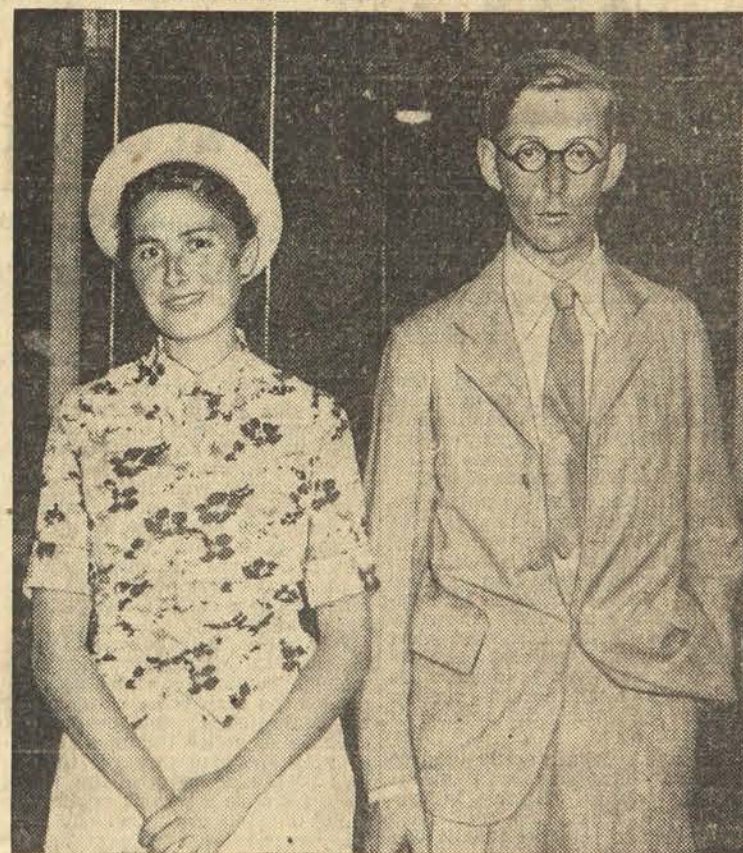
Mrs. Browne has lived in six reigns—under William IV, Queen Victoria, Edward VII, George V, Edward VIII and George VI. In none of them, perhaps, was she more interested than in the present young King, to whose coronation last year she listened over the radio with close attention. When Queen Elizabeth's mother died she wanted to know all details.

After they were first married, Mr. and Mrs. Browne lived for a time at St. Lawrence Hall, then the foremost residential hotel in the city. When Mr. Browne built the family residence on St. Luke street horse-drawn cars ran only as far as Guy street, and where St. Cote St. Antoine road is now was "in the country."

While most people of advanced age live mainly in the past Mrs. Browne has always been interested in her surroundings and in happenings of the present. Until an illness about four years ago she was a member of the Women's Canadian Club, and attended many of its lectures. She has also been for many years a member of the Women's Art Society. Although her eyesight is failing, she still does a good deal of knitting and made two afghans in the past year.

She is looking forward to her birthday on Sunday afternoon, although she is not able to have as large a party as she had when she celebrated her hundredth anniversary two years ago. Age is taking its toll but a remarkable constitution has enabled her to make a good recovery from an illness of the past winter, and from effects of heat prostration earlier in the summer.

STUDIES SCHOOLS HERE



Visiting Canada for the first time, Mr. and Mrs. P. C. Floud, of London, are shown here on board the Cunarder Aulonia, on which they reached Montreal last evening. Mr. Floud is a son of Sir Francis Floud, British High Commissioner to Canada. While here he will study the relation between museums and schools in the Dominion.

Star, 1.8.38

EXPERT HERE TO STUDY
MUSEUM AND SCHOOL

Son of Sir Francis Floud
Undertakes Task

In Canada to study the connection between Canadian museums and Canadian schools, P. C. Floud, of London, son of Sir Francis Floud, British High Commissioner to Canada, arrived in Montreal last night with his wife on the Cunard White Star liner Aulonia.

Mr. Floud, who is connected with the Victoria and Albert Museum, said that he would study the situation in Montreal, Ottawa and Toronto, particularly in the arts and sciences side.

"I believe that in Canada the borrowing of objects from museums by schools is carried out more extensively than in Great Britain. I understand that such practice is carried on with still greater emphasis in the United States."

TONER—At the Royal Victoria Hospital, on August 5th, 1938, Michael Toner, beloved husband of the late Margaret Featherstone.

Funeral from Frank M. Feron's Chapel, on Monday, August 8th, at 7.40 a.m., for service in St. Patrick's Church, thence to Cote des Neiges Cemetery.

MICHAEL TONER, 68,
PASSES IN HOSPITAL

Native of Ireland Was 33
Years Superintendent of
Local Art Gallery

Michael Toner, for 33 years superintendent of the Montreal Art Gallery, died early yesterday morning at the Royal Victoria Hospital after a lengthy illness. He was 68.

Born in Omagh, Ireland, Mr. Toner came to Canada nearly 40 years ago and served with the Art Gallery both at its present location and on Phillips Square.

Mr. Toner was well-known to thousands of art students who visited the galleries as well as many Montrealers who attended the various art exhibitions. He took a keen interest in his work and was popular with the other employees of the Art Gallery as well as with his employers and the general public.

Mr. Toner was predeceased by his wife, the former Margaret Featherstone, two years ago. He had no children. He is survived by a niece, Margaret "Peggy" Featherstone.

The funeral will be held from the Frank M. Feron Funeral Parlors, Dorchester street west, to St. Patrick's Church on Monday morning at 8 o'clock.

DENIES DEATH-BED
WISH OF SCULPTOR

Gazette 15.8.38

Edinburgh Opposes Burial of
Tait McKenzie's Heart
Near War Memorial

(Special to The Gazette.)

Brockville, August 14.—According to a report received at Almonte, where he was born and where he maintained a summer studio, the corporation of the City of Edinburgh has declined to meet a death-bed wish of Dr. R. Tait McKenzie, celebrated sculptor who was a graduate of McGill University, that his heart should be buried in front of the Scottish-American War Memorial, in Princes Street Gardens, Edinburgh, of which he was the sculptor.

The wish was expressed to the corporation by Dr. J. Norman Henry, president of the Scottish-American Memorial Association, which asked permission to dig a grave in the gardens for the sculptor's heart.

The request was refused, but facilities were offered for interment of the heart in St. Cuthbert's burying-ground, less than half a mile from the memorial.

Canadian Artists Showing Work In Eaton's Fine Art Galleries

Gazette, 6. 8. 38

Paintings by Canadian painters hold the walls of the Fine Art Galleries of the T. Eaton Company, Limited, of Montreal, and many interesting items are displayed. During the course of the show, which lasts until September 10, there will be a weekly change in the works on exhibition. The opening collection, while a bit uneven in quality, generally reveals considerable conscientious endeavor, and, effectively hung, gives a number of the younger artists an exceptional opportunity to show their work to advantage.

There is variety in the subjects, and, barring a couple of works by Sam Borenstein, attention is given to accepted form and color. While Borenstein expresses his individual view, his painting of the wharf-front, showing the old Harbor Commission building, is not enhanced by squeezing the proportions of the Royal Bank of Canada Building.

A. Sherriff Scott, A.R.C.A., has some engaging things which reveal the finished painter—"The Back Door," in sunlight and shadow, with a figure and flowers in bloom; and "Old House, Cote de Liesse Road," a substantial old-time structure in sunlight with a woman tending the garden.

Kathleen Morris, A.R.C.A., shows her usual bold brushwork in "Beaver Hall Hill," as seen from Craig street, with the Bell Telephone Building dominating the adjacent structures.

Berthe DesClayes contributes two characteristic winter scenes—"The Red Sleigh," and "The Last Load," which are marked by pleasing tone.

William Rigg is represented by two watercolors—"Coutou's Dam, near St. Donat," with water tumbling over rocks and a hint of autumn in the tones of the bordering trees; and "Old Laurentian Road," which is rich in picturesque qualities.

Watercolors, too, are the entries by Goodridge Roberts, with "Trees on Mount Royal," done boldly in flat washy tones; and St. James Cathedral, boldly handled and sound in its sense of solidity. The view, as seen from Cathedral street, introduces the Sun Life Building. This medium also appeals to John Humphries, who has four examples which show competent handling—"A Lower St. Lawrence Port," with wharf, shipping and a fine cloudy sky; "Evening, Lower St. Lawrence," with boats and shacks at sunset; "A Bend in the North River," with wooded shore, white water and distant wooded hill in autumn, which suggests the stretch of fast river near Val Morin Station; and "Ramparts of Mountain Stream," which shows the river lower down where it pours down in a waterfall of respectable size.

The more solid medium is used by A. M. Pattison for his winter scene "On Mount Royal," with sleigh on the road and the Park-ranger's house in the white waste. Dimitry S. Licushine has handled

"Spring in Laurentians" in a bold direct manner—a girl standing near a noble tree, hills and a snow-patched landscape. Shipping and chimneys are the theme of "Along the Canal," by Phillip Davis, and Robert Sharps shows wharf, house and boats in "Edgartown, Mass."

John Fenwick Ross shows "Farm-house, Chenneville," and Francoise Archambault expresses a mood in "Solitude"—an old house, backed by distant hills. "Abandoned," by Beatrice Day, sounds the sombre note—a house, with the door hanging by one hinge. Jean Langlois has effectively handled the greens in the wooded hills beyond a stretch of muddy water, and Freda Pemberton Smith suggests the chill of winter in "The Sheep Shed" set among trees in a snowy landscape. She also shows "Jane," a young girl, painted in a direct, free manner.

"Evening Sun, Gulf Stream" is an ambitious oil by Renee Vautelet, in which the painting of the ship's deck and the following sea, gleaming in the sun are convincingly set down.

There are some good flower pieces—"Gladioli" by Mrs. Jean Maclean; "White Peonies" and "Calla Lilies," by Amy B. Stone, who handles watercolor with competence; "Delphinium," by F. O. Call, a variety of lovely blues, confidently handled, beautifully clean in tone and effectively placed on a windowsill, with a stretch of water and distant hills in the background. Miriam Scott shows a nice sense of arrangement in her decoratively designed study called "Milkweed."

Agnes Lefort in "Sunday at the Harbor" shows a group of tugs, with Notre Dame de Bonsecours church in the background. Allan Harrison shows "Le Louvre et la Seine," and "Sacre Coeur, Montmartre," two subjects that deserve less summary treatment.

Frederick B. Taylor, in "Portrait of Miss Jean Ritchie," shows a good deal of character and directness, and Beryl G. Forbes, besides a man's head, is effective in her "Russian Girl." There are promising qualities in the study of a girl's head by Pauline Rochon, and Harry McOwen shows ability in his "Study of a Girl." The drawing of a man's head on grey paper by Mimi Guay is a creditable and sincere effort.

—St. G. P.

Pictures by Canadians at Eaton's Gallery Star, 18.8.38

A second summer exhibition of works by Canadian painters is open in the galleries of the T. Eaton Company this week. Most of the pictures and sketches are by painters who are well known here, though there are a few by people whose work is seldom seen. Among the more conspicuous works are those by Freda Pemberton Smith, which include a restful picture in browns and whites of a sheep-shed among trees, a strong effect of sunlight on a house in Westmount, a broadly painted landscape sketch and an interesting study of a child's head. Norah Smythe shows a well lighted interior of a blacksmith's shop and a portrait of a girl. Three striking pictures are by Marian Scott, of which two are good pattern designs, one of two escalators crossing, with simplified figures, the other, also simplified and formalized, of a plant. A harbour with boats by Rita Mount, an autumn scene with fine color of trees and reflections by Berthe Des Claves and a group of farm buildings by Adam Sherriff Scott are good examples of familiar work.

Two landscape studies by Goodridge Roberts have imagination, but are not of his best; big and freely painted sketches are shown by Louis Muhlstock and Sam Borenstein. There are some vivid little landscapes by Renee Vautelet; Adelaide Munn shows a remarkable sky study, and other meritorious landscapes are by Eric Riordon, Dimitry Licushine, Jack Fenwick Ross and Emile Lemieux. There is much decorative color in the flower pictures of Ruby Le Boutillier, Ida Beck, A. Kyle, Elizabeth Parker, Margot Menard, Mrs. Jean Maclean and George Phipps.

Paintings by Canadian Artists Change at Eaton's, August 24 Gazette-Aug. 20.38

Marked interest is being shown in the exhibition of paintings by Canadian artists being held in the Fine Art Galleries of the T. Eaton Company, Limited, of Montreal. The collection at present on view maintains the standard of the inaugural show, and the items remain in place until August 24, when they will make way for other works.

The pictures exhibited are uneven in quality, but, in the main, do reveal praise-worthy sincerity and industry. Further, these changing collections are giving the younger artists the chance of showing what they can do—and some are doing very promising work. The paintings are displayed to the best possible advantage, and, generally speaking, the painters have shown appreciation of the opportunity accorded them by submitting creditable efforts. Getting the chance to show what they can do has often been the younger painters' problem, and these galleries in granting them wall space have imposed no restrictions, only very properly exacting that the best available examples be submitted.

There is no dictation as to subject or style. The subjects may be treated in the precise and literal manner, or may show marked abandon and individuality. This results in welcome variety, and, possibly, gives rise to discussion among the visitors to the galleries. The move certainly gives encouragement to those working to get a footing, and many of the examples suggest that,

with the years, a number of those now tentatively feeling their way will benefit by this help and justify the consideration now shown.

The three galleries reveal many interesting things. Freda Pemberton Smith shows increasing confidence and freedom in her brushwork, and reveals marked sympathy with her subject in "Elizabeth reads in Bed." "Willow and Water"—a tree edged stream in sunlight and shadow is another spirited performance from the same brush, her ability to handle masses also being evident in "Old house in Westmount," which reveals skill in the management of the shadow beneath the eaves.

Rita Mount continues to draw her inspiration from port scenes, and has invested her "Late Afternoon, Glace Bay" with luminous color. Buildings on a ridge are blue against a golden sky, while beneath a row of cottages are a wharf and moored boats.

Renee Vautelet, besides "Beach at Sunrise, Ogonguit," with ruddy sunlit rocks and a gentle wave breaking on the golden sand, shows two landscapes of a rugged nature—"Little River Labreque," and "Marcotte Lake," in which the greens of the trees, rushes and distant timbered hills have been competently managed. The rich greens of mid-summer present plenty of problems, but Mme. Vautelet has reason to be satisfied. The tones of the water and the blue skies with incidental clouds proclaim the season in both these landscapes.

Berthe DesClayes shows "Autumn Reflections," marked by her usual ability to paint the maple in scarlet leaf convincingly, and her sister

Gertrude DesClayes, A.R.C.A., has an engaging portrait of a jolly smiling boy, called "Paddy from Donaghadee."

Adelaide Munn shows a strong sense of design in "October on the Ottawa"—rather "mannered" trees on the near shore, a stretch of water dark hills backed by a mound of sunlit cloud, the sky above being banded with dark clouds. This work would have had added effectiveness if the types of clouds had not been mixed, but it can be counted impressive and well considered in arrangement.

Many of the women artists find flowers congenial. Ruby LeBoutillier paints tulips and irises in a green glass vase with a sound regard to their decorative qualities. Snapdragons have interested Mrs. Jean Maclean. A. Kyle shows a flower subject sound in arrangement and values, and Ida Beck does white peonies in pastel. Summer blooms intrigued Elizabeth Perkins, and Margot Menard used watercolor for her poppies. Miriam Scott is concerned with decorative qualities in her precise paintings of a flower, and of a plant—varieties unnamed—and like striving for design is evident in her figures on an escalator. Francoise Archambault has a beach scene with figure and blue shelter, called "Cabane Bleu." By Norah Smyth is a girl in a red head-dress called "Olga," and the interior of a blacksmith's shop, and Pauline Rochon sends two portrait heads in pastel.

Kathleen Morris, A.R.C.A., shows Belmont Street, looking west, with snow-patched ground, automobiles and, in the distance, the dome of the Basilica.

"Winter Landscape," by Emile Lemieux, brush, snow-covered hills and a winding stream is done with nice regard to values and handled with directness. Eric Riordon in "Winter, near Ste. Adele" shows his usual facility in suggesting the glow of sunlight on snowy wastes and

MISS GREENSHIELDS DIES

Star, 18.8.38
Daughter of Late J. Green-shields Was in 80th Year

Miss Jane Greenshields, daughter of the late John Greenshields, died in the western division of the Montreal General Hospital yesterday at the age of 79. Her father was joint founder of one of the most famous business houses in Montreal.

Miss Greenshields devoted much of her life to the study of literature and music in which she was deeply interested. For a great many years she lived in Dresden, Germany, studying her favorite pursuits. She was a member of the Church of St. Andrew and St. Paul. Her maternal grandfather, Edward Black, was a founder of St. Paul's Church, now part of St. Andrew and St. Paul.

Miss Greenshields had been residing at her farm, 7021 LaSalle boulevard, Verdun, a 120 acre estate which was bought by her father in the 'sixties and had been in the family ever since. She had another residence in town at 3419 Drummond street.

The funeral will be held privately.

ART ASSOCIATION OF MONTREAL SCHOOL OF ART

AND

COMMERCIAL DESIGN

OPENS OCTOBER 3rd

Star

Sept. 10/38

Under the Direction of

Edwin H. Holgate, R.C.A.

Lilias Torrance Newton, R.C.A.

William Ogilvie.

Telephone
Plateau 4220.

Prospectus will be
supplied on application.

CANADIAN POET RETURNS



Star, 13.8.38

Ralph Gustafson, the Canadian poet, who has earned praise from two successive Poets Laureate, has come back to Canada where he intends to stay and write a while. During his recent stay in England, by way of contrast to his verse, he has completed a three-act comedy entitled "Ten A Penny." It is a play of school life with a Canadian setting, and Mr. Gustafson hopes to see it produced in London at the end of this year, or early in 1939. He is negotiating for a simultaneous production in America. The play is of a bronze head of the poet by Sally Ryan.

French Art Exhibit For Watson Galleries

Gazette—17.9.38
Outstanding Painters Represented in Collection Opening With Private View,
October 1

An exhibition of French paintings, arranged in conjunction with Jacques Dubourg, of Paris, will inaugurate the show season in the Watson Art Galleries, 1434 Sherbrooke street west, with a private view on Saturday, October 1, the works being on display to the public on the 3rd.

Some fifty pictures are to be shown, the examples to include among others, Corot, Rousseau, Boudin, Jongkind, Sisley, Pissarro, Gauguin, Monet, Fantin-Latour, Redon, Renoir, Degas, Utrillo, Vuillard, Derain, Bonnard, Segonzac, Modigliani, Courbet, Monticelli, Guillaumin, Cezanne, Daumier, Delacroix, and Toulouse-Lautrec. The exhibition will last nearly three weeks.

SCHOOL REOPENS DOORS TO LIGHT ATTENDANCE

Star—15.9.38
Many Students Unaware

Of Change In Date

The Ecole des Beaux Arts opened its doors to day but to less than 50 per cent of the ordinary enrolment, because many students were not aware of the re-opening.

The institution ordinarily resumes its classes about October 1 but a decision of the provincial Government set the re-opening date for September 15. Not only were a number of students unaware of today's activities but even several members of the staff were reported not to have been notified.

The normal enrolment figure is expected to be reached in a few days.

Exhibition of Early Quebec Furniture Placed on Display at Henry Morgan's

Standard, July 30th, 1938.

Temporary Museum Illustrating Pioneer Days Sponsored by Art Association, McGill University and Tourist Bureau

BY ROBERT AYRE

IT would be a good idea, it seems to me, if Montrealers would sometimes play at being tourists in their own city. I mean get about the town and look at things as if they had never seen them before; visit Notre Dame once in a while, and the museum behind it; the Basilica; little Bonsecours and some of the other old buildings along the waterfront; the Shrine and perhaps the waxworks across the street (I confess I have never seen its Roman Catacombs, although I have admired the Dionne Quintuplets and two-nosed Madame Trahan and the other wonders in the Musée Eden); spend a few hours in the Chateau de Ramezay and the McGill museums; become acquainted with the permanent collection in the Art Association galleries instead of waiting for the special exhibition; and so on. Many do, of course, but I am afraid most of us take these amenities of our city for granted, the way the citizens of Paris take the Folies Bergeres and the people of Chicago their famous Stockyards.

For the benefit of the Mahomets who don't get round to these various mountains, as well for Montreal's summer visitors, a temporary museum illustrating old Quebec life has been assembled in the Henry Morgan & Company Ltd. building. It is an exhibition of furniture and it has behind it the authority and the collections of the Art Association, McGill University and the provincial Tourist Bureau.

Two-Way Pleasure

There are two ways of looking at a show of this kind. One is to go as a specialist, or at least as an enthusiast, in furniture; as a collector knowing all about periods and styles, about the subtle twists of table-legs, the curves of chair-backs and what they signify, the differences in woods and polishes. The other way is to go not possessed of a great deal of technical information but warmly, perhaps romantically, interested in the past and able to get some fun out of reconstructing it from the relics that remained. Of course this interest is more than archaeological. I used the words warmly and romantically on purpose, as implying an emotional approach. Reconstructing 18th Century Quebec from an old

TYPICAL EXAMPLES OF PIONEER STYLES



The monk's bench with jilting to psupports a photographic study called: "Main Street in Beauport" while the cradle is from Berthierville, Que., and the spinning wheel was found near Quebec. The chair is a Windsor.

chest of drawers or a chimney-piece is not at all the same thing, as reconstructing a mastodon from a few dead bones. The furniture gives pleasure for its own sake, because it is beautiful or bizarre, or comical, as well as because of its associations. The exhibition in Morgan's auditorium gives pleasure both to the furniture fanciers and to the others.

Ingenuity Misplaced

Can furniture be funny? You have only to look at some of the Victorian flights of fancy to see that it can. Whether it should be or not is another question. I don't think it should. Neither did the Victorians for the most part and that makes their caprices all the more comical. Ingenuity misplaced with heavy seriousness. There is one funny piece in the French-Canadian exhibition, a massive chest of drawers from La Prairie, sumptuously swollen and standing impenetrably on feet in the shape of Wellington boots. Its very aplomb makes it ridiculous. Amusing in quite another way is the gilt church chandelier from St. Jerome. It is childlike rather than pretentious and therefore quite charming—as a Christmas tree is charming—with its tassels and acorns and strings of little golden apples.

Some of the exhibits came, or

probably came, from France. Among these are a pottery charcoal stove and a pewter cistern and bowl, which brought a morsel of 18th Century elegance to New France. Chairs, tables, armoires, cupboards and commodes and panelings were made here by native craftsmen, but many of them show the influence of English and French styles, even if they were a few years behind the fashion and made out of pine. There is a delicate ladder-back chair that recalls Chippendale; a corner cupboard painted blue and white has a touch of the old Adam, as has the large 1786 mantelpiece from the house of Simon McTavish of the Hudson's Bay Company, which is of value historically. There are modifications, naturally, as in the introduction of the "morceau de gâteau" motif, which I see as a square pie cut into four slices rather than as a cake.

Honesty and Satisfaction

I liked particularly the long convent table, built for the Rev. Mother Gamelin, Soeur de Providence, and used for years in the old convent at the corner of St. Catherine street and St. Hubert. Each nun had a drawer for her pewter bowl. I liked the narrow chairs standing around it, and the little stool, padded and covered with a scrap out of an old Brittany petticoat. There is a good

honest oak chest with a pine top and strap hinges and lock; a plain and useful monk's bench with a back that tilts forward to make a table, and a folding bed-bench are pieces that satisfy because of their lack of nonsense; doors and panelings and wrought-iron finials and a certain brass door-handle and latch are worthy of the expense of some time. By the same token, the whole is not an exhibition to be skimmed but to be savored.

The Portraits

The contemporary portraits on view may not be important as works of art, but they give us an idea of the sort of people who sat on these chairs and ate from these dishes and who packed their clothes away in these chests of drawers; they tell us, too, what the clothes were like.

The reconstruction of the past of French Canada is further facilitated by an admirable gallery of photographs. Loving huntsmen like Professor Ramsay Traquair, Edgar Garipey, A. T. Galt Durnford, S. J. Hayward and William Notman have caught for us some of the finest architecture of Quebec, such dwellings and institutions as house the furniture; churches, too, their altars and other details of Canadian craftsmanship.

The exhibition gives a very good opportunity to learn something of your own community, and knowing your own community isn't a bad idea.

ART ASSOCIATION PLANS FULL YEAR

Lectures, Art Courses and Exhibitions Arranged As New Season Opens

Seasonal activities will be in full swing in the Art Gallery within the next few weeks, arrangements being well under way for an interesting program of lectures, art courses, commercial classes, children's hour and special exhibitions.

The opening lecture of the season will be given on October 31 by W. G. Constable, formerly assistant director of the National Gallery, and formerly head of the Courtauld Institute, London, England. Last year Mr. Constable was called to the Boston Museum of Fine Arts as director of that institution. He will lecture here on Turner, Constable and Bonington.

DR. HELD TO SPEAK

Dr. Julius Held of New York University will be among the other lecturers who will follow Mr. Constable. These lectures will be held in the late afternoon so as to afford those in the business world an opportunity of attending.

In addition, there will be popular illustrated lectures on one afternoon a week during the winter months. These lectures will deal with nature studies and with topics of art, and will be for members of the association, both adults and young people.

Arrangements are being made to provide a guide service, once or twice a week, in order that members may, at specified hours, get an intelligent explanation of the various exhibits in the galleries and museum.

Beginning in the first week of November there will be art treasures exhibited from time to time, borrowed from the collections of private citizens, in order that the public may see a few of the treasures of art in the private collections of Montreal.

William Ogilvie, who is the instructor in commercial art, is preparing an exhibition of commercial design which will be on view shortly. His classes will open early in October, in conjunction with the classes under Edwin Holgate and Mrs. Newton.

The children's hour on Saturday mornings, for painting and modeling, will open late in October, under the guidance of Miss Savage and Miss Seath.

Exhibitions have been arranged for and will arrive in approximately the following order: Pictures by children, through the courtesy of the National Gallery of Canada; international photographic exhibition also by courtesy of the National Gallery; exhibition of samplers, sculptors by Boris Lovet-Lorsky, 19th century landscape painters, theatre art, by courtesy of the National Gallery, and a Canadian Group of Painters exhibition.

Nearly 40,000 in 1937 Visited Art Gallery

Aug. 27/38 — Gazette
First Incorporated Museum in Canada Was Founded in April, 1860

In 1937 there were 39,789 visitors to the galleries of the Art Association of Montreal, which, incidentally, was the first incorporated museum in Canada. It was founded on April 23, 1860, as the outcome of an effort on the part of the Montreal Society of Artists (1848).



Its collection was first housed in the Mercantile Library building in Phillips Square. The present building was erected in 1912.

The Association receives no grant, either from the Province or from the Federal Government.

Membership in the Art Association is open to any citizen who cares to subscribe.

The number of members in 1937 was 1,212, and the income from these members was \$11,559. Other income is derived from, (a) Endowment funds—gifts from bequests and from generous citizens; (b) from a fund known as the Sustentation Fund, to which a number of citizens subscribe, for the specific purpose of overcoming the deficit; (c) from entrance fees.

The operating expenses last year were \$22,000.

Aug. 27/38 Gazette



WILLIAM OGILVIE, who will be the instructor of the commercial art classes at the school of the Art Association of Montreal, and also assist in the classes to be directed by Edwin H. Holgate, R.C.A., and by Mrs. Lillias Torrance Newton, R.C.A. Mr. Ogilvie, born in South Africa, trained at the Art Students' League, New York, practiced commercial art in that city and in London. He went to Toronto in 1925 and became a member of the staff of Brighden's Limited. Later he designed and executed a mural decoration for the chapel of Hart House, University of Toronto.

ART ASSOCIATION OF MONTREAL SCHOOL OF ART

The Council of the Art Association announces the opening of the School of Art, on October 3rd, for comprehensive instruction in drawing, and commercial design.

Instructors — Edwin H. Holgate, R.C.A.
Lillias Torrance Newton, R.C.A.
William Ogilvie

Schedule of Classes:

Drawing from Life and from the Antique
Under the direction of Mr. Holgate

Portrait and Still Life Painting
Under the direction of Mrs. Newton

Pictorial Composition—Mr. Ogilvie

Quick Sketching from Life

Classes open to pupils and to the public

Commercial Art—Elementary and advanced courses.
Mr. Ogilvie

This last will include—magazine advertising, booklets, poster design, window display cards, fashion drawing, etc.—as well as instruction in the preparation of drawings for the various processes of colour reproduction.

These classes will be supplemented by illustrated lectures and demonstrations.

Full-time students will be accorded the freedom of the galleries, the museum and the library.

All information and a detailed syllabus may be obtained from the Secretary of the School—Miss Puls, 1379 Sherbrooke Street West; Phone PLateau 4420.

Aug. 27/38 Gazette



A general view of the old French-Canadian furniture collected in the province of Quebec, now on display in the fifth floor Auditorium of Henry Morgan and Company. The chair in the foreground is from Les Eboulements. Immediately above it is the portrait of William McGillivray, Hudson Bay Trader, with his wife and child. The chandelier, showing Chinese influence, is from an old French-Canadian church. Also on display is an interesting collection of photographs of historic buildings.

3-8-38

Life in Old Quebec

The Beautiful, The Bizarre, Even The Comical Are Well Illustrated In a Display Of Early French-Canadian Furniture Now On Exhibition

A RARE picture of life in old Quebec is now being given in an exhibition, that has behind it the authority and collections of McGill University, the Art Association and the Provincial Tourist Bureau, arranged in the Henry Morgan & Company, Limited Building. In a temporary museum are gathered a carefully chosen collection of old French-Canadian furniture as used in the province in times gone by.

The beautiful, the bizarre, even the comical, are all well illustrated in the exhibition. One particularly unusual piece is a massive chest of drawers from Laprairie standing on feet that are in the form of Wellington boots. Another unusual exhibit is a gilt church chandelier from St. Jerome, with tassels and acorns and little golden apples.

OLD WORLD INFLUENCE

Some of the exhibits probably came from France. Among these are a pottery charcoal stove and a pewter cistern-like bowl. Most of the chairs, tables, armoires, cupboards, commodes and panellings on exhibition must have been made by craftsmen in Canada but many of them show the influence of Old World French and English styles, although made of Canadian pine.

There is a delicate ladder-back chair that recalls Chippendale; a corner cupboard painted blue and white which has very attractive lines, as has a mantelpiece, made in 1786, from the house of Simon McTavish, of the Hudson's Bay Company. The "morceau de gâteau" motif comes in many of the pieces in different variations.

CONVENT TABLE

One of the outstanding exhibits is the long convent table, built for the Rev. Mother Gamelin, of the Soeurs de Providence convent at the corner of St. Catherine and St. Hubert streets. Around it stand narrow chairs and there is a little stool padded and covered with a scrap of old Brittany petticoat.

There is a good honest oak chest with pine top, strap hinges and lock; a plain and useful monk's bench with a back that tilts forward to make a table, and a folding bed-bench. Doors and panellings and wrought-iron finials and a certain brass door-handle and latch are well worth a careful inspection too. In fact the whole exhibition is one to be savored, not skimmed.

PORTRAITS ON VIEW

The contemporary portraits on view may not be important as works of art, but they give us an idea of the sort of people who sat on these chairs and ate from these dishes and who packed their clothes away in these chests of drawers; they tell us, too, what the clothes were like in those days.

The reconstruction of the past of French Canada is further facili-

\$100,000 Extension to Art Gallery Planned

"Star" Aug. 31/38

ADDITION PLANNED FOR ART GALLERY

Contract Let and Work To Start At Once On \$100,000 Extension

An extension to the Montreal Art Gallery, at a cost of \$100,000 will be started immediately, it was announced today after a meeting last night of the council of the Art Association under the presidency of Dr. Charles F. Martin.

The contract has been let to the Anglin-Norcross Construction Company following the preparation of plans by Fetherstonhaugh & Durnford, architects. An immediate start of the work is planned in order to complete the structure early in the new year.

The addition will consist of a basement and two storeys at the northwest corner of the Art Gallery, built in such a way as to conform with the present structure.

FUNDS PROVIDED

The new structure, which will be hidden from view from Sherbrooke street by the front of the gallery, was made possible by a gift of \$60,000 from H. A. Norton of Ayer's Cliff and his sister, Miss Norton of Coaticook, the gift being conditional upon an immediate start of the work. This sum was augmented by a portion of an unconditional bequest from the late Mrs. Charles Meredith and generous donations from friends of the gallery.

The extension will provide additional gallery space for loan collections. Hitherto it has been necessary to remove the permanent collection from the galleries in order to show the loan exhibitions, of which there have been as many as 10 in 12 months. It will also fill other needs.

As a part of the reconstruction, a modern system of ventilation will be installed in both the old and new buildings. A new stairway in the extension will provide more ready access to the gallery.

As a result of the enlargement of the building students will be afforded greater facilities than before.

Gazette. Aug. 31/38

WORK ON BUILDING TO START AT ONCE, FINISH BY JANUARY

Numerous Donations Make Possible Long-Needed Addition to Space

NEW WING TO BE BUILT

Full-Time Exhibition of Many Objects Now Stored in Basement Will Soon Be Feasible

Without delay, work is to be commenced on an extension to the building of the Art Association of Montreal, Sherbrooke street west, to cost \$100,000. This decision was reached late yesterday afternoon at a meeting of the council of the Art Association, under the presidency of Dr. Charles F. Martin. The architects of the new wing, to be built at the northwest side and behind the facade of the present structure, are Fetherstonhaugh and Durnford, and the contractors are Anglin-Norcross.

For several years the Art Association has felt the urgent need of increased accommodation for the many exhibits which are offered from time to time throughout the year, and the present move has been made possible through the initial generosity of H. A. Norton, of Ayer's Cliff, and of Miss Norton, of Coaticook. The gift has been supplemented by part of a bequest from the late Mrs. Charles Meredith, and other donations from J. W. McConnell and friends who have always given tangible support to the association and its work.

It is hoped that the new addition, which will be built of cement brick in a tone to harmonize with the present building, will be ready for use by the end of January. The original gift was conditional on an early start being made with the work.

The new wing, which will be added to the building on its western elevation, will provide a number of rooms and a basement—some of the basement rooms for the use of students, some for workshops, and a large room, with new equipment, for the storage of paintings and of museum objects which, for the time being, may not find accommodation in the galleries and museum.

NEW ROOMS PLANNED.

On the ground floor a number of new rooms will be added, for the housing of a number of objects of art which are now either crowded together in the existing space of one museum room, or kept in the basement, where the public has not an opportunity of viewing them.

On the ground floor the existing museum, which is already overcrowded with objects of art of all kinds, will be dedicated chiefly to students of design, and will house woodwork, ironwork, and similar objects of art which are of use to the pupils in the schools, and to the public in general. Other rooms will be allotted for museum exhibits.

The new space on this floor will be devoted to the segregation of art objects according to periods or schools, and will be utilized to demonstrate the development of art in its various phases. Two large new galleries on this floor, about 60 feet long, will contain removable partitions, in order that exhibits of various sizes may be shown—whether they be paintings or museum objects. This will afford an opportunity, for the first time, of letting the public see to advantage the many treasures of the museum, which at present are practically unknown, even to the members of the Association.

On the first floor three new galleries will be constructed for the purpose of the special exhibitions which come to the Association from various sources, on loan. A new stairway will be erected at the western end of the large hall, and will afford much easier access than is offered by present facilities to the upper floor and to the basement.

Under existing conditions the space is so limited that whenever an exhibition of any proportions is presented, the Council has been obliged to remove from the walls the permanent collection, secured through the gifts of generous citizens, through the purchase of pictures, from endowment funds, and from other sources.

So frequent and so interesting have been many of the exhibitions, that the public are deprived of the opportunity of seeing this permanent collection for many months of each year. With the increased activities in the Art Association, and the educational value which is placed upon it by the members, the Council has felt more and more the urgent need of an extension.

It is felt that with these additional rooms, both the members of the Association, and the public generally, will better realize the value of the permanent collections—both in paintings, and in the museum objects of art—and that the students in the school of art will have advantages that will make the school more popular and more profitable than before.

ADVISER APPOINTED TO ART GALLERY HERE

Star" — Aug. 31/38
E. R. Hunter of Toronto, is
Named

E. R. Hunter, assistant curator of the Toronto Art Gallery, has been appointed technical adviser to the local Art Gallery, it was announced today by the council of the Montreal Art Association.

Mr. Hunter has had a wide experience in all matters relating to art and his services will be particularly valuable, council members stated today, during the period of construction and the re-assembly of material for exhibition.

He is a nephew of H. B. Walker, formerly president of the Montreal Art Association, and a grandson of the late Sir Edmund Walker of Toronto, well-known as a patron of art. Mr. Walker has had several years' study in European art galleries.

Star" — Aug. 31/38 ART GALLERY EXTENSION HERE

THE significance of the part played in the cultural life of the community by the Art Association of Montreal is not, perhaps, as fully appreciated by the general public as it might be. Yet that institution does a great deal of unobtrusive work the value of which is not to be estimated in so many words, and the influence of which is spread over a wider area than that embraced by the city limits. Since the galleries have been open to the public over the week ends, there has been manifest a steady increase in popular interest, and a visit any Sunday afternoon might prove an eye-opener to many who have hitherto taken the Association "in their stride," so to speak.

For some considerable time past the necessity for additional gallery space has made itself felt. In particular is this desirable in order to make room for the many visiting exhibitions, some of which are of the greatest interest and often represent the most important events in the art year. At present, whenever an exhibit visits Montreal, it has been found necessary to remove at least a part of the permanent exhibition in order to provide adequate accommodation, with the result that the casual visitor who goes to see the pictures brought here for a brief period often misses the permanent collection entirely.

Fortunately, through the generosity of a group of friends and supporters of the Art Association, it has now been made possible to add a new wing to the present building on Sherbrooke street, and work upon this is to begin at once. This extension will be added on the western elevation. It will provide three new galleries especially for the use of visiting exhibitions, as well as a number of rooms and a basement. In addition, there will be two new galleries on the ground floor in which pictures at present stored in the basement because of lack of accommodation will be hung and will thus be added to the permanent collection on exhibition for the first time. A redistribution of both museum objects and other treasures of the Association will also be made possible through the additional space available. The work will be completed, it is expected, by the end of January, 1939.

With these increased facilities, the scope of the Association's activities should be materially extended, and public interest may be confidently anticipated to grow as the value of the institution is made more and more apparent.

Sept. 7/38 Gazette MARRIAGES

HUNTER-MERIWETHER — At high noon, on September 5th, 1938, at the Chapel of the Tabernacle Presbyterian Church, Indianapolis, by Dr. J. Ambrose Dunkel, Edmund Robert, elder son of Mr. and Mrs. Carl H. Hunter, of Toronto, to Frances Valentine, elder daughter of Dr. and Mrs. Frank V. Meriwether, of Indianapolis.

Gazette" Sept. 3, 1938

Changes in Exhibit Of Canadian's Work

Interest Maintained in Collection on View at Eaton's Fine Art Galleries

Changes have been made in the exhibition of paintings by Canadian artists in the Fine Art Galleries of the T. Eaton Company, Limited, of Montreal, the examples now on view following the policy of giving place to works by those of experience as well as to others who are making a promising start.

This show, with its periodic changes of the items, has drawn a large attendance and excited considerable interest at a season that is generally regarded as "dead" as far as paintings are concerned. It has been a worthy move that has justified itself.

Adani Sherriff Scott, A.R.C.A., who has found much congenial material in the Eastern Townships, is represented by "Laid Aside"—the interior of a shed with a canoe in the loft and a white boat, and by "Near North Halloway," an autumn study of houses, barns and road, a work sound in tone and true of the season.

"Montreal from Laprairie, Moonlight," by Thurston Topham, is an excellent impression of night, with clouds moving across the moon, a nearby figure in a canoe, stretch of dark water and distant Mount Royal.

Rita Mount sends a painting done at Glace Bay, showing distant house, wharf, schooner, boats and lighthouse, characteristic in color and treatment.

Frank Hennessey, A.R.C.A., is represented by pastels, done in a bold, crisp manner—"Oaks and Maples," which gives a chance to employ vivid color, and "October After Rain," which is also an autumnal study.

A. J. Casson, A.R.C.A., in "The Hayfield Gate," shows his usual clean, bold handling of watercolor in the stretch of rolling field, backed by noble blue hills.

Tom Stone, O.S.A., sends two winter scenes—"Poplar Trees, Kamistiquia," which faithfully translates the title, and "Beaver Island," with steep rocks, spruce, snow and a glimpse of open water.

Alice DesClayes, A.R.C.A., is represented in an English scene—"Dartmoor Ponies," showing the animals grouped in foreground, with a rounded hill in the distance. Her sister, Berthe DesClayes, sends a colorful oil called "Winter Afternoon"—trees, houses and snow, with a logging team in the road.

"On the Quebec Road," a watercolor by Lorna Lomer Macaulay, features a picturesque house with the shadow of a large tree making pattern on its white walls.

Paul Caron shows typical watercolors with houses, sleighs and figures, called "Hill from Baie St. Paul," and "Baie St. Paul," both done with his characteristic clean, fluid color.

Watercolor, too, is the medium

employed by John Humphries for "Majestic Montmorency"—showing the noble falls, and "Cottages of Kamouraska," with shadowed buildings, boat and a distant wharf.

William Rigg shows his ability as a watercolorist in a pastoral scene; a bit done on the Cornish coast, and "Grey Nuns Garden" with a house amidst big trees.

Among the flower pieces, there is the capital oil of phlox by F. O. Call; peonies by B. MacGivern Smith, and white peonies in a glass vase, a watercolor by Ruby LeBoutillier.

"The Arts Building, McGill," with figures is a faithfully rendered oil by Frederic B. Taylor, who for contrast shows a skier on a snowy slope, called "Practice Slalom Run."

There is a glitter to the light in J. Beder's "Sun Life Building," a winter scene, and also to his street scene, entitled "View from Roof."

Among the offerings by Dimitry Licushine is a solidly handled "Perce," with house, sweep of beach and figures, and "Corner of Studio," which features a plaster cast and books.

Arthur E. Sharing manages his values effectively in "October Evening"—a hill, bare trees, a bit of bush in autumn leaf and a path, simply set down and true of hour and season.

B. Mulligan shows direct handling of pastel in four portraits of girls, and Norah L. Smyth is equally direct in her oil study of a man's head.

Pauline Rochon shows two pastel studies of girls' heads that hold promise. They are effectively placed, are soundly drawn and, with increasing confidence, a bolder attack will probably replace the tendency to rob the chalks of their sparkle by rubbing.

Scott & Sons Re-open In Their New Premises

Galleries on Sherbrooke Street West, Near Mountain Street
—Exhibition Plans
Gazette — 17.9.38

This week W. Scott & Sons re-opened in their new premises, 1316 Sherbrooke street west, the move following their sale earlier this year of the gallery building on Drummond street. In the new place, a few doors west of Mountain street, the main gallery on the ground floor has been tastefully decorated, the paintings being illuminated by the most modern type of lights in troughs. On this floor is a storage room, storage accommodation also being available on the first floor, where there is a small gallery and the business office.

Back only a short time from a visit abroad, John Heaton stated that the exhibition season in these galleries will open on October 8 with the fifth annual show of French paintings of the 19th and 20th centuries—"From Delacroix to Dufy." This exhibition, in common with those in the past, has been arranged in conjunction with Alex. Reid & Lefevre, Limited, of London, England, and Dr. T. J. Honeyman will bring the collection to Montreal. Among the painters to be represented will be Pissarro, Sisley, Manet, Renoir, Cezanne, Delacroix, Dufy, Derain and Utrillo, to mention a few.

ARTHUR LISMER'S DEPARTURE

Toronto Saturday Night
THE appointment of Mr. Arthur Lismer as Professor of Fine Arts at Teachers' College, Columbia University, is a fitting climax to more than a quarter of a century's work on behalf of the visual arts in this country. Mr. Lismer came here in 1911, and from that day to this has always been identified with progressive movements in painting and art education. That the culminating honor of his career comes from a country other than his own should be taken rather as proof of the international value of his work than as a comment on the myopia of his countrymen. His remarkable pioneer work at the Children's Art Centre, no less than his own vigorous painting and his passionate espousal of the advancement of art in Canada, have won him the admiration and affection of art lovers in all parts of the Dominion. As far as the Centre is concerned, the financial generosity of the Carnegie Corporation gave Mr. Lismer the sinews of war; but the battle he fought for the recognition of child art education, the new methods he evolved, and the marked success he achieved, were all his own. The Centre has become internationally known, and the staff—imbued with his ideas and his enthusiasm—have been frequently called afield to supervise similar projects, in Detroit, Chicago, even in South Africa. It is to be hoped that the Centre, strong in the traditions which he formed, will continue to prosper now that he has left it, and to find among the public the support which it deserves. In the meantime, Mr. Lismer carries with him to his new post the best wishes of all Canadian art lovers. Though he is no longer among us, he will still be of us, and we may hope that his position will perhaps allow him to devote more time to his painting than he was able to do while attending to the urgent demands of the Centre; for to those familiar with his art, and the part he played in the formation of the Group of Seven, his enforced desertion of the brush for the podium seemed almost criminal. In any case, we may be sure that Mr. Lismer's value to Columbia and to art education in the States will be very great, while his appointment confers an honor on the Dominion. 10.9.38

Gazette" 10/9/38 Closing Date of Show Is Set for Tuesday

Exhibition of Work by Canadian Painters at Eaton's Extended by Request

So keen interest has been shown in the summer exhibition of paintings in the Fine Art Galleries of the T. Eaton Company, Limited, of Montreal, which was due to close today, that, owing to many requests, the show has been extended to Tuesday. More than seven hundred paintings have been on exhibition and among the artists exhibiting have been the following: Francoise Archambault, Armand Beaudry, Jack Beder, Sam Borenstein, Pearl Brown, Gertrude M. Burgoyne, A. J. Casson, H. O. Call, Sidney Arthur, Cornwall, Alberta Cleland, F. S. Coburn, Sybil Covicy, Paul Caron, E. Constantineau, Phillip Davis, Beatrice Day, J. M. Donnell, Alice DesClayes, Berthe DesClayes, Gertrude DesClayes, Jean Dixon, Marc Aurele Fortin, Beryl R. Forbes, Mimi Guay, O. Gauthier, Joseph Giunta, Mary Grant, B. R. Hayes, Allan Harrison, Lillian Hingston, Frank Hennessey, John Humphries, Clark-Middleton Hope, Harold Knight, A. Kyles, Jean Langlois, Agnes Lefort, Leon Lefebvre, Ruby LeBoutillier, Maurice La Bel, Beatrice M. Long, Emile Lemieux, Dimitry S. Licushine, Jean Maclean, Lorna Lomer Macaulay, James McCorkindale, R. W. Major, Kathleen M. Morris, Rita Mount, Adelaide Munn, Louis Muhlstok, Jean Munro, Nan M. Nesbitt, A. M. Pattison, George Phipps, Elizabeth Perkins, R. W. Pilot, Eric Riordon, Goodridge Roberts, M. Reinblatt, Beatrice Robertson, Pauline Rochon, Jack F. Ross, William Rigg, Adam Sherriff Scott, Arthur E. Sharing, Robert Sharps, Miriam Dale Scott, Freda Pemberton Smith, Norah L. Smyth, E. MacGivern Smith, Amy B. Stone, Tom Stone, Vivien W. Stewart, Frederick E. Taylor, George Thomson, S. Tilden, Thurston Topham and Renee Vautelet.

Coming Shows at Eaton's

A. G. Nakash photographic studies, Thursday, September 15 to Wednesday September 28.

Miss Amy B. Stone, water-colors and oils, Thursday, September 29 to Wednesday, October 12.

Marc Aurele Fortin, landscapes and other subjects, Thursday, October 13 to Wednesday, October 26.



obituary notice
page 244.

Educational Policy To Show Art Trends

Art Association Council Explains Stand on Exhibits That May Please or Irritate

During the coming year a number of interesting exhibitions are to be held in the galleries of the Art Association of Montreal, and in this connection the Council, expressing the belief that Loan Exhibitions play a very important part in a movement which is rapidly growing in its tendency to make art a more personal part of daily life, states its stand respecting the showing of works that excite the enthusiasm of some picture-lovers, and—to put it mildly—irritate the feelings of others.

Following are the views expressed:

Exhibitions should not only intensify our interest in art, but should add to the encouragement of the younger and progressive producers.

It is essentially important not only to endeavor to develop the best kind of taste in matters of art, but to create where possible an interest in whatever movements are afoot.

The Association places these various collections on its walls not necessarily because it believes that these represent the best in art, or that they always sponsor the type of work that is expected, but rather as an educational policy to show its members the tendencies and the tastes that are developing in the artistic world.

No little stimulus is derived from the extent to which art has become a subject of widespread discussion as well as of severe criticism. Modern interpretations of the artistic sense are not always uniformly acceptable, but it should be remembered that in matters of taste—and to a large extent art is a matter of taste—discussion is futile; but there would seem to be no reason why the efforts of some budding artist, which may not please all people, should be the butt of acrimonious criticism.

The ultra-modernist is surely entitled to subject his work to the view and the critical opinion of the public and, inasmuch as the art gallery does not exist merely to exhibit the beautiful according to accepted standards, it is entitled to expose to the public the efforts of a variety of artists, even though some of their vagaries may not appeal to one organized group of sincere artists.

These exhibitions express a point of view. It is generally agreed among the members of the Council of the Art Association that the ultra-modernists with so many grotesque examples of expression do themselves no little harm when

DIRECT ART ASSOCIATION SCHOOL



EDWIN H. HOLGATE, R.C.A.



LILIUS T. NEWTON, R.C.A.

they sponsor work that is not of a very definite standard. After all there are standards in art, in craftsmanship, in the application of color, in perspective, and so many other qualities which are fundamental to any successful effort.

Modern art should not be accepted or rejected as a whole, for everyone surely believes that we should adhere to that which is good and reject that which is conspicuously bad. The jurists who control the destinies of modern art will do their art no greater service than by casting out whatever is pathological in art, or examples of the false and poisonous in modernism. In that way alone real worthiness will not suffer through contagion. It will reinforce its own position, which by now it has justly acquired.

It is sometimes a strain on one's tolerance to take a sympathetic interest in what may be a mosaic of colored patches, without structural coherence and representing no well defined architectural framework. Apparently to many modern artists, aesthetic criteria have undergone a change, for it would seem that fidelity to appearance is, in their eyes no longer a measure of art.

The present leaders in our art school are stressing the need of fundamental training, as a prerequisite of worthy achievement. They totally disregard the impatience of those who look for short cuts in the career of an artist.

It will be the business and the intention of the Art Association to make a place for young artists, whether in the field of design or illustration, the decorative arts, in

teaching, in laboratory drawings, in fashion and what not.

The need obviously exists for a higher standard in all these lines—most of all, perhaps, in what is called Commercial Art.



WILLIAM OGILVIE, who will direct the courses in Commercial Art and assist in conducting other classes of the School of the Art Association of Montreal.

Montreal Sends Four Paintings

Great Exhibition in London to Have Works by Men Who Worked Here

FOUR PAINTINGS from the gallery of the Art Association of Montreal are being carefully packed for shipment to London. They are the Montreal Gallery's contribution to the great exhibition entitled "A Century of Canadian Art", representing Canada's achievements in painting and sculpture during the past 100 years, which is to be held at the Tate Gallery in London this fall. The exhibition promises to be a notable one, and is to be opened on October 14 by H.R.H. the Duke of Kent.

Arrangements for the exhibition have been made in close co-operation with the National Gallery at Ottawa and the High Commissioner's office in London.

The four canvases chosen from the Montreal Art Association Gallery for the exhibition are: "Canadian Autumn," by Otto R. Jacobi (1812-1901), which has been on loan to the gallery for some time by the owner, R. O. Sweezy, through whose courtesy it goes to London; "In the Northland," by Tom Thomson (1877-1917); "Quebec from Levis," by Maurice Cullen (1866-1934), and "The Bathers," by Mr. Edwin Holgate, of Montreal.

Collaborating with the National Gallery on the choice of pictures has been an advisory committee composed of the presidents of the Canadian artists' societies, including Sir Wylie Grier, president of the Royal Canadian Academy of Arts; A. Y. Jackson, president of the Canadian Group of Painters; Elizabeth Wyn Wood, president of the Sculptors' Society, and Peter Haworth, president of the Canadian Society of Painters in Water Colors. Also assisting, are Clarence Gagnon, of Montreal, and Martin Baldwin, curator of the Toronto Art Gallery.

Items From Canada

The exhibition will be the most notable showing of Canadian art ever seen in England. Although an exhibition was held at Wembley in 1924 which excited much comment and enthusiasm among English critics, it was a contemporary one, largely representative of the modern school, and only covered a period of 10 years. The present one, however, which will contain about 200 paintings and sculpture items, will be more truly representative of the different periods and styles of painting in the history of art in Canada during the past 100 years.

The collection, which will be shown in the Tate Gallery for two months, after which it will very likely be sent to some of the larger provincial art galleries in Great Britain, is being drawn from the National Gallery and from public and private collections throughout the Dominion.

It might be mentioned that the Tate Gallery already possesses two Canadian canvases in its permanent collection; one by J. W. Morrice, and one by A. Y. Jackson.

The Artists

A word now about the artists whose paintings are going across from Montreal to the exhibition:

Otto Reinhold Jacobi ("Canadian Autumn") was a German, born in Prussia in 1812, who came to Canada in 1860 with an established reputation. He was the most accomplished painter at this time in Canada and produced many fine canvases of great technical excellence. He was particularly fond of painting waterfalls and sunsets. Unfortunately, his thorough German training was too deeply rooted and too often he missed the spirit of the country. The atmosphere and color of his paintings are essentially European, although the topography is excellent. He died in 1901.

Maurice G. Cullen ("Quebec from Levis") was born at St. John's Newfoundland, in 1866, and studied in France. For many years he made his home in Montreal, and was the first Canadian artist of real ability to portray the beauties of the winter landscape. Both by his works and as a teacher he had

a lasting and healthy influence on Canadian painting. He died in 1934.

Tom Thomson ("In the Northland") was born near Owen Sound, Ont., in 1877. He was a first-rate commercial artist, and it was not until near the end of his life that he turned seriously to landscape painting. But when he did, he burst forth with an amazing series of canvases that place him in a unique position in the landscape art of Canada. Closely associated with the former Group of Seven, he used a technique that was both personal and brilliant. In five short years he made a significant contribution to Canadian painting. He was accidentally drowned in Canoe Lake, Algonquin Park, in 1917.

Edwin Holgate is an accomplished Montreal artist and teacher whose work shows marked individuality and versatility. An artist in woodblocks and pen and ink, a portrait and landscape painter, a mural decorator, and an illustrator, he is also an excellent teacher and is director of the Art School of the Montreal Art Association. His work is of the modernist school and he was a member of the former Group of Seven. He was born at Allandale, Ont., in 1892.

Camera Art of Nakash Exhibited at Eaton's Gazette—17.9.38 Photographer Represented By Portraiture, Subject Pictures and Summer and Winter Landscapes

Photographic studies by A. G. Nakash of Eaton's Portrait Studio are on exhibition in the Fine Art Galleries of the T. Eaton Company, Limited, of Montreal, and the excellence of the work merits the fine setting given these prints. The vogue for photography at the present time can truthfully be called "terrific," and the range of its application is wider than ever before. The technical improvement made to equipment has enabled the "man in the street" to be less "fluky" with his results, and in this, as in almost every other line of endeavor, there is no better form of guidance than inspecting what the practised hand, allied to sound selection, good taste and artistic knowledge, can do with the camera.

A few decades ago it was the habit of the superior person to seriously question whether or not photography could properly be designated as an art. All that has now died down, because the artist with the camera has effectively shown that photography is a form of pictorial expression to be seriously regarded.

Nakash seems singularly happy in the varied phases of his art—his men of art, letters and affairs have character, his women have grace, his children, which are among his most engaging subjects, have been "caught" in poses that reveal natural characteristics and entirely lack the frozen with fright expression, or the forced "look at the pretty birdie" smile. His landscapes are composed with a knowledge that appeals to the painter, and his still lifes are unusually felicitous.

The portraits of men make a rich collection—local artists, E. Dyonnet, R.C.A., the secretary of the Royal Canadian Academy of Arts; F. S. Coburn, R.C.A.; Paul B. Earle, A.R.C.A.; Emile Lemieux and Max Solly, are these subjects to the life. Alfred Laliberte, the musician, is here, as are J. Murray Gibbon, novelist and publicist; Col. Wilfrid Bovey, writer and educationist; Dr. Fraser Gurd, Rev. Dr. Reid, Rev. Dr. Leslie Pidgeon, Rev. Dr. Norwood, of the City Temple, London; Dr. Willems, of Brussels, F. B. Walls, general manager of the T. Eaton Company, Limited, of Montreal, and Thomas Archer, Drama and Music Critic of The Gazette, to mention a few.

In the realm of feminine portraiture, there is a strikingly beautiful profile of Mrs. Charles Hunt of Newfoundland, admirably placed and capably lighted; Mme. Pierre Casgrain, alert and gracious, makes a successful study, and there are a number of other examples that arrest the attention. These studies capture the characteristics of the sitters and have an air of spontaneity—though it is far from being as easy as all that. Such satisfying effects don't just "happen."

Among Nakash's subject pictures it would be hard to find one more sympathetic than the "Mother and Child," a circular composition that plainly reveals that the parent is not indifferent to her offspring. "The Thinker"—a white-bearded man, his brow wrinkled with concentration, could have no other title. In Oriental costume is "The Chieftain," who is conscious of the dignity of his position. A fine study of age is "Pioneer's Mate," a much wrinkled woman who knows hard times and has not quit.

Among the landscapes is one of noble trees shadowing a sun-lit road on which figures promenade, some winter scenes with the shadows of trees and bushes playing their decorative part, and "Snowwhite"—powdery snow smothering stones and banks edging winding open water. Grace in arrangement and a convincing suggestion of the fragility of the bloom mark a spray of iris with buds.

The exhibition, according to present plans, is due to close on September 28.

To Be Exhibited In London



"In the Northland," by the late Tom Thomson, of Toronto. One of the paintings chosen from the Gallery of the Art Association of Montreal to be shown in the exhibition entitled "A Century of Canadian Art," which opens on October 14 in the famous Tate Gallery in London, England. Tom Thomson, whose genius for color and vigorous execution made it possible for him to capture the spirit of the Canadian north woods in his work, was seldom happier in his interpretation of a season's mood than in this beautiful autumn study, which needs to be seen in color to be appreciated. It is a prized possession of the Art Association of Montreal, whose galleries, along with those of the National Gallery of Canada and the Art Gallery of Toronto, share the permanent record of this artist's work. Thomson was a native of Owen Sound, Ont. He died a tragic death in 1917, at the age of 40, and was buried near the shore of one of his beloved north-land lakes.

Thoreau MacDonald Illustrates Edition of 'Maria Chapdelaine'

Blake's Translation of Louis Hemon's Story
Gives Toronto Artist Opportunity to
Show Sympathetic Understanding
Gazette 17.9.38

By ST. GEORGE BURGOYNE.

Thoreau MacDonald, of Toronto, evidently found illustrating W. H. Blake's translation of Louis Hemon's "Maria Chapdelaine" a task much to his liking. Son of the late J. E. H. MacDonald, R.C.A., the Canadian artist whose work, in common with that of a band of kindred painters, was woefully misunderstood and consistently abused before its qualities were appreciated, Thoreau MacDonald in these black and white drawings reveals the decorative sense that marked his parent's work.

MacDonald, thoroughly atune to the spirit of this tale of French Canada, has attempted no grand flights. Simple drawings illustrate a story that wins by its simplicity and truth. With telling line and effective masses the artist shows Napoleon Laliberte announcing the parish news from the steps outside the church; the horse Charles Eugene pulling the cutter through the woods; the family saying grace in the lamp-lit home; the spring break-up on the Peribonka—ice-floes sweeping down on swollen waters that curl in foam, a dark wooded shore and geese winging northward; stumps being pulled from the ground in the clearing; lumbermen on the drive; a boy making the essential smudge outside the log home; Wendigo pursuing the trespassing hunter; blueberry picking in the bush amidst charred trees; scenes of sowing and harvest; sawing wood for fuel; Francois Paradis hauling his toboggan in the grim winter woods that were to vanquish him; Chapdelaine driving out at night to bring the doctor to his dying wife—all the salient incidents are set down and they truly illustrate the story.

This task done, some satisfaction should be the artist's lot—having accomplished the work for the first illustrated edition of the Blake translation bearing the imprint of The Macmillan Company of Canada Limited, Toronto.

Hugh Eyars in his historical introduction sketches Hemon's life and the circumstances of the writing of this tale of the Lake St. John country. Mr. Eyars in mentioning his connection with the Canadian Macmillan Company, which first gave this translation to the world in 1921, writes that . . . "This book has thus been (it is not too much to say) affectionately thought of as the Book of the House." In touching on various editions of the work, he also mentions the sumptuous French edition illustrated by Clarence Gagnon, R.C.A. These originals in color, shown in Montreal, Ottawa

and Toronto, are again gracing the walls of the Print Room of the Art Association of Montreal.

Without pretending to present a complete list of the editions of this romance of the Lake St. John country, mention might be made of those bearing illustrations—the translation by Sir Andrew Macphail, published by A. T. Chapman, Montreal, in 1921, which contained reproductions of charcoal drawings by the late A. de F. Suzor-Cote, R.C.A., who as a painter found his happiest inspiration in scenes of rural life in Quebec province. He was particularly successful in the rugged types selected to portray the Chapdelaines, this couple later modelled and cast being among his most successful bronzes. In 1924 the New York house of Macmillan put out an illustrated edition, the work having appealed strongly to American readers.

The edition, in the original French text, published by Mornay, Paris, in 1933, gave Clarence Gagnon, R.C.A., an exceptional opportunity and three year's hard work. Gagnon, in following the incidents of the narrative, was enabled to present in full colors a pictorial record not merely of the fortunes of the Chapdelaines and their circle but of a habitant life in almost any pioneer settlement in this province.

"Maria Chapdelaine" was also published by Artheme Fayard & Cie, Paris, in the series known as Le Livre de Demain, with woodcut illustrations by Jean Lebedeff. The artist refrained from depicting much incident, just "got by" in suggesting the types of buildings, and, as a frontispiece showed a quaint conception of the rock of Quebec considering the date of Hemon's story.

A Nelson French edition was illustrated in black and white by Jean Routier who did little to give the readers any idea of the country in which Hemon set his story.

This new edition done by Rous & Mann, Toronto, for the Macmillan firm, issued in the year when relatives of Hemon visited Canada in connection with ceremonies paying tribute to the author, is a comely book. MacDonald has shown a sympathetic understanding of his subject in illustrating the narrative, and skill in the small drawings that end chapters and also appear as incidental embellishments. The title page, too, with its hand-lettered text is a finished piece of work. The plain cover bears a nicely placed drawing in silhouette, and the drawing on the wrapper certainly prompts the casual beholder to browse through the pages.

Toronto Exhibition's Art Gallery Provided "Something For All Tastes"

The Standard - Sep. 17th, 1938.

BY ROBERT AYRE

ALONG the outside walls of the art gallery building in Toronto's Canadian National Exhibition—the famous "Ex," as they call it in Ontario—now 60 years old—are written high the names of the great. Veronese, I read, followed by Titian, then Raphael, Michelangelo and Giotto, winding up with Alma Tadema. I don't know what the names are on the other wall, but I guarantee the list could not possibly do better for disorder and anticlimax. The indiscriminate symbolizes the sort of art shows they have at the Ex from year to year.

Now I don't want to be too critical. After all, in the midst of a great agricultural and industrial exhibition, where the crowds go to see pigs and pickles, horses and hardware and the freaks of the Midway, an art show must be a hodge-podge. It's a credit to the Ex that it has an art show at all and a credit to the throngs that they go to see it. But there must be something for all tastes and there must be something sensational, to vie with the barkers outside.

In past years, the sensation has usually been a notorious nude. What happened to John Russell this year, I don't know; many's the controversy he's raised in the newspapers about the propriety of exposing females to the abashed gaze of modest Ontario and, without, I am sure, any desire for publicity, he has enticed thousands into the art gallery. This year, there were only two or three nudes and John Russell's young ladies were not among them.

Surrealism

The sensation was, of all things, a room devoted to Surrealism. The crowds were bewildered; they were disgusted—though not with the pleasurable disgust you can have with a naughty nude; they were amused, oh how they were amused! But I shall have more to say about the Surrealists next week; they are worth an article to themselves.

The rest of the show consisted of Canadian paintings, British paintings, miniatures and—happy idea borrowed from New York—an outdoor exhibition of Canadian sculpture. Over in another building were displayed examples of British and Canadian graphic art, an admirable exhibition of theatre designs loaned by the National Gallery, porcelain and pottery, and the 47th annual Toronto Salon of Photography.

His Majesty the King, in gorgeous Coronation robes, sat in the midst of the British paintings, and it was marvellous how his eyes followed you. "See, Ella! Walk over here. They look straight at you, wherever you are!" What an experience for Peel and Durham and Glengarry and York, and the other counties, as they passed through the Ex with their arms full of samples, to be watched by the gentle eyes of the King! It was Frank O. Salisbury's portrait, of course, N.F.S., and Lord Louis Mountbatten lent the State Procession, and Salisbury's sketch for the Coronation was also on view.

The grand old days when two and two were four and there was none of your new-fangled nonsense about Relativity and

the Subconscious, were poignantly recalled by Edwin Abbey's "O Mistress mine, where are you roaming?" (loaned by the Corporation of Liverpool); Ford Madox Brown's "The Coat of Many Colors" (from the same source); Sir George Clausen's "The Girl at the Gate" (from the Tate); Frith's railway station; Lord Leighton's "Bath of Psyche" and Millais' "North West Passage" (both from the Tate).

At Random!

R.I.P. I have nothing to say about them. I was more interested in Orpen's amusing period piece, "A Bloomsbury Family" and Augustus John's rather rococo still life "In Memoriam; Amadeo Modigliani" (which may join them some day) and the John Nash and Ethelbert White landscapes. R. G. Eves sent a lively head of Leslie Howard and there was a portrait of Grey Owl by Sir John Lavery, which I seem to have missed. These exhibitions are so crowded and time is so short. I can only mention that such worthy painters were included as Anna Airy, Lamorna Birch, Arnesby Brown, David Jagger (this was the Nude of the Year), Munnings the horse painter, Bertram Nicholls, Dod Proctor, Wilson Steer and Norman Wilkinson. A fair enough cross-section of contemporary British painting but with notable omissions. None of the young moderns except those in the Surrealist room. I think it might be a good idea, too, to have a show some time with some direction instead of just grabbing pictures at random.

The Canadians

The Canadian section covered a good deal of ground and while some of the works were familiar many of them were new to me. I had never seen A. Y. Jackson's "Smoke Fantasy." In subject and treatment—He goes a little pointilliste—it is not the Jackson we know, but the whirling rhythms are there. Charles Comfort has quite a different way of handling smokestacks and smoke in "Smelter Stacks, Coppercliff." There is tremendous force in the upthrust of the great columns and the belching of the almost solid mass of black smoke. Transverse clouds fortify a composition that is mountainous in construction.

Of Montreal!

It was pleasant to come upon the Montrealers. Andre Bieler, now of Queen's University, brought Quebec quite definitely to Ontario in "Before the Auction." The 1937 winner of the Jessie Dow Prize, Thurstan Topham's "Grey Day, Montreal," was there and one of Harold Beament's Eskimo pictures; Robert Pilot showed his St. Urbain farm and "Gruffe River" (I wonder if it shouldn't be "Gouffre"?); there were drawings by Philip Surrey; Fritz Brandtner, sent a bold design made from an aspect of the road through Woodlands and a group of colored ink drawings called "The Other Side of Life"; Louis Muhstock was in both the water color section, with three delightful landscapes, and in the graphic arts show with several of his charcoal drawings. "Three Heads" was reproduced in the catalogue.

Choses du temps

Nécessaire audace "Le Canada"
Sept. 15, 1938

Les bourgeois amateurs d'art ont trop souvent le goût réactionnaire. Ils repoussent volontiers et courent de leur mépris les oeuvres d'art qui expriment un sentiment profond de l'éternelle nouveauté du monde. Comme ils souhaitent la stabilisation des mœurs, ils demandent l'immobilité de l'art à l'encontre de telle formule qui enchante leur jeunesse. Tant de gens veulent vivre du souvenir et ignorer que la vie est mouvement ou perpétuelle transformation; tant de gens ne se sont pas donné la peine d'apprendre que tout arrête dans le flot vivant de la création artistique est le signe certain de la décadence et de la mort. L'art reste mouvement, évolution, changement, il est création, s'il n'est pas la figure du néant. L'humanité a vu cela en Egypte, en Grèce, en Russie, au Japon, dans l'Italie du XIXe siècle: dès que la vie artistique se nourrit de formules, les oeuvres n'ont pas plus d'intérêt ou de valeur esthétique que les herbes mortes d'un herbier.

Ne nous excusons point de rappeler une vérité aussi évidente, lorsque l'Art Association de Montréal prend de multiples précautions pour annoncer aux amateurs d'art qu'elle entend désormais accorder une plus large place aux oeuvres nouvelles dans ses salles d'exposition. Le fait cependant nous intéresse seul: l'Art Association, comme nous l'avons constaté au dernier Salon du Printemps, semble renaître ou plutôt naître à la vie esthétique. On ne sait trop pourquoi cette magnifiée et si nécessaire institution a pris tant d'années à percer l'écorce épaisse (ô combien!) des préjugés et des traditions défuntées. Nous voyons que tout cela devient chose du passé, que des hommes d'une forte intelligence et d'une haute culture sont enfin parvenus à diriger l'Art Association, que ces personnes de goût s'emploient actuellement à donner à l'Art Gallery l'atmosphère d'un temple du beau.

Expert Lauds Canadian Art

Star 19.12.38

Pictures In London
Draw Exceptional
Attendance

HALIFAX, Dec. 19 — (C.P.) — Canada's art show — "Century of Canadian Art" — in London's famed Tate Gallery has been a pronounced success, H. C. McCurry of Ottawa, assistant director of the National Gallery of Canada, said here Saturday. The exhibition includes canvases painted in every province in the last 100 years.

Mr. McCurry, who arrived from England on the liner Montrose, said the Canadian group was the first Dominion's exhibit to be honored with a place in the Tate Gallery. It drew a greater attendance than any recent exhibition there, and the closing date had to be extended twice. The show will close in January.

Invitations to show the Canadian pictures in other large British cities and in Brussels, had to be declined because many of the important works were borrowed from other Canadian collections and could not be loaned for a more extended period, he said.

The show was opened on schedule on October 14 by the Duke of Kent despite the international crisis which had made preparations difficult.

Mr. McCurry, who made preliminary arrangements for the exhibition, said British art experts are taking a keen interest in the best Canadian work "and it would not be surprising if more Canadian pictures are acquired by British galleries as one result of the exhibition."

While in London, Mr. McCurry said he made arrangements for several important exhibitions of British art to come to Canada in 1939 and 1940. These collections will be shown in all parts of Canada under auspices of the National Gallery.



Pine cupboard, in the early 18th century style, containing pottery bowls and pottery plates from Portneuf, Quebec, which is among the interesting items in the display of antique furniture, being shown in the fifth floor auditorium of Henry Morgan & Company, Limited. The photograph is reproduced through the courtesy of The Art Association of Montreal, McGill University, and The Department of Tourism, Quebec.

Gazette, 6.8.38

More Exhibition Galleries and Storage Space Provided for By Addition to Art Association

Expansion Made Possible Through Gifts From Members — History of Movement Now 78 Years in Existence

Sunday Openings And Lost Bequest

BY H P. BELL

TO a good many people the Art Gallery on Sherbrooke Street is just a place where pictures can be looked at for nothing on Sunday afternoon, but, though the building is one of the most conspicuous in Montreal, there are still many people in the city who have never been inside it and hardly know what it is or what it contains. It is a public gallery in the sense that it is open to the public on every day of the week for most of the year, but, unlike the public galleries of other cities, it is not publicly owned and has never received any support from public funds, either provincial or municipal; it is owned by a body of subscribers and depends entirely on subscriptions, gifts and the income from funds which have, from time to time, been left as bequests to the Art Association. Presently a much-needed addition is under construction.

The Art Association of Montreal, which owns and controls the gallery, is now 78 years old. It was founded in the days when art exhibitions, like everything else, happened down town, in places where there is now little art to be found. The earliest artistic organization, of which any record can be found in Montreal, was the Montreal Society of Artists, formed in 1847, which held exhibitions, first in Bonaventure Hall on Bonaventure Street and later in the rooms of the Mercantile Library Association. Cornelius Krieghoff was one of the members of this society. Bonaventure or St. Bonaventure Street was then the name of the part of St. James Street which runs west from Victoria Square to the Bonaventure Station; Victoria Square did not get its present name till 1860; before that the lower part was Commissioners' Square and the upper part Hay Market Square. The Mercantile Library on St. James Street was in a building which was cleared away a few years ago, when the new Royal Bank was built.

Founded by Art Lovers

The success of these earlier exhibitions led to the formation of the Art Association, which was founded, not by artists, but by art lovers. The Bishop of Montreal, the Right Reverend Francis Fulford, was the leader of them and became the first president of the association; the other charter members were the Rev. W. T. Leach, W. H. A. Davies, T. D. King and John Leeming. The Association was incorporated by provincial act of Parliament on April 23rd, 1860. Its only business then was to hold exhibitions, which were given at first in the Mechanics Hall or the Mercantile Library Association. To begin with they were loan exhibitions, but in the Association's regulations, printed in 1864, the first rule is,—"An exhibition of Works of Art upon Canadian Subjects or executed by Artists resident in British North America shall be held (if practicable) in each year." At least one exhibition has been held every year since then.

After the Association had been in existence for nearly twenty years better quarters were needed. In 1878 the old Windsor Hall on Stanley Street was used for the exhibition and in the following year the Association opened a new building of its own. It was enabled to do this by the will of Mr. Benajah Gibb, who left to it a plot of land on Phillips Square and

William Ogilvie by Charles F. Comfort



William Ogilvie, who comes to Montreal from Toronto to be instructor in the new commercial art classes of the School of the Art Association of Montreal, and to assist Edwin H. Holgate, R.C.A., and Lillias Torrance Newton, R.C.A., in their fine arts courses. The first term will begin on October 3.

Mr. Ogilvie was born in South Africa and has practised commercial art in London, New York and Toronto. He is well-known for his sensitive work in both oils and water color and his mural in the Hart House Chapel, Toronto, brought him further distinction.

The above spirited portrait of Mr. Ogilvie is by Charles F. Comfort, A.R.C.A., O.S.A., one of the most outstanding of Canada's younger painters.

\$8,000. The building, of which the architects were J. W. Hopkins and A. T. Taylor, stood on the north-east side of the square at the corner of St. Catherine Street; part of it still remains, though it has been altered considerably. It cost \$22,000, and was opened by the Governor-General, the Marquis of Lorne, on May 26th, 1879. The building had room for larger exhibitions than had been held before;—the catalogue of one of the earliest exhibitions, in 1864, shows that there were only 123 oil pictures, as well as some water colors and a few bronzes.

Mr. Gibb's bequest included some pictures and bronzes, in addition to the land and money, and, with the opening of the new building, the Association started its permanent collections, so that there was something for its members to see even when there was no special exhibition.

R.C.A. Exhibition of 1882

Beside the Association's own regular exhibitions, many special shows were given in the Phillips Square galleries. The Royal Canadian Academy, which was founded in 1880, gave its third exhibition there in April 1882, and has occupied galleries at the Art Association every few years since then. Some pictures which were sent from London or New York were shown here; among them was Millet's "Angelus," which had been bought by an American for what was then a record price.

When the Phillips Square building was opened it was well up town and many of the best residences in Montreal were on Beaver Hall Square and Dorchester Street. Thirty years later, when the Association was fifty years old, the site was no longer the best for an art gallery and the building was found to be too small. A site for a new building was found in the Holton property on Sherbrooke Street. A picture of the old Holton house, by the late J. W. Morrice, now belongs to the Art Association. The new building, the present art gallery, was built from

designs by Edward and W. S. Maxwell and the cost of it was partly met by the sale of the old building, which brought \$275,000 in 1910, and partly by special subscriptions, amounting to more than \$278,000, of which the late James Ross gave \$125,000. The last

and in December of that year the new building was opened by the Governor-General, H.R.H. the Duke of Connaught, who had been patron of the Art Association since 1880.

Addition to Building Began

The present building has twice as much exhibition space as there was in the old one and, when it was built, was more than large enough for the permanent collections of the Association, but these have increased so much in the past twenty-six years that they have outgrown the galleries, apart from the fact that, whenever a special exhibition has been held, a part, sometimes the larger part, of the permanent collections has had to be put away in the cellars. To overcome this inconvenience an addition to the building is now under construction, from designs by Messrs. Fetherstonhaugh and Durnford, architects; this is at the back of the building on the side next to the Church of St. Andrew and St. Paul and will contain several exhibition galleries as well as additional storage space. This work has been made possible by a generous gift from Mr. H. A. Norton of Ayer's Cliff and Miss Norton of Coaticook, with gifts from other benefactors and a part of the money left to the Association by Mrs. Charles Meredith.

The growth of the permanent collection is chiefly due to gifts and bequests, the largest of which was the Learmont bequest, a big collection of pictures, which have to be kept together and not mixed with other pictures and have one of the principal galleries given over to them. Other important additions have come from the collections of Mr. James Ross, Sir George Drummond, Mr. R. B. Angus, Lord Strathcona and others. The ordinary income of the Association does not allow of much buying of works of art but there is fortunately some income available from the proceeds of special bequests, of which the Tempest bequest is the most important. In the permanent collection of pictures, which now are about 700 in number, many schools of paint-

ing are represented. Works by Canadian painters of course make a considerable part of it, and another, and important, part is the group of pictures by modern French painters.

Classes for Adults and Children

The Association has received bequests for its general funds from time to time. Mr. James Ross left \$100,000 to the Association, in addition to the large sum which he had already given towards the cost of the new building. Other important bequests have been the Tempest bequest, already mentioned, of more than \$64,000, the Gilman Cheney bequest of nearly \$54,000, and, the most recent, the bequest of \$100,000 by Mrs. Charles Meredith. The Orkney bequest of \$45,000 was left on the condition that the art gallery should not be opened on Sundays; when it was seen in 1922 that Sunday opening was desirable, it was necessary to pay the amount of the bequest, under the terms of the will, to the Verdun Protestant Hospital; the Association was enabled to do this by a special subscription of its members, and the galleries have been open free on Sunday afternoons since then.

Art education has always been one of the functions of the Association, and for this purpose there is a series of studios on the top floor of the Ontario Avenue side of the building. In the season, which is now beginning, classes are to be held daily, by a small but highly efficient staff of teachers, in drawing, painting, modelling and applied and commercial art. In addition to these there will be the valuable classes for children, begun last year, on Saturday mornings.

Figures Indicate Public Interest

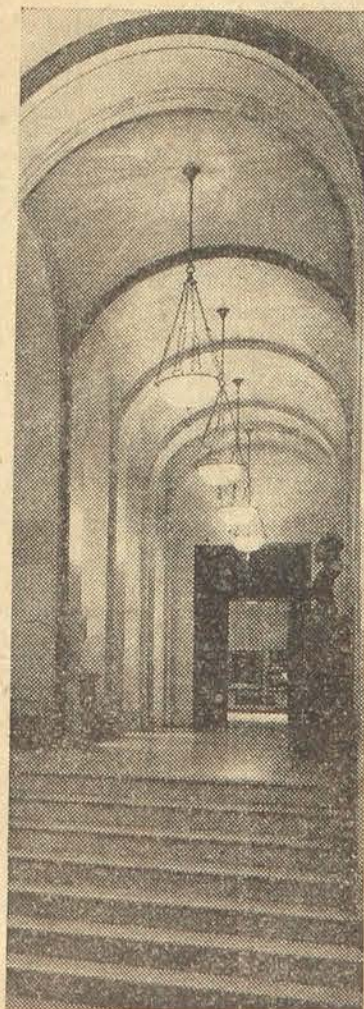
The progress of the Association and of the use of the Galleries, which had been fairly steady since the foundation, increased rapidly after the move up to Sherbrooke Street. In 1880 there were 277 members, and the number of visits to the galleries in the year was 18,247; by 1887 the number of members had risen to 497, and the number of visits to 31,247, of which 12,439 were by members. In 1927, after the new building had been open for 15 years and Sunday opening had been going on for four years, the number of members was 1,611 and the number of visits to the galleries 64,078, of which only 11,741 were by members and 27,142 by the public on Sunday afternoons. The largest number of members was 1,770 in 1929 and in the following years of depression there was a falling off in the membership and, strange to say, in the number of visits to the galleries. There was, however, an exception in the year 1933, in which the attendance amounted to 74,871, of which 34,840 came in the three weeks in which the Van Horne collection of pictures was on exhibition.

R.C.A. Show in Toronto

On November 18, the 59th annual exhibition of the Royal Canadian Academy of Arts will open in The Art Gallery of Toronto, 26 Grange road, and works of art intended for exhibition must be consigned to that address not later than November 5. Signed entry forms must be returned to the secretary, E. Dyonnet, R.C.A., 1207 Bligny street, Montreal, by November 5.

Marc A. Fortin Exhibition

Next Thursday in the Fine Art Galleries of the T. Eaton Company Limited of Montreal, and lasting until October 26, will open an exhibition of paintings by Marc A. Fortin, a painter of distinct individuality who has shown his work before in these galleries. Boldness and freedom mark the work of Fortin, who has found an immense amount of paintable material about Hochelaga, and on those country roads which are dotted with ancient stone houses, shadowed by noble trees.



Inside the Art Gallery

exhibition, the annual spring exhibition, in the Phillips Square galleries was held in March, 1912,

Canadian Art and Artists

Standard - Sep. 17th/38

ARTHUR LISMER, A. R. C. A.

Leaving Canada to Accept Appointment As Professor of Fine Arts At Columbia

BY RICHARD H. HAVILAND

THIS is by way of bidding adieu to Arthur Lismer, A.R.C.A., of Toronto, who was recently honored by being appointed Professor of Fine Arts at Teachers' College, Columbia University, New York, and who will be leaving shortly to take up his new position.

For more than 25 years Arthur Lismer has been actively identified with progressive movements in painting and art education in the Dominion. His own vigorous painting, his remarkable pioneer work in children's art education, and his unceasing efforts for the advancement of art generally have gained him a place in the art world of Canada that will be difficult to fill, and it is to be hoped that some day, before his life's work is over, he will return to this country.

A painter of the modernist school—he was a member of the former Group of Seven,—his work shows strength, vitality and solid technical ability. Perhaps his most important painting is "September Gale," now the property of the National Gallery, Ottawa. But he has to a credit a large number of other canvasses truly interpretative of the Canadian landscape, with a fine sense of design and bold summary of forms.

His chosen work, however, has not been painting but lecturing and teaching, and it is likely that time will show that his best work has been done among the young people of Toronto. He has been Canada's foremost exponent of the necessity for art in education and was the first to put the idea into practice in this country. The new methods he evolved and his remarkable success at the Children's Art Centre in the Art Gallery of Toronto, have made the Centre internationally known. Other countries have come to him for advice, and in 1937 he went to South Africa by invitation to introduce a children's art training program and to reorganize art education in the schools throughout the Union.

His object has been not so much to train the children to be artists, but to build their characters and enrich their lives. His method is to encourage them to express their own thoughts in their own way, and to develop their own natural gifts of observation, memory and imagination.

Born in 1885 in Sheffield, England, Arthur Lismer received his early art training at the Sheffield

School of Art, and later studied at the Royal Academy of Fine Arts in Antwerp, Belgium. Coming to Canada in 1911, he settled in Toronto and became a member of the



ARTHUR LISMER, A.R.C.A.

commercial art firm of Grip Limited, where he met the late Tom Thomson and a number of those whom he later joined to form the now famous Group of Seven.

Sketching and tramping through the northern woods, he submerged to a surprising degree the viewpoint of his early English training and entered freely into the spirit of his adopted country. His reputation grew steadily, and in 1915 he became principal of the Nova Scotia College of Art, at Halifax. While there he was commissioned to paint a number of pictures of patrol fleets and camouflaged vessels for the Canadian War Records Department. One of the most notable of these was "Olympic with Returned Soldiers."

In 1919 he returned to Toronto to become vice-principal at the Ontario College of Art, a position he retained until 1928 when he became educational director of the Art Gallery of Toronto. He now leaves the Art Gallery to become Professor of Fine Arts at Teachers' College, Columbia University, New York.

During these years he also acted as art director of Hart House, Toronto, from 1924 to 1926, and as principal of the teacher training course of the Ontario Department of Education from 1920 to 1933. He was elected a member of the Ontario Society of Artists in 1913, and an associate of the Royal Can-

adian Academy in 1919.

But the great value of his work among the children of Toronto is incalculable, more than 6,500 having passed through his classes at the Art Gallery of Toronto. Moreover, largely due to his ideas and his enthusiasm, the child art movement, which he pioneered in Toronto, has been spreading throughout the Dominion, and is now rapidly reaching significant proportions.

Technical Advisor



E. R. Hunter, appointed technical advisor to the Art Association of Montreal for the winter season of 1938-39. He received his fundamental training in archaeology and art during two years at the Royal Museum of Archaeology under Professor Curdell and studied two years at the Courtauld Institute of Art, London, where he acquired an academic diploma in Fine Arts, in 1935. After this, he spent a year studying in the European galleries and another year in the National Gallery at Ottawa, learning administration and enlarging his knowledge of Canadian art. During the past year he has been on the staff of the Art Gallery of Toronto. There is an added interest in Mr. Hunter's appointment in that he is a grandson of Sir Edmund Walker and a nephew of H. B. Walker, former president of the Art Association. **Standard. 1/10/38**

things, he edited the Canadian Medical Association Journal, the Montreal Medical Journal and the University Magazine. His creative literary achievements included "Essays in Puritanism," "Essays in Politics," "The Book of Sorrow," a biography of John McCrae, the medical man and poet who wrote "In Flanders Fields," etc. Sir Andrew rendered fine service to a host of readers by translating Louis Hemon's "Maria Chapdelaine." This translation into the English quickly won popular favor and is still widely read in Canada, the United States, Great Britain and wherever English is spoken. In 1921 he was commissioned to write a history of the part played by the Canadian forces in the war. In "The Medical Services" he gave no bald record, rather did he tell of the war as he saw it, without fear or favor. Some of his statements were challenged, but Sir Andrew stuck to his guns. He could be brilliant and caustic, but generally there was reason for whatever severity he indulged in with his pen. Where honor was due he gave it freely and honestly. To the beginner in poetry or prose he was considerate and kindly, pointing out the faults and praising the good. He lent every encouragement to Canadian art and letters, and altogether was a constructive force in the realm of culture. Of Sir Andrew Macphail it can truly be said that he touched the life of Canada at many points and enriched it. The disappearance of his familiar figure from the streets of Montreal will be regretted by his wide circle of friends and acquaintances in all walks of society. His death will also be mourned by many in other parts of Canada, in the British Isles, in the United States and over in France and Belgium, where he served as a medical officer. He was a patriotic and very useful citizen and a staunch Britisher.

SIR A. MACPHAIL
NOTED DOCTOR,
DIES AT AGE 73Gazette — 24.9.38
Physician-Author Was McGill
Professor for 30 Years

HEART ATTACK FATAL

Stricken at Summer Home in
P.E.I. a Month Ago and
Succumbs Here

SIR ANDREW MACPHAIL

Sir Andrew's last book was "Three Persons," published in 1929. The work was hailed in literary circles with such adjectives as "brilliant," "caustic," "devastating," "vitriolic." A one-act play from his pen was presented in Moyses Hall, McGill University, in 1932, by the Montreal Repertory Theatre. Viscount Duncannon, son of Their Excellencies, the then Governor-General and Lady Bessborough, was seen in one of the principal roles.

Sir Andrew was created a knight bachelor in 1918. He was also decorated with the Order of the British Empire. In 1893 he married Miss Georgina Burland, daughter of the late C. B. Burland, of Montreal, who predeceased him many years ago. He is survived by one son, Jeffrey B. Macphail, and one daughter, Mrs. L. M. Lindsay.

The funeral will be held Monday afternoon at Christ Church Cathedral.

Show of Canadian Art
At Tate Next MonthGazette — 24.9.38
Many Works From Local
Sources To Go On Exhibition
in London

Next month at the Tate Gallery, London, will open the Century of Canadian Art exhibition. The majority of the works have already arrived in London. Among those handled in Montreal were the portrait of E. Dyonnet, R.C.A., secretary of the Royal Canadian Academy, by the late G. Horne Russell, R.C.A.; "View from the Studio Window," a Paris scene, by the late J. W. Morrice, R.C.A.; "Hoar Frost and Snow," and "Spring Break-up," by the late Maurice Cullen, R.C.A., loaned by the Watson Art Galleries, and also "Quebec from Levis," from the permanent collection of the Art Association of Montreal; "In the Northland"—birches on a rocky shore edging a lake—by the late Tom Thomson, loaned from the same collection; "Silver Birches, Lake Placid," by Archibald Browne, R.C.A.; "Convent Garden," by Adrien Hebert, A.R.C.A., loaned by the Watson Art Galleries; "Lazy Snow," and "The Bathers," by Edwin Holgate, R.C.A., from the Art Association; "April, Petit Riviere," by A. Y. Jackson; portrait of Sir Andrew Macphail, by Alphonse Jongers, A.R.C.A.; "Negro Head," sculpture, by Orson Wheeler; portrait of Robert Pinkerton, by E. Dyonnet, R.C.A.; "Cactus Plant," by Ethel Seath; a large winter scene of Montmorency Falls, with numerous sleighs, by Cornelius Krieghoff; two landscapes by Robert W. Pilot, R.C.A., and a work by Prudence Heward.

Works, too, have gone from Ottawa and other points, and everything points to a representative collection, the selection of the works having been in charge of a committee which included Sir Wyly Grier, president of the Royal Canadian Academy of Arts; A. Y. Jackson, president of the Canadian Group of Painters; Elizabeth Wyn Wood, A.R.C.A., president of the Sculptors' Society, and Peter Haworth, president of the Canadian Society of Painters in Water Colors. Also assisting the National Gallery of Canada were Clarence Gagnon, R.C.A., of Montreal, and Martin Baldwin, curator of the Toronto Art Gallery.

According to present plans, the collection after its showing at the Tate Gallery will go to art galleries in other English centres before returning to Canada.

Gazette - 24.9.38

SIR ANDREW MACPHAIL.

Sir Andrew Macphail, who has passed away at the age of 74, was one of many sons of McGill University who achieved fame both within and without his profession. Like Osler, Roddick and Shepherd, he practised and taught medicine in Montreal and achieved a reputation that extended over the international boundary and across the sea. Early in his career he became noted as a physician, professor of medicine and author and critic. He had an enormous appetite for work, was indefatigable in the pursuit of knowledge and went thoroughly into every subject that caught his fancy. This capacity for earnest study and hard practice was shown throughout his long span, both in civilian life and in the World War. For his services in that tremendous struggle he was honored by the King with a knighthood.

Sir Andrew Macphail was born in Prince Edward Island, where he received his early education. As a youth he came to Montreal to study medicine at McGill, where he earned his degrees of B.A., M.D., and C.M. Then he continued his medical studies in England and was an interne in a London hospital. Returning to Canada, he took up practice. For a while he was principal of a grammar school and was on the editorial staff of The Gazette. He was professor of pathology in Bishop's College, was connected with the Protestant Hospital for the Insane, and later professor of the history of medicine at McGill and Cavendish lecturer of art. He was a Fellow of McGill and of the Royal Society of Canada. Numerous other honors came his way in connection with his profession.

Sir Andrew always had a flair for literature and soon made a name for himself as author, critic and editor. Among other

HAD FINE WAR RECORD.

Sir Andrew served overseas throughout the Great War as a medical officer with the 6th Field Ambulance and at headquarters. "On the recommendation of the Chief of General Staff and under the authority of an Order in Council dated October 7, 1921," Sir Andrew was commissioned to write "a comprehensive history for official publication" of the part played by the Canadian Forces in the war. In 1925 the first volume, "The Medical Services," appeared. Those who expected a strictly official account couched in carefully chosen words were disappointed. Sir Andrew wrote of the war exactly as he had seen and felt it, and the result was an absorbing if not always conventional narrative.

OBITUARY

H. WALKER PASSES ON ORLEANS ISLAND

Gazette 28.9.38
Famous Canadian Artist, 80,
Had Paralytic Stroke
Month Ago

WAS HONORED BY LAVAL

Received Arts Doctorate in
Recognition of Life of Work
in Depicting Habitant
Life on Canvas

Quebec, September 27. — (P) — French-Canadian neighbors mourned tonight for their artist friend, Horatio Walker, who died today at his home at St. Petronille on the Isle of Orleans at the age of 80. Death followed a paralytic stroke more than a month ago.

Born in Listowel, Ont., May 12, 1858, and educated there, he began his art studies in Toronto, and after further studies in the United States and Europe settled down on historic Isle of Orleans to put on canvas the placid, colorful French-Canadian habitant farmer and his surroundings.

Mr. Walker became acquainted with rural Quebec on sketching trips while he was studying in New York. When he married Miss Jeanette Pretty of Toronto in 1883, he brought his bride to a comfortable home on a point of Isle of Orleans in the St. Lawrence River six miles below Quebec.

For more than half a century, Mr. Walker painted rural Quebec, the sturdy, hardworking French-Canadian farmers and their families and the daily scenes of their stables and farmyards. He toured the province making sketches and richly colored paintings. He learned to speak the homely French of the habitant and his neighbors at St. Petronille soon became old friends.

There were few exhibitions of Walker paintings, but specimens of his work hang in a score of public art galleries and museums. One of his canvases, "Oxen Drinking," hangs in the national art gallery at Ottawa. New York, Philadelphia, Boston, St. Louis and other cities also know his works, such as "Ave Marie," "Barnyard at Moonlight," and "Stable Interior."

Earlier this year the University of Laval here bestowed upon Mr. Walker, a doctorate of arts in recognition of his "frank and clear depiction of French-Canadian life." He ended his days in his house overlooking the river with a view of Quebec's granite citadel, distant Montmorency Falls and the rolling Laurentian Hills.

His widow was ill in Toronto at the time of his death. They had two children, a son and daughter, both of whom died some years ago.

Horatio Walker, the distinguished Canadian painter, was born at Listowel, Ont., May 12, 1858. His father, Thomas Walker, and his mother, Jeanne Maurice, were both natives of England, who had come to Canada in 1856. On landing at Quebec, Thomas Walker and his brother Andrew were taken in hand by two affable agents who sold them a plot of forest land in western Ontario, receiving therefor all the money the Walkers possessed, several thousand dollars. The newcomers then settled at Listowel, a backwoods hamlet, and by hard work erected a sawmill and engaged in lumbering.

Horatio Walker was raised in comparative comfort, and his father had the good sense to recognize and encourage the boy's taste and talent in art. He was educated at Listowel public and high schools, and in 1873 went to Toronto, where he commenced the study of art with Robert F. Gagen, then a young painter. Before leaving home Walker's aptitude in drawing was evident, and his first commission was to paint an Orange banner for the local lodge, for which he received the staggering reward of \$100.

Walker left Toronto in 1876, visiting the Centennial Exhibition at Philadelphia and painting some portraits. He then spent a year and a half in Rochester, N.Y., and in 1878 reached New York, where he launched out as an artist, opening a studio there at the age of twenty. During an early trip with his father to Quebec, on timber business, the boy had been impressed with the beautiful scenery and quaint life of French Canada, and he then formed a desire to live there. He went up from New York on short sketching tours, which were later expanded into a life work. He sought out the art of other countries and times by visits to the great galleries of Europe, where he was particularly impressed with Turner, Velasquez and Michelangelo. Visits to Europe continued to be frequent until 1913.

AT ORLEANS IN 1883.

In 1883 Mr. Walker realized his ambition by moving to French Canada, establishing his home on the upper point of the Island of Orleans, facing Quebec six miles below the city, surrounded by the great panorama of the Ancient City, the St. Lawrence, the Laurentians and Montmorency Falls. There he has lived ever since, when not travelling, having a large comfortable house, garden, and separate studio building. He always loved the old French-Canadian habitants,



HORATIO WALKER, R.C.A., N.A.

and he set out to master them as a painter. Summer after summer he tramped with his sketching materials through the counties of the North Shore as well as the Island itself. He lived with the farmers, talked their own tongue like a native, and set down in line and color the record of their primitive but happy lives. One year he spent May to November sketching from L'Epiphany, near Montreal, to Quebec, recording the simple farmers, the razor-back hogs, the plowman, sower, harvester, the children at play, and the wild fowl as they passed north, then south, in their migrations. Years of these tours gave the young painter a mastery of the life of French Canada possessed by no other artist.

Such a foundation was certain of results. His first picture from Quebec life was of a swineherd and hogs. It won a prize of \$300 at the American Water Color Society, which at once made him a member. It was sold for \$300 to the Museum at Northampton, Mass., thus starting the artist on his international career. Mr. A. Walker became a member of the Society of American Artists next year, and then of the National Academy of Design. He was now established, and has had a steady and profitable market ever since. One of his pictures was sold a few years ago for \$18,000, a high price for the work of a living artist anywhere.

Though he has diverted at times to portraits and mythological subjects, Mr. Walker's work has been mainly a record and interpretation of rural French Canada. He has been called the "Canadian Millet," but while there is resemblance there is strong contrast. Both painted peasant life, but the peasants of Millet, the French artist, are more discouraged and downtrodden; those of Walker are hardworking, but in their life there is sunlight and the glory of accomplishment. Millet painted the hopeless face of the "Man with the Hoe," Walker painted cheery people, with bright costumes, under spacious skies and luminous surroundings. His method has ever been conservative based on careful drawing and understanding of the fundamentals. He shows little sympathy with modernism in art, but yet was ever a brilliant colorist, and even at times ventured on effects slightly theatrical.

One of Horatio Walker's greatest pictures is "Oxen Drinking," in the National Gallery, Ottawa. Here is a description of it by Charles H. Caffin, in his book, "American Masters of Painting."

"Besides the quality of force in Walker and his art, there is the other one of persuasiveness. You may remember his 'Oxen Drinking'—the two broad-fronted, patient heads side by side at the water trough, their driver, in blue shirt, standing by them, and the rich or brown backs of the massive beasts showing against the dark-grey horizon. For the sky, reaching far up above the group, has been whipped into turbulence by the wind; it is slaty-hued, threatening storm. How grandiose, this elemental fermentation! How significant the bulk and solidity of the beasts! There is force all through the picture, the force of disturbance and the force of immobility; for the beasts are grounded like boulders, the man, motionless. It is a force that compels attention and communicates its own strength to one's self; and then succeeds an infinite suggestion of restfulness. The heavens may labor, but for man and oxen the appointed task is done, and they enter into their rest."

Mr. Walker was married at the age of 20 to Miss Jeanette Pretty of Toronto. They had a son and a daughter, but both died some years ago.

Walker as a young man hiked into the Quebec region, painting as he went. The animals of the meadows and fowl of the barnyard intrigued him, and he found new beauties in the humble pig. This experience awakened an interest in rural life which has not dulled with the years, and of all Canadian painters, he has made such subjects peculiarly his own. In Quebec Province he found all he wanted, and a later tour through Europe did nothing to change his opinion.

EXHIBITED HERE EARLY.

While his confreres were alive to the fine qualities of his work, the Montreal art-loving public had its first chance to appreciate its range in an exhibition held in the old galleries of the Art Association of Montreal, on Phillips Square, over thirty years ago. Here the strength of his drawing and the power of his color were revealed in a show that had the city talking. Powerful oxen hauled the plow at break of day, turkeys foraged in fields, flocks and herds were watched, crops were sown and garnered, trees were felled, logs were hauled and sawn, habitants stood mute and uncovered at the ringing of the Angelus, or

paused in silent prayer as, homeward bound, they passed a wayside cross. Cows were milked, there were activities at the outdoor oven, provender was carried to the barn for the stock, ice was cut and stored and bemuddled passengers crowded gay cutters and sleighs speeding on the river road behind sturdy horses.

The exhibition, a revelation to Montrealers, was Walker's first important introduction to the general public here, the next opportunity to get a retrospective survey of his work being the comprehensive show of paintings, watercolors and drawings held a few years ago at the Ecole des Beaux Arts, St. Urbain street, the first of a series of exhibitions arranged by the then Provincial Secretary, the Hon. Athanase David, the other painters honored being Maurice Cullen, R.C.A., and A. de F. Suzor-Cote, R.C.A., both of whom have since died.

These collections made clear the zest and vitality of the man, his ability to compose effectively and to set down the most ordinary incident and invest it with distinction.

His skill as a watercolorist was adequately shown in an exhibition held in the Watson Art Galleries in November, 1925. It was the first showing here of a collection of his work in this medium. Rural Quebec was the main theme at different seasons—"A Barnyard in Early Spring," with thatched-roof buildings, trees breaking into blossom and fowls hunting food; the same season with two calves, near a bloom-laden tree, enjoying the gentle warmth of the sun which flushed the nearby barn. Warmth, too, bathed a barnyard where an old sow enjoyed a siesta beneath a hayrick, her flattened bulk protecting white piglets almost buried in the hay. Of the fall of the year, was a painting of a straw-hatted, red-skirted woman milking a Holstein cow. White horses towed a hayboat; a woodcutter in red-banded tunic, blue shirt and loose coat sat filling his pipe in the woodshed; a woman poured milk into a can; a boy in a kitchen stirred the contents of a steaming pot. Among the works, too, were three that had been shown at the Brooklyn Museum—"Potato Gatherers," Millet-like in spirit, with a soft-hatted man pouring the vegetable from a basket into a sack, held open by a woman wearing a rough dress and red sunbonnet, while in the background a kneeling woman probed the soil. Sunset was the hour of "Girl Feeding Calves," in which the dominant color note was the young woman's red skirt. The third item, called "Unloading the Hayboat, Sunset," showed against the glowing sky, flecked with colored clouds, a man with pitch-fork tossing the hay from the bulky boat to the high wharf, where a comrade was loading a horse-drawn cart. It was a collection rich in lovely things, soundly drawn, washed in with freedom, enveloped in atmosphere and handled with vigor and authority.

GIVEN MANY HONORS.

Walker has not lacked honors during his career—admitted to the National Academy of Design in 1891; elected a Royal Canadian Academician in 1918; awarded a bronze medal at the Paris Exhibition, 1889; gold medal and diploma at the Columbia Exhibition, Chicago, 1893; a gold medal at the Pan-American Exhibition, Buffalo, 1901; at Charleston Exhibition, 1902; at the Universal Exhibition, St. Louis, 1904; a gold medal of honor at the Pennsylvania Academy of Fine Arts, 1906; a gold medal at the Panama Pacific International Exhibition, San Francisco, 1915.

His work is represented in the Metropolitan Museum of Art, New York; the Corcoran Gallery of Art, and the National Gallery of Art, Washington, D.C.; the Peabody Institute, Baltimore; the Buffalo Fine Arts Academy; the City Art Museum, St. Louis; the Toledo Museum of Art, and the Carnegie Institute, Pittsburgh. At the National Gallery of Canada, Ottawa, his canvas is "Oxen Drinking." His work also has a place in other public and private collections.

Besides being R.C.A. and N.A., he is a member of the National Institute of Arts and Letters, New York; the American Water Color Society; the Royal Institute of Painters in Watercolors, England; L'Union Internationale des Beaux-Arts et des Lettres, Paris.

Laval University conferred on him an honorary degree of Doctor of Arts at a convocation on May 31, 1938, and in thanking Mgr. Camille Roy, retiring rector of the Quebec City University, for the honor, Mr. Walker said the French-Canadian institution's approval of his work was its "crowning."

WALKER FUNERAL TODAY

Gazette 29.9.38
Painter to Be Interred in
Island Anglican Church

St. Petronille, Que., September 28. — (P) — Horatio Walker, well-known Canadian painter who died yesterday, will be buried tomorrow in this little Island of Orleans parish where he lived for more than half a century.

The body of the 80-year-old painter, a native of Listowel, Ont., will be placed in a special vault beneath the little Anglican chapel of St. Mary. A special ferry boat will leave Quebec City for the island in the afternoon, about an hour and a half before funeral services are due to start.

WALKER—At St. Petronille, Island of Orleans, Horatio Walker, R.C.A., LL.D., on September 27th, 1938, in his 81st year.

Funeral cortege will leave his late residence at 3:45 p.m., on Friday, September 30th, for St. Mary's Chapel, St. Petronille. A special ferry will leave Quebec at 3 p.m., returning at 5 p.m.

SATURDAY NIGHT September 24, 1938 ARTS AND SCIENCES

Painting: Graham McInnes, art critic of SATURDAY NIGHT, sailed for England in charge of five tons of pictures constituting the special exhibition of Canadian paintings which will be shown at the Tate Galleries as the first of a series of shows from the British Dominions.

WALKER INTERRED IN ISLAND CHURCH

Gazette 1.10.38
Habitant Neighbours Crowd to Anglican Service for Noted Artist

St. Petronille, Que., September 30. — (P) — The French-Canada he knew and painted sympathetically for a half century bade farewell today to Horatio Walker, its neighbor of gifted brush and canvas.

In a vault beneath the little Anglican chapel of St. Mary on the historic Island of Orleans, a few miles below old Quebec City, the 80-year-old painter of the habitants was buried with simple service within the sound of crashing Montmorency Falls.

Walking side by side with the sturdy habitant folk whose characteristics the Ontario-born artist transmitted to canvas with the artistry that earned him the title of "the Canadian Millet," prominent citizens of Quebec and this little settlement followed Walker to the grave.

From the vine-fronted cottage where the old artist lived the quiet, retired life he adopted after coming here in 1883, the cortege wound first along a slanting beach road beside the broad St. Lawrence River and then through leaf-dotted village streets to the tiny wooden chapel.

It was the quaint, rustic setting that Walker, the countryside-roaming artist, loved in life. Only a few minutes before the solemn procession got under way, villagers had covered the route to clear it of cattle and other wandering livestock.

Burial of the painter under the hillside church, crowded to the doors for the brief service by Rev. Gerald Hibbert, culminated a notable story of his adoption of rural Quebec as home.

The young painter's first glimpse of the old French province was a brief one, but it was love at first sight with Walker. In Quebec on timber business with his father, the young native of Listowel, Ont., was struck with the countryside's picturesque atmosphere and a few years later he made his decision.

From New York where he had established an art studio, Walker transferred his home to the upper point of this island and settled down to his work surrounded by the great panorama of ancient Quebec, the towering Laurentians and the mighty falls.

Walker almost at once was at home for soon he had mastered the language of his neighbors. He lived their simple farmer life and it was not long before the newcomer's work began to attract attention. Walker's painting had captured the sturdy, optimistic spirit of rural French-Canada with a swiftness and sure dexterity.

For days he tramped the countryside, recording with his brush the primitive but happy life of the habitant. The razorback hog, the harvester at work, children at play and other humble subjects gave the artist his greatest inspiration.

One of Walker's canvases drew \$18,000

PHOTOGRAPHY DISPLAY HELD IN ART GALLERY

Star 8.10.38
Pictures of Many Countries To Be Viewed Here

Nearly 200 examples of photographic art, representing some of the best work in pictorial photography throughout the world, will go on display next week in the Montreal Art Gallery, Sherbrooke street west.

The exhibit is known as the Salon of International Art and is one of a series which is sent annually to all the principal Canadian art centres by the National Gallery of Canada.

The photographic art of various European continental countries is shown, as well as that of Great Britain, the United States, the Dominions and some from Japan.

The photographs, in the view of experts, have greatly improved from an artistic sense during the years in which these exhibitions have been given. Each photograph in the exhibit has achieved distinction in the country of origin.

"Art, and its influence on the community life" is the subject of a radio address to be given tonight at 9:30 over CFCF by Dr. C. F. Martin, president of the Art Association of Montreal. The broadcast will be under the auspices of the City Improvement League and the Municipal Service Bureau.

Gazette - 14.10.38

Heads Therapists



Dr. C. F. Martin

DR. MARTIN HEADS THERAPY GROUP

Gazette 5.10.38
Former McGill Dean Of Medicine Honored By Society In Convention

Dr. Charles Martin, former dean of medicine at McGill University, was this morning named honorary president of the Canadian Association of Occupational Therapy at the convention of this organization in the Mount Royal Hotel.

The honor was conferred upon him during the election of officers when Dr. Goldwin W. Howland, Toronto, president of the association ever since its foundation eight years ago, was re-elected.

Dr. Howland in his presidential address declared that there seems to be a shortage of aides with sufficient training in occupational therapy to manage new hospital departments devoted to the work of rehabilitating those who have lost their value in the world of labor as a result of either accident or sickness.

He pointed out, also, that there were many vocational shops being opened and that these will require the services of aides familiar with industrial operations.

U.S. AGENT SPEAKS

Chief speaker at the meeting this morning was Terry C. Foster, research agent of the U. S. office of Education, Washington, D.C., who discussed the various methods of development of employability through vocational guidance and training.

He pointed out that the whole purpose of work therapy was to repair the human machine and its nervous system to maximum work utility.

"In a recent study of the unemployed in the United States," he said, "it was found that of those classified as unemployable by far the greater number were so classified because of defective personality, and nothing can be done to remedy the situation. It is too late."

"The significance of this to us is that if we wish to serve the handicapped to best advantage, we must provide adequate personality training and guidance as early as possible after disability occurs whether that be in childhood or after reaching adulthood. This means that our program for the handicapped must extend over all age groups and all disability groups, and counsel and advisement in acceptable habits, attitudes, and behavior must be an integral part of every step in the care, cure, education, and vocational preparation of those whom we serve."

The members of the association went to the Verdun Protestant Hospital for lunch and held their afternoon session there too.

OTHER OFFICERS NAMED

Other officers elected this morning were the following: Vice presidents: Dr. B. T. McGhie, Deputy Minister of Hospital, Toronto; Dr. Robert G. Armour, president of the Toronto Occupational Therapy Association; Sir George MacLaren Brown, president of the Hamilton Association; Honorary secretary W. J. Dunlop; Secretary, Miss Helen P. Levesconte; Honorary treasurer, H. H. Loosemore; Treasurer, Miss Elizabeth A. Hull; Organizing Secretary, B. Evan Parry; Assistant Organizing Secretary, Mrs. Alastair Macdonald.

The board of management of the association for Quebec will consist of: Dr. F. L. Phillips, Miss K. Suter, Dr. Gaston de Bellefeuille and Miss H. T. Lambert.

The following are members of the honorary advisory council for this province: Douglas Bremner, Dr. L. A. Lessard, Prof. J. C. Meakins, Mrs. W. D. Lighthall, Dr. W. D. Penfield, Lady Drummond, Dr. C. A. Porteous, Dr. Edmond Dube, Mrs. J. L. deG. Beaubien, Dr. W. T. B. Mitchell, Mrs. T. Brunneau, Mrs. H. D. Artols, Dr. Grant Fleming, Dr. W. G. Turner, Dr. W. J. Patterson, Dr. R. P. Struthers, Dr. Frank Pedley and Dr. J. P. Brannen.

OBITUARY

LORD SHAUGHNESSY
DEAD HERE AGED 5516-Year-Old Son Succeeds
to Second Baron's

Gazette Title 5.10.38

DEATH COMES SUDDENLY

Prominent Industrialist, For-
merly Active in Legal and
Military Circles, Ill Only
a Few Days

Rt. Hon. Lord William James Shaughnessy, widely known industrialist and respected citizen, died early yesterday morning in the Royal Victoria Hospital after an illness of only a few days. He was in his 56th year.

A prominent business man and former practising member of the Bar, Lord Shaughnessy played a prominent part in the administration of affairs of many Canadian industrial and manufacturing firms, being a director of a large number.

The second Baron Shaughnessy, he was born in Montreal on September 29, 1883, the son of the late Lord Thomas George Shaughnessy and Lady Shaughnessy, the former Elizabeth Bridget Nagle. He attended Bishop's College School, Lennoxville, and later continued his studies at McGill University. Leaving the latter institution he went over to England to pursue his studies at Trinity College, Cambridge, where he was a student in the faculty of arts. He returned to this city and entered the faculty of law at the old Laval University, the present University of Montreal, where he graduated in 1910 with a LL.M. degree.

He was admitted to the Bar the same year he graduated from university and joined the firm of Meredith, Macpherson, Hague and Holden. He was admitted as a partner in the firm one year later.

On November 16, 1911, he married Marion Laura Graham, daughter of the late Mr. and Mrs. R. K. Graham, of this city. Lady Shaughnessy, who was a niece of the late Lord Atholstan, predeceased her husband two years ago.

Lord Shaughnessy joined the old 55th Irish Rangers in 1914 when the Great War broke out as Captain-adjutant of that unit. He became adjutant of the 199th Rangers when it was formed in 1916 and acted as aide-de-camp to the late General Sir Arthur Currie, former principal of McGill University. A brilliant soldier, he was well liked by his men and fellow officers and was mentioned in despatches.

After the armistice he returned to Montreal and was promoted to the rank of lieutenant-colonel in 1920 upon the amalgamation of the Irish-Canadian Rangers with the 199th Irish Rangers. He held the command of this regiment until 1926.

BECAME C.P.R. DIRECTOR.

A short time after he returned from France Lord Shaughnessy was elected to the directorate of the Canadian Pacific Railway and in a few years was playing an important role in Canadian business affairs. Later he became connected with many of the directorates of the Davis companies and served on the board of the Canadian Bank of Commerce, the Canada Salt Company Limited, West Kootenay Power and Light Company, Canadian Explosives Limited, Canadian Industrial Alcohol Company Limited, Lake of the Woods Milling Company Limited and acted as chairman of the Canadian Board of Directors, Yorkshire Insurance Company Limited.

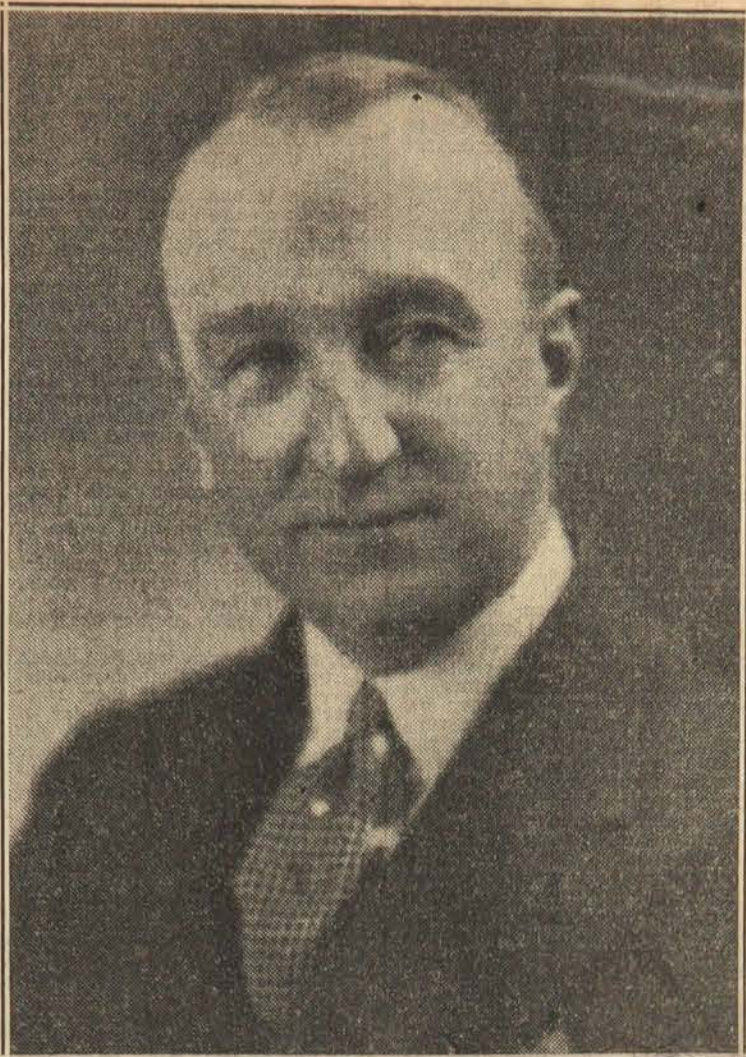
Upon the death of his father in 1923, Lord Shaughnessy succeeded to his title and in 1927 went to London, England where he fulfilled one of the many traditional functions of his office when he took his seat in the House of Lords.

Launched into a strenuous business career in the early part of post war years he resigned his interest in the practice of law and devoted his full time to the administration of the numerous banking, industrial and manufacturing houses he was connected with. Shortly after he gave up law, Lord Shaughnessy became affiliated with the firm of Sir Mortimer Davis, Incorporated, as a director and chief counsel. While he had not practiced his chosen profession since 1924 he was always in a position to offer legal advice to the corporations with which he was connected.

A keen enthusiast of both golf and tennis, Lord Shaughnessy was a member of numerous clubs around Montreal including the Mount Royal Club, the St. James Club, the Montreal Jockey Club, the Montreal Club, the Carlton Club and the Marlborough Club, London, England.

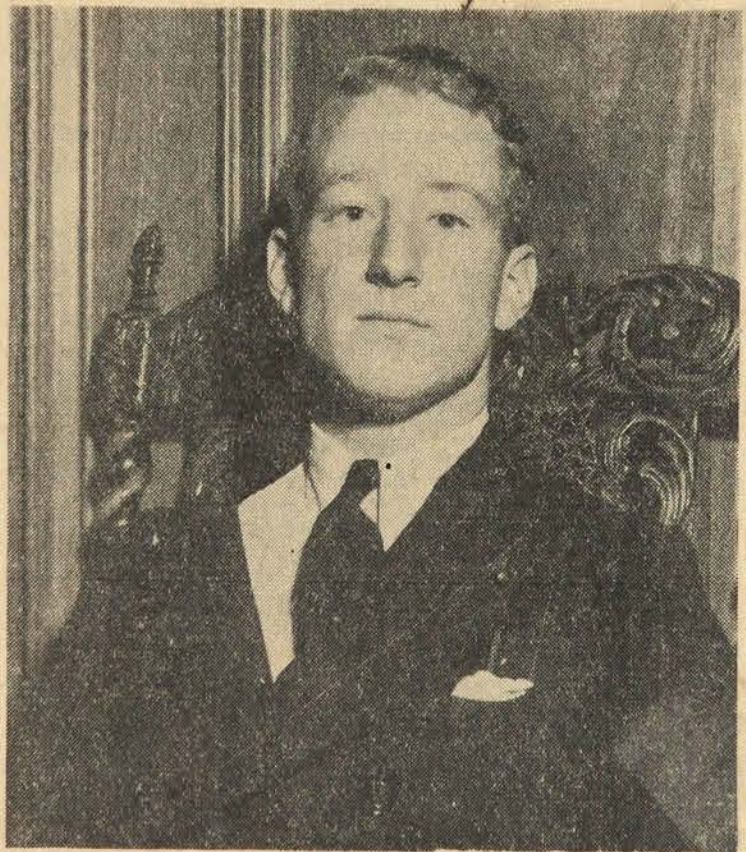
Well known as a philanthropist he took a devoted interest in many local charitable institutions including the Catholic and Federated Charities.

MONTREAL PEER SUCCUMBS



THE LATE LORD SHAUGHNESSY

SUCCESSOR TO PEERAGE



Gazette Photo (Copyright Reserved).

RT. HON. LORD WILLIAM GRAHAM SHAUGHNESSY, 16-year-old son of the late Baron Shaughnessy, who became the third member of his family to hold the title on his father's death yesterday, Lord Shaughnessy is a student at University of Bishop's College, Lennoxville. Gazette - 5.10.38

Surviving Lord Shaughnessy are his 16-year-old son, the Hon. William Graham Shaughnessy, who succeeds to the title, three daughters, the Hon. Margaret Helena, the Hon. Hazel Marion and the Hon. Bridget Ann Shaughnessy; and three sisters, the Hon. Mrs. R. Beauchler, the Hon. Mrs. R. Redmond and the Hon. Marguerite Shaughnessy.

A brother, Captain Hon. Fred Shaughnessy, was killed overseas while serving with the 60th Battalion, a composite unit raised by the Grenadier Guards, Victoria Rifles, Canadian Rangers and Westmount Rifles.

The funeral service will be conducted at St. James Cathedral tomorrow morning at 10 o'clock. Following the service interment will take place in Cote des Neiges Cemetery.

3 Pictures by Children

Opening today at the Art Association of Montreal will be an exhibition of Pictures by Children. The collection of examples in wash, done by budding artists between the ages of five and fourteen years, has been assembled from Canadian schools from Saint John to Vancouver and is shown here by courtesy of the National Gallery of Canada, Ottawa.

4 Works by Eric Riordon

Paintings by Eric Riordon, of Montreal, whose interpretations of Laurentian scenery in autumn and winter have so many admirers, will go on view in the Continental Galleries of Fine Art, 1310 St. Catherine street west, on Saturday, October 29. In addition to typical scenes of the north, there will be some beach scenes. This exhibition, which is an annual event in these galleries, will last until the middle of November.

Gazette, 15.10.38

Clarence A. Gagnon, R.C.A., LL.D.,
Subject of Book by A. H. RobsonWork of Montreal Painter in Varied Media
Dealt With By Toronto Author in Fourth
Volume of Canadian Artists Series

Gazette

By ST. GEORGE BURGOYNE.

8.10.38

Carrying on the good work begun with his compact, full-color illustrated volumes on Kriehoff, Thomson and MacDonald, Albert H. Robson, author of "Canadian Landscape Painters," adds to the Canadian Artists Series a work on Clarence A. Gagnon, R.C.A., LL.D., of Montreal. This book, published by the Ryerson Press, Toronto, is soon to be followed by Paul Kane and A. Y. Jackson, with other volumes in preparation.

As usual, size and scope being considered, Robson has done a thorough job, dealing with performance, for, on the personal side, Gagnon's career has been one of orderly, progressive development, after a start that hints at no early privations and struggles. With Kriehoff, Robson, without straining the point, had a rich "human interest" subject—a German immigrant who saw the pictorial possibilities of the Quebec habitant, painted him and his daily round and made this province his home. With Thomson there was the evolution of a commercial designer into a painter of the Canadian wilds with individuality and a fresh vision, a somewhat similar parallel being the life and art of J. E. H. MacDonald, R.C.A., with the added spice of a painter who was to bear the bulk of the abuse that fell on the group of which he was a member. Undeniably, such backgrounds help a writer, but such color is absent in the case of Gagnon, who from the first knew what he wanted to do, set a course and held to it.

Born in Montreal, ten years residence in Ste. Rose, a thorough grounding under William Brynner, R.C.A., at the School of the Art Association of Montreal, where his promise was noticed by James Morgan, who sent him to Paris to study under Jean-Paul Laurens at the Academie Julian, about covers his early "struggles," and from then on it has been a case of hard work to attain the position he has gained.

Robson deftly sketches Gagnon's development from the early Ste. Rose days when he copied illustrations by Gustave Dore, his trips abroad and his painting excursions at home, where his interest in the handicrafts of Quebec has been keen and practical, and is undisguised in his admiration for the artist's thoroughness in everything he does—deep study of his etchings, his paintings, to ensure the permanence of which he has ground his own colors since 1915, and his belief that art requires for its successful

pursuit application, intelligence, initiative and knowledge.

Of the important position Gagnon holds as a Canadian artist, Robson writes: "He is one of that small group of Montreal painters who introduced impressionism into Canada in the early years of the century. Along with Maurice Cullen and Suzor-Cote, he did much to open the eyes of Canadians to the beauty and brilliancy of color and light in the Canadian scene."

Gagnon's essays in illustration—"Le Grand Silence Blanc" and "Moria Chapdelaine," both published by Mornay of Paris, sumptuous editions in full color that show the artist at the peak of performance, are touched on. Of the latter volume Robson writes: "... In this series of pictures, for pictures they are, Gagnon found ample scope to express his intimate and sympathetic knowledge of peasant life and the Quebec countryside."

The ten illustrations in this volume, remarkably true in color, are: "The Clearing," by courtesy of W. C. Laidlaw; "Quebec House in Winter," a sketch in the artist's possession; "March in the Birch Woods," The Art Gallery of Toronto; "Spring Thaw," Vancouver Art Gallery; "Horse Racing on the Ice," The Art Gallery of Toronto; "Village in the Laurentian Mountains," The National Gallery, Ottawa; "Village Street," courtesy of R. S. McLaughlin; and three illustrations from Hemon's "Moria Chapdelaine."

The frontispiece is a typical portrait of the painter, and the table of biographical notes covers the years from his birth in 1881 to 1938 when he received the degree of LL.D. from the University of Montreal. A partial list of paintings in public collections is supplied, as is a guide to where his etchings have found permanent homes—Petit Palais, Paris; Victoria and Albert Museum, London; Dresden, Florence, Venice, Mulhausen, The Hague, Walker Gallery, Liverpool; The National Gallery, Ottawa; Montreal Art Association, The Art Gallery of Toronto, Saint John, Halifax, and Quebec Museum.

This addition to the series is as rich in facts as those previously published. The group to date has distinct educational value, a quality that is certain to mark those yet to come from Robson's pen. Concise and authentic, they contain essential data that will inform the picture-lover and would seem to have a definite place in all newspaper libraries, since Canadian art is more and more becoming "news."

Amy B. Stone Exhibits
Studies of Flowers

Gazette—8.10.38

Montreal Artist Also Shows
Landscapes and Spirited
Marines in Watercolors

Amy B. Stone, whose paintings are on view in the Fine Art Galleries of the T. Eaton Company Limited of Montreal, shows skill in the handling of watercolor. Her main offering is an engaging range of flower studies in which she reveals a nice sense of arrangement, fidelity as to color and ability in suggesting the fragile nature of the blooms. Tonal schemes are uniformly harmonious, the touch is bold and free, and the color is fluid and clean.

Delphiniums gave an opportunity to employ a variety of blues, and bolder hues are in evidence in "Mixed Tulips," which is among the most effective of her works. Miss Stone finds most flowers interesting—Calla lilies, Japanese iris, cycla-

men, Easter lilies, red and white peonies, zinnias, gladioli, carysanthemums are all subjects for her brush, and there is no timidity in her method of painting them.

In her other works, landscapes and marines, Miss Stone is equally vigorous but not always so happy. "Rough Sea, Maine," with its curling waves and rocks, while sound in the free washy manner of handling the watercolor medium, could have stood a bit more definition in form to emphasize the solidity of the rocks and the volume and weight of the water.

"Barns, Booth Bay, Me."—buildings on a curving shore; "Fisher's Point," with its birch and pine on rocks; "Windy Day, Prince Edward Island"; "Coast of Maine"; "Polperro Cornwall," with buildings, boats and reflections, are interesting subjects, and of the winter season are "Ski Hills," with figure and bare trees throwing shadows on the snow; and "Mountain Avenue, Westmount."

This exhibition is due to close on Wednesday.

Landscapes by Two
Montreal Painters

Star

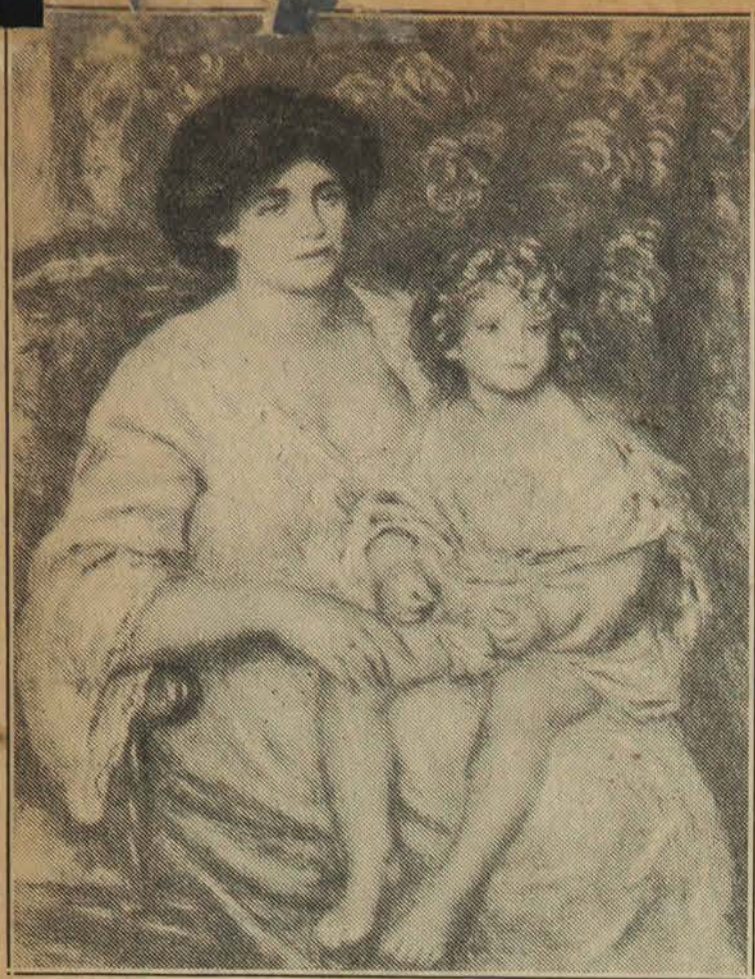
18.10.38

Two exhibitions, which are now open, show the work of Montreal painters, who have entirely different ideas about the treatment of landscape. Pictures by Marc Aurele Fortin are being shown at Eaton's gallery and a collection of work by Albert Cloutier is at the Arts Club.

Mr. Fortin's works are, as usual with him, planned pictures and not sketches; he makes use of nature in his own way to make decorative panels which are always interesting and sometimes very successful. He has kept closer to nature in one of the most effective of the pictures in this exhibition, of a big elm tree at Cartierville; another elm tree, at St. Martin, has been rather more formally treated and is not quite so satisfying. A very decorative effect is in "Crepuscule, fin d'Octobre," in which cottages and trees stand out brown in a good pattern against a yellow sky, and a remarkable blaze of light from a sunset sky is in a big picture of Hochelaga. There are several smaller pictures of Montreal harbor, in which good

arrangements have been made of ships against clouds of black smoke; a large yellow tree in "Opulent Autumn," a grey autumn landscape, a gaily colored picture of St. Germain and a quiet landscape near Ste. Rose are other of the more notable works in this exhibition.

The works by Mr. Cloutier are mostly small oil sketches of Quebec landscapes, which seem to have been made on the spot; his larger pictures are much less successful and their composition, with many conflicting lines and masses is not satisfying. The sketches are distinctly Canadian, with characteristic color and light, but a few have come off much better than the others. One of the best is "Bonnes femmes dorees," of bright yellow wheat sheaves in front of strong blue hills, and another, not so striking in color but very good, is of a snake fence with blue hills in the distance. There is good color in "Nuances d'Automne," a pleasant effect of sunlight in a sketch of the back river road, and a happy and quiet study of evening light in the "Lone shack at sundown."



MADAME THURNEYSSEN ET SON FILS Courtesy of W. Scott & Sons. This is one of the most important examples of portraiture by Auguste Renoir ever shown in Montreal. The silvery white dress of the woman gave this French Impressionist a good opportunity to reveal his skill in handling tones, and the modelling of the features and limbs is done in his typical manner. It is one of the canvases in the exhibition of French art opening today in the galleries of W. Scott and Sons, 1316 Sherbrooke street west.

"From Delacroix to Dufy" Show Opens in Scott's New Galleries

Work by French Impressionists and Post Impressionists Well Represented in Collection From London

Gazette

8.10.38

Opening today in the galleries of W. Scott & Sons, 1316 Sherbrooke street west, is an exhibition of French art under the title "From Delacroix to Dufy." There is one example by Delacroix and several by Dufy with many lovely works by painters within that period. The show, which officially inaugurates this Montreal firm's new galleries, has been arranged in conjunction with Alex Reid & Lefevre, Limited, of London, England—another in a series of such exhibitions to which Montreal picture-lovers look forward each autumn.

By the French Impressionists there are a number of fine examples. Sisley is here with a painting of the bridge and church at Moret under a sunset sky. In "The Village of Veneux-Nadon," with houses and figures in the street, there is a beautiful, luminous quality to the spacious sky. It is an exceptionally choice example of this painter's skill. By Pissarro there is a typical landscape with vines and apple tree; a scene on the banks of the Oise, with barge, buildings and trees under a cloudy, grey sky, and an English scene "Bedford Park Railway Station," with figures fence and foliage. Last year among the works by this painter was shown a glimpse of the Crystal Palace, done in 1871, when he found refuge in England during the Franco-Prussian War.

One example represents Manet—peonies in a grey vase on a red tray, which is a powerful piece of painting. There are several works by Renoir, other than the portrait of "Madame Thurneyssen et son fils," which is reproduced on this page, including a broadly handled path through a wood in Normandy; chrysanthemums in a blue vase; flowers in a yellow vase; houses, bridge and stream with seated men looking at ducks; and a scene on the banks of the Cagnes. "Rehearsal for the Ballet" is a small work by Degas, and "Sultan du Maroc" is the painting by Delacroix, the forerunner of the Impressionists. The mounted potentate, surrounded by his guards and attendants, is about to receive a French official in a space outside the walled city.

It is a vivid impression boldly handled.

Fantini-Latour is represented by a vase of flowers painted with characteristic skill and sympathy, and by "Music" a draped woman about to write on a panel already inscribed with the names of Schumann, Berlioz, Wagner and Brahms. By Courbet is a shore scene in Normandy.

Fruit on a table is from the brush of Gauguin, and there are three works by Cezanne—a wood interior; "Spring Morning, St. Anthonin," a roadway done in typical patchy manner but suggesting the season, and "Mont St. Victoire" with the bold barren rock against a blue sky flecked with thin clouds. There are also five watercolors by this painter.

A small oil, with glistening water and figures in the shade of trees, is by Seurat.

Derain, besides some small flower pieces, shows some vigorous London scenes—"The Thames Embankment," with the distant Houses of Parliament; St. Paul's Cathedral, as seen from the river, and "Pool of London" with shipping and the Tower Bridge in the distance. The color is gay and lively and forms are very freely suggested.

By Soutin is "The Groom," a man in a rich red uniform, whose ears are only slightly less prominent than those of this painter's much-reproduced painting called "The Cook."

Modigliani is represented by a portrait of a black-garbed servant girl; a nude that is relatively modest, and "Elvira," a portrait of a dark-haired, dark-eyed woman with personality.

Among the works by Dufy is "Le Manoir du Vallon," rather strident in its reds and blues, and Utrillo shows "Rue de la Mairie, Gargenville," a street scene in quiet tones, and "Montmartre," with distant church. There is a shore scene by Lurcat, "Rue du Rivoli" is a work of nice tone by Max Jacob, and by Baubant are several flower pieces precise and quaint in treatment.

The exhibition lasts until the end of this month.

Canadian Art Show Is Praised

London Taken By Storm at Opening of Exhibition

Star 15.10.38

CRITICS ARDENT

LONDON, Oct. 15 — (C.P. Cable)—Canada's "Century of Art" exhibition which yesterday began its two-months run at historic Tate Gallery has taken London by storm.

Following the opening ceremonies which were attended by London's elite, including representatives of the entire diplomatic corps, crowds thronged the Thames-side gallery today to view the highly-praised Canadian paintings and sculpture.

"England has vaguely known for some years that Canada has a mind of her own in matters artistic," says The Manchester Guardian, which describes the exhibition as "vigorous and extraordinarily interesting."

Canadian School Declared Founded

"Whatever may be happening in other corners of the Empire Canada alone can claim to have founded an independent school of painting," The Manchester Guardian adds.

"The exhibition covers its field more completely than any previously held in Europe, or even in Canada itself," says T. W. Earp, The Daily Telegraph art critic. "There are no untutored efforts of vision workmanship. From the beginning, Canadian art, given the difference of environment, runs parallel with that of Europe."

The Yorkshire Post declares it is not surprising that the exhibition as a whole should give an impression of freshness and open air. With a continent at their doors, the paper says, artists have obeyed constant advice to seek communion with nature, without turning to impressionism.

Yorkshire Post Reports Progress

"Much of the contemporary work, confronted by the necessity for objectivity, is apt to over-emphasize decorative values, but there are elements promising healthy progress in modern Canadian Art," the Yorkshire Post comments.

The Times pays tribute to the high general standard of the exhibition and gives a prominent place to such pictures as Tom Thomson's "The Jack Pine" and "Totem Poles," and "Kitwangi," by G. D. Pepper.

In the opinion of Sir Evan Charteris, a trustee of the Tate Gallery, the Canadian show will prove an important factor in advancing the cause of art. The policy of interchange of exhibitions was also certain to strengthen friendships and mutual understanding between nations. The trustees, he said, welcomed an opportunity of showing the march of Canadian art.

Lectures to the Public at the Art Association

Lectures, which are open, free, to the public, are being given at least once a week in November and December at the Art Association of Montreal, and the second of these was given on Wednesday afternoon by Professor P. F. McCullagh of McGill University. His subject was the Acropolis at Athens, with which he dealt as fully as limited time allowed. He spoke mostly on the history of Athens and the Acropolis, with many quotations from Thucydides, Plutarch and Ruskin. The subject was well illustrated by a number of lantern slides, which showed many details and unfamiliar features of the Parthenon and other buildings, but time did not allow the lecturer to describe or name them all.

Professor McCullagh will give another public lecture, on "The Gothic Cathedral" next Wednesday afternoon. These lectures begin punctually at five o'clock.

Star 10.11.38

Photographic Art From Many Sources
Gazette—15.10.38
Fourth Canadian International Salon Being Held in Gallery of Art Association

There is plenty to interest in the scant two hundred prints that comprise the fourth Canadian International Salon of Photographic Art, now being shown at the Art Association of Montreal by courtesy of the National Gallery of Canada, Ottawa. To suggest that there is a vogue for photography is to understate the case—it verges on a "craze." Even the brief foreword to the catalogue hints at the hold it now has on the general public. "The great popularity," it reads in part, "of the National Gallery's Salon and the consequent length of its tours in visiting the principal Canadian art centres, may result in its change to a biennial event, which would tend to strengthen the representation and illustrate concrete progress without lessening the interest."

In this show, which displays outstanding examples by the camera artists of the United Kingdom, Europe, Australia and the United States, the representation and work by Canadians evoke justifiable pride.

It is an exhibition that warrants many visits—one to browse over slowly and enjoy the evidences of taste in subjects and the skill exercised in composition. The collection, too, is refreshing. Gone are the days when artistic photography was expressed in the mink and shadow of the soot and whitewash era. Now, with some exceptions, the aim seems to be to reveal how wonderfully precise and searching the modern lens can be to capture the texture of skin, as in "Donna Abbyssinia," by Dr. Giorgio Bianchi, of Florence, Italy, and "The Ear," and "A Steady Gaze," by Jun Yoshida, Mukden, Manchuko. The grain of broken snow is caught in "Sunlight in Winter," by F. Veress, Budapest, Hungary, and the slippery texture of ice is realistically reproduced in "Ice Herd"—a print, not without imagination, of icy hummocks and crystal-coated branches at a stream edge, by H. W. Wagner, Worcester, Mass. Texture of rock in sunlight has interested Mrs. F. S. Crawford, Beverley Hills, Calif., in "Stone Drapery," and "Morning Dew" on iris leaves gave W. G. Briggs, F.R.P.S., of London, England, a good subject, who also in "Water Butt" records gleaming wet leaves and water spouting from a pipe. The texture of sliced bread is evident in "The Staff of Life," by Leon E. Foreman, of Madison, Wis., and only will power and breeding prevent the spectator from drooling over the syrup-coated "Cherries," by Bela Malnasy, of Miskolc, Hungary.

There are from these finished exponents of the camera art many excellent things—some purely pictorial and others with ideas. In "A Natural," by Charles W. Roland, Pontiac, Mich., an effectively placed hand has just shot the dice for seven; from England and Australia there are human interest character studies. The pattern of shadows thrown by skaters intrigued C. J. Cray, A.R.P.S., of Warren, Pa., in "Lake Placid Club," and La Mar Mumar, of Pennsburg, Pa., sends "Aeroplane Pattern"—the aircraft as seen from the rear.

Among the Canadian entries must be mentioned the capably posed young woman "Carina," by Anna Vanderpant, of Vancouver, while John Vanderpant, F.R.P.S., with "The Breaker," "White Desire," "Passion" and "Urge," has made use of graceful plant forms. Mrs. R. O. Bethune, of Berwick, N.S., found piled hollow tiles and sleet a comely subject, and J. Henders, F.R.P.S. Ottawa, in "Pool No. 1," scents the pictorial possibilities of a grain elevator and elevated railway track. George Marchell, of London, Ont., in "Excursionaires," caught the shadows of the trippers on the wharf against the white hull of the ship. Frank A. Halliday, of Calgary, in "Prairie Patriarch" found an impressive Indian. A reclining nude, "Maid of Athens" (not Ontario), is the contribution of H. F. Kelis, Ottawa, while other Ottawa entries are by C. M. Johnston, F.R.P.S.; Yousuf Karsh and James Kelly.

Other Canadians exhibiting are A. S. Archer, Woodstock; Charles Aylett, F.R.P.S., Toronto; H. G. Cox, New Westminster; Nick Credico, Lethbridge; F. A. Cripps, Peterborough; Leonard Davis, F.R.P.S., Hamilton; Charles Kidner, Hamilton; A. E. Kloppenborg, Lethbridge; Douglas H. Lawson, Calgary; W. R.

255
Albert Cloutier Has Show at The Arts Club

Quebec Province Subjects Favored by Painter of Group of Vigorous Sketches

Gazette—15.10.38

Albert Cloutier, who is holding an exhibition of his oils and watercolors at The Arts Club, 2027 Victoria street, is loyal to the Province of Quebec when selecting subjects, and just under fifty works indicate industry, an open mind as to seasons and not a little travel in search of paintable material. Most of the paintings shown are sketches, handled with vigor and generally agreeable in color. These have the effect of being more direct and spontaneous than the larger works, which are distinctly marked by individuality and serious regard for design. Of these latter works, "Village Boarding House"—typical building with intersecting streets and figures, tells the truth. "Cap a l'Original, Winter," gives a good suggestion of the massive, wooded promontory, and "North Shore Road, Murray Bay," with houses and the hilly roadway in sunlight, is not without attraction. "Woodland Pool, Early Spring," and "August: Landscape, Laurentians," are the other paintings of larger scale.

The sketches cover a wide range in place, hour and season. "In the Sugar Bush" introduces figures and the typical shacks; "Wet Spring Day, St. Faustin," has snow-patched hill backing buildings and barns; "Grey Day, St. Arsene," shows the church dominating adjacent buildings, and a modern windmill, not on Dutch lines. "Threatening Sky, Murray Valley," promises a downpour at any moment; "Sun Rays Through Clouds" promises a change in the weather, and "Clearing at Murray Bay" introduces bright color notes. "The Snake Fence," with dark spruces, blue hills and evening coming on, is an effective bit at St. Agnes, the same place supplying "Silver Steeple." "Chapel at Petit Lac," "La Maison du Notaire," "Back Street, Caughnawaga," "The White Barn, St. Hilaire," "Chamard's Hill, Pointe au Pic," "Laurentian Farm House, Silhouette," "On Back River Road," with old houses Macaskill, Halifax; Burke J. Martin, London, Ont.; Andrew McCullagh, Toronto; John Morris, Toronto; Hubert Norbury, Edmonton; W. B. Piers, Haney, B.C.; Richard H. Raiton, North Bay; J. P. Skillen, Hamilton; and Gordon M. Tranter, Calgary.

William Lathrop, N.A. Lost Life in Hurricane

American Painter Had Just Finished Sketch on Sailboat When Storm Broke

Gazette—15.10.38

William L. Lathrop, N.A., of New Hope, who was lost from his sailboat at Montauk, L.I., during the recent hurricane, had expected to spend another week aboard his boat painting before returning home for the winter. He had just finished a sketch of the impending storm when its full fury broke, according to The New York Times.

Mr. Lathrop's home was in the art colony he founded at New Hope. Ten years ago he built the Widge, which he had sailed every summer since. Although 79 years old, he sailed alone and lived aboard his boat, except while visiting friends and relatives.

The artist was born at Warren, Ill., in 1859. When he was four his family moved to Painesville, Ohio, where he spent his youth. He came to New York in the late eighties, won recognition for his etchings and became a friend of John Twachtman and J. Alden Weir, through whom he became a member of the Society of American Artists (later merged with the National Academy). In 1888, on the advice of William Chase, he went abroad to travel and sketch. While in England he married Annie Burt of Oxford and returned to live at Georgetown, Conn.

Water-colors were becoming popular, so Lathrop entered this field and in 1896 won the Evans prize of the American Water-Color Society and the following year the gold medal of the Art Club of Philadelphia. In 1897 he moved to New Hope, Pa., where he became the pioneer of the colony that has grown to national recognition. He began painting in oil about 1899, and had since gained a reputation for his quiet emotional landscapes.

Canadian Salon Of Photography

Gazette—18.10.38

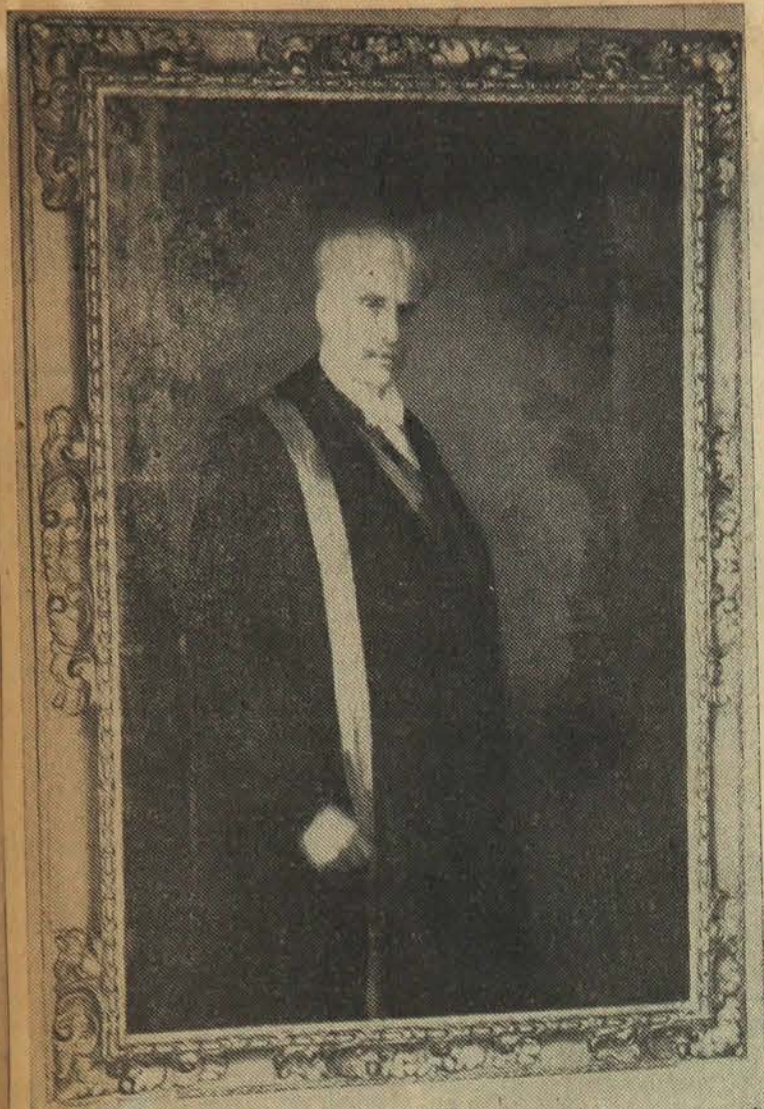
The fourth of the Canadian International Salons of Photographic Art, organized by the National Gallery of Canada, has arrived in Montreal and is now to be seen at the Art Association. While it is still quite international, with photographs from all parts of the world, the exhibition is more Canadian than before, in both the proportion and the quality of the Canadian exhibits.

The tendency in all the work shown is more and more back to straight photography, with careful choice of subjects and clever choice or arrangement of lighting. This to be seen even in the portraits, and lighting is well used in Dr. Julian Smith's head of a man and in a portrait by Yousuf Karsh. A portrait by R. R. Raiton is of shadows outlined in light; a similar

effect is very well used in S. F. Harris' photograph of a black cat in the dark and Leonard Davis' picture of a haymaker is a composition of shadows. Will Till's "The Mirror" is a good study of interior lighting; George Marchell has an amusing view of shadows thrown on the side of a ship. There are an interesting effect of reflections on the ice at Prague by Grete Popper, and a fine study of winter atmosphere by W. Bogacki.

Patterns of line are the subjects of many of these photographs. Of the natural patterns, one of dew-drops on curving leaves by W. G. Briggs, and several arrangements of the lines of leaves by John Vanderpant are specially good; there is a nice composition of lines in J. Henders' photograph of a grain elevator and railway tracks, and James Kelly and La Mar Mumar get patterns with drain pipes and an aeroplane. And with these there are very many good photographs of a more old-fashioned and more strictly pictorial kind.

PORTRAITS OF WAR-TIME LEADERS SHOWN

 Star
10.10.38


Exhibited for this week in the galleries of the Montreal Art Association on Sherbrooke street west are the two portraits shown above of Rt. Hon. Sir Robert Borden (left), war-time Premier of Canada, and of General Sir Arthur Currie, war-time commander of the Canadian military forces.

Both portraits are loaned by E. Hodgson Smart, their painter, who is in Montreal on a visit.

Mr. Smart is believed to have painted Sir Arthur Currie either during the Great War or shortly after, while his portrait of Sir Robert Borden was made a few years later.

Mr. Smart has painted portraits of a number of war-time leaders, including Marshal Foch and Newton Baker, U.S. Secretary of the Navy.

CARILLON EXHIBIT OPENING TOMORROW

Gazette 21.10.38
Distinguished Guests to Attend Historical Society Ceremony in Barracks

The annual loan exhibit of the Argenteuil Historical Society, to be held in the Carillon Barracks, now under construction as a Museum, will be officially opened to the public at three o'clock tomorrow afternoon, it was announced in Montreal yesterday.

Dr. H. B. Cushing, president of the society, will preside at the opening ceremony and short addresses will be delivered by Archibald Kains, of Ottawa, honorary president; Victor Morin, LL.D., president of the Royal Society of Canada; Senator A. K. Huggessen and other distinguished guests. Following the opening event, the exhibits and building will be inspected by the party. Admission is free and the exhibition will remain open until October 29.

The barracks were taken over from the Historical Society of Argenteuil County by the federal Government about three months ago, with the understanding that building and grounds would be reconstructed at an estimated cost of \$18,000, and that the Government lease these to the society at a nominal rental for the purpose of establishing and maintaining a local historical museum.

The big stone building, situated on the north bank of the Ottawa River and known as the Carillon Barracks, was erected about 1833 for military purposes by Commissary-General Forbes, of Bellevue, Carillon, a veteran officer of the Duke of Wellington's staff during the Napoleonic Wars, and, according to the archives at Ottawa, the building housed 108 soldiers and a proportionate number of officers during the Rebellion of 1837-39. It was donated to the historical society 18 months ago by Felix Hungerbuhler, present owner of the Bellevue estates, and was transferred to the Dominion Government by deed of gift to the Crown under the aforementioned conditions.

The work of repairing and reconstructing the historic old building and grounds has been under the direction of Prof. P. E. Nobbs, of McGill University, who was especially commissioned by the Government for the purpose.

Dr. Martin Sees Surrealist Trend In New Styles in Women's Hats

Gazette 15.10.38

Increasing interest of the public in art to the point where the aesthetic is being considered along with the practical, was noted last night by C. F. Martin, M.D., LL.D., president of the Art Association of Montreal in a radio address. He spoke over station CFCF under the auspices of the City Improvement League and the Municipal Service Bureau.

A look at the average display window in the shops, he said, will show how remarkable an influence modern art has affected on the business world.

"If you are familiar with post-impressionism," he stated, "you will realize how this influence has come to bear upon the commercial decorations and designs, emphasizing, as it does, the importance of light and shadow.... Take heed of the head-dress of the women of today, and their general attire, and you will convince yourself that surrealism has made a definite and significant impact on our private lives."

"It is only through the medium of education and example that we can influence, by sound guidance and suitable direction, the art achievement of the future. It is the most cogent argument for our galleries and museums and schools of art, and for the amount of money we spend on them. The educational value of such institutions raises their influence far beyond the exhibition of a few pictures and frames and objects of art."

The present council of the Art Association feels that its progress and welfare depends not only on the standard and scope of its collections, but even more on the degree to which it can successfully hold the interest and support of those whom it serves."

Dr. Martin described the extension of the Art Association building to provide more room for a constantly changing series of exhibits, the setting aside of one special room for the study of design, enhancement of the value of the art library, the Saturday morning classes for children and the Art School with its new staff and improved facilities.

During the coming season, he said, the council is providing a programme of illustrated lectures and popular talks with discussions, for members and the public generally; 15 will be given before the New Year and an equal number in the latter part of the season.

DATES FROM ABOUT 1833

The huge stone building on the north bank of the Ottawa river was erected in about 1833 by Commissary-General Forbes, a veteran officer on the Duke of Wellington's staff during the Napoleonic wars. It housed troops during the Rebellion of 1837.

The building was donated to the society by Felix Hungerbuhler, owner of the estate on which it is situated. The barracks contain many apartments which are to be fitted up as rooms depicting various periods, ranging from seigniorial to mid-Victorian. The Sir John Abbott room is dedicated to the memory of the first Canadian-born Prime Minister of the Dominion, who was a native of Argenteuil county.

In honor of Dr. Benjamin Wales, founder and first president of the society, a library bearing his name will be established.

Old Canadian furniture, textiles, portraits and other historical objects will be on view at the exhibition opening on Sunday.

ART ASSOCIATION PLANS FOR SEASON

Thirteen Lectures and Six Exhibitions Included On Program

Lecture and exhibition dates were announced at the Art Association of Montreal galleries today for the present season up to the end of the year. The program includes 13 lectures and six exhibitions.

Another feature will be "gallery talks" by the well known artist, Wilfrid M. Barnes, every Friday afternoon at 4:15 for members of the association. Mr. Barnes will take members around the galleries and discuss the various artists and pictures. Later on a similar service will be provided for the museums.

Lectures will be given at 5 p.m. on the following dates: October 31, "Turner, Constable and Bonington," W. G. Constable, M.A., F.S.A., for members only; November 2, "Designs in Samplers," Miss Grace Cornell, open to the public; November 7, "Degas," Ernst Neumann, members only; November 9, "The Acropolis," P. F. McCullagh, M.A., open to the public; November 14, "Renoir," Ernst Neumann, members only; November 16, "The Gothic Cathedral," P. F. McCullagh, M.A., open to the public; November 21, "Van Gogh," by Ernst Neumann, members only; "Color in Nature," Prof. D. L. Thomson, Ph.D., open to the public; November 30, "The story of the Portland Vase," Prof. T. H. Clark, Ph.D., open to the public.

DECEMBER LECTURES

During the month of December the following lectures have been arranged: December 1, "Rodin," Herbert R. Cross, members only; December 7, "Painters of the French Revolution," Dr. Julius Held, open to the public; December 10, "Proverbs in Painting," Dr. Held, open to the public, and December 14, "English Delft Ware," Prof. T. H. Clark, Ph.D., open to the public.

Regular students of the school of art will be admitted to these lectures.

Exhibitions until the end of the year have been arranged as follows: October 15 to 30, exhibition of children's art, through the courtesy of the National Gallery of Canada; November 1 to 15, exhibition of samplers, from the collection of the late Mrs. F. D. Adams; November 15 to 30, exhibition of Polish prints and textiles; November 16 to December 1, exhibition of artist color proofs, and December 3 to 20, exhibition of Holbein drawings.

The exhibition of landscape paintings of the 19th century which was deferred last year will be held coincident with the official opening of the new wing in February.

Pictures by Children Shown at Art Gallery

Gazette 22.10.38
Examples From Saint John to Vancouver by 5 to 14-Year-Old Students

Pictures by Canadian Children hold the walls of the Learmont Gallery of the Art Association of Montreal and are certain to interest those who like variety in their art. This collection, shown here by courtesy of the National Gallery of Canada, Ottawa, are works done in various media by youngsters from five to 14 years of age. It is a case of the boys and girls being allowed to express themselves—very laudable in its way, but it does on occasion reveal a similarity of outlook and treatment that might almost suggest discipline. If this is so, there might be some discipline imposed in the matter of forms. The imaginative scribbles of a five-year-old may seem marvellous, but at 14 years the youth might be gently steered in a safe and sound channel—that is if he is at all serious about the matter.

In these galleries some years ago an exhibition of work by Montreal children was held, and this collection seemed the natural expression of infantile minds. There was some real imagination in the manner in which fairy tales and nursery rhymes were illustrated, and there was no hint of prompting.

Daron Byng High School gives a good account of itself with some decoratively treated fish and water plants; a quaint conception of the Finding of Moses—very lusty bull-rushes edging the infant, who is protected from the damp by a pink coverlet; and a group of figures on the seashore is done with vigor and a good sense of arrangement.

From Edmonton comes "Lady Scrubbing Floor," her expression suggesting that the task is little to her taste. Among the contributions from Vancouver is an effective block print on cotton, while "Summer Sing Song"—children grouped about a bonfire, is innocent enough. Ottawa contributions include a drawing of a yacht and also an airplane. Winnipeg sends a pioneer with sleigh under a cold winter sky, and "Motorboat Race" is a serious effort. The Toronto group is large and shows variety.

Arthur Lismer, A.R.C.A., former educational supervisor of The Art Gallery of Toronto, and more recently Professor of Fine Arts at Teachers' College, Columbia University, New York City, writes the catalogue foreword.

The sources of the works exhibited are:

Saint John, N.B. Group of six paintings and drawings. Art Instructor: Jack Humphrey.

Quebec: Ecole des Beaux-Arts de Quebec. Group of five paintings and drawings. Art Director: J. B. Soucy. Art Instructor: Jean Paul Lemieux.

Montreal: The Children's Art Centre. Group of 12 paintings. Art Director: Fritz Brandtner.

Montreal: Baron Byng High School. Group of 10 paintings. Art Instructor: Anne Savage.

Montreal: The Study. Group of 15 paintings. Art Instructor: Ethel Seath.

Kingston: Kingston Art Association. Group of five paintings. Art Instructor: Andre Bieler.

Ottawa: The National Gallery.

Group of five paintings. Art Instructor: Mabel May, A.R.C.A.

Toronto: The Art Gallery of Toronto. Group of 50 paintings, drawings and designs. Education Supervisor: Arthur Lismer, A.R.C.A. Assistant Supervisor: Norah McCullough.

Winnipeg: The Winnipeg Art Gallery Association. Group of 10 paintings and drawings. Art Director: A. J. Musgrove.

Edmonton, Alberta: Edmonton Museum of Arts. Group of three paintings and drawings. Art Instructor: Miriam Bowman.

Vancouver: The Vancouver Art Gallery. Group of 25 paintings, drawings and designs. Art Director: Charles H. Scott. Chief Instructor: B. C. Binning.

LEAF JUDGING TO START

Gazette 9.11.38
Charles W. Simpson, Paul Caron, J. Crockett Chosen

Three prominent Canadian artists, Charles W. Simpson, R.C.A., Paul Caron, and James Crockett, all of Montreal, will soon make a start on the task of selecting the most beautiful of the more than 3,000 leaves entered in the sixth annual maple leaf competition held jointly by the Canadian Travel Bureau at Ottawa, the Canadian Pacific Railway, and the Canadian National Railways.

The contest closed on November 1 but entries continued to pour in for the following week from all parts of Canada, several mail bags packed with leaves being as yet unopened. There is still considerable work to be done before the artists are called in to select the five most beautiful leaves. In the first place the entries have to be numbered, and then preserved as they are sent on a nationwide tour following the contest.

The three artists will study the hundreds and hundreds of entries to select the five most beautiful, for which prizes of \$100, \$40, \$20, \$10 and \$5—a total of \$175—will be awarded. The engineering departments of the Canadian Pacific Railway and Canadian National Railways will decide on the largest leaves, for which prizes of \$30 and \$10 will be awarded.

HISTORICAL SHOW WILL OPEN SUNDAY

Star 19.10.38
Argenteuil Society Loan Exhibit To Be Held In Carillon Barracks

At the historic barracks at Carillon, under reconstruction by the Federal Government for use as a museum, the annual loan exhibit of the Historical Society of Argenteuil will open on Sunday at 3 p.m. Dr. H. B. Cushing, president of the society, will occupy the chair, and short addresses will be delivered by Victor Morin, president of the Royal Society of Canada, Senator A. K. Huggessen and Archibald Kains of Ottawa, honorary president of the Argenteuil society. The exhibition will remain open until October 29.

The Federal Government took over the barracks from the Argenteuil society, retained Prof. P. E. Nobbs of McGill University as architect for the remodelling and will lease the building to the society for use as a museum, the formal opening of which will take place next summer.



ETUDE D'ORMES, CARTIERVILLE, by Marc-Aurèle Fortin, which is typical of this Montreal artist's bold landscapes now on view in the Fine Art Galleries of the T. Eaton Company Limited, of Montreal.

Marc A. Fortin Shows Paintings In Eaton Fine Art Galleries

Gazette 15.10.38
Montreal Artist in Sixth Annual Exhibition Displays Landscapes, Vistas of Hochelaga and Wharf-front Scenes

By ST. GEORGE BURGOYNE

Marc A. Fortin, a painter of strength and individuality, is holding his sixth annual exhibition in the Fine Art Galleries of the T. Eaton Company, Limited, of Montreal, the works to remain on view until October 26.

This Montreal painter's works, and especially those of large scale, are rather in the nature of an acquired taste. The breadth of the brush-work and the boldness of the color are at first inclined to startle, but a fair and open-minded survey of the collection will moderate the initial impression. That what he expresses could be couched in quieter terms is a matter of personal opinion, but Fortin holds firmly to his convictions and compromise to capture buyers is something shunned. A slight unbending might sometimes make the fight less hard. His massive trees—and the majestic elm has long been a favored motif—despite the "big" method of handling are true to type, but, having attained that, it is unfortunate that something of the same observation does not extend to the figures and wagons that play their parts in his pictures. "L'Orme à St. Martin"—tree against a cloudy sky, house and fields, would have lost nothing by closer attention to form in the loaded wagon, and this summary treatment of objects weakens several of the works. "Etude

d'Ormes, Cartierville," reproduced on this page, escapes this failing. The cow, being milked in the shade of the tree, is adequately suggested. This painting of noble scale is one of the most uniformly successful works that Fortin has signed in many years. Indeed, throughout all the works there is less of the dismal grey that he was once prone to employ, and there is distinct evidence of having captured a mood in his two vistas of unromantic Hochelaga at sunrise and at sunset.

Long a recorder of the church, factories, railroad tracks, homes and open spaces of Hochelaga, Fortin yearly seems to find some new pictorial angle, and is very successful in some watercolors of this area. The wharf-front, too, has proved fruitful, one painting showing moored freighters beneath the just-commenced Jacques Cartier Bridge. Some of the smaller harbor scenes are distinctly effective.

St. Rose, the artist's birth-place has not been ignored, and one work showing houses screened by trees in autumn leaf has engaging qualities. "Opulent Autumn" also prompted gayer color. Bright tones, too, find place in "Old Stone House, Laurentians," with the ancient structure edging a steep road, fields and distant hills in autumn. "Street, Bay St. Paul," with hill and houses, has some rich greens, and of a less clement season are "Neige de Mars," "Neige de Novembre" and "Winter Study, Montreal."

Marc A. Fortin, who first studied art in the school of the Council of Arts and Manufacturers in the Monument National, Montreal, under E. Dyonnet, R.C.A., and in the schools of the Catholic Commission, later spent a year at the Chicago Art Institute, followed by a year in Paris. While abroad he travelled in the south of France, landscape chiefly interesting him. His taste for the country has increased with the years, the Province of Quebec now being his chief sketching ground.

Fortin is represented in the Quebec Provincial Museum, and in the National Gallery of Canada, Ottawa, his example in the latter place being "Landscape, Hochelaga," a watercolor. This year Fortin won the Jessie Dow prize for watercolor at the Spring Show of the Art Association of Montreal with "Les Eboulements Landscape."

Their Excellencies to Open

New Wing at Art Association. Their Excellencies Lord and Lady Tweedsmuir are to open the new wing of the Art Association of Montreal on Monday night, February 13. On this occasion a reception will be held for members only. This will be coincident with the preview of the loan exhibition of 19th Century painting.

Star - 16.11.38

ART GALLERY HELD AID TO EDUCATION

Efforts to Show Collections to Children Described by Miss K. Fenwick

Gazette 2.11.38

Holding that the public art gallery should stand in the same relation to national life as the universities, schools and libraries, Miss Kathleen Fenwick, in charge of the prints and drawings department, National Gallery of Canada, Ottawa, yesterday advocated that such galleries should be incorporated into the educational system. Miss Fenwick, formerly on the staff of Goldsmiths' College, University of London, addressed a meeting of the Montreal Women's Club held at the Mount Royal Hotel.

Speaking on "The National Gallery and its Collections," Miss Fenwick stated that while the majority of national art galleries were within easy reach of the population as a whole, the National Gallery at Ottawa had been faced with the problem of reaching as many people in the Dominion as possible. As a result a system of loan exhibits was started as early as 1913, and had been expanded widely since that time. A great deal had been done to bring the gallery as close to children as possible, for it was realized that the children of today would be the public of tomorrow.

Miss Fenwick described the coming-of-age of Canadian art, stating that in producing a genuinely Canadian art, Canada has made a distinct contribution to creative art. The Canadian public is now awakening to the fact that it has artists of which it has every right to be proud, she added.

Referring to the subject of national galleries in general, Miss Fenwick said that the national art gallery should have as catholic a collection as possible, ranging from early to contemporary times, for only through knowledge of the past could the present be judged. Few would question the necessity of the public art gallery, she said, for it was a means of providing some response to the need for beauty.

Miss Fenwick showed and described some of the pictures in the permanent collection of the National Gallery.

Mrs. Guy Lapraik, chairman of the arts and literature department of the club, introduced the speaker.

Dr. J. A. MacDonald made an appeal on behalf of the Federated Charities, stressing the preventive work done by the various agencies.

Jack Cantor, cellist, played, accompanied by Mrs. F. J. Hodgson. Mrs. C. B. Powter, the president, opened the meeting.

Canadian Art and Artists

ROBERT W. PILOT, R.C.A.

Prominent Montreal Painter and Youngest Member of the Royal Canadian Academy
Standard, 22.10.38
BY RICHARD H. HAVILAND

ROBERT W. Pilot, R.C.A.,

youngest member of the Royal Canadian Academy, can be called the foremost of the younger Canadian landscape painters without much fear of contradiction. During the past ten or fifteen years, Montreal picture-lovers have come to look forward to his annual exhibition, which is always pleasing, of great interest, and yearly shows evidence of steady progress. He is also an accomplished etcher, and mural decorator.

Although he has painted some notable marines along the Nova Scotia and New Brunswick coastline, as well as landscapes in Newfoundland, Spain and Northern Africa, Mr. Pilot has found his favorite painting grounds at Les Eboulements, Baie St. Paul, and other such spots in Charlevoix County, Quebec. He has also painted a great number of winter scenes in the Laurentians north of Montreal, and many consider these amongst his finest work.

Influenced by Cullen

His early work was greatly influenced by his step-father, the late well-known painter and teacher, Maurice Cullen, R.C.A., but he has since struck out and developed his own style. His work is distinctly original in flavor, as well as being cleverly interpretative, and in the last few years has featured much richer coloring and a greater boldness of treatment.

He has a keen appreciation of the quaint character of the Habitant farm, and his many scenes of the unspoiled French-Canadian countryside in Charlevoix County will yearly increase in value, for each year now, more and more of these picturesque dwellings are being torn down, while others are losing their "old-world" appearance from so-called modern improvements.

Born at St. John's, Newfoundland, on October 9, 1898, the son of Edward Frederick Pilot and Barbara Merchant, he was brought to Montreal at the age of nine, and received his early education at local schools.

Studied in Montreal

In 1915 he left the Montreal High School to devote his full



Robert W. Pilot, one of the younger Canadian Artists of rich promise, who holds the distinction of being the youngest member of the Royal Canadian Academy.

time to the study of art. He entered the Art Association of Montreal school, where he studied under his step-father, the late Maurice Cullen, R.C.A., and the late William Brymner, R.C.A. He also studied at the Monument National under Edmond Dyonnet, R.C.A., secretary of the Royal Academy.

His studies were interrupted, however, when he joined the 5th Division Artillery, with which he served overseas from 1916 to 1918, seeing a considerable amount of service in France.

After being demobilized, he turned once more to his chosen career, and studied for three years in Paris at the Julian Academy under Pierre Laurens. In 1922 he exhibited at the Paris Salon, before returning to Montreal, where he opened a studio.

He was elected an associate of the Royal Canadian Academy in 1925, and 1935 became a full aca-

demician. He has twice won the Jessie Dow Prize, in 1932 and again in 1934.

Went to Europe

In 1927 he went to Europe, and after visiting France, worked his way down through Spain to Northern Africa. On this trip he spent time in Toledo, Madrid, Tangiers, Tetuan and in parts of the Riffian country. The brilliant colors of Northern Africa proved of particular interest to him, and he brought back some successful and striking canvases.

His work is represented at the National Gallery in Ottawa, by two scenes of Quebec and a series of water-colors, while the Provincial Museum in Quebec City possesses five of his paintings.

Examples of his mural decorations are to be seen in the chalet on top of Mount Royal, in the Montreal High School, and in the homes of Jules Timmins, and John Molson. He has also illustrated "Storied Streets of Quebec," and "The Patriot," by J. Guyon.

He has been teaching etching at the Beaux Arts for the last four years, but is able to do little of this work himself now, finding it too hard on his eyes.

A Lecture on the Work Of Auguste Renoir

The second of Ernst Neumann's lectures at the Art Association of Montreal, given on Monday afternoon, dealt with the work of Auguste Renoir. The very clear and well illustrated lecture gave an account of the painter's work from his earliest, imitative, period to the end of his long life, when he could no longer hold in his fingers the brushes with which he did some of his most important work. The lecturer laid emphasis on the gaiety of Renoir's pictures and his love of qualities and textures, and explained Renoir's methods with some examples of the differences between impressionism and other theories and methods of painting. As illustrations of the subject, in addition to the lantern slides which were shown with the lecture, two pictures by Renoir, which have been lent for exhibition, and a number of reproductions of Renoir's work are being shown in one of the lower galleries and in the library of the Art Association.

Mr. Neumann's third lecture, which will deal with the work of Van Gogh, will be given at five o'clock next Monday afternoon.

A lecture, open to the public, on "The Gothic Cathedral," will be given at the Art Association on Professor P. F. McCullagh at five o'clock on Wednesday.

Star - 15.11.38

MODERN ART DISPLAY ATTRACTS ATTENTION

Star 2.11.38
Redpath Museum Show Continues Till Dec. 31

Modern painting over which much controversy rages is illustrated by an exhibition of colored prints and books which has just been opened in the gallery of the Redpath Library, McGill University.

While not approving all that has been displayed in the current exhibition in the Redpath Library, university art experts agree that the public should have an opportunity of judging for itself what is good art and what might be considered bad.

The exhibit includes 404 prints, of which 227 are in color, and represents the work of 67 artists ranging from that of De Toulouse-Lautrec and Renoir down to Picasso. Most of the prints were presented to the library by Lady Roddick.

The largest representation is of the work of Van Gogh, Cezanne and Gauguin. There is also a small display of typical forms of modern art such as cubism and surrealism. The pictures are supplemented by a representative collection of books on modern art movements in English, French and German.

The exhibit will be on to the end of the year daily on weekdays from 9 a.m. to 10 p.m. except Saturdays when the hours are from 9 a.m. to 5 p.m.

A Century Of Canadian Art

The Citizen Written for The Citizen by GRAHAM McINNES 17.10.38

A little over fifty years ago the first exhibition of Canadian art ever to go to England attracted a handful of curious observers to the Indian and Colonial Exposition. Among those present was a member of the Royal Academy who had been asked to make a report on the Canadian section. This Mr. Hodgson was a man of sound common sense, and after examining the paintings, and noting how much they owed to European influences, he concluded his report as follows: "I should like to see Canadian art Canadian to the backbone."

Of course it is obvious that though an art may be "Canadian to the backbone" it will not necessarily be good art. But it is equally true that until Canadian painters learned to see their country through their own eyes, their work was apt to be pale and imitative. Many tubes of paint have been squeezed onto canvas since then, and if Mr. Hodgson were alive today, he would find that his wish was fulfilled. For in the exhibition "A Century of Canadian Art," which is being opened by the Duke of Kent at the Tate Gallery in London on October 15, the dominant note is one of vigorous and imaginative Canadianism. During the past fifty years Canadian painters and sculptors have learned to see their land through their own eyes, and in doing so their art has developed a vigor and a vitality which are real and original contributions to the world of art.

The present exhibition is the largest and most representative ever to leave Canadian shores. The fact that five tons of works of art were crated for shipment, while it gives little idea of the quality of the show, is indicative of the scale on which it has been planned. But the quality is there too; for the exhibition represents not only the finest work available from coast to coast, but is also a complete cross-section of Canadian achievement in the world of art over the last hundred years.

Starting with Canada's first articulate artists, Cornelius Krieghoff and Paul Kane, who painted the French-Canadians and the Indians of the West, the exhibition moves on through the work of the first pioneer professionals. Of these the most important are J. A. Fraser—whose magnificent view of the Rogers Pass in the Selkirk still ranks as one of the best mountain pictures ever painted here—Daniel Fowler and Robert Gagen. These are followed by the Impressionists, men like Maurice Cullen and J. W. Morrice, who were the first to discover the beauty

of the snowscape. Next come the young men who, in discovering the North Country, were the first to see Canada through Canadian eyes and to develop new techniques and a new approach to meet the needs of a new vision.

Tom Thomson has five of his striking, decorative canvases and the members of the Group of Seven each contribute their own variant of stark mass, swirling line and strong rhythmic pattern. This art is indeed Canadian to the backbone—so much so that for a time its imitators tended to turn its new methods into mannerisms. But the moderns, while keeping the drive of their masters, have sought out new angles of approach; and the contemporary Canadian scene is vividly portrayed in landscape, figure work and portraiture, studies of industry and commerce. Sculpture shows a similar progression, from the fine religious carving of Francois Baillargé to the semi-abstract work of such a modern as Elizabeth Wyn Wood. Altogether the exhibition numbers over 360 works of art by 120 living and deceased artists spread through the Dominion from New Brunswick to the Pacific coast.

It is not often that art makes news—though it does so more frequently than of old—but an exhibition such as this is news in a very vital sense. It is not merely that it sums up and puts on display the creative effort of a young nation; it gives the more art-conscious British public an opportunity to appraise us in terms of our own cultural achievement. A charge too often levelled against Canada by unthinking persons is that she is too preoccupied with material civilization to care for the spiritual side of life. This exhibition is a potent witness to the contrary. "A Century of Canadian Art" will be on view in London right through the so-called "little season," up to December 15th; after that most of the works will be taken on tour through the leading provincial galleries in Great Britain. The last time a large Canadian showing went overseas was to the Wembley Exhibition in 1924-25. At that time, the public and the critics were loud in their praise of the forcefulness and brilliance of our art. If the present showing is as popular as its predecessor, thousands of Englishmen will have an opportunity to gain a better knowledge not only of our art but of ourselves. And already it is safe to say that in addition to force and brilliance they will find that latest and best of all ingredients that go to make up a national art—the emergence of a true painterly approach.

Exhibition of Canadian Art Is Opened Today by Duke of Kent

Evening Citizen Associated Press 14.10.38

LONDON, Oct. 14.—The Duke of Kent today opened the Canadian art exhibition at the Tate Gallery. With the High Commissioner for Canada and Mrs. Vincent Massey he toured the unusual show of pictures by Canadian painters whose joint activities have extended over more than a century.

Under the guidance of Eric Brown, director of the National Gallery, Ottawa, almost 300 pictures by Canadian artists were hung and bronze and marble statues placed to best advantage.

Art galleries in every large city in Canada lent paintings. Particularly noteworthy contributions were made by those in Montreal, Toronto, Regina and Vancouver.

Mr. Massey sent a large proportion of his collection of Canadian paintings from his London residence to the Tate Gallery.

First in Ten Years

There had not been a major show of Canadian artists' work in London for more than 10 years and there never had been an attempt at a retrospective presentation such as this.

Several paintings displayed were painted in the 1700's. There was a selected group of paintings by Cornelius Krieghoff, whose delineation of Quebec life in the early 19th century became internationally famous.

Paul Kane, Toronto furniture maker who went west under the patronage of the Hudson's Bay Company almost a century ago to paint Indian chieftains, was well represented. The work of Paul Peel, painter of children and patronized by royalty, was shown by one striking canvas.

Honors Evenly Shared

Care was taken not to stress any one phase of Canadian art. The early portraitists were as much to the fore as the Group of Seven and every province was given a fair share of honor.

Landscapes were the favorites of the few who saw the pictures prior to the opening for the general public. Canadian colors, whether brilliant in autumn or clear and vivid in spring, found favor in English eyes, accustomed to more subdued tones.

Last night Mr. and Mrs. Massey held a reception at the Tate Gallery. Graham McInnes, of Toronto, broadcast a description of the exhibition and the pictures for the British Broadcasting Commission.

A. CAMERON, SCULPTOR, SUCCUMBS TO ILLNESS

Allan Archibald Cameron, eldest son of T. L. Cameron, of St. Lambert, died yesterday at the western division of the Montreal General Hospital. He was in the 34th year of his age.

A grandson of the late Allan Cameron, of Westmount, he was born in Chicago, but came to Montreal at an early age. After graduating from the Montreal High School he took a course in sculpture at the Beaux Arts, Montreal, and later studied at the Art Institute of Chicago. Returning to Montreal he worked in the studio of the late F. Hill, R.C.A., and exhibited samples of his work at the Montreal Art Gallery and the National Gallery at Ottawa. His largest work was the Beggs Memorial Fountain which stands in the public park at Orillia, Ont.

He is survived by his father, T. L. Cameron, of St. Lambert, and two brothers, Thomas Laird and George Scott Cameron, of Chicago.

Tate Gallery Poster From Work by Holgate

Montreal Painter's "Ludovine" Used to Announce Century

of Canadian Art Show

Gazette — 12.11.38

Announcing The Century of Canadian Art Exhibition, now being held in the Tate Gallery, London, is the forceful painting of a girl, by Edwin H. Holgate, R.C.A., of Montreal, entitled, "Ludovine." The broadly handled portrait, reproduced in colors as a poster, shows a ruddy-faced, dark-garbed figure seated on a sofa, against a blue wall. The poster was received by the Art Association of Montreal from the National Gallery of Canada, Ottawa.

London Gives Fine Welcome To Canadian Art Exhibit

Ottawa Evening Citizen Associated Press 15.10.38

LONDON, Oct. 15.—Canada's "Century of Art" exhibition which yesterday began its two-months run at historic Tate Gallery has taken London by storm.

Following the opening ceremonies, which were attended by London's elite, including representatives of the entire diplomatic corps, crowds thronged the Thames-side gallery today to view the highly-praised Canadian paintings and sculpture.

"England has vaguely known for some years that Canada has a mind of her own in matters artistic," says the Manchester Guardian, which describes the exhibition as "vigorous and extraordinarily interesting."

Found Independent School

"Whatever may be happening in other corners of the Empire, Canada alone can claim to have founded an independent school of painting," the Manchester Guardian adds.

"The exhibition covers its field more completely than any previously held in Europe, or even in Canada itself," says T. W. Earp, the Daily Telegraph art critic. "There are no untutored efforts of vision workmanship. From the beginning, Canadian art, given the difference of environment, runs parallel with that of Europe."

The Yorkshire Post declares it is not surprising that the exhibition as a whole should give an impression of freshness and open air. With a continent at their doors, the paper says, artists have obeyed Constable's advice to seek communion with nature, without turning to impressionism.

"Much of the contemporary work, confronted by the necessity for objectivity, is apt to over-emphasize decorative values, but there are elements promising healthy progress in modern Canadian art," the Yorkshire Post comments.

Times Pays Tribute

The Times pays tribute to the general standard of the exhibition and gives a prominent place to pictures as Tom Thomson's "Jack Pine" and "Totem Pole," and "Kitwangi," by G. D.

In the opinion of Sir Evan Charteris, a trustee of the Tate Gallery, the Canadian show will prove an important factor in advancing the cause of art. The policy of interchange of exhibitions was also certain to strengthen friendships and mutual understanding between nations. The trustees, he said, welcomed an opportunity of showing the march of Canadian art.

MUSEUM COSTS LISTED

Dominion Government Pays Half of Total Charges

Ottawa, November 4.—(P)—Of total expenditure on museums in Canada, the Dominion Government pays half, the Ontario Government one quarter and the other eight provinces combined one-tenth, it was disclosed today in the first report on Canadian museums to be issued by the Dominion Bureau of Statistics' Education Branch. Associations or endowments provide another one-tenth while the remainder is made by cities, non-provincial universities and commercial establishments.

Expenditure on museums with permanent staffs, including archives and art galleries as well as museums in the narrower sense, is between \$800,000 and \$900,000. On a per capita basis, expenditure on museums is eight or nine cents compared with about 18 cents for public libraries and \$3.77 for motion pictures. Gazette 5.11.38

Canadian Art Exhibition Is Praised by the Duke of Kent

Canadian Press.

LONDON, Oct. 14.—Before one of the most distinguished and representative assemblies of Great Britain's cultural life, the Duke of Kent today opened the Century of Canadian Art Exhibition.

In a brief speech the Duke paid a tribute to those responsible for organizing the exhibition which, he said, afforded Britons their first opportunity of viewing representative Canadian art.

It indicated the deep significance of Canada's contribution to the world of painting. European painters, he declared, had been studied and certain principles absorbed but the work showed little imitation or flattering adoption of principles.

"A Happy Event"

Vincent Massey, Canadian High Commissioner, responding, referred to the exhibition as "a very happy event" and declared that the Duke's presence at the opening would be sincerely and deeply appreciated throughout Canada.

"Nearly 300 canvases from the Dominion have replaced for the time being pictures which normally hang in several important rooms of this famous gallery," said Mr. Massey.

"May we hope that the strong sun from our prairies and the winds from our northern hills will not have unduly disturbed the classic repose of so historic a place."

The Tate collection of masterpieces form a subdued, tinted background for the vivid and robust Canadian pictures. This is particularly evident in the water color collection which was hung in the salon next to misty Turners and dominated by Charles

Comfort's striking "Portrait of a Young Canadian."

Occupies Six Galleries

The Canadian show occupies six galleries. One is devoted exclusively to sculpture and gives the feature place to Elizabeth Wyn Wood's "Reef and Rainbow" in shining metal mounted on black marble.

Through a vista of five doorways "The Jack Pine" by Tom Thompson is the first painting to meet the eye. Its blending of brilliant blue and gold of Northern Ontario wilds attracted popular attention.

Canadians pictured in portraits forming an important section of the exhibit included H. S. Southam and Mrs. T. W. L. Macdermot, both by Lillian Torrence Newton, Sir Andrew Macphail by Alphonse Jongers, Dr. Salem Bland by Lawrence Harris, and Dr. Fleming Goodchild by Stella Grier.

(See Also Page 23)

Did not receive balance of article.

POLISH WEAVING AND PRINTS SHOWN

Star 21.10.38
Interesting Exhibition Opens in National Gallery of Canada Before Tour

Ottawa, October 21.—(P)—Prints of a religious nature characteristic of traditional decoration of peasants' cottages feature the second exhibition of Polish wood-cuts, engravings and etchings opened at the National Gallery here today.

Work of 47 artists is included in the display which shows a general tendency to concentrate on technique and ingenuity of approach rather than force of expression as noted in the first exhibition shown here in 1930.

Included with the prints are some intricately woven hangings and rugs. These are patterned minutely with spiders' webs, ships, birds, flowers or ears of corn and are woven in wool, silk, flax in dull shades of red, green and maize. Recently the art of weaving was elevated to rank with painting, engraving and sculpture in Poland from its previous position as a handicraft in trade schools.

A group of early wood-cuts, their style practically unchanged through the two centuries in which the craft flourished, represent figures of well-known saints.

Two narrow panel etchings in a blue-grey finish delicately portray St. Francis with his friends of the animal kingdom and St. Clare amid flowers.

Three wood-engraving portraits of a mountain shepherd, a beekeeper and a woman of the Bojko district, by Zofia Stankiewicz are noteworthy for their finely cut detail.

A modern trend is noticed in "ski-jump," an etching of a girl skier leaping into space with two graceful deer expressing the same movement in the distance.

When the exhibition closes here in several weeks it will probably go on tour across Canada.

Studies By Montreal Children



Examples of Paintings by Anne Savage's Baron Byng High School Group and by Fritz Brandtner's Children's Art Centre, Now in the Art Association

Art News and Reviews Standard, 22.10.38

Art, for Children, a Joy of Life Rather Than Stereotyped Drudgery

BY ROBERT AYRE

MANY an artist, I suppose, driven to exasperation by neglect, will be in heartfelt agreement with the painter Saul Raskin who lifted up his voice in the New York Times against the cult of the child in art. "Art is the activity of a mature body and soul, in full possession of all the faculties," he protested. "Art is the outcome of deeply stirred emotions and lofty conceptions. Art is the summing up of accumulated experience, of discipline, power of judgment, taste in selection, ability of organization. When does a child have the opportunity and ability to gather all that?"

I must be careful not to suggest that Mr. Raskin is one of the neglected, speaking out of strong personal feelings: I know nothing about him; perhaps he is just a serious-minded man jealous of the noble name of his mistress. For my part, I don't see how the exhibition of children's paintings, or even the growth of a fad about them, can injure art. Are the children injured? Mr. Raskin thinks they are. "Leave the child alone!" he exclaims. "Give it a quiet state of mind. Don't disturb it by sentimental talks, exhibitions, museum acquisitions, newspaper reproductions, prizes and other confusing nonsense. It is all forced upon the children and the public by our zealous art teachers eager to produce Shirley Temples everywhere, eager to encourage premature births of artists, instead of allowing them to grow naturally, in silence."

Make Art a Joy

Well, I think it is a matter of proportion. They do things more

exuberantly in The States. It may be that they have gone too far, maybe some children are being spoiled. But even there I don't think the object, except perhaps in a few isolated instances, is to make infant prodigies. That was not the object of Dr. Cisek, who originated the movement; it certainly wasn't the aim of Arthur Lismer in Toronto; neither he, nor Fritz Brandtner of Montreal, had any idea of planting incipient artists under the glass of a forcing house. Quite the reverse, indeed. The idea is to liberate the child from the classroom and make art a joy of life rather than a stereotyped drudgery like the multiplication table.

"Viewing such an exhibition," says Arthur Lismer in his foreword to the catalogue of the show "Pictures by Children" now on view in the galleries of the Art Association, "one sees color, design, and illustrations all singing a valiant song of joy and creative vision." That valiant song is the important thing. The 148 pictures gathered together from nine Canadian communities were much more fun to do than the cylinders and maple leaves we painted in school when I was a boy. Much more fun to look at, too.

Enrich Their Lives

There is another argument against the movement. Are potential artists being injured because they are allowed to express themselves freely, to play, because training is withheld from them? I do not think so. The object, I repeat, is not to make artists, but to enrich the lives of future men and women by releasing the imagination and amplifying the perceptions. Those who are to become artists will be all the better for it and they will get their training when they are ready for it.

Much more fun to look at, too. Why should we look at them at all? Why should these childish daubs be elevated to the dignity of an exhibition in a public gallery? Well, in the first place, as Lismer points out, "They are important if only to tell us what kind of human creatures children are." They are also worth seeing for their own sake, as works of art, though we should not offend Mr. Raskin by putting them on the same plane as the products of maturity.

Zest and Innocence

Climb the stairs of the Art Association gallery and see for yourself. Joy is not the least important of the functions of art, whoever makes it, young or old, and many of our sober academicians, grown stale with tradition and learning, could learn something from the freshness and zest and innocence and daring of these young painters.

With a group of 50, Toronto has the biggest representation and it is an extremely interesting group, ranging all the way from the symbolism of the child of four—a battleship that doesn't look like a battleship but is a projection of noise, smoke and force; a porcupine covered with "pores"; (I remember a child who smeared his drawing all over to indicate the wind)—to landscapes and romantic viking ships with pink sails.

In the Montreal collection of 37, Anne Savage's Baron Byng High School group shows big designs of shells and fishes and flowers. Fritz Brandtner's Children's Art Centre is represented by circuses, gypsies, street scenes, crowds, men at work. Ethel Seath's Study children are more of the classroom, but there is a wonderful roller coaster.

It is interesting to notice the West Coast Indian motifs in the paintings from Vancouver and the influence of the Church in those from the Ecole des Beaux-Arts of Quebec City.

The exhibition was organized by the National Gallery of Canada and will be here until the end of the month.

* * *

Marc Aurele Fortin

YOU have until Wednesday of next week to see the 40 paintings of Marc Aurele Fortin in Eaton's Fine Art Galleries. I have my reservations, but I like Fortin for going his own way. The reservations include those colors which taste like the six delicious flavors, the surgery snow and ice on the roofs and eaves of some of his habitant houses, and his violent light. The skies are melodramatic in the Hochelaga sunrise and sunset. That luminous wool with which Fortin used to sew his landscapes in great loose stitches is not so evident in this exhibition. A view of St. Simeon, for instance, is clean-cut, as are the elms of Cartierville. The latter is more decorative, more graceful, than the elm at St. Martin, but it has less vitality. I liked the clear color of the small "Crepuscule d'Automne", and, although the composition was not altogether satisfying, the small Hochelaga landscape with blocks of color laid down soberly.

Shows and Lectures In Two Coming Months Gazette—22.10.38

Lectures and exhibitions announced by the Art Association of Montreal for November and December promise interesting variety. Statement is also made that the loan exhibition of 19th Century landscape paintings, which was deferred last year, will be presented at the opening of the new wing during February.

Offerings planned are: November 1-15, Exhibition of Samplers, from the collection of the late Mrs. F. D. Adams, in the Print Room.

November 16-December 1, Exhibition of Artists' Color Proofs, in the Print Room.

November 19-December 1, Exhibition of Polish Prints and Textiles, by courtesy of the National Gallery of Canada.

December 3-20, Exhibition of Holbein Drawings, in the Print Room.

The programme of lectures, which are illustrated and begin punctually at 5 p.m., is as follows:

October: Monday, 31, Turner, Constable and Bonington, by W. G. Constable, M.A., F.S.A. (Members only).

November: Wednesday, 2, Designs in Samplers, by Miss Grace Cornell. (Open to the public).

Monday, 7, Degas, by Ernst Neumann. (Members only).

Wednesday, 9, The Acropolis, by Prof. P. F. McCullagh, M.A. (Open to the public—talk with discussion).

Monday, 14, Renoir, by Ernst Neumann. (Members only).

Wednesday, 16, The Gothic Cathedral, by Prof. P. F. McCullagh, M.A. (Open to the public—talk with discussion).

Monday, 21, Van Gogh, by Ernst Neumann. (Members only).

Wednesday, 23, Color in Nature, by Prof. D. L. Thomson, Ph.D. (Open to the public—talk with discussion).

Wednesday, 30, The Story of the Portland Vase, by Prof. T. H. Clark, Ph.D. (Open to public—talk with discussion).

December: Thursday, 1, Rodin, by Herbert R. Cross. (Members only).

Wednesday, 7, Painters of the French Revolution, by Dr. Julius Held. (Open to the public).

Saturday, 10, Proverbs in Painting, by Dr. Julius Held. (Open to the public).

Wednesday, 14, English Delft Ware, by Prof. T. H. Clark, Ph.D. (Open to the public—talk with discussion).

It is also announced that Gallery Talks will be given by Wilfred M. Barnes, A.R.C.A., every Friday at 4.15 p.m., for members only.

W. G. Constable, M.A. Will Lecture Monday

Eminent Authority on Art to Talk on Turner, Constable and Bonington at Art Gallery

Gazette—29.10.38

W. G. Constable, M.A., D.C.L., F.S.A., recognized as an outstanding authority on art, on Monday at 4.45 p.m. inaugurates the lecture programme of the Art Association of Montreal with a talk on "Turner, Constable and Bonington," open to members only.

The speaker, for years was director of the Courtauld Institute of Art in London, England; he was also the Slade Professor of Fine Arts at Cambridge, England; Assistant Director of The National Gallery in London; and from time to time was a lecturer on art in various universities in England.

He is the art critic of "The New Statesman" and the "Saturday Review," and one of the consultant editors of the "Burlington Magazine." Only last year he resigned from the Courtauld Institute to become curator of paintings at the Museum of Fine Arts, in Boston, and he is already wielding a great influence on art in the eastern States.

He has contributed widely to the literature of art, and has been responsible for the editing of many of the best catalogues of exhibits in the British and French fields. He has been honored by Italy and Belgium, and as a lecturer is rated one of the best exponents of his subject.

On Monday, too, the series of "Special Exhibits of the Week" will



W. G. CONSTABLE, M.A., D.C.L.

be held illustrating the work of the painters about whom Mr. Constable will speak.

On Wednesday, at 5 p.m., Miss Grace Cornell, of the Metropolitan Museum, New York, lectures on "Designs in Samplers." This is open to the public.

Coincident with this talk, a loan exhibition of Samplers opens in the Galleries on Tuesday. These were collected by the late Mrs. F. D. Adams during many years of travel. The examples range from 1700 until the middle of the 19th century. Samplers are literally "samples" of various stitches in needlework, and the chief producer of Samplers has been England, where for about 400 years young women and children have worked these squares of cloth.

Lectures Next Week At The Art Association

Two lectures will be given next week at the Art Association of Montreal.

On Monday afternoon at 5 o'clock a lecture, for members only, will be given by Ernst Neumann on "Degas."

On Wednesday at 5 o'clock a lecture, open to the public, will be given by Prof. P. F. McCullagh on "The Acropolis."

Star, 5.11.38

Morgan's Auditorium Has Exhibit of Photos

Gazette—22.10.38

Collection Includes Outstanding Examples by Camera Artists in Many Countries

Marked interest has been shown in the International Photographic Exhibition being held in the fifth floor auditorium of Henry Morgan and Company, Limited. The prints are by camera artists in various parts of the Empire, and European exponents are well represented. Canada's showing, too, is distinctly meritorious. Many of these prints were shown recently by the Art Association of Montreal, the exhibition being the subject of comment on this page last Saturday.

Among the portraits must be mentioned an admirably posed and dignified likeness of His Majesty the King, by Bertram Park, O.B.E., of London, while from the continent come good character studies—"Old Woman," by Jaroslav Bohacek, of Prague; "Donna Abbyssinia," by Dr. Giorgio Bianchi, of Florence, and "Hungarian Peasant

Girl," by Laszlo Lengyl, of Miskolc, Hungary. Dr. Julian Smith, F.R.P.S., of East Melbourne, Australia, has character studies in "Old Firebrand" and "The Plot Thickens" and Anna Vanderpant, Vancouver, is effective with her gracefully posed woman, called "Carina," among many capital items by Canadians.

Paintings From Abroad

Two exhibitions are due to open in the Johnson Art Galleries, Limited, 1340 St. Catherine street west, next month. A collection of British and Continental paintings from the Carroll Galleries, of London and New York, will go on view from Saturday, November 5 until November 16.

On November 19, Peter Eilers of E. J. van Wisselingh & Co., Amsterdam, brings a selection of choice examples by Continental men, including van Gogh, Gauguin, Modigliani and others, as well as examples by Dutch painters. This show will last until December 10.

Plans are also being made to hold an exhibition of paintings from the Cooling Galleries, London, early next year.



Courtesy of the Continental Galleries of Fine Art

ON THE NORTH RIVER, QUE., is a typical example of Laurentian country in winter by Eric Riordon. This Montreal painter has found the area fruitful in attractive subjects, and shows a varied group in the exhibition of his work, which opens today in the Continental Galleries of Fine Art, 1310 St. Catherine street west.

Laurentian and Lower Gulf Views By Eric Riordon Now on Exhibit

Gazette 29.10.38

Montreal Painter Also Displays Harbor Scenes in Brittany at Fourth Annual Show in Continental Galleries

By ST. GEORGE BURGOYNE

While not deserting the Laurentian country, where he has found much congenial material, Eric Riordon, of Montreal, adds variety to his exhibition, opening today in the Continental Galleries of Fine Art, 1310 St. Catherine street west, by including scenes in the Lower St. Lawrence and port subjects done in Brittany.

This is the artist's fourth annual exhibition in these galleries, where in each successive year his displayed work has widened his circle of admirers.

On the whole, the collection maintains Riordon's usual standard. Naturally there is some unevenness—every shot cannot be a bullseye—and, while the departure is worthy, it is in some of the autumn scenes that the level of the winter landscapes is not always reached.

Winter would seem to be his season, and the faculty of capturing the clear, crisp air above sunlit snow in hilly country, which mark-

ed his previous efforts, is as evident as ever. He can give a convincing impression of "snappy," sunny days, and is no less successful in handling the more muted tones of shadowed valleys and waterways at dusk. Generally speaking, his work is losing the suggestion of slick ease that marked some of the earlier canvases. There is a sense of greater volume and solidity to his hills, and, as ever, his incidental buildings stand stoutly made to meet any kind of weather. These winter scenes are charged with light and air, and the selection of viewpoint always results in agreeable composition. Unless the fireside is the favored spot during winter, these Laurentian vistas are distinctly joyous in spirit and set you longing to be covering the white expanses on skis or snowshoes.

Generally typical of what appeals strongly to Riordon—and to increasing thousands every winter—is revealed in "On the North River, Que.," which is reproduced on this page. Simple in its elements—winding stream, dark spruces, snow-flecked hills, house with smoking chimney and a man shovelling a path, it has a fine sky with moving clouds and passages of shadow that are sound and convincing in value.

In passing, it might be said that this artist is finding the sky more interesting, and he puts in his clouds, with a deftness that gives motion to these masses of vapor.

The North River, so readily accessible to Montrealers, has been more favored than the Devil River, which in past years gave Riordon many

good subjects. Of the former stream, the painter has several with sunlit, snowy stretches edging open water. The hills catch the gleam of the sun, and the shadows thrown by clumps of spruces play important parts in the design. "Skiers by the North River," with figures, blue water and hills, evokes pleasurable memories in those who love this country in the winter. Of this season, among others, are "Winter Morn, Laurentide Park," "Homeward Bound, Morin Heights Country," with skiers disappearing over a snowy mound, and a sunlit valley beyond; "Morning Sun, Morin Heights," spruces, shadows and open water; "Bright Day, St. Jovite," with open river, house, and fence almost buried in snow; "St. Sauveur," as seen from a wooded ridge, the village on the flat, and distant hills. The Laurentide National Park has supplied some effective scenes. "At Sundown"—with rocky hills, shadowed at their bases near water, and a moon swinging up; "Early Morning, Laurentide Park," a work of some subtle tones in the shadowed lake and timbered edge, with wooded hills bold against the sky. "White Face, Adirondacks" well suggests that massive mountain of lovely blue, rising above wooded land flushed with a ruddy glow.

St. Lawrence scenes include "Sunset from Cacouna"—road, spruces, the noble river and distant blue hills against a glowing sky; "Murray Bay from Cap a l'Aigle" is of the summer season, and spruces dot the landscape with rolling road and blue headlands rising above the river in "Near Bay St. Paul." The dramatic note is sounded in "Storm, Cap des Rosiers, Gaspé" with the lighthouse throwing its beams into a dark sky. Open blue water heaves in the painting of a Yarmouth trawler under sail, and there is action in the water in "Surf, Prout's Neck," with bathers set to "take" a breaking wave.

The paintings done in the quiet harbors of Brittany show careful attention to the forms of boats and ships, generally flooded with sunlight, agreeably composed and marked by summer skies with clouds.

Saturday, November 12 is the closing date of the exhibition.

ARTIST IS INJURED IN AUTO COLLISION

Adrien Hebert, A.R.C.A.,
Badly Hurt When Car
Hits a Tram

Gazette 4.11.38

Adrien Hebert, A.R.C.A., 48-year-old artist of 309 Elm avenue, was severely cut about the left eye and two other men narrowly escaped serious injury early this morning, when an automobile in which they were riding collided with a street car at the intersection of Rachel and DesErables streets.

Mr. Hebert is a son of the late Philippe Hebert, C.M.G., R.C.A., eminent Canadian sculptor, and brother of Henri Hebert, R.C.A., the Montreal sculptor. He follows his profession as a painter and is also an instructor in art for the Catholic School Commission, Montreal. He is president of The Arts Club, Victoria street.

The accident occurred shortly after midnight. The automobile was driven by G. C. Papineau-Couture, K.C., of 428 Strathcona avenue, Westmount, who escaped injury as did Romeo Vincelette, 4480 DesErables street, the third occupant of the automobile.

The street car was going east on Rachel street, the automobile in the opposite direction, when the collision took place. As a result of the impact, the automobile swerved across the street and mounted the sidewalk, coming to a stop against the wall of a building. Hebert, badly cut by bits of broken glass, was taken to St. Luke Hospital, where he was to undergo an operation to save the injured eye.

Samplers at the Art Association

Star 3.11.38

The work of little girls of many countries is contained in the exhibition of samplers, from the collection of the late Mrs. F. D. Adams, which is to be seen till the fifteenth of this month in the print room of the Art Association. In connection with the opening of this exhibition a lecture on "Designs in Samplers," the first of the Art Association's public lectures, was given on Wednesday afternoon by Miss Grace Cornell, whose talk covered much of the history of embroidery.

While the chief purpose in the making of samplers was learning needlework, many other lessons could be brought in and in many samplers in the exhibition, and specially in the English ones, moral lessons were learnt by the makers. In some cases geography also came into sampler making and there are several very good embroidered maps in this collection. There are samplers from fourteen different countries, though the English ones are the most numerous. Some of the specimens shown seem to be rather unfinished embroideries than true samplers, though many of these are fine and decorative works of art. The Mexican samplers are particularly full of good pattern and color and many of the others are not far behind them.

MISS GRACE CORNELL of the Metropolitan Museum, New York City will lecture on samplers, an exhibition of which has been opened at the Art Gallery, tomorrow at 5 p.m., and not today as previously announced. The lecture is open to the public.

Star 1.11.38

TO LECTURE ON SAMPLER

Gazette 2-11-38

Miss Grace Cornell Speaks at Art Gallery Wednesday

In the Print Room of the Art Association of Montreal this morning oes on view the loan collection of Samplers, gathered in many lands by the late Mrs. F. D. Adams, which promises to be of more than ordinary interest.

On Wednesday at 5 p.m., and open to the public, a lecture on "Designs in Samplers" will be given by Miss Grace Cornell, of the Metropolitan Museum, New York.

The Royal Canadian Academy of Arts and the Art Gallery of Toronto have sent out invitations for the opening of the 59th annual exhibition of the academy in the Art Gallery of Toronto by Professor Pelham Edgar the latter part of this week.

Landscapes by Eric Riordon

Star 1.11.38.

In the exhibition of his work, which is now at the Continental Gallery on St. Catherine Street, Eric Riordon has a rather wider range of subjects than in his previous shows. There are a number of pictures of winter scenes in Canada, more particularly in the Laurentian mountains, and they have much good light and atmosphere, with many excellent sky effects. Some specially good effects of evening light and richly colored sunset skies are in pictures of Baie St. Paul, of Cacouna and of places in the Laurentians. With these are some fine designs of mountain shapes in the Adirondacks, and a few European scenes, one of the best of the snow pictures is not of Canada but of the Tyrol.

Pictures of the sea and ships are an attractive part of this exhibition. Some of these are of the coast of Brittany, with calm water and fishing boats with brown sails, and these have some excellent effects of space and light. There is some good feeling of movement in several pictures of Nova Scotian schooners on blue rolling seas, pleasant pictures which will appeal to lovers of ships, with a certain strength in the painting which contrasts with the tenderness of some of the landscapes.

English Painters Were Subject of Lecture at The Art Association

The first of a series of lectures on a variety of subjects was given at the Art Association of Montreal on Monday afternoon. In the present month three more lectures for members of the association only will be given on Monday afternoons, and five lectures, which are open to the public, on Wednesday afternoons. All these lectures are to begin at five o'clock.

Monday's lecture, which was given by Mr. W. G. Constable, dealt with the three English landscape painters, Turner, Constable and Bonington. The lecture, which was illustrated with many lantern slides, spoke of the revolution in painting made by these painters, by their intensive study of nature, and of the great influence which their work had on painting not only in England but in Europe, and specially in France.

A picture of Salisbury Cathedral by Constable and two landscapes by Bonington, which also illustrate this lecture, and some prints of works by Bonington and Turner have been lent to the Art Association and are being exhibited in one of the galleries and in the library.

The public lecture on Wednesday afternoon will be given by Miss Grace Cornell on "Designs in samplers," in connection with an exhibition of samplers which will begin this week. Next Monday afternoon a lecture will be given by Ernest Neumann on Degas, for members only. Star 1.11.38

Mr. W. G. Constable, assistant-Director of the National Gallery in London, England, for many years and now pre-curator of paintings at the Boston, Mass., museum, will be in town today and will give an address this evening at the National Gallery.

Star 2.11.38
Ottawa.

EXHIBIT OF SAMPLES WILL OPEN TOMORROW

Star 31.10.38

Collection of Late Mrs. Adams To Be Shown

The first of a series of important exhibitions, which form part of the program this season of the Montreal Art Association, opens tomorrow at the Art Gallery, Sherbrooke street west, in the form of a loan exhibit of samplers.

Samplers are quite literally "samples" of different kinds of stitches in needlework—often exquisitely fine and beautiful and always interesting. The chief producer of samplers has been England, where for about 400 years young women and children have worked these squares of cloth, leaving behind them a peculiarly individual record of the worker and the somewhat gloomy moral atmosphere in which they lived.

This collection was gathered by the late Mrs. Frank D. Adams over a long period of travel through many countries and contains a great many typical examples dating from 1700 until the middle of the nineteenth century, and ranges from England to Mexico.

Already considerable interest has been shown in this forthcoming exhibition and a lecture is to be given on the subject by Miss Grace Cornell, who is lecturer and head of the department of textiles in the Metropolitan Museum of New York. This lecture will take place in the Art Gallery, tomorrow at 5 p.m., and is open to the public.

Standard 29.10. Foremost Authority on Art Coming

The most important lecture of the year at the Art Association takes place on Monday, October 31st, at 4:45 p.m. by W. G. Constable, M.A., D.C.L., F.S.A. He will talk on "Turner, Constable and Bonington." Inasmuch as this lecturer is the outstanding authority on British art, probably in the world, and is recognized as a great figure in art in the whole British Empire, great interest is shown in his coming here.

For years he was director of the Courtauld Institute of Art in London, England; he was also the Slade Professor of Fine Art in Cambridge, England; Assistant Director of The National Gallery in London; and from time to time was a lecturer on art in various universities in England. He is the art critic of "The New Statesman" and the "Saturday Review", and one of the consultant editors of the "Burlington Magazine." Only last year he resigned from the Courtauld Institute to become curator of paintings at the Museum of Fine Arts, in Boston, Mass., and he is already wielding a great influence on art in the Eastern States.

He has contributed widely to the literature of art, and has been responsible for the editing of many of the best catalogues of exhibits in the British and French fields. He has been honored by Italy and Belgium, and as a lecturer is one of the best exponents of his subject.

On Monday the series of "Special Exhibits of the Week," will be held, illustrating the work of the painters about whom Mr. Constable will speak.

Gallery Talks by W. M. Barnes, A.R.C.A., will continue every Friday afternoon at 4.15. On November 2nd Miss Grace Cornell, of the Metropolitan Museum, New York, is going to lecture on samplers.

Works by Bonington And Constable Shown

Examples at Art Association
Soon to Make Way for
Other Treasures

Gazette 5.11.38

On view in the display hall outside the Lecture Hall of the Art Association of Montreal are a fine painting by John Constable and two works by R. P. Bonington. These pictures, shown in connection with the recent lecture by W. G. Constable, M.A., F.S.A., on "Turner, Constable and Bonington," are soon to be removed, to make room for other works to be selected as the Treasure of the Week.

The Constable, of a scale which often permits a painter to charge his work with greater sense of spontaneity than in canvases of larger size, is a painting of Salisbury Cathedral—the building with its fine towering spire being framed by magnificent elms, beneath which cattle drink at a pool. It is a work, marked by fine silvery greys in the building and a solid rich quality in the handling of the boles and foliage, by a painter who knew his trees. If memory does not err, it was among the outstanding works shown at the important loan exhibition held when H.R.H. Duke of Connaught opened the new Art Gallery on December 9, 1912.

The two oils by Bonington are typical of his finest period—clean, crisp and luminous. "Les Environs de Quilleboeu" shows two horses on a shore edging water with shipping, a distant hilly shore and a spacious sky; and "View over the Solent" gives a stretch of wooded country, distant water, a lowering cloud, and, in the foreground, a wagon with four horses descending an incline.

Current activities of the association include the exhibition in the Print Room of Samplers, collected by the late Mrs. F. D. Adams, and on Monday at 5 p.m., open to members only, an address on Degas by Ernst Neumann.

A Lecture on Degas at The Art Association

The second of the Art Association's lectures for its members was given on Monday afternoon by Ernst Neumann, who spoke on the life and work of Degas. A brief account of the life was followed by some observations on national characters in art and particularly by French art and of the influences which affected Degas' painting. The interesting lecture was illustrated with a selection of lantern slides of work by Degas, of which some reproductions are also being shown in the Art Association's library.

This was the first of three lectures by Mr. Neumann, who will lecture again on Renoir, next Monday afternoon.

Star - 8.11.38

Art News and Reviews

Rich Exhibition of Samplers Invites Estimates of Character Of Young Misses Who Did Them

BY ROBERT AYRE

"This little canvass gaily wrought Shows the effect of care and thought Would you your reputation raise Let these appear in all your ways"

SO stitched little Sarah Bradshaw, somewhere in England about a hundred years ago. But alas for care and thought and piety, Sarah never finished her sampler. Never even dated it. I fear it was that "gally" that was her downfall. So she comes through history a harum-scarum child and heaven knows what kind of woman she turned out to be. A bonny wife for some lucky man, I'll bet. I like her because she couldn't sit still long enough to preach with consistent, complete stitch for posterity. I like Alice Preston (1831) too, because she was, as the catalogue says, a "worker not very skilful at spacing her lines."

To do a sampler properly you mustn't take it lightly like Sarah and you must space skilfully, unlike Alice. You must take care and thought and have a solemn bent of mind, like Hannah Savidge (A.D. 1841), who warns us:

"Religion should our thoughts engage Amidst our youthful bloom I will fit us for declining age And for the awful tomb."

But I have my misgivings, even about Hannah. The prim flowering shrubs I can understand, but I'm worried by the small dogs. Could Hannah Savidge have been as earnest a little missionary as she seems? Perhaps most of the young ladies who patiently worked these samplers were children as human as Sarah and Alice, only their parents and governesses were more strict.

I'm talking about the exhibition of samplers—or may I use the delightful old spelling "saumplaie?"—in the print room of the Art Association of Montreal. There are more than a hundred works, English (the greater part of them, for the sampler originated in England), American, Austrian, Belgian, Dutch, Finnish, French, German, Irish, Italian, Mexican, Spanish, Swiss and Welsh. Most of them are from the early years of the 19th Century, though some come from the 18th. They are

Samplers at the Star, 3.11.38 Art Association

The work of little girls of many countries is contained in the exhibition of samplers, from the collection of the late Mrs. F. D. Adams, which is to be seen till the fifteenth of this month in the print room of the Art Association. In connection with the opening of this exhibition a lecture on "Designs in Samplers", the first of the Art Association's public lectures, was given on Wednesday afternoon by Miss Grace Cornell, whose talk covered much of the history of embroidery.

While the chief purpose in the making of samplers was learning needlework, many other lessons could be brought in and in many samplers in the exhibition, and specially in the English ones, moral lessons were learnt by the makers. In some cases geography also came into sampler making and there are several very good embroidered maps in this collection. There are samplers from fourteen different countries, though the English ones are the most numerous. Some of the specimens shown seem to be rather unfinished embroideries than true samplers, though many of these are fine and decorative works of art. The Mexican samplers are particularly full of good pattern and color and many of the others are not far behind them.

The Standard, 5.11.38

from the collection of the late Mrs. Frank D. Adams and notes from one of her talks make an informative foreword to the catalogue.

You have until the 15th of the month to enjoy them. Give my regards to Sarah and Alice and Hannah. Don't miss the Greek figures, so different from the alphabets and verses and trim gardens of England and New England. Don't miss Anna Shaw's "Christ's Second Coming" and Charlotte Matilda Turmine's "Fragrant the Rose but it fades in Time."

And, above all, don't miss the woe of Mary Ann Parrott over the death of Lord Nelson. How gruesome the monument! How lugubrious the verse:

"Hark The Dismal Bell of Death Swell its Sad and sullen tone With iron tongs proclaims Lost Breath and Bids the mourner Weep alone . . ."

At Continental Galleries

RED stars show that Eric Riordon's annual exhibition at the Continental Galleries on St. Catherine street is going well and there will be more before it ends on November 12. It isn't hard to understand why Riordon is one of Montreal's most popular young painters. He gives the buyers nice, clean, tidy, cheerful landscapes

with nothing to puzzle them, familiar scenes a little idealized or foreign places touched with glamor. His Laurentians are usually under spotless snow, with bright figures of skiers, snug cabins cosily trickling smoke, evergreens, half-buried fences—not the "picturesque" Laurentians of French Canada, but the Laurentians of the zestful skier. This year Riordon has added views from the lower St. Lawrence and Gaspé, from the Adirondacks, and Maine; he shows some marines from Nova Scotia and Brittany—fishing ships with colored sails, schooners bowling along healthily—evening over jagged peaks in Switzerland, something from the Austrian Tyrol.

Today at the Johnson Art Galleries Luscombe Carroll opens his firm's 40th annual Canadian exhibition, consisting of nearly 200 paintings, mostly European. Some of the painters represented are George Morland, de Hoog, Burne Jones, Sir George Clausen, A. E. Bottomley, Orchardson, Lee-Hankey, and Marcus Stone. The show will be on until November 16.

Beginning on Saturday, November 26, the Eastern Group of Painters will hold its first exhibition, at the galleries of W. Scott and Sons, Sherbrooke street. John Lyman, Aleksandre Bercovitch, Eric Goldberg, Goodridge Roberts, Jori Smith and Jack Humphrey will show four paintings each.

Art Gallery Building Extension Will Permit Wider Programme

Gazette 12.11.38
Formal Opening By Lord Tweedsmuir on February 13 to Be Marked By Special Exhibition — Drawings By French Sculptors in December—Two Shows Next Week

By ST. GEORGE BURGOYNE.

An event being looked forward to is the formal opening of the new \$100,000 extension of the building of the Art Association of Montreal, Sherbrooke street west, by His Excellency Lord Tweedsmuir on February 13. The extension started early in September will be completed by January 1.

The additional accommodation, the need of which has long been felt, will enable the Association to accomplish its planned cultural programme without the handicaps it has long suffered by reason of lack of adequate space. It will permit the growing number of works which form its permanent collection to remain undisturbed, instead of having to be removed to make way for the annual Spring Show and the alternate yearly exhibition of the Royal Canadian Academy of Arts, not to mention the ever-welcome exhibitions of various phases of art which come here through the courtesy of the National Gallery of Canada, Ottawa. The Canadian Room and the Print Room alike have on occasion to be stripped to accommodate collections which, more and more, are being displayed for the benefit of art lovers.

Without at the moment knowing completely what the coming year is to hold in the way of offerings, the present season is rich in attractions.

Next Wednesday the Print Room will be the scene of an exhibition of Artists' Color Proofs, while on the Saturday of that week there will be a display of Polish Prints and Textiles, through the courtesy of the National Gallery of Canada. Both these shows will remain on view until December 1. On December 3, in the Print Room, there will be an exhibition of Holbein drawings, lasting until the 20th.

Early in December, too, from the National Gallery of Canada will come an exhibition of drawings by Contemporary French Sculptors. The collection of slightly under one hundred works is certain to excite interest, as many are by those who are exponents of the modern—Maillol, Despiau, Belmondo, Carton, Deluo, Kretz, Malfroy, Martinie, Parayre, Passon, Wlerick and Yencesse.

For 1939 one exhibition of marked interest has been arranged co-incidental with the inauguration of the new extension by the Governor-General—a collection of 19th Century Landscape Paintings. The pre-view will be held the evening that Their Excellencies are present for the formal opening of the new galleries, an event to be attended only by members, which, it is encouraging to note, are showing an increase. Joining the Association is not hedged about by vexatious conditions,

much is being offered those seeking cultural development and consideration is being shown students and teachers.

Now on exhibition in the display hall are two fine paintings by Renoir—"Jeune Fille," a girl in a red-trimmed straw hat and red blouse, holding a bunch of flowers; and "Les Bords de la Cagnes," a freely handled tree-edged stream of fine color. Both come from a Montreal home, and are shown in connection with the lecture that Ernst Neumann is to give on Monday at 5 p.m. to members on that French painter. Recently, in the same setting, were shown two paintings by Bonington and a choice example by Constable, two of the painters dealt with in the lecture by W. G. Constable, M.A., F.S.A. This practice will be followed whenever practicable. Besides these original works on temporary display, reproductions of paintings by the artists who are the subjects of lectures are being shown in the reading room, the most recent authoritative books on these men being available for reference in the library, which is being kept up to the minute with works by competent authorities on the art of the day.

Show of Polish Prints May Open on Tuesday

Collection From National Gallery of Canada, Ottawa, Coming to Art Association

Slight delay has arisen respecting the exhibition of Polish Prints and Textiles, coming to Montreal by courtesy of the National Gallery of Canada, Ottawa, which were to have opened today in the Learmont Gallery of the Art Association of Montreal, Sherbrooke street west. The collection, which will be hung early next week, promises to be quite extensive and interesting. The prints will probably be in position on Tuesday.

At the moment there is an exhibition of Artists' Color Proofs in the Print Room, which is worthy of inspection.

On Monday at 5 p.m., open to members only, there will be a lecture on Van Gogh by Ernst Neumann, who has already dealt in a capable manner with Degas and Renoir.

"Color in Nature" is the title of a lecture by Professor D. L. Thomson, Ph.D., on Wednesday at 5 p.m. This is open to the public and there will be discussion.

Gazette 19.11.38

Lithographs in Color Shown in Print Room

Gazette—19.11.38
Varied Collection at Art Gallery Includes Two Prints of Province of Quebec Subjects

Interest is being shown in the exhibition of Artists' Color Proofs now holding the walls of the Print Room of the Art Association of Montreal. This collection of lithographs in color will repay inspection, since little of this type of work is shown here. The prints are not terribly exciting, though some of the artists show individuality. Lynn T. Morgan, who takes a rather literal view of things, has come to this province for two of his subjects—"Souvenir of Gaspé," with building and church edging a road, backed by a blue hill; and "Perce Rock" which, for a change, is not seen from the usual height. "Empire State Building," against a rosy sky, gives him opportunities with the lighted windows, and "Brown Stone Front" shows a quickly passing type of structure, with wreckers busy on a top floor.

Louis Lozowick in "Silver and Gold" shows a lighthouse, stunted grass sprouting from sand, and distant ships under sail, and M. Schaezel treats flowers in a decorative manner.

There is action to Albert Carman's male dancer in action, and a more restful note is sounded in "Siesta," a straw-hatted Mexican with red scarf about to be engulfed by a cactus.

There is a distinctive touch to "Waitress," by Alice Tenney, in which the angularly treated woman is trying to spread a fractious table cloth.

Interesting, too, to the layman is the series of progressive color separations for the print by Thomas B. Jones, entitled "Equestrian and Maidens."

This show due to close on December 1, also has a number of other interesting prints.

Quick Sketch Class Three Times a Week

Innovation at Art Gallery Highly Popular and Extra Day Is Added

Open to all, on the simplest condition, the Quick Sketch Class from the living model at the Art Association of Montreal is gaining in popularity. Business men are finding the hour and a half of diversion much to their liking and work as keenly as the students who hope to follow painting as a profession. The class, from 5 to 6.30 p.m. on Tuesday and Thursday is proving inadequate to meet demands and, starting next week, it will be held on Wednesday as well. The model too, will pose thirty minutes at a time.

A. Hebert, A.R.C.A., Makes Good Recovery

Sight of Left Eye of Painter Gashed in Auto Smash Will Not Be Impaired

Encouraging news is heard of the recovery being made by Adrien Hebert, A.R.C.A., injured in a tram-auto collision a few weeks ago. The Montreal painter was badly cut by broken glass, his left eye being gashed. He has now left hospital, with the assurance of his physician that the sight of the injured eye will not be impaired. An artist of considerable industry, Hebert is represented at the Century of Canadian Art exhibition in the Tate Gallery, London, by "The Convent Garden," lent by W. R. Watson, of Montreal. He is president of the Arts Club, Victoria street.

Lecture on Van Gogh at The Art Association

The last of three lectures on modern painters by Ernst Neumann was given at the Art Association on Monday afternoon, and dealt with the work of Vincent Van Gogh. Some account was given by Mr. Neumann of the earlier part of Van Gogh's life but he passed over the sadder last years and spoke more of the painter's work, and specially of his drawing; some of the most interesting of the few lantern slides that were shown were of drawings. The lecturer went into the nature of good drawing as a means of expression, to confute the critics who said that Van Gogh could not draw.

Van Gogh's way of painting was explained with the help of some specially prepared slides, to show how he combined linear drawing with an impressionistic method of painting. Mr. Neumann, speaking with enthusiasm of Van Gogh's work, made comparisons with the banality of some of the other modern Dutch painters. The painter's ideals and intentions were illustrated by many extracts from his letters to his younger brother, Theo, who supported him for a large part of his short life.

A public lecture will be given at the Art Association tomorrow, Wednesday, afternoon at 5 o'clock by Professor D. L. Thomson on "Color in Nature."

Star - 22.11.38

Women's Art Society Holds Annual Show

Gazette—19.11.38
Progress Indicated in the Oils, Watercolors and Pastels in the Eaton Galleries

Much meritorious work marks the annual exhibition of the Women's Art Society of Montreal, being held in the Eaton galleries. The oils, watercolors and pastels deal with the usual variety of subjects, and the general spirit of the show is one of progress.

Phyllis Percival shows versatility in her entries—"Home of Pierre du Calvet," having historical interest, the strongly handled portrait called "Margot," and a still life of phlox and zinnias in a slender silver vase. While flower pieces are fewer than usual, there is worthy work by Lillian Hingston, with "White Hyacinths" and geranium in a pot; decoratively handled daisies, carnations and nasturtiums by Kathleen Liebich, whose treatment of these blooms suggests she would be successful with color block prints; Vivian Walker who besides a flower study shows broad treatment in her road with cottages. "Anemones" and "Finch Roses" are the offering by Gertrude M. Burgoyne. Margaret J. Sanborn paints delphiniums in a garden setting, and, also in watercolor, is very successful in the crisp treatment of houses, tress and still water in a work called "Yamaska River."

Norah L. Smyth goes for pattern in "Rangeley Lake, Maine," a like aiming at precise design being evident in "Old Iroquois Church, Caughnawaga." A Kanawaki Caddie, good in suggesting rugged character, and a seated boy in blue with a green balloon are among her other works. Frances B. Sweeney finds attractive subjects in "Cedar Grove," and "Reflections on the River," and Margaret C. Thompson, who is partial to marines, has a strong oil in "Pinnacle Rock." Annie Pringle besides showing straightforward portraits, invests with the chill of winter "Old Farm, Queen Mary Road." Of a more clement season is the green tree and building, entitled "Old Homestead, Law's Lane," by C. Marshall. It is clear that Jane C. Luke continues to show her preoccupation, capturing the shimmering atmosphere of autumn in "End of Village"—shadow-splashed cottages with cart on a road; and "October Morning, Terrebonne" with trees in rich leaf and glimpse of the church.

Beatrice M. Long has two good portraits—"Leighorn Hat," and "Russian Girl," the high color note in the latter being supplied by the head-dress. Winnifred Lewis has a forceful pastel of whitewashed barn and adjacent buildings, distant wooded hills, and patches of snow dotting grass and roadway called "Early Spring." Trees in a livery attracted Ida Huddell in a work entitled "On the Road to St. Therese," and Beryl Forbes, favoring bolder scenery, is effective in "Summer Hills"—spruce-dotted foreground, lake and hills beyond with a rain squall breaking in the distance. Evelyn Cunningham suggests the glitter of sunlight in "Sherbrooke Street," looking eastwards from Guy street. Beryl Butler has a boldly handled portrait sketch in watercolor, a succeeds with "Celery Field," trenched land, vegetables and a church on the horizon. Jean Baillie shows "The Long Ridge"; Marjorie D. Anderson has a shore scene called "Little Harbor, N.S.," and K. Trim has a portrait of a Montreal newspaperman looking pensive.

Paintings From Amsterdam

Gazette—19.11.38
Opening today in the John's Art Galleries, 1340 St. Catherine street west, will be an exhibition of a collection of works by 19th and 20th century French and Dutch painters, Impressionists and School of Paris, brought from the galleries of E. J. van Wisselingh, Amsterdam, by Peter Eilers. The show will last until December 10.

Water Colors

By Ron Clark

Star 22.11.38
A small exhibition is being held in the gallery of Sidney Carter on Victoria Street of works by a new painter, Ron Clark. Most of these, and the best of them, are in water color and Mr. Clark's subjects are generally places in or near Montreal. Many of them are of streets or houses, and they are sound in drawing and broadly and freely painted. One good drawing is of a view from the mountain, with an excellent effect of sky and distance and some rather symbolic trees in the foreground. In all the water colors there is a true feeling of the color and light of Montreal and, while some of the subjects are not very interesting the drawings are striking for the freedom of the brush-work and the effective use of water color.



A picture by a young pupil of Baron Byng High School.

ART

By JOHN LYMAN

CHILDREN AND ART

PICTURES by Children—such as those assembled by the National Gallery of Canada, and briefly shown for the past ten days at the Art Association—are no longer a novelty. So much the better. For several years international, national and local exhibitions, albums and books have been produced far and wide in an effort to popularize the new movement in child education. This is, however, but the second time it has been given much prominence in Montreal and the occasion is a pertinent reminder of the growing change of attitude toward it.

The movement, to be sure, is not so very new. I forget how many years it is since Prof. Cizek originated it in Vienna. It gradually spread to many countries of Europe and Asia and has recently received immense impetus in the United States, where modern art teaching (or, to be more precise, encouragement) is a regular department in innumerable public and private schools as well as being given in many special classes organized privately and by the W.P.A. Canada, always shy of anything new in the way of ideas, has been slower to adopt it. The only public school represented in this exhibition and, as far as I know, to have accomplished anything worth while in this direction is Montreal's Baron Byng High School, where the new method was introduced some years ago by Anne Savage, who last year extended her activities to week-end classes at the Art Association. Lismer pioneered it at the Art Gallery of Toronto, where his services have come to an end in default of a satisfactory arrangement to replace the expired subsidy from the Carnegie Corporation, and Lismer has joined the staff of Teachers College of Columbia University.

In all, the exhibition presented work from eleven groups in nine Canadian cities. Montreal was further represented by The Study, where Ethel Seath is in charge, and by Fritz Brandtner's Children's Art Centre. Saint John, N.B., sent pictures from the class of Jack Humphrey, Quebec from that of Jean Paul Lemieux at the Ecole des Beaux Arts, Ottawa from that of Mabel May at the National Gallery, Kingston from that at the Art Association under the guidance of André Bieler, Resident Artist at Queen's University. From the West came work from the classes of the Winnipeg Art Gallery, the Edmonton Museum of Arts and the Vancouver Art Gallery.

Some of the classes are of recent formation. Some tend to compromise with the old-time drawing lessons, for the prejudices about art that have flourished among the people of this country, who got them from Victorian Britain, are by no means dead. There is still widely held a triple superstition: A—that enjoyment of art is a luxury and superfluity only to be indulged in when all material demands have been satisfied; B—that normal understanding is limited to photographic resemblance or what has been called (in an effort to explain a confusing dualism which reflects this misconception on a pedantic level) the representational side of Art, while the esthetic trimmings—design, "pure" art—are revealed only by special culture; C—that art in the school is a polite accomplishment of no practical value beyond the convenience of draughtsmanship. How such a super-

stition could arise is one of the major mysteries. One has only to look into a museum or abroad in the world to-day to see that the economic factor has no constant influence beyond enabling or deterring the potential artist. The arts are often a more vital part of existence in countries and classes with a low standard of living than with a high. Indeed a high standard too often involves, as Frank Lloyd Wright said, a transferring of slums from the body to the soul. Nor is this contradicted by the fact that sometimes in history both great art and prosperity have simultaneously resulted from the same collective outburst of energy.

Art is at the roots of life. It is no more a function of wealth and leisure than is procreation. Neither does responsiveness to it depend on higher learning, for it is not an esoteric embroidery on a canvas of correct data. The contrary notion is the obstacle that continually trips up people who try to understand it—a notion based on its decadence rather than on its origins, which the art of both children and primitives thoroughly explodes. And if these truths have become clouded in our time, it is because of a special way of life and a one-sided education that adapts us thereto. As Lismer writes in the preface to the catalogue of this exhibition, "Educational practice has over-emphasized the intellectual and documentary, or written, processes of learning, at the expense of the development of the eye and the hand as extensions of personality and as ways to a happier and enjoyable life." The whole task of enlightened art education centres round a need, not to inculcate what is at the roots of our being, but to prevent an artificially induced *art-resistance*, not to "teach" art to people who have lost the sense of it, but to check the sterilizing influences in the school and at home, to give the children some chance to resist the inhibitions that surround them, some chance to escape mutilation in one of the most *useful* parts of their humanity—useful not for book-keeping but for living. "How comes it," wrote Dumas fils, "that young children being so intelligent, the majority of adults are so dull? It must depend on education."

The argument people most commonly advance against the importance now given to child art is that the expressions of an undeveloped mind cannot possibly be valid art and to pretend they are significant is to throw confusion into all standards of professional work. These worried people put the shoe on the wrong foot. No intelligent advocate pretends the work of children is art in the complete sense, though it exceptionally is (just as exceptionally a child produces unmistakable poetry and music) and sometimes is very like it, often more like it than the work of many professionals. Training artists is not the aim. Yet children's work is valid and valuable in partaking of the innate and intuitive rudiments of art. They will have *felt* what art is. They will know, from having exercised their imagination, that it is not a sort of hand-made representation of things with a few technical arty trimmings but an impulse to embody the material of vivid experience in visual signs. They will, if not later shamed into apathy, help to make a coming generation with less impediments than the present one.

For this to become effective two things are needed that the new method should be generally adopted and that its influence should be preserved through adolescence. Later on there are facilities, though generally too pedantic, for studying art in history and esthetics, but in the interval youth is left at the mercy of the old one-sided education. There is still much work to be done.

THE ART GALLERY

Visitors to the Art Association will have noticed that the new addition to the building is well under way. When work is completed towards the end of the winter, there will be additional room for classes in the basement and three new galleries on each the ground and first floors providing abundant facilities for temporary exhibitions and much needed space for a logical presentation of the Museum's collections, which have been hitherto both cramped and dispersed. In the department of painting and sculpture it is to be hoped there will be a determined policy to match the accommodation with contents, for an art gallery is at least as much a collection of art as of buildings. Conceivably the pathetic spectacle of a gallery all dressed up and nowhere to go will move our philanthropists to action.

A museum of art is an educational institution or it is nothing. For the public the one important factor in the appreciation of painting is the painting. Without it lectures and lantern-slides are fertilizer on an unsown field. For art students it is even more essential. Every great painter assures us that the best part of his schooling came from the masters.

* * *

The lecture season opens with an address by Dr. Constable, director of the Boston Museum, late director of the Courtauld Institute. Dr. Julius Held will again be on the list at a later date.

* * *

In engaging E. R. Hunter for the newly created post of technical adviser, the Association has secured a valuable assistant. Lately assistant curator of the Toronto Art Gallery, Mr. Hunter pursued his studies at the Royal Ontario Museum, the Courtauld Institute and the National Gallery of Canada.

Stat HORATIO WALKER

GREAT Canadian artist has gone home.

A The death of Horatio Walker, at the ripe old age of eighty, brings to an end a career distinguished by noble achievement. For more than fifty years Mr. Walker, a native of Ontario, had been one of the most conspicuous and impressive interpreters of the French-Canadian scene, which he found intrigued him more than that of any other part of the Dominion, though he painted other landscapes besides those of his beloved Isle of Orleans. He was only a young man of twenty-five when he settled down at St. Petronille, where for the rest of his life, with a few intervals of travel, he was content to remain, studying the countryside and its people, seeking to win from Nature the secret of her incomparable Canadian autumn tints, and painting canvas after canvas that found their way far afield. When he left the island it was to tour through other parts of Quebec, and gradually he came to be recognized as an authority among that group of artists who devoted their time to the land of the Habitant.

Mr. Walker was fond of large canvases, though not so large as some of those utilised by the later groups of painters. He was a master of composition, and it was said of him that he could bring out more hidden beauties in the countryside than any one of his contemporaries. He saw a landscape as a whole, and he painted it as a vast panorama, in the main. At the same time there was no single phase of Habitant life that he did not portray, for he loved to mingle with the rural folk, and he came to know them well, and they learned to feel towards him a genuine affection.

The charge brought against him of late years, when the various cults and 'isms' and fetiches were having their full swing, was that he was conventional. To that he always replied that he preferred to paint Nature as he saw it and as it could be recognised by others, rather than as nobody could imagine it. He excelled in vast woodland autumnal scenes, and he had a superb technique in the handling of massed foliage and of wide sweeps of meadow, stream and forest. He invested the Quebec landscape with a calm beauty and a mellow tone that were greatly at variance with the starkness and glaring colours of the intransigents.

Some of his finest canvases were in low tones, but they held light and air and true colours that delighted the eye of the lover of Quebec. And his work received even wider recognition abroad than in his native land. He was the recipient of many honours from the United States, England and France, and he never had to worry about a market for his pictures. He lived a quiet, happy, uneventful life, rejoicing in his daily contact with Nature at the source, and giving increasing evidence as the years rolled by of his authority in and mastery of the art his genius adorned.

Montrealer
Nov. 15/38



Gray Day, Laurentians

By A. Y. Jackson

Lent by H. S. Southam, Esq., C.M.G., to the Canadian Exhibition at the Tate Gallery.

ART

By JOHN LYMAN

THE INNOCENTS ABROAD

FOLLOWING the recent great burst of artistic ebullience, which Americans have hailed as a national Renaissance, there is presently from coast to coast of the Union a session of conscience-searching. "Have we a truly American art?" and "Do we accept it too indiscriminately?" are the questions being asked. It all began with the retrospective exhibitions of last summer, *Three Centuries of American Art* at the Jeu de Paume Museum in Paris and a smaller but representative show at the Wildenstein Gallery in London. It will be remembered that the English and French criticism was decidedly disappointing to our neighbours, both in its estimate of quality and in its recognition of a national quality. The first repercussion was a movement of indignation. The idea of those horrid Europeans looking down their nose at our poor darlings! Serves us right for sending them to that snooty party; we ought to have kept them at home where they belong, where no real American would question their accomplishments. But then Americans did begin to question, to exercise the faculty of self-criticism which they have developed in the last generation, and a more reflective attitude prevailed. Nothing more salutary could have happened.

Edward Alden Jewell of the *New York Times* led off with a series of weekly articles on the theme "Is There an American Art?", and was answered from all points south and west. In consensus the opinion was that there is an American art to the degree in which there is an American way of living and thinking, stemming from the European tradition, but inevitably modified by the artist who cleaves to his own soul. The important thing is that he, in the words of Walt Whitman, "sing what belongs to him or her and to no one else." The most derivative art in America, added Jewell, is the academic kind. "Yes, academism is a very versatile old dowager. Her wisecracks have all been uttered before, but she has the gift of speaking them in every language."

Then Howard Devree, over the air and in the *Magazine of Art*, attacked the prevalent indiscriminate acceptance of all sorts of theme exercises under the guise of art. "There are too many," said he, "who are blindly following some tradition or shibboleth or teacher or 'arrived' artist; too many who have partly absorbed outward things and superficialities and then spew it all back diluted in paint or clay . . . There is too much work that hides behind a formula: 'non-objective' or 'American scene' (what a band-wagon that has been!) or 'surrealism' or 'expressionism'." And Devree was supported by most of his brethren reviewers.

Curiously enough, immediately following the revolt of the critics, their determination to be less indulgent produced within the States a parallel to what had recently happened abroad. An exhibition at the Whitney Museum of *Artists West of the Mississippi* drew from the metropolitan reviewers the verdict that good art is pretty well confined east of the river and that, as Europe had said of American work as a whole, the regional character of the Westerners goes little beyond subject matter and their quality rarely beyond honest mediocrity. It was an application of Howard Devree's conclusion that "The time is past when the application

of standards will disastrously dam the stream of art in America and the time has come for heart-searching."

That was the moral that came home from the proud parade abroad. Exhibitions have their uses, and none is more valuable than the disturbance of complacency. What moral will the exhibition of *A Century of Canadian Art* bring? Inevitably one is led to make a comparison with the American ventures which preceded it. In an earlier issue I ventured to predict that, imperial sentiment aiding, a more sympathetic welcome awaited us. There is a most-favoured-nation tariff for esthetics as well as for produce. The Americans got a cold douche, we, on the whole, a warm bath. It would be a mistake to let it put us to sleep.

Unfortunately very few Canadians know anything whatsoever about contemporary American art—and vice versa. Given our common interests and common destiny in the New World, this is indeed a curious situation, but as true as it is inexcusable. However, if you do happen to be one of the few, I ask you, is it possible to conclude that there is less quality in national expression to the south of the line than to the north, whether you consider that the national label belongs to the best artists (such as Marin, Sterne, Brook, Zorach) or to those who climb on the band-wagon of the "American scene" (such as Wood, Curry, Benton, Gropper)?

Perhaps an added reason for the discrepant verdicts is that in the American shows the English and French expected something as outlandish as a Hopi Indian blanket. But when it comes to a British colony or dominion, as Eric Newton said in the *Times*, "England tends to regard it with the condescending pride of a mother who discovers that her children—the pretty dears—have at last learned to read and write." And when she discovers that a child has a mind of its own, she marvels at its independence. "Canada," added Newton, "can stand on her own sturdy feet in the matter of painting." We hope so, and the U.S. too.

One of the most reasonable statements on the exhibition at the Tate is the foreword to the catalogue by the Hon. Sir Evan Charteris, of the board of trustees. He combines the urbanity incumbent on a host with terms that sensibly situate art in Canada to-day. Press dispatches were a travesty. Publicity has been enterprising and attendance excellent. Newspaper reviews were complimentary but not copious. The *Telegraph* allowed T. W. Earp less than half a column. "Canada's artistic life has been so active, uniformly attuned to wide but exacting cultural appreciation . . ." Glad to know it. "Beaucourt's 'Negro Slave,' dated 1786, is as serene and resourceful in fabric as a portrait by David." If that means anything at all, it doesn't give confidence in Mr. Earp's esthetic acumen. In the *Sunday Times* Eric Newton occupied a little more space—though considerably less than an article on "Bombers from Canada"—using that well-frayed convenience of letting the qualities of the subject matter stand for the subjective qualities of the artists. Newton reviewed the show similarly in the *Manchester Guardian*. If Jan Gordon wrote in the *Observer*, I failed to find it.

Of course, considering the conditions under which they write, newspaper reviewers cannot always be expected to be better than perfunctory. In the weeklies one expects something different. We got it, very, and we have to take the sulphur with the molasses. The anonymous critic of the *New Statesman* delivers himself thus: "A thinly populated country with a rigorous climate, Canada is unfortunately situated for the production of the visual arts. But the Tate exhibition of Canadian paintings makes us suspect the wisdom of its organizers. Possibly there may be less conventional painters in Canada who for some reason are not shown; quite certainly there are pictures here too worthless to represent a Dominion or to hang in a public gallery. A smaller exhibition must have made a less disappointing effect. Apart from a charming XVIIIth century portrait of a coloured girl, much of the best works are by a sensitive and accomplished artist called Morris (*sic*). Considerably depressed by this exhibition, we found some surprising consolations in . . ." Apparently the gentleman mistrusts official shows. Not long ago in this column I outlined their inherent disabilities that baffle even the best intentions, as in our own case, and produce exhibitions encumbered with the dead wood of convention to the exclusion of more interesting things. But apart from that, whether he be right or wrong, he has this much to his credit, that he alone marks appreciation of Morrice. Either way he is a wholesome corrective. After the warm bath a little douche will do no harm. It will annoy none but the complacent. It will put on his mettle any artist worth his salt.

NOTES

A new group of painters known as the Eastern Group will open its first exhibition in the gallery of W. Scott & Sons on November 26th. Those participating are: Jori Smith, Eric Goldberg, Jack Humphrey, A. Bercovitch, Goodridge Roberts and John Lyman.

The Redpath Library is featuring in its exhibition room until December 31st its collection of reproductions of and books on modern painting, drawing and sculpture. The reproductions represent a goodly share of the artists from Manet on. They range from excellent to libellous in the framed colour prints of the Impressionists. Some, of graphic work and water-colours, are good enough to be almost mistaken for originals. The special list of books issued for the occasion is a useful auxiliary to the catalogue, where search under the head of subject is not always easy.

Choice Collection Of Old Color Prints Gazette 10, 12, 38 Engravings After Morland, Reynolds, Lawrence and De Buecourt at Art Gallery

Holding the walls of the Print Room of the Art Association of Montreal is a collection of old color prints. It is an interesting show, for the prints are fine examples by names that loomed large in that sphere of artistic activity in years gone by. There are an even dozen of prints after George Morland, his interpreters being J. R. Smith, E. Scott and F. D. Soiron. Of this number there are six depicting the false step and subsequent unhappiness of Letitia. In its day the whole distressing episode doubtless held some strong moral lesson, but the text would hardly impress the younger element of 1938. There is "The Elopement," where Letitia is seduced from her friends under a promise of marriage. Shame! Shown, too, is "The Tavern Door"—"Letitia deserted by her seducer is thrown on the town. Boo!! and so it goes—with 'Dressing for the Masquerade', 'Domestic Happiness', 'The Virtuous Parent', and 'The Fair Penitent.' Morland—a nice one to preach if all that is said of him is true—could with his brush certainly sound a plausible warning. Letitia, probably a "stunner" in her day, simply wouldn't do now, but the story served Morland well and Smith did wonders with his material.

Other works after Morland are valuable records of his time—types and dress and so on. "St. James's Park," engraved by Soiron, would mystify the Londoner of today, and "A Tea Garden," with its sense of domestic calm is to be preferred to the hustle, grab and choke of the modern hot dog stand. Scott engraved "Boys Robbing an Orchard" the youngsters making a quick getaway while a farmer, with a particularly mean-looking dog, glares across a fence. "Boys Skating," "Boys Bathing," and "The Angry Farmer." He is about to whip a boy, but a little girl appeals to the bully to desist. "The Sheltered Lamb," by R. Westall, engraved by T. Gauguin, is another subject that should prompt the silent tear. One so young showing consideration for a dumb animal is fearfully touching, but it may explain why some painters were finally driven to go modern.

"The Right Hon. Countess Spencer," and the Hon. Mrs. Bingham, by Reynolds, were engraved by Bartolozzi; Smith did "Chanters," after Rev. W. Peters; and S. E. Wilson engraved "The Red Boy," by Sir Thomas Lawrence. De Buecourt, good as a painter, was equally skilled as engraver and, moreover, knew what he wanted. This is evident in "La Promenade Publique," which presents a gallery of varied types: the rather pastoral "La Noce au Chateau," and the fine print called "Les Deux Baisers" which epitomises a circumstance that has proved an inspiration to makers of doll stores and writers of farces over many years—the old husband, the young spirited wife and, in this case, the artist merely kissing her hand as she stands behind her spouse who admires their portraits on an easel. This show, which it was anticipated would be held over this week-end, came down to make room for drawings by French sculptors.

NO NEW ASSOCIATES ELECTED BY R.C.A.

Excess of Candidates Over
Vacancies Results in Spread-
ing of Votes— 3.38
Gazette

4 NEW ACADEMICIANS

Alphonse Jongers, Frank
Carmichael, Florence Wyle
and W. L. Somerville Are
Elected at Toronto Meeting

For the first time since its foundation 58 years ago, the Royal Canadian Academy of Arts at its annual meeting in Toronto on Saturday saw the election of no new Associates. The election is made on a two-thirds vote, and as there were more candidates than vacancies the votes were spread.

Two painters, a sculptor and an architect were elected full academicians, those honored being Alphonse Jongers, of Montreal; Frank Carmichael, of Toronto; Florence Wyle, of Toronto, and W. L. Somerville, of Toronto.

Sir Wyly Grier, P.R.C.A., Toronto, was re-elected president; F. S. Haines, R.C.A., Toronto, vice-president; C. W. Simpson, R.C.A., Montreal, treasurer, and E. Dyonnet, R.C.A., Montreal, secretary.

The council was elected as follows: C. W. Simpson, R.C.A., P. E. Nobbs, R.C.A., W. S. Allward, R.C.A., E. H. Holgate, R.C.A., C. W. Jefferys, R.C.A., and H. S. Palmer, R.C.A.

FOUR NEW ACADEMICIANS.

Alphonse Jongers, R.C.A., portrait painter of Montreal, was born in Mezierres, France, November 17, 1872, and studied at l'Ecole des Beaux-Arts, Paris, under Delaunay and Gustave Moreau. He came to Canada in 1895, opening a studio and following his profession in Montreal until 1900, when he went to New York. He resided there until his return to Montreal in 1924. He was awarded a silver medal at the St. Louis Exhibition in 1904, and a silver medal by the Societe des Artistes Francaise in 1909. In 1910 he was made Chevalier de la Legion d'Honneur by the French Government, and in 1938 Italy showed him honor by making him Commendatore della Corona d'Italia. He was elected Associate of the Royal Canadian Academy in 1937. His art is represented in the Metropolitan Museum, New York City, by two paintings, and at the National Gallery, Washington, D.C., by one.

Frank Carmichael, R.C.A., painter of Toronto, was born at Orillia, and studied at the Academie Royale des Beaux-Arts, Antwerp, and at the Ontario College of Art, Toronto. He was elected a member of the Ontario Society of Artists, in 1917, and an Associate of the Royal Canadian Academy in 1935. He was a member of the Group of Seven, 1919-1933—the body being now enlarged under the title of the Canadian Group of Painters. He is also a member of the Canadian Society of Painters in Water Color. His art is represented at the National Gallery of Canada, Ottawa, and the National Gallery of South Africa, Cape Town.

Florence Wyle, R.C.A., sculptor of Toronto, was born at Trenton, Ill., November 27, 1881. She studied at the Chicago Art Institute, under C. J. Mulligan and John Vanderpoil. She came to Canada in 1911 and settled in Toronto. Elected an Associate of the Royal Canadian Academy in 1920, Miss Wyle in the same year was elected a member of the Ontario Society of Artists, from which body she resigned in 1933. She worked for the Canadian War Memorials, 1918-1919, and is a member of the Sculptors' Society of Canada. Twelve works represent her art in the National Gallery of Canada, Ottawa, nine of this number being lent by the Canadian War Memorials Collection.

The election to full membership of Miss Wyle makes her the fourth



SIR WYLY GRIER, P.R.C.A., who on Saturday in Toronto was re-elected President of the Royal Canadian Academy of Arts.

woman so honored by the Canadian art body. Soon after the founding of the R.C.A. in 1880, Miss Charlotte Scriber was elected R.C.A., the others, after a long lapse of time, being Marion Long, R.C.A., painter, of Toronto; Lillas Torrance Newton, R.C.A., painter, of Montreal.

William Lyon Somerville, R.C.A., architect, of Toronto, was born in Hamilton, August 5, 1886. He studied at the Ecole des Beaux Arts of America and at the Atelier Provost, New York City. He was elected a member of the Ontario Association of Architects in 1919, being its president in 1926-1927; a member of the Royal Architectural Institute of Canada, 1919, and of the Royal Institute of British Architects in 1927. He was honorary treasurer of the R.A.I.C., 1926-1928. He is past president of the R.A.I.C.

In 1924 he won a competition held by the British Drama League for a design for a National Theatre in memory of Shakespeare. He was elected an Associate of the Royal Canadian Academy in 1928. Besides his commissions for public works, schools and university buildings, he is well known for his domestic work. He has contributed to magazines articles on phases of architecture, its history and application to modern conditions that have attracted wide attention by their authority and sound judgment.

Prints and Textiles By Polish Artists

Woodcuts, Engravings and
Etchings From National Gallery
Shown at Art Association

Gazette — 26.11.38

Polish prints and textiles, shown here by courtesy of the National Gallery of Canada, Ottawa, hold the walls of the Learmont Gallery of the Art Association of Montreal. It is an interesting and distinctly instructive show which warrants leisurely and careful inspection. The catalogue has a comprehensive and informative introduction by Wiktoria J. Gorynska, vice-president of the Association of Polish Graphic Artists which is of distinct value as a record.

Of historical interest are the eleven old woodcuts, with religious subjects as their theme, which reveal bold, free treatment, and indicate how far the art has progressed since that day.

Many of the more modern prints show ingenuity and imagination and not a few flashes of fancy.

Skoczylas shows fine appreciation of character in his wood engraving called "Head of a Mountaineer," and firm treatment and good balance of masses in "Potato Digging, 1932," a woodcut. Bartolomejczyk in "To the Fields" shows a man leading oxen drawing a cart, as seen from above. Maria Dunin finds an interesting subject called "In the Circus Wings." Zofia Fijalkowska attains a wide variety of values in "Interior with a Cradle"; "Deer," in which the foliage and shade of the wood are convincingly realized; and "Concert."

Hulewicz is direct in "The Library," where a man is trying to interest himself by browsing in the book shelves, while a scantily dressed woman sits placidly in the foreground. Klopocka is broad in "Mountain Landscape," and Konarski shows a keen eye for pattern in a color wood engraving, called "Ski-Runners." Poltawski shows fine technical assurance in "Gate at Kierz," and Maria Ruzyska is engaging in her domestic scene called "In a Mountaineer's Cottage," and in "Ski-Runners' Spring," and "Rest," the latter also a skiing subject. Bold design and rhythm mark "Joah" by Sopocko, and there is simplicity and sincerity in Steller's "Mountain Shepherd" and "Bee-Keeper from Volhynia. Jan Walach shows his knowledge of textures in "Cherry Tree" and imagination and a strong decorative sense are evident in "Hunt" and "The Wolf of Gubbio," two etchings by Maria Wolska-Berezowska. Sznuik-Koskowska invests with spirit and pattern the etching "Ski-Jump," and Stankiewicz shows two etchings of rafts. The same medium is successfully employed by Pieniazek for the dignified "Church of Our Lady in Cracow," and by Mondral in "An Alley at Krzemieniec."

Florence Wyle, New R.C.A., Finds Abandoned Church Is Ideal Studio

Gazette

25th.11.38

Toronto, November 24.—(C)—A small abandoned church in Toronto's residential Rosedale district is the studio-home of Florence Wyle, latest of four women elected to the 58-year-old Royal Canadian Academy of Art, and "it's just the thing."

Like a landmark in a long line of modern homes on Glenrose avenue, the red building with its slanted, tar-papered roof and pointed windows shelters rows of bronze, stone and clay figures, the work of Miss Wyle and her partner, Frances Loring, president of the Women's Art Association of Canada.

They have lived and worked together there for 20 years, in the basement of the structure that once stood several blocks away on Yonge street. It was the First Church of Christ and was moved to make way for a bigger edifice.

Miss Wyle is working on a "record" figure of an eight-year-old Eskimo girl for the National Museum at Ottawa, and she paused yesterday to sit in a low rocking chair beside a big Quebec heater and discuss her life and her election to the R.C.A. at the annual meeting last week.

"I have been an associate member 20 years and you kind of look forward to becoming an academican," she smiled, rubbing clay from her hands on an apron.

Miss Wyle was born in 1881 at Trenton, Ill., and when she started out in her teens on a course in medicine she didn't know it would lead within a few years to a deep

interest in art and a career as a sculptor.

She gave up her medical studies and, with little money, went to Chicago to study at the Art Institute. In her second year there she became assistant to Charles J. Mulligan, a famous teacher, and taught for "six or seven years; I never remember detail."

In 1910 Miss Wyle joined Miss Loring at New York and they came to Canada three years later, settling in Toronto, in the little unused church, because it was "just the thing and gave us what we wanted, good working room, head room and distance."

Miss Wyle has "about 12" works in the National Gallery at Ottawa, nine of them from the Canadian War Memorials collection. Most are bronze "record" figures of people who worked at home during the Great War, farm girls and workers in the munitions factories. She did the Edith Cavell monument in Toronto, "and fountains for people in town, a couple of bronze figures and general garden figures and portrait work."

"But I prefer figure work to portrait work because it is better sculpture as a rule. I do most of my own stone carving and a lot of wood carving, which is very interesting and more so than knitting."

Miss Wyle is the third woman elected to the Academy in three years. Marion Long, Toronto painter, was named three years ago and Lillas Torrance Newton, Montreal artist, was elected an R.C.A. last year. Charlotte Schreiber was the first woman academican, appointed soon after the R.C.A. was founded in 1880.

Fine Paintings of Many Schools On View in Johnson Galleries

Gazette

26.11.38

Dutch and French Artists, Impressionists and
School of Paris Represented—Examples by
Van Gogh, Modigliani and Matisse on View

By ST. GEORGE BURGOYNE.

From Amsterdam come choice pictures which cover varying phases of art—French and Dutch paintings of the 19th and 20th centuries, examples by the Impressionists and work by men of the School of Paris Brought to Montreal by Peter Eilers, of E. J. van Wisselingh & Company. Amsterdam, the collection is on view at the Johnson Art Galleries, 1340 St. Catherine street west, and is due to remain here until December 10.

Of the Dutch School are many works that bring quiet contentment by the simplicity of their themes and the sincerity of their presentations—two typical interiors, the Bakenesser Church at Haarlem, in oils, and the St. Servaes Church at Maastricht, in watercolor, by Booboom; "River Scene," with mill and red-roofed houses, birds and a cloudy sky by Jacob Maris, an oil of solid qualities, like decision and directness being evident in the watercolor called "The Artist's Daughter"; a watercolor signed by Weissenbruch is "Enkhuizen"—a waterway, bridge and buildings with figures on the wharf, which is freely handled and very satisfying. By P. J. C. Gabriel, besides roses in a red vase, are two landscapes: "Farm on a Stream" with sunlit building amidst trees, and "Marshy Lands Near Kortenhof"—reeds, water and two sailing boats in a stiff breeze which stirs the water into little waves. The suggestion of wind is convincing.

By Dijsselhof is "Aquarium" with capillary painted lobster and fish. "Ballet Dancer" is a solidly painted watercolor by Breitner, and from

the brush of Jongkind, who was linked with the French Impressionists, is "Effect de Lune en Hollande"—mills, waterside buildings, a boat under sail, and a man poling a boat near reeds in the moonlight. There is, too, a good group by Marius A. J. Bauer—"Arabian Cafe" with seated figures and a servant pouring coffee; "The Holy Ganges" with figures on the steps or in the water; a covered street with seated figure, a bit of Indo China; "Opium Smoker, Saigon," sketchily done but rather awful in its depravity, and "Walls of Jerusalem, Damascus Gate" with figures and camels at rest, the last four being watercolors. By Toon Kelder is a flower piece decoratively handled.

Of the French School, there are "La Vallee de la Loue" by Courbet—water falling in terraced cascades, pines, and a rocky cliff in the background, a fauvist scene in sunlight and shadow, by Jules Dupre; "Temps Orageux" by Daubigny, and four works by Fantin Latour—"La Source," a nude woman near a waterfall amidst trees; "La Nuit et les Songes," in which the figures have a light, airy quality; "Nature Morte," white chrysanthemums in a slender vase and green and dark grapes nearby; and a glass vase of mixed flowers, the bright color note being supplied by nasturtiums.

The Impressionists are worthily represented by two works by Claude Monet—"Verger en Fleurs," which is a convincing painting of an orchard in blossom, and "Falaises a Pourville," with green sea, beached boats and grass-topped cliffs in sunlight and shadow, a work in theme much like the picture in the Art Association collection. By Pissarro are a figure subject, "Pay-sanne au Bonnet Rouge," and "Matin d'Ete, Ferme a Eragny," a fine study of sun-lit trees, buildings and a woman in the garden. Sisley is represented by "Effet d'Automne," which is reproduced on this page.

A sliced apple and a cup are the subjects of a still life by Braque, while "La Plage de Varengeville," and "Paysage de Provence" represent Derain.

By Modigliani is a woman wearing a pendant, and "Odalisque a la Culotte Rouge" is from the brush of Matisse. By Van Gogh is "Le Bebe Roulin, much reproduced and described; a ballet dancer and attendant, with top-hatted figures in the background, is a pastel by Forain, and an interior, with the painter K. X. Roussel at work, is by Vuillard.

Spectators viewing players on a stage, framed by the floor of the balcony, is a small work by Daumier called "Le Drame."

Polish Art at the Star, 25.11.38 Art Association

The National Gallery of Canada has brought together, and is sending round the country for exhibition, a collection of Polish engravings, which is larger and still better than that which was seen here a few years ago. It covers almost every style and method of making prints, though, as in the former exhibition, the woodcuts and wood engravings are the most numerous and the most striking. Nearly fifty artists are represented and among them is Wladyslaw Skoczylas, whose cuts and engravings were among the best things in the first collection. The woodcuts, both in black and white and in color are quite remarkable and there are some exceptional wood engravings. Etchings are fewer but some of them are very interesting and there is some distinctly original and decorative work in lithography. The collection is full of things that are worth seeing.

In addition to the engravings the exhibition contains some examples of Polish textiles, in the forms of strips or rugs. These, in wool and flax, have simple but very ornamental patterns generally in dark or subdued colors which are very effective.

Watson Galleries To Hold Four Shows

Sherriff Scott, R. W. Pilot,
Henry Simpkins and Harold
Beament Exhibiting in
New Year

Gazette—26.11.38

Plans have been made for a number of exhibitions of paintings by Montreal artists, at the Watson Art Galleries, 1434 Sherbrooke street west, after the approaching holidays.

Adam Sherriff Scott, A.R.C.A., is the first on the list, with a comprehensive show of his more recent work opening January 14 and closing at the end of that month.

The annual exhibition of work by Robert W. Pilot, R.C.A., is due to be held in February.

In March and April, respectively, there will be exhibitions of paintings by Henry Simpkins, and by Harold Beament, A.R.C.A.

Dr. Julius Held Speaks Today

"Proverbs in Painting" will be the subject of the lecture by Dr. Julius Held before the Art Association of Montreal this afternoon at 5 o'clock. The address, which is open to the public, will start promptly at that hour, and promises to be as interesting as this speaker's offering on Wednesday, when a large audience heard him talk on "Painters of the French Revolution."

Gazette 10.12.38

By ELIZABETH MONTIZAMBERT

Crossing from Dublin to Liverpool is like leaving fancy for fact, the past for the present. The very turf, that you mustn't call peat till you get to Scotland (in spite of the Oxford Dictionary), is an instance of the constant reminder of age-old things for ruins ("Ireland's characteristic architecture," as Mr. Stephen Gwynn says) and turf bogs are the two things most in evidence in Ireland. The red bog is the one that may move, as it did in Lord Dunsany's thrilling book, "The Curse of the Wise Woman"; the black bog is static, with its own peculiar beauty of magic pools and heather with the hills flaming with gorse in its season.

The owner of one of those gracious Georgian houses whose beauty of architecture and setting is reflected within, took us through a magnificent yew walk and up the softly rolling slopes of little hills to see the curious circular flint-built caves at the summit. Each one is supposed to be the temple of sun-worshipping people who built the narrow entrance so that the rising sun would strike on the stone altar. The age of these temples can be guessed at about two thousand years by the few inches change in the relative position of the earth and the sun in that time, but what amazed us most was the skill of the builders who constructed the curving roofs of flints that gradually took a vertical position and held it through 20 centuries without the aid of any mortar.

I turned away from this adorable country with deep regret. They have a Hate-Cult against England it is true, but it is fostered by the politicians chiefly to damp down the fires of internal quarrel, as Miss Cicely Hamilton points out in her admirable book, "Modern Ireland." In any case the visitors meet nothing but the greatest kindness and on my last day there I succeeded in getting one of those elusive opinions on the present regime that Lord Dunsany complained he chased in vain. After listening with sympathy to the tale of treatment by the Black and Tans in "The Trouble," I asked an Irish official if the people were any better off now than under the English Regime. He answered with a comprehending twinkle, "Divil a bit."

Coming back to London it seemed as if everyone I knew had written a book or a play. Robert Flaherty's clever book "The Captain's Chair" is having a good success, for everyone who was thrilled by his film "Nanook of the North" wants to read this vivid tale of Eskimo life. Jan Struther has just had published a collection of the witty essay and sketches that have appeared in many leading English magazines. It is called "Try Anything Twice" and I looked hastily to see if it held that incomparable sketch on "Week-end Visits" I once read in the Spectator and now find again to my delight.

The Canadian author whose pen-name is Caroline Seaford has written, "Dear Family" that will probably have as much success as its predecessors "Glory Jam" and "More than Kind." Another authoress with a Canadian connection and who spent last winter in Canada is Elizabeth Sprigge who has written a play based on the life of the Empress Elizabeth of Austria in collaboration with her sister-in-law Katrina Sprigge. It was produced at the Garrick Theatre with a new Austrian actress, Wanda Rotha, in the name part, Gyles Isham as the Emperor Franz Joseph and Richard Ainley as Ludwig of Bavaria Handicapped as it was by the inevitable necessity for telling the story of a long life in a series of short scenes, and by the gloom of the tragic events that made the stricken Emperor the saddest of European Monarchs, the young playwrights had done their difficult work so well, their dialogue was so crisp and their sense of the theatre so acute that one hopes the play will find its public quickly. Miss Wanda Rotha overcame the lack of the Empress's great beauty by her skilful personation. Richard Ainley gave the audience a shock by his extraordinary likeness to his brilliant father. In one short scene he gave an unforgettable picture of Ludwig's disordered mind filled with the beauty of its own imaginings.

One of the first Canadian places I went to on returning to London was the Tate Gallery where the Canadian pictures are hung in rooms on each side of the long sculpture gallery in which Rodin's magnificent gifts to the nation reign supreme. The London arts critics have united in welcoming this collection and giving it due praise; as Eric Newton said in the Sunday Times "It is big enough and bold enough to prove that Canada can stand on her own sturdy feet in the matter of painting." To an exiled Quebecer the pictures of Franklin Carmichael, Maurice Cullen, Clarence Gagnon, Kriehoff, H. Mabel May, James Morrice, K. M. Morris and A. H. Robinson brought a nostalgia evoked by their sensitive interpretation of the spirit of Canadian scenery, while one of the pictures that attracted me most was "The Little Bridge," painted by an old schoolfellow, Mary Wrinch.

The exhibition is so interesting that it seems churlish to ask for more but one cannot help regretting that, with the exception of two Chilkat robes, a few totem models and five specimens of old French-Canadian wood carving other forms of "Canadian Art" were not included. One would have liked to see some specimens of 18th century silversmiths, the work of such craftsmen as Levasseur, Ranvoys and Laurent Amyot, of Canadian pottery, miniatures and the finest Indian work.

The new director of the Tate Gallery has already done much to improve a place that before the opening of the new Sculpture wing used to be regarded as the Cinderella Art Gallery, only used for storing the "Picture of the Year." Mr. Rothenstein is a young man and has brought the energy of youth to bear on his new work. The present arrangement is an enchantment and walking through the room filled with stupendous Turners and, more quickly through the Sargent room, dominated by those numerous members of the Asher Wertheimer family, but redeemed by the Ribblesdale portrait there are countless treasures scattered about, portraits by the late Glyn Philpot, Whistler and Greaves and at one end James Ward's tremendous canvas of Goodale Scar, Yorkshire, and at another C. S. Jagger's poignant bronze relief of "No Man's Land."

The Eastern Group Exhibits at Scott's

Lyman, Roberts, Humphrey, Jori Smith, Goldberg and Bercovitch Show Individual Works

Under the title of The Eastern Group, Jori Smith, Jack Humphrey, Eric Goldberg, John Lyman, Goodridge Roberts and A. Bercovitch are holding an exhibition at W. Scott & Sons, 1316 Sherbrooke street west. The show closes December 10.

These painters, who have held individual exhibitions before, are represented by work that shows individuality.

John Lyman, besides a watercolor of horses being judged at Lachute Fair, and a landscape with a mountain, which is a vigorous oil, has a soundly painted work in "The Serial"—a woman reading a magazine to a boy. "The Procession," soldiers on the march as seen from a roof, is interesting in composition.

A. Bercovitch is successful with his autumn landscape, done in tempera. It is a boldly handled work that is marked by spontaneity. "Little Grandmother," a girl with white head-dress, is an oil of vigor.

Eric Goldberg has a competently painted portrait of Mrs. B. Robinson, and a watercolor of tulips on a window sill with glimpse of buildings beyond, and "By the Lake," bathers resting on a wharf, which has attractive values. He is also effective in his "Flowers in Basket."

Goodridge Roberts, besides two landscapes in watercolor, is individual and interesting in his stretch of landscape, glimpse of water and cloudy sky, called "Gatineau Country."

Jack Humphrey has a nice study of water-lilies, shows force in "Autumn Sketch," with its trees and houses backed by a hill, and calls his painting of young men, "Three Nondescripts."

Jori Smith is happiest in her studies of childhood, with "Fernand," a boy in a red sweater; "Gisele," a girl in a red dress and apron against a blue background, and "Boy With Blue Sweater."

Gazette
26.11.38

Star 1.12.38
History of Famous Vase Was Told in Lecture

This week's public lecture at the Art Association of Montreal, on Wednesday afternoon, was on "The Story of the Portland Vase" by Professor T. H. Clark of McGill University. Beginning with an account of ancient Egyptian and Roman glass, the lecturer explained the way of making the cameo glass, of which the Portland Vase is an example, and showed some other examples on the screen. The history of the famous Portland Vase was told to the time of its coming to the British Museum, how it was broken there by a man who was mad or drunk and repaired at the museum. Professor Clark ended with an account of the work of Josiah Wedgwood, of his numberless experiments in the making of porcelain and of his copies of the Portland Vase. Two of these copies were exhibited.

The public lecture next week at the Art Association will be given by Dr. Julius Held, on "Painters of the French Revolution."

French Sculptors Show Group of Drawings

Gazette 10.12.38
Collection at Art Gallery Here
By Courtesy of National Gallery, Ottawa

Now on view in the Print Room of the Art Association of Montreal is a collection of drawings by contemporary French sculptors, which has come here by courtesy of the National Gallery of Canada, Ottawa. The show, which will last two weeks, includes examples by Maillol, Despiau, Belmondo, Carton, Deluo, Kretz, Malfroy, Martinie, Parayre, Passon, Wierick and Yencesse.

The items number nearly one hundred. At Ottawa the exhibition excited interest, and it was favorably regarded when shown in London earlier this year.



JULIUS S. HELD, Ph.D.

Lectures Next Week
By Dr. Julius S. Held
Speaks Before Art Association
on Wednesday and Saturday—Open to Public

Two events of interest to lovers of pictures are offered by the Art Association of Montreal next week in the lectures by Dr. Julius Held. On Wednesday, Dr. Held will speak on "Painters of the French Revolution," and on Saturday his subject will be "Proverbs in Painting."

These lectures which start punctually at 5 p.m., are open to the public.

Dr. Julius S. Held born at Mosbach, Baden, Germany, April 15, 1905, was educated at the Universities of Heidelberg, Berlin, Freiburg and Vienna. He was assistant to Dr. Friedlaender at the Kaiser-Friedrich Museum, 1931-33; and Research Fellow and Lecturer on Fine Arts, New York University, New York, 1935-36. In 1930 the University of Freiburg honored him with the degree of Doctor of Philosophy.

Much appreciated as an authority, Dr. Held is no stranger here, for in November and December, 1936, through the courtesy of the National Gallery of Canada, Ottawa, he gave four illustrated lectures on "Great Masters of The Netherlands and Germany—Van Eyck to Rubens."

Painters Plan Aid To Spanish Refugees

To Hold Exhibition and Sale to Benefit Children in Barcelona Home

Announcement is made that the Montreal Committee to Aid Spanish Democracy is planning an exhibition and sale of pictures about the middle of this month. Such a show was held last February, when a group of Montreal artists contributed works which were sold to aid Spanish refugee children being cared for in a home near Barcelona, established and maintained by the Canadian Committee to Aid Spanish Democracy. Only able at present to look after 300 children, the committee, in view of the increasingly serious food situation, is anxious to give aid to a greater number.

The committee sponsoring the exhibition is composed of Edwin Holgate, R.C.A., Goodridge Roberts, Anne Savage and Philip Surrey.

Dr. W. D. Lighthall is honorary chairman of the Montreal committee, and Hazen Sise and Henning Sorrensen are honorary vice-chairmen.

Christmas Exhibit At The Arts Club

Works in Varied Media on View Today at 2027 Victoria Street

Today the Christmas Exhibition of work by members of The Arts Club opens in the club's premises, 2027 Victoria street. Notice to members invited submission of oils, watercolors, pastels, etchings, engravings and sculpture. This show as a rule brings out much meritorious work and is among the most important efforts of the members each year.

Prominent Painters Contribute to Show

Bazette 10.12.38
Proceeds of Picture Sale Next Week to Aid Spanish Refugee Children

Many prominent Montreal artists are contributing their work for an exhibition, being sponsored by the Montreal Committee to Aid Spanish Democracy, which is taking place December 15th to the 18th. The pictures, all of which are donated, will be sold to provide funds for Spanish refugee children. The sale will take place at 2037 Peel street. Among those contributing are, Harold Beament, A.R.C.A., A. Bercovitch, Fritz Brandtner, Marc Aurel Fortin, Eric Goldberg, Berthe Des Clayes, Edwin Holgate, R.C.A., Prudence Heward, John Lyman, Louis Muhlstok, Ernst Neumann, L. Torrance Newton, R.C.A., Robert Pilot, R.C.A., G. Roberts, Marion Scott, A. Sherrieff Scott, A.R.C.A., and many others.

RESERVED SEATS FEW
Gazette 7.12.38
Dr. Julius Held Speaks at Art Gallery Today

Dr. Julius Held is to address the Art Association of Montreal this afternoon on "Painters of the French Revolution." The lecture is open to the public and commences promptly at 5 o'clock. Members of the association are reminded that the reserved accommodation is limited.

Dr. Held at the same hour on Saturday lectures at another public meeting on "Proverbs in Painting."

Art of the French
Revolutions 8.12.

A long period of art history was covered by the public lecture which Dr. Julius Held gave at the Art Association of Montreal on Wednesday afternoon on "Painters of the French Revolution." To show the changes which the Revolution produced in French art, he began with the work of some of the painters of the eighteenth century, Boucher, Chardin, Fragonard and Grueze, in a period of grace and frivolity with pictures painted to give pleasure without moral purpose. The beginnings of a classical revival were shown in the work of Poussin, and the introduction of moral ideas into pictures, often in scenes of the deaths of ancient and modern heroes, up to West's "Death of General Wolfe." Louis David was the revolutionary painter to whom Dr. Held gave most attention, as an example of strong design of figure pictures and simplicity of their accessories. The lecture went on to describe and illustrate works by Gerard, Prudhon, Girodet and other painters, and to show the romantic trend of some of their pictures, and the coming of an "escapist" tendency to sweetness and prettiness.

Dr. Held will give another lecture, open to the public, on "Proverbs in Painting," on Saturday afternoon at 5 o'clock. The last public lecture before the end of the year will be given at 5 o'clock next Wednesday, on "English Delft Ware" by Professor T. H. Clark.

Attractive Pictures Shown at The Arts Club
Gazette 10.12.38

Works of Moderate Size and Varied Subjects Form Annual Christmas Exhibition

There are attractive items among the thirty paintings that constitute the Christmas Exhibition of The Arts Club, 2027 Victoria street, the collection generally being of works of moderate size. Adrien Hebert, A.R.C.A., the club's president, besides "Landscape, Rosemere"—buildings set amidst elms on a spacious lawn, an oil typical in handling, shows some of the capital charcoal drawings for which he is well-known. The works in this medium include a landscape, reminiscent of his oil, and "Chateau de Ramezay," the historic building being seen from above with grain elevators in the background. R. W. Pilot, R.C.A., besides a small sketch of a timbered lake-edge, is represented by "La Galette, P.Q., Autumn," in which woods in fall finery stretch to a noble hill. Edwin Holgate, R.C.A., in a watercolor called "Study" shows a girl in restful pose. T. Topham, besides a broadly painted glimpse of waterfall and trees, called "North Land Symphony," makes the fly-fisher envious with the prospect of good water in "Scroggie's Pool at the Right Time"—two men at dusk in a canoe in water shadowed by spruces, with the fisherman playing something worth landing.

D. H. Macfarlane with "The Grey Sea" has a spirited watercolor charged with movement, and, in the same medium, C. Douglas is especially successful with "Autumn Hillside"—a wooded rise, with shack, a work that convincingly interprets the season. He also shows "Laurentian Autumn," with a house and hills. A. Cloutier shows a broadly handled winter scene entitled "In the Sugar Bush." "Silvery Day, Laurentians," a subject of the same season, and "Country Kitchen." T. R. Macdonald, besides a still life, is represented by "Nude"—a young woman with back partly turned to the spectator, which is a work of grace, nice tone and competent painting. Another figure painting with engaging qualities is "Daisy in the Garden"—a young woman in a gay patterned dress, by H. L. Smith, who shows sympathy for the watercolor medium. "Laurentian Road," with barn and hill, is also a watercolor from his brush.

R. Vincelette in "From the Mountain, November," has a silvery, misty oil, and something of the same indefiniteness marks his small watercolor called "North River." "Evening," a clump of trees in snow, is a rather sombre pastel. Paul Caron shows one watercolor of horse and sleigh, figures and houses, entitled "Greetings, a Laurentian Scene," and R. Sharps finds a good portrait study in "Habitant."

D. R. Morrice, besides "Flowers," has an effectively arranged subject in "Cactus." L. G. Morris shows a landscape; P. Andrew offers a still life, K. H. Holmden shows a decorative panel, entitled "Edward III and Philipp" and "Old Maple Tree" is the contribution of T. Garside.

1a

YOUNG MONTREAL LEARNS ART



Seen here giving criticism to a student in the life class is Edwin Holgate, R.C.A., under whose direction the school of the Art Association of Montreal is going ahead as never before. In the past classes held in the Sherbrooke Street Art Gallery were the result of private enterprise but they have now been made a part of the new broader program of the

Association. Mr. Holgate himself takes the classes in drawing and painting from life and associated with him are Lilius Torrance Newton, R.C.A. who teaches portrait and still-life, and William Ogilvie, who gives instruction in Commercial Design and Illustration.



Every Saturday morning 125 youngsters gather at the Art Gallery for the classes in painting and modelling conducted by Anne Savage and her assistants, Ethel Seath, Mrs. Maxwell, Miss Goodall, Miss Powell, Miss Jackson, Miss Lucas and Miss Liebeck. About a hundred in the classes come from the public schools, being recommended as specially interested

and the remainder are children of members of the association. Above you see Miss Seath showing a young sculptor a few things. Below Miss Savage is surrounded by terrifying masks made for a Hallowe'en project, designs of the Pacific Coast Indians being the motif.



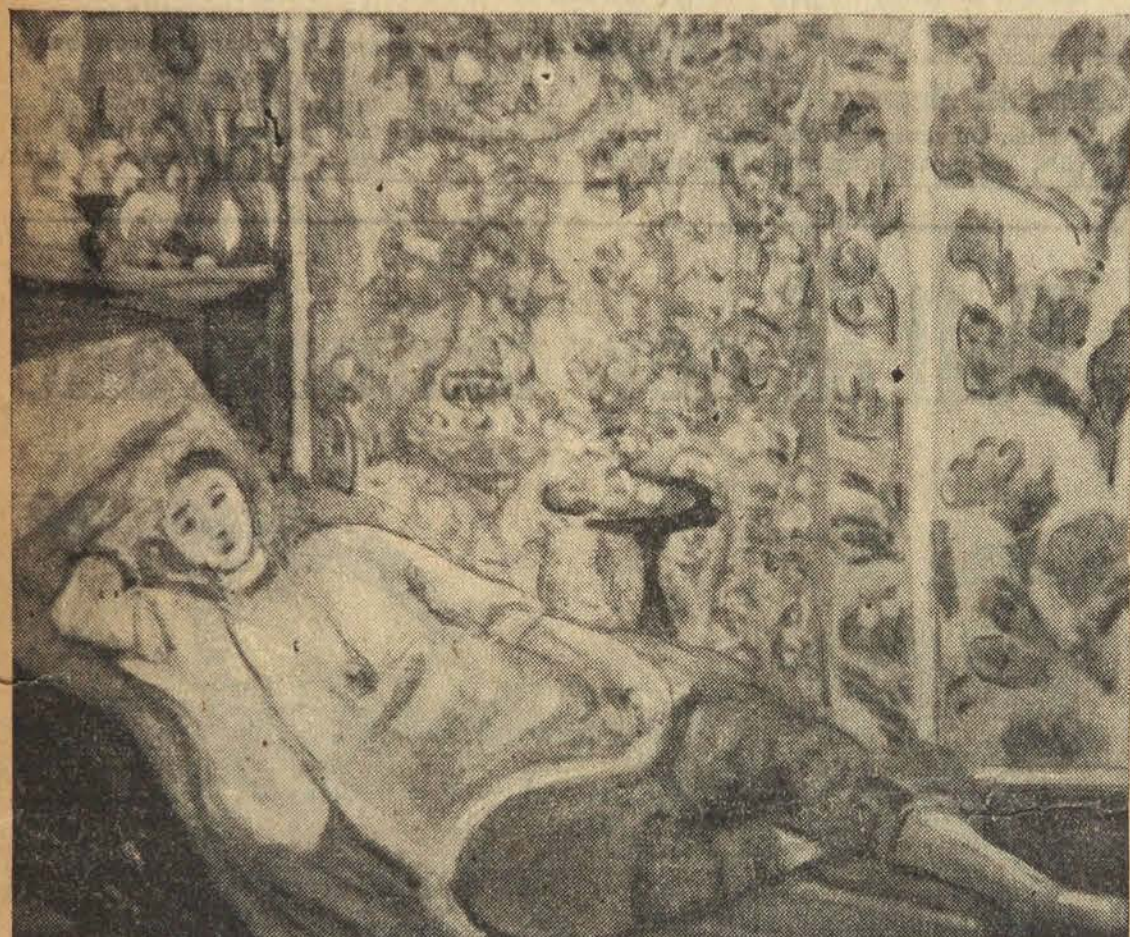
The Standard - November 19th, 1938.

ALL PHOTOS BY EDITORIAL ASSOCIATES

"Paysage de Provence," by Andre Derain



"Odalisque a la Culotte Rouge," by Henri Matisse



From the collection of French and Dutch paintings brought to the Johnson Art Galleries, Montreal, by P. Eilers, of Amsterdam, and now in the Art Association.

—Art News and Reviews

The Standard, 3.12.38

Fine Paintings From Amsterdam
Now at Art Association Here

By ROBERT AYRE

YOU'LL find something worth while in the exhibition of French and Dutch paintings of the 19th and 20th centuries brought to the Johnson Art Galleries by Mr. Eilers of Amsterdam, but you'll have to hurry, for there's only another week. And the day I went, I found holes in the catalogue. An Utrillo, a Pissarro and two Marie Laurencins had been sold, they told me. I had to go over to the Art Association to see the Matisse odalisque and the Derain paysage. They looked very comfortable there. I don't know whether the canny acquisition committee will agree with me and far be it from a modest reviewer to try to influence such an august body. It has had plenty of opportunities this winter. What a feather it would be in Montreal's cap if the Matisse and the Derain stayed here! and if we had kept the Modigliani "Bonne" from the exhibition at Scott's and one of the Renoirs or a Redon from M. Dubourg's show at Watson's! Montreal is always talking about tourist attraction. Why not make one of them a collection of important paintings?

The red-trousered odalisque lying diagonally across the canvas, against a background of three upright panels—one blue overspread with pink roses and gold emblems, one pale green and covered with red roses, and the other really a

shallow recess—is typically Matisse, a pure work of art with a life of its own and no reference to anything else.

The Derain has a life of its own, too, but it pertains—as Marin would say—to the sunburnt earth of Provence. It attains a great stillness and stability and you can look at it for a long time.

Of the living Frenchmen Mr. Eilers also shows a Braque still life, pleasant in design and color, and an interior by Vuillard: "Le Peintre K. X. Roussel dessinant," which is subdued in color and of a ghostliness that gives you the psychological experience of catching a glimpse of the past.

Among the other works are a summer landscape by Pissarro bristling with brushstrokes and vivid; a Sisley autumn effect; several Monets, including a quiet orchard and a brilliant seashore with more body than some of Monet's impressions; a Daubigny, a Dupre, a Jacque, a Lebourg; a Forain ballerine; a Daumier—"Le Drame."

I liked the upper part of the Modigliani, "Femme Rousse au Pendentif"—the inclined head, the red hair, the pensive expression; below the shoulders it seemed to slump. Nor did I think Vincent van Gogh at his best in "Le Bebe Roulin," a monstrously fat infant sitting in the frame like an unintelligent potentate. Vigorously painted, of course.

Fantin Latour is seen in two styles: on the one hand, "La Source," a nude against a backdrop and "La Nuit et les Songes," misty floating figures; on the other, solidly painted fruits and flowers gleaming on black.

There is a Courbet mountain picture, "La Vallée de la Loue," with trees and rocks so massively realized that the painter seems to have started inside and worked out.

In contrast to this landscape, which amounts to arrested violence, are the placid Dutchmen, Jongkind, Jacob, Maris, Bosboom, Weissenbruch, with Gabriel a little more lively and Dijsselhof showing a fanciful imagination in an aquarium. Toon Kelder (born in 1894) is bright and chintzy. Breiter's ballet dancer is a departure, too, and there are four freely handled water colors of the Orient by Bauer.

Polish Prints

If you missed the show of Polish prints and textiles sent to the Art Association by the National Gallery, you have reason for disappointment. They have gone to make way for an exhibition of Holbein drawings opening today. These Poles are brilliant craftsmen, brimming with imagination and vitality.



Drawing by Aristide Maillol
An accession to the Art Gallery's collection.

ART

By JOHN LYMAN

AT THE ART ASSOCIATION

The Montrealer
15.1.39

Maillol

IN the last issue of *The Montrealer* I took as an occasion to talk about the particular charm of drawings for the art lover in general, and their special suitability for the young or modest amateur, the exhibition of *Drawings by French Sculptors* held at the Art Gallery in the latter part of December. It was therefore a pleasure to learn that the Association purchased from that exhibition two drawings by Aristide Maillol, which, with the Segonzac drawing recently acquired, can well form the nucleus of a nascent collection.

These sketches by the French sculptor throw a glimmer of light on an artist who is otherwise unknown to Montrealers except those who travel. He is an old man now of seventy-seven, a native of the Catalan region of France, the Roussillon. The story of his development is curious, having found himself only at the mature age of forty. Previously he had been a painter, whom Gauguin had put on the path of art, trying his hand at ceramics, tapestry and graphic art, which he has continued to pursue in several mediums for book illustration. No other sculptor of his age can seriously dispute his supremacy; all the others suffered limitations that withheld them from completeness: Bourdelle, with his eloquent but theatrical gestures and his archaic reminiscences; Despiau, principally a portraitist, whose figures betray an uneasy effort at unity; Joseph Bernard, whose subtle slender grace fringes on mannerism; Gimond, a disciple of Maillol; Dejean, Pompon, Hernandez, Poisson, Clouff and many another, who, nevertheless, throw into the background such local reputations as those of Gaudier, the virtuoso Epstein or Mestrovic.

The only people who might contest Maillol's rank are the supporters of abstract sculpture, such as that of Henri Laurens and Lipschitz. I confess this is a matter in which I can't risk even a guess, for I can't imagine any possible basis of comparative appraisal.

But, speaking of abstraction, Maillol is far more abstract than the casual observer might suppose, in the same way that Ingres also is quite abstract, though very few people suspect it, so thoroughly are they taken in by the suavity of his painting. Indeed one almost has to be an artist to recognize it. It is nevertheless evident enough if one compares his

Andromeda or *Thetis and Jupiter* with accurate sketches or photographs of the human figure—as abstract as an Egyptian statue, which explains why the Cubists took Ingres for a precursor and Picasso went through a classical-Ingresque phase. And perhaps this is the only kind of abstraction which can have an appeal outside the ranks of the *cognoscenti*. At any rate it goes to show how fundamentally abstract the plastic language, like all language, is—originating not in nature but in the hieroglyph—and how, when it denotes the visible in nature, people are inclined to take the sign for the reality. Even the most objective art—that is really art—is a problem of matching a subjective experience with a created form which has a significance of its own independent of whatever in nature it may happen to portray, and not a problem of possessing "the sum of knowledge to date" for the purpose of accurate representation, as the latter-day academies would have us believe.

This fact is illuminated by Maillol's method of work. His intercourse with nature takes place in these little drawings, which are not illustrations and not an end in themselves. They are informative conversations which he holds with a model; and the following days, in solitude with his clay, he begins to fashion the idea which he had conceived. At that time the act of observation would come between his hand and his thought. "For him," wrote his biographer, Judith Cladel, "the action of creating must take outside immediate contact with nature. Nature would impede his rise from the particular to the general. It would draw him back to the individual to the detriment of the type."

Renoir, whose power of generalization was as great as Maillol's, and who undoubtedly influenced and was influenced by him, continued to use the model as an habitual condition of work, but in his later life she was there for purely consultative purposes.

Maillol's favourite type is the Catalan woman of his own province, the personification of the Mediterranean race—the firm, full-bodied, short-legged woman we see in these drawings. He is the only artist who has been able to confer nobility on such a type without arbitrary elongation and refinement.

L. L. Fitzgerald

The Print Room was occupied during the first half of this month by an exhibition of the drawings of Lionel Lemoine Fitzgerald, Director of the Winnipeg School of Art. His qualities are refinement and delicacy. He is sensitive to wraith-like contours and gentle gradations of tone in black and white, but colour, as used in his chalk drawings, is a thing he knows only vicariously as tints called rose, yellow or green. It is the work of a chaste and frigid virgin of art.

Urbanism

Town planning is very much to the fore to-day, so acute has become the need for it in metropolitan areas and so evident have become its advantages to even small growing communities. In many countries it has received attention from governments, municipalities and industries on a scale involving the collaboration of engineers, architects and artists. But it concerns not only the various constructive technicians. It is a vast problem of physical and spiritual well-being—a problem at once esthetic, ethnological, sociological and economic, no one of whose elements can be satisfied without regard for the others. Indeed it is the philosophy of the urban agglomeration, co-ordinating all social activities. It is beginning to receive a good deal of attention here, not only from specialists including many younger architects and some older ones who have devoted study to low-cost housing projects, but from all far-sighted citizens, and it cannot leave indifferent the man in the street who stands to benefit by it.

Wherefore the exhibition of photographs and drawings showing the development of metropolitan parks systems, parkways and arteries in European and American cities, which will be held in the Art Gallery by the Department of Planning and Research of the Metropolitan Commission, should attract a great deal of interest. Invitations have been issued for the opening on the evening of January 17th, which will include an address by Eugène Beaudoin, chief architect of French government buildings and town planning authority. The exhibition will remain open until the 21st inclusive.

A notable exhibit will be an aerial mosaic of the Island of Montreal, the first of its kind of any large Canadian city—a composite aerial photograph on which our organic pathology and its hygiene can be studied more effectively than on draughted maps. It is an inventory of land usage, on which can easily be distinguished, among many things, our natural resources for a green-park belt and the logical course for the Trans-Island Boulevard. The plans and aerial views of cities elsewhere illustrate the modern tendency towards the pattern of a parent city and satellite towns set in a matrix of parks, with the higher-cost residential districts coming back towards the centre.

Town planning is no new art: in the ancient world it was practiced from China to Rome. The cities of older countries have their problems, too, due to rapid changes in their functions, but whereas, until the industrial revolution at least, they grew with organic growth, cities like ours have grown as a cancer. They have proliferated with no more inner logic than the interests of land speculators and builders. They are bad pictures. When our citizens and their elected representatives realize the necessity of ordering a more harmonious development they will find the Metropolitan Commission in possession of the requisite surveys and data.

Canadian Art and Artists

ERNEST G. FOSBERY, R.C.A.

The Standard, 3.12.38

OTTAWA PORTRAIT AND FIGURE PAINTER

By R. H. HAVILAND

PERHAPS because landscape is the most significant and Canadian of our arts, successful and outstanding artists in portraiture are very few in number in this country. But in Ottawa, for many years, now, Ernest G. Fosbery, R.C.A., has occupied a niche all his own in this field.

During the past 30 years or more, he has painted the portraits of a great number of well-known figures in public life. His paintings are to be seen from one end of Canada to the other, and three of his canvases hang in the National Gallery of Canada at Ottawa.

Although best known as a portrait and figure painter, in his earlier years he devoted considerable time to landscape, and he has some fine work in this branch of art to his credit.

A sound, accomplished painter of the traditional school, his work is particularly distinguished by its fine delineation. He began exhibiting at the Royal Academy as early as 1892, and at the Art Association of Montreal in 1894.

Interested in Sports

HE is a native of Ottawa, where he was born in 1874, and has lived the greater part of his life in that city. He received his early education there, and as a youth was actively interested in sports, his favorite games being hockey and football. He played hockey as a forward on the second Ottawa team, and also played quarterback on an Ottawa football team.

Following his artistic bent, he studied at the Ottawa Art School under Franklin Brownell, R.C.A., and later crossed to the Continent, where he studied in Paris under Fernand Cormon.

Soon after completing his studies Mr. Fosbery opened a studio in Boston. He remained there from 1900 until 1907, when he was appointed headmaster of the Art Students' League in Buffalo, N.Y., where he gave instruction in drawing from life and in painting until 1910. He then became instructor of the Art Guild of Buffalo, 1910-11.

He rendered varied service in the C.E.F. during the Great War. In December 1914 he secured a commission in the Governor-General's Foot Guards, and was attached to the 38th Battalion for a short time before it left for Bermuda. When the 77th Battalion was authorized, he was appointed to a command with that unit. Later he was transferred to the 87th Battalion. Finally he was appointed to the staff of the Depot Battalion of Kingston, Ont.

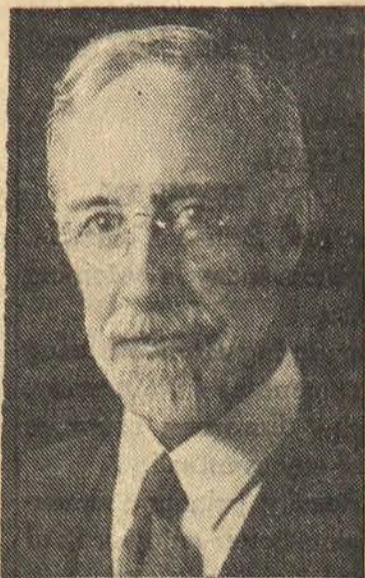
Won Awards

HE has won numerous honors during his career, being awarded medals for drawing and painting by the Department of Education of Ontario; the Fellowship Prize, Buffalo, in 1909; and the Society of Artists' Prize, Buffalo, in 1910. The following year he was elected a member of the Union Internationale des Beaux Arts et des Lettres, Paris. Elected an associate of the Royal Canadian Academy in 1912, he was raised to full membership in 1929.

Among the many well known people in public life whose portraits Mr. Fosbery has painted are Sir James Aitken, Sir James Grant, Thomas C. Keefer, C.M.G.; T. P. Foran, Thomas Ahearn, Ven. James John Bogert, Archdeacon of Ottawa; Hon. Hewitt Bostock, Dr. A. H. MacDougall, Dr. P. D. Ross, and Admiral Sir Charles Kingsmill.

Earlier this year he painted the portrait of Dr. Walter C. Murray, who was president of the University of Saskatchewan from 1908 to 1927. This was presented to Dr. Murray by the graduates at a special dinner in his honor last June.

His work is represented in the National Gallery at Ottawa by three paintings: "Breakfast," "Affy, Daughter of the Artist," and a portrait of Sir James Aitken.



—Photo by Blank and Stoller.

Ernest Fosbery, R.C.A.

Display of Drawings By French Sculptors Gazette—17.12.38 Work by Maillol and Despiau Among Examples Shown At Art Gallery

Drawings by contemporary French sculptors, which come here by courtesy of the National Gallery of Canada, Ottawa, are on exhibition in the Print Room of the Art Association of Montreal. The scant fifty examples should prove of marked interest to those partial to feminine nudes. There is variety in treatment—from the crisp, sketchy impression which is rich in suggestion, to the carefully modelled studies in red chalk which occupy Charles Malfray. For force and directness the works by Aristide Maillol and Charles Despiau are outstanding. Lying nudes are the subjects of the latter's drawings, and among the generous groups by Maillol there is every evidence that he has not shirked difficult tasks—nudes seated, nude seen from the back, bending down, crouched, striding; a firmly drawn "Female Bust"; a gracefully arranged "Female Figure Seated," the model being Mme. Maillol; "Lying Nude," a lithograph, and "Group of Two Figures," an etching.

Berthe Martinie, besides nudes in various postures, has pen and wash drawings of bulls, horses and donkeys. Pierre Poisson has a spontaneous sketch in pen and ink called "Nude Seated, Seen from Back," and "Draped Figure Standing," in red chalk, by Robert Wlerick is effective in its simple treatment.

Other drawings shown are by Hubert Yencense, Henri Parayre, Leopold Kretz, Andre Deluol, Jean Carton and Paul Belmondo.

Fitzgerald Drawings Showing in Print Room

Work by Winnipeg Artist at
Art Association of Montreal
Is Marked by Delicacy

Gazette—24.12.38

Drawings by Lionel Lemoine Fitzgerald, of Winnipeg, are being shown in the Print Room of the Art Association of Montreal. This artist, who was a member of the Group of Seven, 1932-1933 and is represented in the National Gallery of Canada, Ottawa, by "Late Fall, Manitoba"; "Williamson's Garage"; and "Doc. Snider's House," very evidently enjoys working in pencil, charcoal and watercolor, which he uses with facility. Those who like a simple, clean expressive line will find much to admire in his studies of tree-trunks, leaves, bulbs in bowls, tulips and poppies. There are, too, some drawings which feature clouds in spacious skies above level lands; barns and fences in snowy landscapes; and a still life in water color with apples as the subject. In his water colors he favors delicate tones—in fact delicacy is the characteristic note in all the works on view.

Fitzgerald, who was born in Winnipeg studied there at the Kesteven School of Art, and at the Art Students' League, New York. He is Director of the Winnipeg School of Art.

In the Century of Canadian Art show being held in the Tate Gallery, London, he is represented by "Summer," lent by Hart House, University of Toronto; "Landscape," and "Farmyard," the last named being lent by the Hon. Vincent and Mrs. Massey.

The galleries of the Art Association of Montreal will be closed on Christmas Day and on Monday.

English Pottery Shown in Lecture

The last public lecture of this year at the Art Association was given Wednesday afternoon by Prof. T. H. Clark, of McGill, on the subject of "English Delft Ware." Beginning by relating some of his own experiences as a collector, the lecturer gave a short history of the tin-enamelled pottery which was called Majolica, Faience or Delft, from early Persian times through its manufacture in Spain, Italy and Holland and its production in England from the 16th to the 18th centuries. He went on to describe and illustrate the forms and designs of many specimens of this English Delft pottery. The lecture was illustrated with lantern slides, with examples from Professor Clark's collection and with pieces belonging to the Art Association. **Star, 15.12.38**

OUR NEGLECTED ARTISTS

Sir,—In the interest of all concerned, the letter appearing in your paper under the above heading, written by Mr. J. W. Rief, is to say the least quite misleading, hence with your kind permission, this letter in reply.

Firstly, I quote: "It is only too true that Montreal artists are not receiving even a little recognition they deserve," etc. Perfectly true, the dealers, many from an altruistic motive have done, and are doing their utmost to help the artist by buying some of his paintings, advancing him cash, lending frames, and giving exhibitions at little or no cost. The dealer generally can recognize talent in its early stages, and is therefore always proud to help and show the beautiful. The final crash often comes when the public turn it down. Why? Apparently the faults of human nature creep in, to wit; they follow the crowd. At an exhibition we are fired with questions. How old is the artist, who is he; how long has he been painting? Are others buying his pictures? etc. The client will often say I will wait another year and perhaps get a better picture, and so the waiting goes on. In the meantime the artist has a hard time of it, and in due course passes to dust. Then as a rule the scramble begins: "They follow the crowd." Now if we go to a doctor or a lawyer, we generally take their advice, and are charged for it; but the art dealer gives his opinions to artist and public in a thousand ways, and all for nothing. Many do not take the dealer's advice, much to their loss.

Second: "It is almost impossible to reach the public without the aid of the dealer." Well we have The Art Association of Montreal on Sherbrooke street west which have given very many fine exhibitions, and every spring, a "Spring Exhibition" for the past 55 years, and here our artist should exhibit his best, and the public are kindly invited to view them for nothing, and buy if they wish.

Third: "It is neither noble nor very discerning however, to stultify both artist and public by dealing in rarities and reputations." This is a serious remark and cannot be proven, when as a matter of fact to my knowledge of many years' experience dealers and artists are on the best of terms and are always willing to help in the cause of art education. At the present time there are more than 30,000 artists in France alone, so Art Galleries and dealers come between to help the public. In the course of a year the dealer puts on different schools of art, for the different public taste. What is honey for one man, is poison for the other, so the infinite debates goes on. **A. B. WATSON.**

Star, 17.12.38.

Some Drawings by J. L. Fitzgerald

In the print room of the Art Association of Montreal there is now a small exhibition of drawings by J. Lemoine Fitzgerald, the director of the Winnipeg School of Art. Most of these are pencil drawings, with a few in colour crayons. In most of the pencil drawings there is a use of very light and delicate line, which makes them much like old-fashioned silver point drawings. Mr. Fitzgerald uses this line very economically in drawings of flowers and leaves and in some simple suggestions of forms of trees. He has also some drawings of skies in which the same kind of line is combined with very soft and smooth shading of clouds. With these are a few landscapes in which there is a much bolder treatment with strong lines and shadows. In the colour drawings the colour is used tenderly and with much reserve, but often with very good effect.

OUR NEGLECTED ARTISTS

Sir,—It was pleasing to me to read Mr. A. J. Livinson's sympathetic letter in the columns of your paper, and I should consider it a fine courtesy if I were permitted to add my voice to his.

It is only too true that Montreal artists are not receiving even a little of the recognition they deserve. It is of course right that there should be more than one opinion as to the underlying reason—it is healthful to have opinions of any sort today—but I think it is a quite obvious fact that the standard of local work is not at fault. To say that rational standards must change with each individualized school, as the years remove it a little from some previously popular method of painting, is to forget that only synthetic environment is subject to change: Nature is always like herself. At least some part of Nature, or a natural thing, enters into the composition of every honest canvas, as a bit of reflection will surely prove. It is maddening to see tripe sold as art while genuinely talented and ambitious painters are ignored. I have always been sufficiently realistic to feel that, since human vision is fairly uniform the world over, any attempt to reproduce the objective form of a thing should be governed by a desire to make it universally recognizable for what it is. In other words, it seems logical to assume that the merit of an artist lies in his ability faithfully to copy the form and colour of his subject. A tree should look like a tree, not like a lame sparrow.

However, this attitude is not popular with the buying public. Montreal, like all other great cities, is infected with the vanity of acquisition. If some great painter, stumbling, had left the imprint of his frock on a fresh canvas, and had dedicated it singly to posterity, someone would pay a handsome price for it. Dalí's hysterical "Soft Construction with Boiled Beans" or Picasso's vomituous "Screaming Woman" would command a tidy sum in any local gallery. Nine times out of ten a buyer will consult a dealer's taste rather than his own, and will pay gladly for a mediocre work simply because his neighbor Jones possesses a contemporary work or is not fortunate enough to possess anything. But the native product is beneath notice. It is almost impossible to reach the public without the aid of the dealer, and the dealer, seldom to the enrichment of his faculties, educates the buyer. It is a circle as inescapable as the Wheel of Life.

The dealers, however, are not entirely to be blamed. Having educated their clientele to the appreciation of necessarily expensive things, which they themselves consciously believe to be the best, they cannot very well change that attitude which has so often proved effective in determining the buyer's desire and the consequent sale of material investments. That is good business merely. It is neither noble nor very discerning, however, to stultify both artist and public by dealing in rarities and reputations. Montreal is, as Bertie Wooster would put it, "simply reeking with talent." It is hard to understand why the buyers refuse to make contacts themselves there is nothing to lose everything to gain!

J. W. RIEF.

Star, 3.12.38.

Around 60,000 Visit Art Gallery in Year

Acquisitions included six
Paintings, Five Drawings, 25
Etchings and Bronze Statuette

Gazette—31.12.38

With little left of 1938, figures compiled late this week indicated that around 60,000 persons will have visited the galleries of the Art Association of Montreal during the year.

On Thursday the count stood: Free week-days, 33,800; pay week-days, 3,066; Sundays, free, 23,021, or a total of 59,887.

Though not a very active year from the point of view of acquisitions, those during the year included:

From The Hon. Marguerite Shaughnessy, in memory of her father and mother, "Old Montreal," by Maurice Galbraith Cullen, R.C.A.

Bequest of Sir Andrew T. Taylor, R.C.A., F.R.I.B.A., "Children at Play," by Edward Atkinson Hornel.

From Francis McLennan, K.C., "Ceres" (bronze statuette).

From Mr. and Mrs. Berryman, of Great Chesterford, Essex, England, "The Rape of Proserpine" (pencil drawing); and "To the Glory of God" (wash drawing design), by Sir Edward Burne-Jones.

Acquisitions by purchase: "Market Place," by Sir John Lavery; "Maisons, Cuba," "Landscape," and "Don Flats," by James Wilson Morrice, R.C.A.

"La Marne a Chalifer" (pen and wash drawing) by A. Dunoyer de Segonzac.

Collection of 25 etchings, by Clarence A. Gagnon, R.C.A.

"Nude Bending Down," (chalk drawing); and "Female Figure Seated," (black chalk); by Aristide Maillol.

The customary New Year's Day reception will not be held, and the galleries will be closed until Tuesday.

Addition To Art Gallery Nearing Completion

14,445 Square Feet Of Needed Space To Be Provided

Star — 7.1.39
THE new extension to the Art Gallery of the Art Association of Montreal, Sherbrooke street west, to provide a total of 14,445 square feet in the basement and two upper floors, will be completed at the end of this month, it was announced this morning by Dr. C. F. Martin, President of the Association.



Dr. C. F. Martin

The increased space will greatly facilitate the arrangements for non-permanent exhibitions, while an artistic wide stairway, provided with landings at intervals, will aid the communication system of the Gallery and lend it self admirably for the display of tapestries and presentation of artistic creations on the walls.

In the basement, which contains 4,746 square feet, a students' room will be provided, Dr. Martin said, as well as a workshop and auxiliary room for the library. The first or ground floor will be used as an extension of the museum with a long room for exhibitions of a temporary character. On the second floor provision will be made for the exhibition of paintings, water colors, etc. These will consist of "lone" exhibitions for the most part in order that the permanent gallery may be left undisturbed. In addition spacious hallways will provide added wall space for exhibits. The construction job was carried out by Anglin-Norcross Quebec Limited, under a general contract for approximately \$100,000. Plans for the work were prepared by Fetherstonhaugh and Durnford, architects. The extension conforms to the traditional architecture of the main building, with provision in the plans for future expansion as conditions warrant.

Hugh G. Jones, R.C.A., Showing Watercolors

Impressions Noted During Italian Travel and Laurentians Scenes Subjects at Art Association

Gazette — 14.1.39

An exhibition of watercolors by Hugh G. Jones, R.C.A., F.R.I.B.A., opens this week-end in the Print Room of the Art Association of Montreal and will remain on view until the 30th. Mr. Jones, whose skill in this medium has long been recognized, has over a period of years held many shows of more than ordinary interest in that his pictures, done during travel at home and abroad, are rich in variety of subject. The present exhibition deals with scenes done during travel in Italy, as well as subjects done in the Laurentians.

Old English and Irish Glass

An outline of the history of glass making, particularly in England and Ireland, was given in a lecture to the members of the Art Association on Monday afternoon by F. St. G. Spendlove, of the Royal Ontario Museum. Beginning with Egypt and China, which Mr. Spendlove believed to be the only countries in which glass-making was indigenous, he traced the introduction of glass first to Venice and from there to England and other countries. Among the many very good illustrations shown on the screen were examples of early English glass, made in the Venetian manner, followed by examples of the work of Ravenscroft, the first great English glass maker, and of the lead glass, which was England's chief contribution to glass-making. Fine specimens of later English glass and of glass from Waterford and other Irish factories were illustrated, and some early nineteenth century cut glass, much of which, of very inferior design, was made for export to Persia, where some of the Shahs collected glass of a showy kind.

A lecture, open to the public, will be given at the Art Association on Wednesday afternoon, at 5 o'clock, by Professor J. W. Bridges, on "Mexican Art." Next Monday Professor P. F. McCullagh will give a lecture, open to the public, on "Spain, Gothic, Moorish, Roman."

Star — 17.1.39

CLARENCE GAGNON TO RECEIVE HONOR

Gazette — 2.1.39
Montreal Artist's Work Will Hang in Queen's Room at Ottawa

WANTS A MUSEUM HERE

Would Reconstruct Old Ville Marie as Part of 1942 Tercentenary Celebration

By KENNETH G. WRIGHT.

The originals of the famous illustrations in the Mornay edition of Louis Hemon's French-Canadian classic "Maria Chapdelaine" will hang in the sitting room of Rideau Hall, Ottawa, to be used by Her Majesty Queen Elizabeth when the Royal couple visit Canada next summer, it was learned here last night. His Excellency the Governor-General has asked Clarence A. Gagnon, R.C.A., Montreal artist who painted the 54 original pictures used in the book, that a series hang in the viceregal residence during the Royal visit. Mr. Gagnon will go to Ottawa shortly to inspect the room in which the paintings are to be hung to see which ones would be the most suitable in the setting.

But you will have a hard time to get Mr. Gagnon, one of Canada's outstanding artists who is also widely known in Europe, to talk about this. To him a much more interesting topic is his proposal for an open-air museum of French-Canadian handicraft, folklore and antiques, preferably on the Island of Orleans. So far he has been unable to interest those he thinks should be interested in such a scheme—every resident of the province of Quebec—but the proposal may be taken up in another manner. It has been suggested to Mr. Gagnon that something of the sort be built in connection with Montreal's Tercentenary in 1942. The proposal is that in connection with the celebration there should be a reconstruction of Ville Marie, predecessor-village of Montreal. This would likely be on Mount Royal, and could easily be the basis for a permanent open-air museum, the artist believes.

Mr. Gagnon has long taken an intense interest in French Canada and its people. Albert H. Robson in a sketch of him (published by Ryerson, Toronto) points out that: "Back in 1643 three Gagnon brothers left Normandy to seek their fortunes in the New World. . . . Today their descendants are a numerous and important family scattered throughout the Province of Quebec." Clarence Gagnon was born in Montreal, son of a French-Canadian father and English mother. He studied first in Montreal, and then in Europe. He has visited every country in Europe but Russia, and, after Quebec, loves the Scandinavian countries better than any others. For more than 20 years his favorite sketching ground has been the Baie St. Paul district, but he has worked in nearly every part of the province.

WORK IS WIDELY KNOWN.

Considered among the three best living etchers, in latter years, Mr. Gagnon's talents have been turned to painting because he prefers using colors. His etchings hang in public collections in Paris, London, Dresden, Florence, Venice, Mulhausen, The Hague and Liverpool as well as in Ottawa and other Canadian cities. The National Gallery at Ottawa has eight of his paintings, and others are distributed throughout the country in public and private collections. He is a member of the Royal Canadian Academy, and last May the University of Montreal gave him an honorary LL.D. He has won a large number of prizes in competitions, and many special mentions for his work.

One of his proudest achievements are the Maria Chapdelaine illustrations, which took him five years to complete. Col. Wilfrid Bovey has called them "a document of Canadian life. . . . beyond price to him who knows Quebec."

Mr. Gagnon first got his enthusiasm for an open-air museum from his visits to Stockholm and the neighboring country. "There nearly every town has its museum. In Stockholm the site covers about 75 acres. The old houses, barns, stables and other buildings are scattered about in their natural settings—one would never know they hadn't been in the same spot for generations. The houses are furnished in keeping with the times they represent, with priceless relics of the old Scandinavia. Each district keeps its own type of architecture and culture down through the years."

"The perfect place for such a natural museum in Quebec would be on the Island of Orleans. It is now unspoiled, but even recently a small tourist settlement has been established. However, there are five original churches on the island alone, as well as all the old houses, much ancient furniture, most of which will be gone in a few more years."

MONTREAL ARTIST HONORED



CLARENCE A. GAGNON, R.C.A., originals of whose illustrations for "Maria Chapdelaine" will be hung in Queen Elizabeth's sitting room at Rideau Hall during the Royal visit next summer.

OLD THRESHER ABANDONED.

"In the Baie St. Paul district I found recently an old threshing machine. The largest section was a big wooden wheel, around which oxen tramped. It was beautifully primitive—all made of wood and bound together with leather. Probably constructed entirely with an axe, there wasn't a piece of metal in the whole thing. But it was in the barn of an abandoned farm, and the roof was falling in. Anyone could have saved it for French Canada who had the money to take it away and a place to keep it, and you probably couldn't find another one in the Province in working order. Yet by next summer it will likely have been destroyed by the elements and the falling barn."

"Why couldn't this be moved to Orleans or to some other spot where we had established a museum? Such a museum wouldn't take very much money, and probably even would pay for itself in a short time as a tourist attraction. All that is needed is for a group of men interested enough in such a proposal to provide the funds and name a committee of artists, sculptors, architects and others to carry it through. Think of the wonderful old handicrafts of Quebec which could be saved. Then there are old houses, windmills and other structures fast falling to pieces in all parts of the Province. These could be torn down carefully (they have an elaborate system of numbering and photographing the pieces in Sweden and Norway) and put up again on the site of the museum."

"Mount Royal would be a fine place for such an institution. People might say it would spoil the mountain, but it wouldn't, it would make it more beautiful. Could it possibly spoil any place to reconstruct there a village of Quebec of two or three hundred years ago? St. Helen's Island? No, that is spoiled now—commercialized. Mount Royal would be the place. And there could be festivals, featuring folk dancing and other similar arts each year—these would draw many thousands to any place they were held," said Mr. Gagnon.

Mr. Gagnon has talked to Leon Trepanier, head of the Tercentenary Commission, about his scheme, and is hopeful that something will be done, even before 1942 rolls around.

Lectures At The Art Association

Star 10.1.39

Lectures at the Art Association of Montreal began again on Monday afternoon, when Professor P. F. McCullagh, of McGill, spoke on "Artists and Architects of the Nile Valley." Professor McCullagh had many excellent lantern slides, chiefly of temples at Dendera, Luxor and Karnak and of the Pyramids, and he made references to some of these in the course of his lecture. Many of them were of unusual views of buildings, of which many views are known, and at the end of the series he showed photographs of ancient paintings and of modern Egyptians doing the same things in the same ways as their ancestors. In his lecture Professor McCullagh spoke generally of ancient Egyptian architecture and other arts, with many quotations, ranging from ancient texts and Herodotus to modern writers.

The first public lecture of the year at the Art Association will be given tomorrow, Wednesday, afternoon at 5 o'clock, when Professor J. W. Bridges will speak on "Mayan Art."

Programme Offered By Art Association

Lectures From Present Month Till March and Exhibitions Into June Announced

Gazette — 11.1.39

An interesting programme of lectures and exhibitions has been arranged by the Art Association of Montreal, from the present month until June, as follows:

Lectures in January: Monday, 9th, "Artists and Architects of the Nile Valley," by Prof. P. F. McCullagh, M.A., McGill University (members only); Wednesday, 11, "Mayan Art," by Prof. J. W. Bridges, Ph.D., formerly of McGill University (open to the public); Monday, 16, "Old English and Irish Glass," by F. St. George Spendlove, of the Royal Ontario Museum of Archaeology, Toronto (members only); Wednesday, 18, "Mexican Art," by Prof. J. W. Bridges, Ph.D. (open to the public); Monday, 23, "Spain: Gothic, Moorish, Roman," by Prof. P. F. McCullagh, M.A. (open to the public); Friday, 27, Toulouse, Lautrec," by Dr. Julius Held, Professor of Fine Arts, New York University (members only); Monday, 30, "Seurat and Neo-Impressionism," by Dr. Julius Held (members only).

February: Monday, 6, "Old Canadian Silver," by Prof. Ramsay Traquair, M.A., Professor of Architecture, McGill University (open to the public); Wednesday, 8th, "Islamic Art in India," by Kenneth de B. Codrington of the Victoria and Albert Museum (open to the public); Monday, 13th, Opening of the New Gallery.

Monday, 20, Tuesday 21, "Nineteenth Century Landscape Painters," by W. G. Constable, M.A., F.S.A., Curator of Paintings, Boston Museum of Fine Arts (members only); Monday, 27th, Concert (members only).

March: Monday, 6, "Italian Renaissance Sculpture," by Prof. Clarence Kennedy, of the Toledo Museum of Art (members only); Monday, 13, "The Tree as a Motif in Painting," by Miss Anne Savage, of the Art Association of Montreal (open to the public); Monday, 20, and later, Talks on the Spring Exhibition. All lectures are illustrated and will begin punctually at 5 p.m. Gallery Talks by Wilfred M. Barnes, A.R.C.A., will be given every Friday at 4.15 p.m., beginning January 13 (for members only).

Exhibitions: January 15-30, Exhibition of Water Colors by Hugh G. Jones, R.C.A., F.R.I.B.A. (Print Room); February 13-March 1, Loan Exhibition of Nineteenth Century Landscape Paintings; February or March, Exhibition of Theatre Art (through the courtesy of the National Gallery of Canada); March, 6-27, Annual Spring Exhibition; March, Drawings by Adrien Hebert, A.R.C.A.; March, Exhibition of Sculpture by G. Derujinsky; April 3-17, Canadian Group of Painters; April Exhibition, by the Students of Mr. Holgate, Mr. Ogilvie and Mrs. Newton; April, Exhibition by Students of McGill School of Architecture under Professor Traquair; April, Beaux Arts Students' Exhibition; April or May, French-Canadian Primitives; Exhibition of Work by Emily Carr; May, Montreal Camera Club Exhibition; June, International Photographic Exhibition (through the courtesy of the National Gallery of Canada).

Exhibits Open On Planning

Star — 18.1.39

New Developments In Park Systems And Roads Shown

An exhibition of photographs and drawings showing the modern development of metropolitan park systems, parkways and pleasure driveways was officially opened in the art gallery of the Art Association of Montreal last night by Ald. Georges Caron, president of the Montreal Metropolitan Commission. Louis Francoeur, director of the commission's department of planning and research spoke briefly, and Eugene Beaudouin, town planner and architect of Paris, explained and made informal comments on the material exhibited.

The exhibition, which is sponsored by Metropolitan Commission, will be open to the public every afternoon up to and including next Sunday. Admission cards may be obtained from the commission.

"It is a great privilege for us to thank the eminent and internationally known town planner, Mr. Beaudouin, for having given so much of his time and knowledge, without any monetary compensation, to our planning and research department," said Mr. Caron when opening the exhibition and introducing Mr. Beaudouin.

Mr. Beaudouin made a tour of the exhibition, pointing out and explaining the interesting features of park development in the various cities covered by the photographs and drawings. Among the cities represented are Washington, Chicago, New York, Copenhagen, Stockholm, Berlin, Geneva, Amsterdam and Rome.

A large aerial mosaic of the Island of Montreal is shown. It is composed from Royal Air Force photographs and assembled by the department of planning and research of the Montreal Metropolitan Commission.

Those who were present last night included representatives of the Metropolitan Commission, the Montreal City Council, and suburban municipalities, as well as architects and engineers.

Arts Commission

Submits Report

Star — 18.1.39

QUEBEC, Jan. 18—(C.P.)—First report of the commission appointed more than a year ago by the Quebec Government to make an inventory of arts, literary works and archives material in the province has been deposited with Jean Bruchesi, assistant provincial secretary.

The secretary will submit it to the Legislature.

To have the honor of meeting Their Excellencies the Governor-General and the Lady Tweedsmuir, the President and Council of the Art Association of Montreal have issued invitations to the formal opening of the new wing of the galleries and the loan exhibition of Nineteenth Century landscape paintings on Monday evening, February 13, at nine o'clock.

Gazette — 20.1.39

Art Exhibition Opens March 9

Star — 31st Jan

The 56th annual spring exhibition of the Art Association of Montreal will open on March 9, it was announced by the association today. The exhibition, open to works which have not already been publicly exhibited in Montreal, will conclude on April 2. Entries will close on February 28.

Artists may display four works in the exhibition, the classes of which are: (a) Paintings in oils, water-colors and pastels; (b) etchings, engravings and drawings; (c) architectural designs, and (d) sculpture.

The jury, which has full power to accept or reject any works submitted, includes Andre Bieier, F. S. Coburn, R.C.A., Alphonse Jongers, R.C.A., William Ogilvie, Stanley Royle, A.R.C.A., Miss Anne Savage, Henri Hebert, R.C.A. (sculpture) and P. R. Wilson, A.R.C.A. (architectural designs).

Lectures Next Week At Art Association

Professor P. F. McCullagh on Monday and Dr. Julius Held on Friday

Gazette — 21.1.39

On Monday at 5 o'clock Professor P. F. McCullagh, M.A., of McGill University, will speak to the Art Association of Montreal on "Spain: Gothic, Moorish, Roman." This lecture will be open to the public.

On Friday, open to members only, Dr. Julius Held, Professor of Fine Arts, New York University, will speak on Toulouse-Lautrec. Dr. Held's lecture on "Seurat and Neo-Impressionism" will be delivered on Monday, January 30. This is for members only.

A. Sherriff Scott, A.R.C.A., Shows Work At Watson Art Galleries

Gazette 21.1.39
Local Painter Displays Versatility and Competence in Marines in Maine, Landscapes in Quebec and Effective Portraits

By ST. GEORGE BURGOYNE.

It is very clear that Adam Sherriff Scott, A.R.C.A., who is holding his third annual show at the Watson Art Galleries, 1434 Sherbrooke street west, holds firmly to the view that paintings, being as it were members of a household, should soothe and not irritate. There is, of course, quite a mass of opinion against this view among those who believe that pictures should churn you up and make you think. Every-day life does more than a bit that way, and Sherriff Scott's art brings the required solace.

An artist who has not concerned himself with isms and movements, Sherriff Scott has industriously gone ahead, painting what is about him. He is no one-subject man—landscapes, marines and portraits alike interest him, and the present show is an indication of his open mind. His is an honest art, and he is not ashamed to make a tree look like a tree. This does not mean lack of imagination, but merely that his sincere approach to nature has convinced him Nature is good as it is.

It is a refreshing show and one that can be enjoyed, if your view of the world is truly normal. There is no guessing at what anything means—what he sees he sets down, engagingly and with confidence.

From Ogonquit come many scenes of rocks and seas—"Summer Heat," with its blue water and rocks in sunlight and shadow, a work that suggests the glitter and shimmer of a torrid day; "Off-Shore Wind," a spirited rendering of incoming waves and the spray whipped off by the breeze; "Rock Strata," with gulls wheeling in a cloudy sky; "Crow Rocks, Perkins Cove"; "The Gully"; "Noonday Light," a calm blue sea and the rocks illumined by the overhead sun; "Serried Rocks"; "After Showers," with moving grey clouds and a distant sail, and "The Nubble Light, Maine," to mention a few, not omitting the vigorously brushed in "Artist Sketching, Ogonquit," a woman in blue among the rocks working at her easel. In all these the rock forms are true and their bulk and solidity convincingly suggested.

Among the landscapes, "Covered Bridge, Fitch Bay," with its wooded hill of rich green and a boy with jar and fishing pole walking on the sunny road, has all the glare and heat of midsummer. Sunlight floods the field leading to the lake in "The Pasture, Georgeville," while at the same place was painted "Heath's Wharf," with nearby birches, glittering water and distant blue hills. "Barns Near North Hatley" suggests the waning year in the turning maple. "The Birches, Lake Memphremagog," is a boldly brushed in work, and of this area is "Owl's Head, Lake Memphremagog." This locality has been fruitful of many effective works. Fitch Bay and its covered bridge has intrigued the painter, who has also seen it on a day of blistering heat and set it down in vibrating colors. There is also the small sketch for this version.

Among scenes of winter are "Silver Lake, Laurel," a pastel of house, trees, lake, hills and billowy clouds in a blue sky; an Indian woman near a tepee on a wooded shore dipping water from a fast-moving stream; and "Sunny Winter Day, Laurel," reproduced on this page. It is a fine atmospheric rendering of "snappy" weather in the Laurentians, near Huberdeau. The group of buildings, trees and horse and sleigh, as seen from a rise, and the road that winds over the hill all make an effective composition, and Sherriff Scott has painted it with all the snap and sparkle that mark such a day in high country.

Among the portraits is a sympathetically painted one of his wife, graceful in arrangement and sound in tone; "Meditation," the head of a dark-haired girl in black with a crimson nower on her breast; a sketch of Mrs. R. R. Thompson in blue, with dark amber beads about her neck; and a portrait of Mrs. R. W. Steele in dark red, seated on a sofa, while nearby is a green vase and a spray of yellow and deep red chrysanthemums. It is very effective in arrangement and is a thorough and competent painting.

The exhibition, which has been well attended, indicates that Sherriff Scott is going ahead and by the sincerity of his work is winning a larger following.

His Excellency Opening Wing At Art Gallery

Large Reception
Will Feature
Gala Event

Star 28.1.39

THE President and Council of the Art Association of Montreal have issued invitations for the opening of the new wing, and loan exhibition of Nineteenth Century landscape paintings, on Monday evening, February 13, at nine o'clock, when those attending will have the honor of meeting Their Excellencies the Governor-General and the Lady Tweeds. On this occasion Lord Dufferin will formally open the

Hugh G. Jones, R.C.A., Shows Watercolors

Gazette 21.1.39
Records of Italian Travel and Laurentian Scenes at Art Association

Watercolors by Hugh G. Jones, R.C.A., F.R.I.B.A., have interested art-lovers before, and the collection on view in the Print Room of the Art Association of Montreal is proving as strong a magnet to the discerning as any of his shows in the past. Vivid jottings done during Italian travel and Laurentian scenes are the subjects of this collection, which is one of evenly high standard and rich in interest.

An architect, Hugh Jones by the very nature of his training can tackle buildings from any angle and do with refreshing abandon subjects that would present a mass of problems to many painters. So thoroughly is watercolor his medium that he gives the impression of having enjoyed every moment in the creation of these colorful records of days spent abroad. The drawing is there, but subtly indicated, and there is happily none of the tight precision that his profession exacts.

These notes of travel are of compact size. Just as Morrice found the thumb-box sketch the ideal size for the swift recording of tonal impressions, so Hugh Jones has been able to wash in, with spontaneity and transparency a multitude of "bits" that have seized his fancy and very definitely give enjoyment to those who view these. Not that their scale has cramped him. There are Italian vistas that carry the eye for miles across plain and hill, and the illusion of distance is convincingly conveyed.

In this group there is so much that is beautiful—in the selection of viewpoint, in the direct, free manner of treatment and in the harmonies of tones, that the selection of favorites presents a problem. Much better browse over them and enjoy them all, for the offering is a generous one.

From the porthole of his steamer he saw the majestic mass of Gibraltar with the crest of the Rock smothered in a dark cloud. Lisbon was not unfruitful, and when he reaches Rome subjects abound on every side—"Forum at Evening," "Caracalla Baths," buildings historic or picturesque and many fountains. Venice with its building-edges canals, gondolas, ships with rich-hued sails, bargemen, the vegetable men poling their laden craft, the Salute, San Giorgio, in evening light, "Lido, Color Study, Evening," streets with figures, shops—a rich array of impressions keenly observed and confidently set down.

Florence reveals its beauties, as do Assisi, Sienna and Perugia, and with what enthusiasm have their characteristic charms been captured. When travel can garner pictorial memories of this kind it means something.

Shown, too, are larger watercolor paintings done at and about Lake MacDonald, which show equal facility in straight landscape—birches and a glimpse of lake; a moored boat reflected in the water, with a capitol handled foreground; a beach, stranded tree trunk, and fast-moving blue water; a man standing in a boat with a wooded shore lit by wan sunlight, to mention a few.

This exhibition remains on view until January 30.

Spring Exhibition March 9 to April 2

Gazette 4.2.39
Wide Representation of Various Tendencies in Art Aimed At—Sending-in Day Feb. 28

Entry forms are out for the 56th Annual Spring Exhibition of the Art Association of Montreal, to be held from March 9 until April 2. Final sending-in day for forms and works to the galleries, 1379 Sherbrooke street west, is February 28. It is stipulated that works submitted shall have not already been publicly exhibited in Montreal.

In common with most general exhibitions, those under the auspices of the Art Association of Montreal have, down the years, not escaped criticism. An artist whose work has been rejected is prone to scent favoritism. Of course, there could be no other grounds for rejection! This spring, according to the pronouncement on the entry form, "the exhibition will be so arranged as to give a wide representation of various tendencies in art. In so doing the Art Association hopes to give the public as complete and orderly a presentation of contemporary modern art as is possible—while itself taking a purely non-partisan attitude."

The jury consists of the following artists: Andre Bleier, F. S. Coburn, R.C.A., Alphonse Jongers, R.C.A., William Ogilvie, Stanley Royle, R.C.A., Miss Anne Savage, Henri Hebert, R.C.A. (Sculpture) and P. R. Wilson, A.R.C.A. (Architectural Designs).



Courtesy of W. Scott & Sons.

VILLAGE, WEST INDIES, by the late J. W. Morrice, R.C.A., is a good example of this Montreal painter's last manner, when emphasis on bold pattern was more marked than in the French and Venetian subjects of an earlier phase. This canvas, which approximates 31 by 25 inches, has been presented to the Art Association of Montreal by A. Sidney Dawes and is a valued acquisition to the Association's collection of works by Morrice. It is shown in the exhibition being held in the galleries of W. Scott & Sons, 1316 Sherbrooke street west.

Painting by J. W. Morrice Given To Art Association of Montreal

Gazette 4.2.39
"Village, West Indies," Gift of A. Sidney Dawes, Added to Permanent Collection—Two Oils, One Watercolor and a Drawing Purchased

By ST. GEORGE BURGOYNE.

During the present week the permanent collection of the Art Association of Montreal has grown slightly by gift and purchase—three oils, one watercolor and a drawing. Modest, perhaps, but promising at a time when money for buying works of art is not plentiful. The encouraging note is that, except for the gift from A. Sidney Dawes of "Village, West Indies," by the late J. W. Morrice, R.C.A.—which is reproduced on this page—the other works are by living Canadian painters.

Viewing paintings in a dealer's gallery recently, the inevitable remark was made—"the Art Gallery should have that." Then ways and means and vain hopes turned the talk to painters, and the name of Cezanne came up. What important gallery does not yearn for a worthwhile example? But a typical work of fine quality would make a big hole in a budget and constitute a major expenditure that would go a long way if applied to the purchase of paintings by Canadians not now in the local collection. The Montreal representation reveals gaps, and there might be no painters in Ontario judging by the showing. Even the old Group of Seven—the members of which came in for much critical mauling when first they showed here, but, despite that, have influenced the work of many local painters—does not show the Montrealer or the visitor what they stood for in painting, or hint at what all that old-time noise was about. Works both moderate and, judged by their time, extreme, are available now. What will be the opportunity and the cost a quarter of a century hence? All this presumes that a function of an art gallery as an educational institution is to show, if not stress, the work of native painters, granted, of course, that it possesses merit.

The generous gift of the Morrice, a work of his last manner, is a valuable addition to the representation of this Montreal painter which is important in its compass. All phases of his art are here, and, undoubtedly, in years to come will draw from afar the critic and the connoisseur who would study the work of this painter.

Added to the collection by purchase is "Market Scene, Place Jacques Cartier," by Adrien Hebert, A.R.C.A., of Montreal, who has found many good subjects about the older sections of the city. The scene is viewed from Notre Dame street, near the Chateau de Ramezay, and shows farmers' wagons and figures and, beyond, the irregular buildings on the west side of the square, harbor structures and the funnels of a docked liner.

Adrien Hebert, A.R.C.A., was born in Paris, France, a son of the late Philippe Hebert, C.M.G., R.C.A., the eminent Canadian sculptor, and studied art in Montreal under William Brymner, C.M.G., R.C.A., and at the Ecole des Beaux Arts, Paris. Abroad, his art is represented in the galleries of Nimes and Le Havre.

"Posa del Mare," a Spanish scene, with trees, figure and buildings, is the work by Eric Goldberg, and is painted in rather misty tones.

Eric Goldberg was born in Berlin, and at the age of sixteen went to Paris, where he studied at the Ecole des Beaux Arts and at the Academie Julian. He held a "one-man" show at the Art Association of Montreal in 1928 and is again settled in Montreal. He is represented in the Art Museum of Cincinnati. Goldberg married Regina Seiden, who studied painting under William Brymner, R.C.A., and Maurice Cullen, R.C.A., and is represented in the National Gallery of Canada, Ottawa, by three works.

"Old Tree," a vigorously handled watercolor, is the work by Louis Muhlstok, of Montreal, added to the collection. Muhlstok, who strongly favors work in charcoal, is represented in the National Gallery of Canada, Ottawa, by a drawing of a gro's head done in t

An outstanding example of his work in oils was the portrait of Isaac Levine, shown at the Royal Canadian Academy exhibition here in 1937.

Louis Muhlstok was born in Nanajow, Poland, in 1904, coming to Montreal in 1911. He studied art at the Monument National, in the classes of the Art Association of Montreal under William Brymner, R.C.A., and also under E. Dyonnet, R.C.A., G. Horne Russell, R.C.A., Charles W. Simpson, R.C.A., Maurice Cullen, R.C.A., and Albert H. Robinson, R.C.A. He has exhibited at the R.C.A., and Art Association Spring shows since 1925.

"Prairie Drawing" is the work by Lionel LeMoine FitzGerald, whose work is marked by extreme delicacy. Pencil, crayon, charcoal and watercolor—the last-named applied in pale washes—are his favored media. Three examples of his work found place in the Century of Canadian Art, held at the Tate Gallery, London, and "Late Fall, Manitoba," "Williamson's Garage," and "Doc Snider's House" represent his art in the National Gallery of Canada, Ottawa.

FitzGerald was born in Winnipeg in 1890, and studied at the Keszthelyi School of Art in that city; at the Carnegie Institute, Pittsburgh, and in New York at the Art Students' League. A member of the former Group of Seven during its last year, 1932-33, he has been principal of the Winnipeg School of Art since 1929.

Modern Landscapes Subject of Lecture

Star 21.2.39
At the Art Association on Monday afternoon the first of two lectures on "Nineteenth Century Landscape Painters" was given by W. G. Constable, Curator of Paintings in the Boston Museum of Fine Arts. Beginning with the English painters, Mr. Constable spoke of the work of Turner, Constable and Bonington and showed examples of their work on the screen; the lectures are also illustrated, as he pointed out, by the loan exhibition of landscapes, which is now being shown in three of the new galleries of the Art Association. Mr. Constable showed by examples the influence of 18th century French and 17th century Dutch painters on Turner and Constable, and then the influence of these two painters on French painting in the early 19th century. He passed on from these to the landscape painters of the Barbizon group, and ended his lecture with a discussion of the work of Corot and J. F. Millet.

In the second lecture, which will be given this afternoon at five o'clock, Mr. Constable will deal with the later French painters, the impressionists and the beginnings of post-impressionism.

Concert To Be Held By Art Association

A concert for members of the Art Association of Montreal will be held at 9 p.m. next Monday in the Art Association building on Sherbrooke street. Miss Emmy Heim, well known mezzo-soprano, will give a selection of German and French folk songs and Maurice Onderet, first violin with the Montreal Orchestra, will contribute a number of violin selections.

Star, 22.2.39

PRIVATE VIEW TO BE GIVEN

Members of the Art Association of Montreal will have a private view of the annual Spring Exhibition at the Sherbrooke street galleries of W. Scott & Sons, 1316

GOOD GAINS SHOWN BY ART ASSOCIATION

Advances in All Departments
Reported at Annual
Gazette Meeting 24.2.39

DR. MARTIN RE-ELECTED

Increases in Membership and
Number of Visitors
Best in Five
Years

Harry A. Norton was elected honorary president and Dr. C. F. Martin re-elected president of the Art Association of Montreal for 1939 at the annual meeting in the Art Gallery yesterday afternoon. H. B. Walker and W. B. Blackader were named honorary vice-presidents and Dr. J. W. A. Hickson and Arthur Browning elected vice-presidents. G. W. S. Henderson is honorary treasurer.

New members of the council are: H. William Molson, Professor A. H. Gillson, Huntly Drummond, Morris Wilson and Dr. G. Lomer.

It was stated that the finances of the association were in a satisfactory condition, and that the results of the year were very favorable. Mentioned particularly were the new building and many increased activities. The honorary treasurer, gave a resume of the maintenance account.

Dr. Martin said in his report that there had been an increase in membership that represented an advance over the past five years and brought the present number to approximately 1,460. Almost half these are family members, it was pointed out. Visitors, other than members, to the galleries were 43,000, and this again was a larger number than any in the past five years.

THANKS ARE GIVEN.

For aid in the new building and extensions to the educational programme thanks were rendered particularly to Mr. Norton, Miss Helen Norton and the late Mrs. Charles Meredith. The total cost of additions was \$105,000, and practically the whole amount had been received already. Names of the friends of the association who contributed to this fund were printed in the annual report.

A new policy with respect to the educational programme had been instituted during the year to the effect that instead of an independent art teacher, the council had assumed control of and full responsibility for the work—engaging its own staff of instructors and undertaking to provide all the necessary equipment and facilities. Edwin Holgate, R.C.A., and Mrs. Lilius Newton, R.C.A., had been invited to assume charge of the teaching and had added to the staff William Ogilvie of Toronto. All the classes had been well attended it was reported. In addition, a new quick-sketching class for business men and women had been inaugurated and had proved successful. These were held three times weekly, with an average attendance of 35.

The Saturday morning class for children from 10 to 15 had been continued throughout the year and was crowded to capacity with a large waiting list. Thanks were given the Junior League for its help in this respect. The classes were under the administration of Miss Anne Savage and Miss Ethel Seath with Miss Wald assisting. The indebtedness of the association to Sir Charles Lindsay, Mrs. Alan Law, Mrs. R. MacD. Paterson and Miss Olive Hosmer for scholarships was reported.

Art classes under the auspices of the Royal Canadian Academy of Art were continued and various members of the Academy had assisted the Director, Edward Dyonnet, with the instruction.

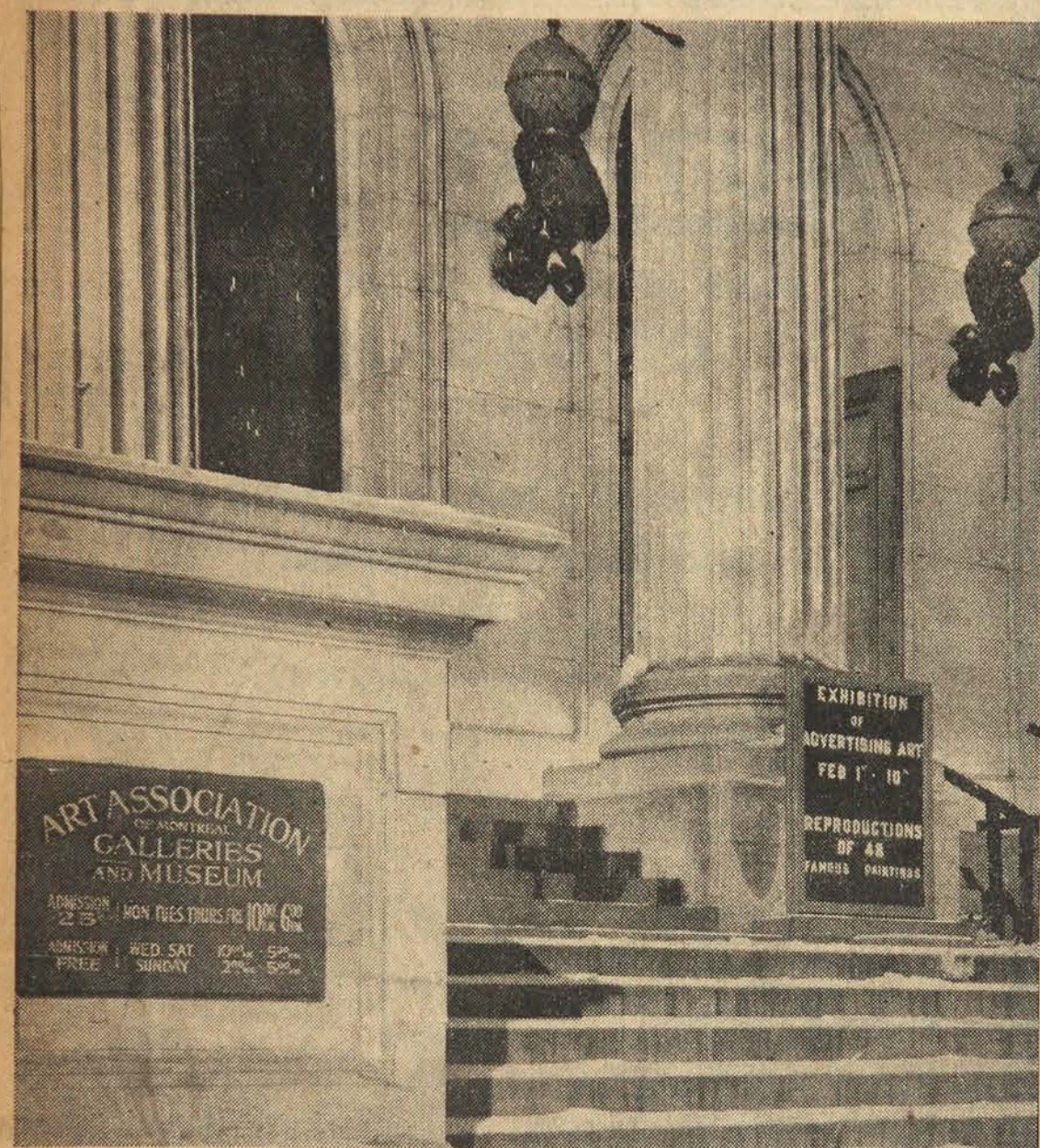
The committee in charge of lectures, under the chairmanship of Dr. Hickson had prepared a programme that included twice as many addresses as in 1937 and it was felt that the quality was better than ever before. A series of gallery talks on Friday afternoons had been added to the attractions, it was stated, and had been successful.

23 exhibitions were provided during the year by the committee under the chairmanship of D. Forbes Angus, and had covered a wide range of interest. The attendance at these was conspicuously large. At the same time special exhibitions of the week were shown, either to illustrate the subject matter of lectures or to afford the public an opportunity of seeing works of art that might not have been available otherwise. The association had also been instrumental in benefitting many institutions through the loan of pictures.

Library facilities had been improved, it was felt, and a new catalogue of books was provided during the year. The museum report was presented by Cleveland Morgan. A list of acquisitions was also included in the report. In this respect it was noted that the council had adopted a new policy with regard to the purchase of new material. The acquisition committee is now divided into several small groups each with a special mission, and with authority to purchase art material within limits of an appropriation made in each instance by the council.

Fees for professional artists have been reduced and the hours of visiting have been altered and are now as follows: 10 a.m. to 5 p.m. on free days and from 10 a.m. to 6 p.m.

Standard Pictures Hung In Print Room Of Art Association Of Montreal



The top picture shows the 48 reproductions of famous paintings, offered to the public by The National Committee for Art Appreciation and The Standard, hanging on the walls of the print room in the Art Association of Montreal. The lower picture is a view from Sherbrooke street of the Art Association building, with the notice board announcing the exhibition of the reproductions of the famous paintings.

Photos by Associated Screen News.

The Standard, Feb. 4th, 1939

Interest Continues High In Standard's Offering Of Famous Reproductions

Interest of the general public and especially students in the Standard's series of reproductions of outstanding paintings continues high as requests for the pictures pour into the newspaper office. Some dealers have had to order extra supplies.

This week saw the last lecture given by Mr. Sise under the auspices of the National Committee for Art Appreciation to an audience of 300 school girls at Westmount High. Though he lectured for half an hour over the allotted time, he was greeted by a sigh of dismay when he finally concluded, whether the girls were missing latin classes or were entranced by the beauty of the pictures, remains an unsolved mystery.

Though all the staff of the Art Gallery were busy preparing for the opening of their New Wing on February 13 when Lord Tweedsmuir will officiate, they found time to co-operate with the Standard's plan to bring art within the reach of all Canadians, by hanging the complete set of reproductions in their print room. Neatly hung in sets of four in the order that readers of the Standard will get these prints, it seemed incredible that these paintings literally glittering from the sombre yet attractive colour of the walls of the Print Room could be obtained by anyone in Canada for just over a dime each.

Almost certainly it was the first time that prints which were within the purchasing power of the general public art had ever been exhibited in any art gallery in Canada.

Thanks to the work of the National Committee for Art Appreciation and the Press, it is now possible for the work of the famous masters of all time to be appreciated by everyone. An event which had not occurred since the Renaissance in Italy five centuries ago.

Big Response

The public have not been slow to respond to this revolutionary happening, not only taking full advantage in thousands of cases but writing in to the office of the Standard expressing their gratitude. Terse forceful comments are frequently found scrawled across the back of the coupons such as "Good work, keep it up" or "A grand idea—thank you."

One letter in particular deserves quoting. "I would like you to know how much I appreciate the efforts you are making in helping to bring art before the public. The pictures are really lovely and I am determined to secure the whole set. . . . Now I would like to know if it is possible for out of town people to secure the set. I have a friend in the United States and one in England, both of whom are art lovers and I am sure would like to obtain the set, if possible." Originally intended by the Standard only to cover Canada, it begins to appear that these paintings are going to find their way across the Atlantic.

Art Association Notice

The galleries of the Art Association will be closed for cleaning and repairs today, Saturday and Monday next, but will be open to the public on Sunday from 2 until 5 p.m. *Gazette, 10.2.39*

The private view of the fifty-sixth annual spring exhibition, will be held at the Art Association of Montreal on Thursday evening, March 9, at nine o'clock.

Silversmiths Of Canada

A side of Canadian history, which has received little notice, was set forth in a public lecture on "Old Canadian Silver," which was given by Professor Ramsay Traquair of McGill at the Art Association on Monday afternoon. In the course of his studies of the architecture of this province, Professor Traquair has found many fine pieces of old silver, some of it French, or American, but very much of it made in the province of Quebec.

Silversmiths, as the lecturer showed, must have come to Canada very early in its history, at a time when silver stored up in the form of domestic plate held the place, as investment, now held by stocks and bonds. He has succeeded in tracing a long series of silversmiths, both French and English, who worked in the province, and in identifying many of them with the maker's marks on existing pieces of their work. Photographs of a number of these pieces were shown on the screen, — monstrosities, censers and chalices as well as drinking cups, spoons and other articles of silver, and the lecturer pointed out that, while they were often simpler in design than French work of the same time, they were as good as the work that was done in any other country.

Tomorrow, Wednesday, afternoon at 5 o'clock, a public lecture will be given at the Art Association on "Islamic Art in India," by Kenneth de B. Codrington of the Victoria and Albert Museum, London.

Star - 7th, 1939

\$100,000 Art Gallery Extension to Be Opened by Lord Tweedsmuir

Gazette Feb. 11th, 1939

Fourth Governor-General to Officiate at Art Association of Montreal Inaugurations —Loan Collection to Be Shown

By ST. GEORGE BURGEOYNE.

On Monday evening the Art Association of Montreal, in the 79th year of its history, will record another progressive step in its aim to widen its cultural activities when His Excellency Lord Tweedsmuir will formally inaugurate the \$100,000 extension to the galleries on Sherbrooke street west.

Governors-General have always shown themselves sympathetic to the Art Association here. On May 26, 1879, the Marquis of Lorne, accompanied by H.R.H. the Princess Louise, opened the old Art Gallery on Phillips Square. In 1893 an addition to that gallery was opened on November 30 by Lord Aberdeen, and on December 9, 1912, the present galleries were inaugurated by H.R.H. the Duke of Connaught. These occasions were marked by the exhibition of important loan collections, and Monday night will be no exception, the offering being a loan exhibition of 19th century landscape paintings. This is due to remain on view until March 1. Incidentally, members of the association on February 20 and 21 will hear about the painters of this period from W. G. Constable, M.A., F.S.A., Curator of Paintings, Boston Museum of Fine Arts.

The present addition to the Art Gallery, built on the northwest side, was made possible through the initial generosity of H. A. Norton, of Ayers Cliff, Que., and of Miss Norton, of Coaticook. The gift of these two picture-lovers, who are discerning collectors, was supplemented by part of a bequest from the late Mrs. Charles Meredith, and other donations from J. W. McConnell and friends who have always given tangible support to the association and its work.

The new wing provides a number of rooms and a basement. In the basement there are rooms for the use of students, workshops and a large room for the storage of paintings. On the ground floor, besides rooms for the display of objects of art, hitherto crowded into one museum room, there are two galleries about 60 feet long. On the first floor are new galleries for special exhibitions which come from various sources on loan. These are reached by a new stairway erected at the western end of the large hall.

The architects of the new wing are Fetherstonhaugh & Durnford, and the work was carried out by Anglin-Norcross.

Contemporary Art Society Is Formed

Gazette—18.2.39

Body Headed by John Lyman of Montreal Outlines Its Objectives

Designed to develop interest in contemporary art in communities, large and small, throughout Canada and with the aim of taking modern, living art to the public, the Contemporary Art Society was founded in Montreal this week. It is stated that branches will be formed in principal Canadian centres and efforts will be made to secure wider public recognition for the more advanced school of Canadian painters who, the statement furnished the press says, are laying the groundwork for the Canadian art of tomorrow.

Preliminary meetings of the society in Montreal are said to have attracted more than 25 leading modern artists, but the movement will also be extended to laymen who are interested in national art development.

Officers of the society, elected this week, include: President, John Lyman; vice-president, L. P. Borduas; secretary, Fritz Brandtner; treasurer, Philip Surrey.

Plan Exhibition In Art Gallery

Metropolitan Commission Will Sponsor Exhibit.

An exhibition of photographs and drawings of metropolitan park system and parkways of different European and American cities will be sponsored by the Montreal Metropolitan Commission at the Art Gallery, 1379 Sherbrooke street west, commencing next Tuesday night.

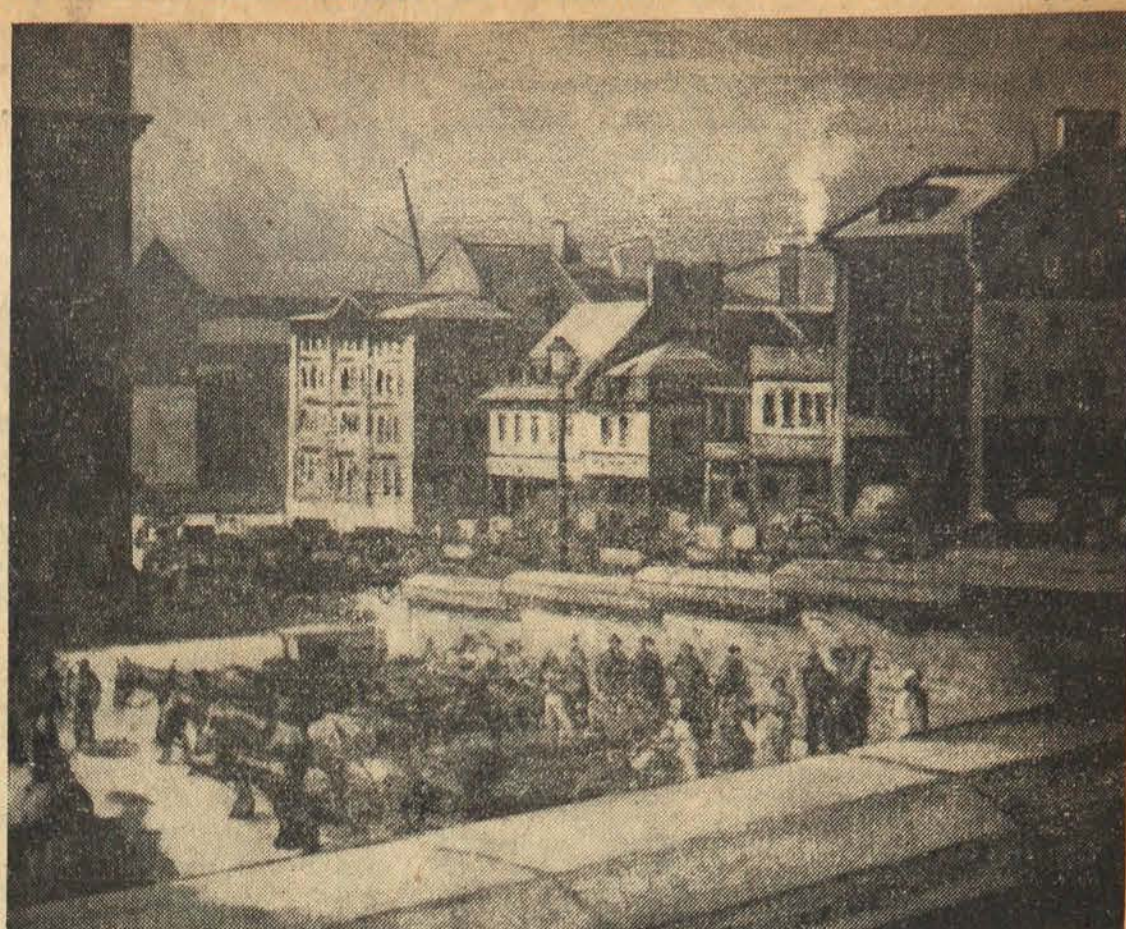
The exhibition, first sponsored by the Commission since its founding in 1921, was run for five days and is being handled by the commission's department of planning and research.

First showing at 8.15 p.m. Tuesday will be for officials of Montreal and surrounding municipalities and will be on invitation only. Following this it will be open to the public.

Eugene Beaudoin, well-known town planning authority of Paris, France, will give explanations and comment on the exhibitions. They will be translated into English by Louis Francoeur, head of the planning and research department.



"Old Tree," by Louis Muhlstock, young Montreal artist. Well-known for his charcoal portraits and figure studies, he is rapidly developing as a landscape painter in oils and has taken to water colors with distinct success.



"Place Jacques Cartier" is a good example of the work of the Montreal painter Adrien Hebert, who finds his best inspiration in and about the city.

Etchings By Gagnon Shown in Print Room Gazette—18. 2. 39

Collection of Prints by Montreal Artist Contains French and Venetian Subjects

In the Print Room of the Art Association of Montreal there is an exhibition of etchings by Clarence Gagnon, R.C.A., of Montreal, which will appeal strongly to those who are partial to art possessing evidences of sound drawing and technical competence. In none of these prints will the lover of this exacting medium find a jarring note. Done years ago, these etchings reveal a very sincere regard for form, design and a real love for line, as becomes a pupil of the late William Brymner, R.C.A., then director of the Art Association Schools. Open-minded to the then somewhat incoherent tendencies that towards the end of his term as director were manifesting themselves in painting, Brymner, nevertheless, insisted on good drawing as a vital fundamental. From his student days, Gagnon has always held this view, and it is expressed in full measure in these plates, just as it has been in his later work as painter, and in his illustrations for "Le Grand Silence Blanc," and Louis Hémon's "Maria Chapdelaine."

It is a long time since such a group of etchings by Gagnon has been shown. Those who possess prints hold them jealously—and there has not been a new plate for years. With his gifts and sympathy for this medium, what might he not have done in picturing the rural life of Quebec Province? The Chapdelaine illustrations are proof of his understanding of this subject but, unfortunately, there is no indication that he will return to a medium in which his high attainments brought him early recognition—prints in the Petit Palace, Paris; South Kensington Museum, London; and in Dresden, Florence, Venice, Mulhausen and The Hague.

Many old favorites are here, as well as prints not so often seen. "Souvenir de Grenada"—narrow stream edged by houses in sunlight and shadow, with arched bridge, suggests sunlight and warmth. Of a cooler season is "Public Gardens, Venice," with its bare trees, and figures looking across the canal. Trees and doorways are reflected in the rippling water with gondolas in "Canal, San Agostino, Venice," while shadows play a decorative part on the water-edged houses in "Clair de Lune, Venice." Buildings, mooring posts, gondolas and distant church in broad daylight, very spacious in feeling, reveal the importance of the Grand Canal, and "Isola San Burano, Venice," with craft under sail, distant buildings, and in the foreground, a girl tending goat beneath trees is a print of effective contrasts.

In his wanderings Gagnon was quick to see good subjects—"Rue a Nemour," with its spired church cut at the base by an archway; "Old Houses at Caudebec," truly interprets the print's title; "Old Mill in Picardy" under a stormy sky; men cleaning the hull of a canted ship; "La Rue des Petits Degres, St. Malo," with figures on steps in a narrow street; "Porte du Jeryhual, Dinan," with its gate at the base of a massive circular tower; an old windmill at St. Briac; view of Rouen, with a distant church and a poplar in the foreground; and "L'Ourage," with a tall mill, adjacent old houses and poplars bending in the wind.

Plates rich in detail are "Porte de Bourgogne, Moret-sur-Loing," with

the massive tower commanding the bridge, and, in the foreground, women washing clothes in the stream; and "Canal du Loing, Moret-sur-Loing" with its poplar-edged waterway, woman with yoke and buckets on the towpath, a moored barge and distant bridge. From Dinan are a market scene, and "Tour de L'Horloge."

"En Novembre" spells inclement weather—bare trees, the upper branches dotted with the nests of rooks, billowy clouds, hay ricks and a flock of sheep with dog and guardian; and Mont St. Michel, as seen from a muddy road edged with barns and cottages, suggests a foul day.

This touches on a few of many good things in a collection that warrants considerably more than a glance in passing.



W. G. CONSTABLE, M.A., D.C.L., Curator of Paintings, Boston Museum of Fine Arts, who on Monday and Tuesday will address the members of the Art Association of Montreal on "Nineteenth Century Landscape Painters." These lectures are given in connection with the exhibition of landscapes of this period on view in the newly-opened extension.

Gazette, 18. 2. 39



"Possa del Mare," by Eric Goldberg, who now makes his home in Montreal. With his European background and a highly personal style he introduces new elements into Canadian painting.

Art News and Reviews

Art Association Of Montreal Announces Five Acquisitions; Lively Exhibition In Print Room

By ROBERT AYRE

THIS week the Art Association announces five new acquisitions which should be of great interest to all art lovers in Montreal. As a gift comes "Village, West Indies," by James Wilson Morrice, whose show at Scott's was reviewed on this page last Saturday. It will be a valuable addition to a proud collection. The painting was exhibited in the French Gallery, London, in 1925, at the Galleries Simonson, Paris, the following year and in the exhibition of Canadian Art in Paris in 1927, all after Morrice's death in Tunis.

The purchases are: "Place Jacques Cartier" by Adrien Hebert, painted in 1936 and exhibited in Mr. Hebert's one-man show in the Watson Galleries; "Possa del Mare," by Eric Goldberg, begun at this village near Barcelona about three years ago and finished in Montreal, reproduced in the Spanish publication "Art" and exhibited here and in New York; a water color, "Old Tree" by Louis Muhlstock, which was recently seen in an exhibition at the Faculty Club; and a prairie landscape, one of the pencil drawings by Lionel Lemoine Fitzgerald of Winnipeg, shown last month in the Association's print room.

William Ogilvie, teacher in the commercial art classes of the Association's school, has arranged a lively exhibition in the print room. Students and men and women en-

gaged in the profession of advertising are bound to be attracted by it; they will get some new ideas, perhaps; and the men who use advertising to sell their products should see it, too. At the same time, the people who are influenced by the advertising to buy the goods ought to be interested. They will get a new insight into the imagination and skill that go into the modern presentation of commerce.

Most of these travel folders, maps, posters, catalogues, menus, calendars, almanacs and announcements come from the United States and Europe. Among the important artists represented are McKnight Kauffer, Eric Gill, Pierre Brissaud, Clare Leighton, John Armstrong, Clifford and Rosemary Ellis and Eric Taylor. Particularly striking are John Armstrong's Royal Mail poster, Eric Taylor's treatment of Telephone and Telegraph and the Ocean Cable by the Elises. A purely Canadian exhibition is planned for the near future.

* * *

MUSIC Star 28. 2. 39 Chamber Music at Art Association

There is no better place for chamber music in Montreal than the lecture room of the Art Association, which can only rarely be used for the purpose. A most pleasant concert was given there on Monday evening, with a program of songs by Madame Emmy Heim and violin and piano sonatas by Maurice Onderet and Edna Marie Hawkin, to a big audience of members of the Association, who were reminded by it of the very good concert room that they possess and that music has a right to a place, occasionally, in an art gallery.

Mr. Onderet and Mrs. Hawkin are always a quite admirable partnership, and they gave very effective performances, first of Cesar Franck's sonata and later of Grieg's sonata in C minor. Madame Heim began with German songs, three by Schubert and three by Wolf. The room suited her voice very well and she sang with her usual fine understanding of the songs. Her other group consisted of two French Bergerettes and some folk songs of various countries, ending with one in English. These were good songs delightfully sung; a Greek shepherd's lament was an especially good one. Mrs. Hawkin, who also was Mme. Heim's pianist, had much hard work to do all through the program, and did it admirably.



"Salisbury Cathedral," by Constable,—"looking light and airy in contrast with the massive arch of trees which frames it."

Art News and Reviews

Standard 18.2.39

British, French and Dutch Artists Represented In Art Association's Loan Exhibition of 100 Landscapes

By ROBERT AYRE.

ART marches on. In these days of squandering billions on battleships and bombing planes and gas masks it is a good thing to know that Art is still alive and that a few citizens can think it worth while to spend some money on it. The new wing of the Art Association building, formally opened by the Governor-General on Monday night, should be reassuring to us all.

Monday night was of course no time for looking at pictures. It was a time for gowns and white gloves and daffodils, medals and jewels, conversation and speeches and supper, a time for parading through the new rooms and admiring their monkscloth wall-coverings and ceiling lights. So I went back on a quiet day during the week and had the pictures to myself.

The loan exhibition of Nineteenth Century landscapes comes from private collections in Montreal, Ottawa and Toronto, from one or two dealers, from the National Gallery of Canada and from the Art Gallery of Toronto. There are more than 100 paintings. The British section extends from Richard Wilson and Thomas Rowlandson to five men still alive—Sir George Clausen, Sir John Lavery, Sir David Y. Cameron, Sir Arnesby Brown and Frank Brangwyn; the French, from Corot and Delacroix to Charles Cottet and Henri le Sidaner; and there is a small group of Dutchmen—Bosboom, Tongkind, Weissenbruch, two Marises and Mauve.

Some important painters are missing altogether, some are not hitting on all cylinders in the works that represent them; but consider the handicaps under which a show like this is assembled in Canada and make the most of the good things you do get.

The powerful spirit of Constable surges through three paintings—Hampstead Heath, rough in conflict and monumental in equilibrium, the big Dedham Vale, and Salisbury Cathedral looking light and airy in contrast with the massive arch of trees that frames it. There are two solid Cromes, one of them, The Old Mill, all but indistinguishable, as if Crome were the father of the American Ryder. Cotman, Cox, Linnell, the romantic Wilson and several others whose beginnings were in the Eighteenth Century are to be seen. And of course Turner. Seven of them, including a rough sea at Rainham and The Sun of Venice by the Sea. Strictly speaking, the

Rowlandson Fair isn't a landscape. Nor is it one of His Excellency's conversation pieces. Not with that kicking horse and the men and women spilling in all directions. It's fun to see it, though. There are five Boningtons, neat and clean.

Brangwyn is sumptuous in Bruges and Venice; Cameron is melancholy in his Scottish mountains; Clausen's Morning in November is light and delicate and almost impalpable; Arnesby Brown paints the Suffolk landscape in the grand manner, no doubts about anything; there is thickness and warmth in William Strang's Joy of Summer, with its semi-nudes, and placid space in Lavery's levels of sand and sea, with two figures to emphasize the loneliness. Precise, prim with a Douanier primness is Walter Greaves' Chelsea. Looking at his In the Dunes, it doesn't seem possible that Adrian Stokes was 90 when he died in 1935. William McTaggart's Through the Corn, S. J. Peplow's Iona (I think I should have included him among the living; he isn't in the catalogue) and Sir Alfred East's Greenwich are spirited impressions.

The only Canadian in the show is Morrice, represented by two handsome scenes from St. Malo.

There are five charming Corots. I found particularly satisfying Voisinlieu, pres Beauvaus, with its smoky trees. In another world are the two Delacroix—Christ on the lake in a storm, not so much Christ as storm and a fight with the elements; and the drowning Ophelia clinging to the bough of a tree. Courbet looms up with overwhelming weight. Boudin is clean-washed and bright.

The Cezannes, Monets and Renoirs are from different periods in the painters' lives and give you some clues to their development.

There are Monticellis, Sisleys and Pissarros worth seeing.

When you go to see the new wing, don't forget the museum rooms; re-arranged, some of the pieces take on new life; don't miss the exhibition of Clarence Gagnon's etchings in the print room; he shouldn't be taken too much for granted; and don't fail to go to the basement where the children's classes are held. There you'll see a rousing exhibition of joyous paintings and masks and clay modelling. What fun, to do a kangaroo with a pocket and a prehistoric dragon all broken out in spines and knobs!

Contemporary Arts Society

By-laws were drawn up, officers elected and future plans discussed at a meeting of the new Contemporary Arts Society held here during the week. John Lyman was elected president, P. E. Borduas vice president, Fritz Brandtner secretary and Philip Surrey treasurer. An honorary president will be chosen later.

Next month, the Society will hold an artists' masquerade ball to raise funds, and plans are being laid for an exhibition of non-Canadian contemporary paintings.

Anything that is afterwards recognized as significant in art always springs from a so-called "modern" movement and the Society's aim is to keep the new and vital before the public, without following any particular group or tendency.

When the Contemporary Arts Society holds exhibitions, the works will have to pass a jury appointed by the executive committee and, so that they will remain alive and flexible, the members will be subject to the same conditions as the non-members.

Canadian Group of Painters Drops Exhibition Due in April

Members to Contribute Works to Art Association Spring Show—Entries Close Tuesday—Derujinsky's Sculpture on View

Gazette

By ST. GEORGE BURGONE 25.2.39

This is much in the nature of a final warning—Tuesday is the last day for sending in entry forms and works for the 56th annual Spring Exhibition of the Art Association of Montreal, which is to open on March 9. Only four works may be submitted, and these shall not have been publicly exhibited before in Montreal.

"No works will be received after the 28th of February," reads the entry form, and there is nothing ambiguous about that.

As announced by the Association, "the exhibition will be so arranged as to give a wide representation of various tendencies in art." This evidence of open mind should result in a varied and interesting show, especially since the exhibition, by the Canadian Group of Painters, originally planned for April, will not be held, the members instead sending their works to the Spring Show. The new galleries will be used for this exhibition, which will last until April 2.

As a final offering for this month, a concert will be held at the Art Gallery on Monday at 9 p.m. This is open to members only. The artists will be Emmy Heim, mezzo-soprano; Maurice Onderet, violinist, and Marie Hawkin, pianist.

Interest continues to be shown in the loan exhibition of 19th century landscape paintings, on view in three of the new upstairs galleries. The arrangement of the works is fine, and the lighting, of the very latest type, reveals the paintings in their true colors. This is due to close on March 1.

Downstairs in the Lecture Hall, and outside, there is a select exhibition of sculpture by Gleb W. Derujinsky, an artist of talent and sincerity. Born in Russia, Derujinsky studied at the Imperial Academy of Fine Art in Petrograd, and in Paris under Injalbert and Verlet. The Russian Revolution in 1919 suggested a change of scene and he went to New York, since making the United States his home. He has exhibited in London; in the Salon d'Automne in Paris; in the Palais des Beaux Arts in Brussels, and throughout the United States, winning at the Sesquicentennial Exposition, Philadelphia, in 1926, a gold medal for his sculpture called "Eve."

Writing of Derujinsky's show in London, the art critic of The Morning Post—now, alas, no more—wrote in the following vein:

"His work is naturalistic in outlook and classic in expression, not in the static calm of academic convention, but in the vital significance emanating from intimate study of life."

"His eye sees deep into the character of each sitter, and with well

disciplined skill he represents personality, the mental and physical traits that distinguish and differentiate men and women. He is uncommonly successful in catching and retaining a likeness, the quick something which is profounder than the silence of mask-resemblance."

Among his examples at this show were Major the Hon. Maurice Baring, Prince Serge Obolensky, the Lady Loughborough, and Sir John Lavery, R.A.

In the present exhibition, Derujinsky reveals likeness-catching skill in the comely portrait of Miss Prudence Dawes, of Montreal, done in plaster; in the heroic head of Beethoven, and in the aesthetic-looking and bearded Tagore. Vitality and distinction mark the portrait busts of N. Pechin and G. Galock-vastof.

Characterized by grace is "Diana," with bow, hound and leaping deer, a work that hints a bit of Paul Manship, and there is action in "St. George," who prefers the sword to a spear for dragon slaying.

There are a couple of torsos—lateral and competent, and some more imagination and design find their way into two Pietas, and "Annunciation." A more decorative note, too, is shown in the wings of the Archangel Gabriel, busy with the trumpet. Leda and her swan are here, and distinctly effective in the arrangement of the limbs is "Woman Seated." "Cupid and Psyche" is another subject, and "Angel of Sorrow" well expresses the title. Two items called "Mother and Child" are straightforward, sincere works of a sturdy kind.

There should be increased interest in the Museum, with its new arrangement and lighting, on the ground floor. Now the items can be properly seen and studied, and will undoubtedly be made greater use of.

In connection with this department, F. Cleveland Morgan, chairman of the committee, said at the annual meeting of the Art Association on Thursday:

"The greatly improved accommodation which the new wing has made possible has enabled us for the first time to arrange the collections in something like historical sequence. But this very arrangement has made obvious the great number of gaps in these collections—gaps that must be filled if we are to have a teaching collection worthy of the name. However, before these additions are even contemplated, your committee hopes to reorganize and redecorate the original Museum in keeping with the rooms already opened."

Asking patient consideration of members and the public, Mr. Morgan said it was hoped in as short a time as possible to relabel and recatalogue the entire collections with the idea of making the labels brief but informative.

Art Exhibition Opens March 9

The 56th annual spring exhibition of the Art Association of Montreal will open on March 9, it was announced by the association today. The exhibition, open to works which have not already been publicly exhibited in Montreal, will conclude on April 2. Entries will close on February 28.

Artists may display four works in the exhibition, the classes of which are: (a) Paintings in oils, water-colors and pastels; (b) etchings, engravings and drawings; (c) architectural designs, and (d) sculpture.

The jury, which has full power to accept or reject any works submitted, includes Andre Bieier, F. S. Coburn, R.C.A., Alphonse Jongers, R.C.A., William Ogilvie, Stanley Royle, A.R.C.A., Miss Anne Savagé, Henri Hebert, R.C.A. (sculpture) and P. R. Wilson, A.R.C.A. (architectural designs).

Art Association Delays Spring Exhibition

The opening of the annual spring Exhibition of the Art Association of Montreal, which was to have taken place tonight, has been postponed until Thursday, March 9. It was found a few days ago that it would be impossible to have the exhibition ready by today. The usual formal opening will be on Thursday night and the exhibition will be open to the public next Friday, March 10.

Star, 6.3.39

Spring Show Private View

With a private view to members, the 56th annual Spring Exhibition of the Art Association of Montreal will open at the galleries, Sherbrooke street west, at 9 p.m. on Thursday. Gazette 7.3.39



"Voisinlieu, pres Beauvais," by Corot,—“with its smoky trees.”



"In Suffolk," by Sir Arnesby Brown, R.A.—“the Suffolk landscape in the grand manner.”
—Reproduction by Courtesy of the National Gallery of Canada.



Gazette 25.2.39

LE MARCHE, by Adrien Hebert, A.R.C.A., is a sight that all can see about Jacques Cartier Square now that real winter conditions are here. The canvas shows a farmer bargaining with a customer, adjacent laden sleighs, and the buildings on the west side of the Square, at the lower end of which there is a burst of sunlight—more subtle in its values than the reproduction suggests. This work, much the same in arrangement, though at a different season, is similar to the painting by this Montreal artist recently purchased by the Art Association of Montreal for its permanent collection.

Gazette Photo (Copyright Reserved).

LOAN COLLECTION RICH IN VARIETY

Gazette—14.2.39

British and French Schools
Strongly Represented at
Art Gallery

WIDE PERIOD COVERED

Outstanding Examples by
French Impressionists—
Dutch School and Water-
colors Have Place

Embellishing the new galleries of the Art Association of Montreal, formally inaugurated by His Excellency Lord Tweedsmuir last night, is a loan exhibition of 19th century landscape paintings which should draw a record attendance before the show closes on March 1. On the occasion of the formal opening of the building on Sherbrooke street west by H.R.H. the Duke of Connaught in 1912, there was a loan exhibition of pictures by artists of many schools and many periods. It was drawn mainly from Montreal before the important Drummond and Ross collections were dispersed. In the present instance, while the Montreal representation is large, there are also works from Ottawa and Toronto public and private galleries. The manner in which the paintings have been hung—all on the line—could not be bettered, and the neutral tone of the walls and the admirable lighting set a high level in the art of display.

The British group contains sterling examples. Occupying the north wall is "In Suffolk," by Sir Arnesby Brown, a work of fresh, clean color and bold brushwork and definitely English—cattle in a field illumined by an overhead sun, luscious green trees and in the distance a town, above which storm clouds gather. Brangwyn, that master of so many arts, reveals his virile brushwork, sound color and effective composition in a crowd in a European marketplace, and a canal scene where the glowing colored sails supply the high note. Sir George Clausen has an impression of dawn—houses, noble trees and an overturned plough in a furrow. Sir D. Y. Cameron in "The Shadows of Chon" has an impressive Scottish scene—noble mountains, some in shadow and others flushed by the setting sun, mirrored in the still water. "Greenwich Park," by Sir Alfred East, is a sunny work, with trees and figures, and Sir John Lavery has a broadly painted Moroccan scene—two figures on the sand edging a stretch of sea.

William Strang's art is represented by "Joy of Summer," which shows how accomplished a figure painter this artist was. The women nude and draped move in a landscape with distant mountains and a glimpse of lake. W. McTaggart, the Scot who was captured by Impressionism, invested "Through the Corn" with dazzling sunlight. The grain is being tramped through by little children, and, fortunately, the farmer is not in sight. J. W. Morrice is here with a beach scene, and the large canvas entitled "La Place Chateaubriand, St. Malo," with figures seated at tables or promenading in the shadow of noble trees—an outstanding performance by this Canadian painter. Adrian Stokes captures the beauty of sun-lit silver sand reflected in a pool of blue water, in the work called "In the Dunes," and Greaves has a precisely painted walk edging water with skiffs.

Going back a bit, Constable is well represented with works rich in those qualities which place him so high in British art. There is the beautifully atmospheric painting of Salisbury Cathedral—the building, a range of silver and greys, as seen between noble trees which shadow a stream at which cattle drink. In the group, too, is a scene of Hampstead Heath, and a large vertical landscape with a clump of trees, beneath which a gypsy tends his cooking pot, distant Dedham church and, above rising ground, a cloud breaking in rain. By John Crome are "Norfolk Homestead"; and a mill by moonlight, and by Richard Wilson is a stream with boat and swans, ruins on a distant hill and, in the foreground, an angler trying his luck. "Greenwich Hospital" is the work by James Holland, and shipping and beach at sunset is the example by J. B. Pyne. Sheep at the edge of a river with barges at sunset represents John Sell Cotman. "The Sun of Venice Going to Sea"; sea breaking at the foot of chalk cliffs; and a storm with a ship at a dangerous list are small works by Turner. By Bonington are "Les Environs de Quilleboeuf," and "View Over the Solent," which were a featured exhibit in connection with a lecture recently, while there is also a beach scene with boat and shrimpers. There are, too, works by William Shayer, Sr., and John Linnell.

THE FRENCH PAINTINGS.

The French paintings make an alluring array, and here one could spend hours—and longer than that wondering why the Impressionists were handled so roughly by the critics and the official art powers. This collection in its range, however, more than hints that these moderns must have been a good deal of a headache to others who saw differently.

Monet is worthily represented in different manners—"Vetheuil" in Summer," from The Art Gallery of Toronto, a large canvas glowing with sunlight that gilds the red roofs of the houses and church on the hillside, and the moving water in the foreground; "A Stormy Sea," with cloud-flecked sky and foamy waves that spell a strong wind; massive sun-lit cliffs and sea is another work, painted in 1881, and there is a riverside town with a boat at sunset. Sisley, besides "Un Jour de Printemps," with figures in a country road, edged with budding trees that cast shadows, is represented by, among others, a waterside scene with rose-flushed trees and a nearby village; and a freely handled winter scene in pastel.

Pissarro's art is revealed in "Ruelle, Auvers-sur-Oise," with houses, garden, figures and wooded ridge; a garden scene in strong sunlight with a figure under a tree; and the large and animated painting of river and bridge with pedestrians. By Renoir is a girl doing her hair at the edge of a stream; a broadly painted bit on the Seine, with a house overlooking the water; and also a freely painted tree-edged stream. Among the works by Cezanne is a solidly handled painting of a road between trees. By Harpignies is a landscape with stream and sandbars in bright sunlight, and Rousseau, Dupre and Daubigny reveal their individual charms in characteristic works.

By Corot is "House, Trees and Water," a work of lovely, delicate quality; and also a canvas of figures in the dunes with sparse trees.

The solid and rather gloomy color of Courbet is revealed in a marine; hunters in a glade awaiting game; and deer in a snow-covered wood. Cottet in "Coast of Brittany" reveals accomplished design in the rocky coast, with dull green water edged with white where it beats against the shore.

"Brest Harbor" by Boudin shows his skill in painting shipping and skies; there is a scene of two ships being unloaded on a beach, and from this brush also came the house-edged placid water that mirrors poplars. By Lhermitte is a landscape at dusk with a winding road, on which a woman rides a donkey, while a man walks at her side, and also a crisp, sparkling stretch of sun-lit country done in pastel. Glowing and luscious are the colors in two examples by Monticelli—a walled country road with figure; and a fairy garden with trees, peopled with richly-dressed figures. Among the works by Delacroix is a Biblical subject.

DUTCH AND OTHERS.

In a third gallery is, among others, a group of Dutch paintings—"The Enchanted Castle," and a girl with kids by Matthew Maris, both works of characteristic delicacy. In marked contrast are the boldly handled paintings of his brothers—William, with a man and a boat and cattle, and James with a plowing scene, and a watercolor of a typical Dutch waterside town. A river with barge and windmill in moonlight, and skaters on a frozen stream are works by Jongkind, and by Mauve is a watercolor of seated man watching sheep in a grove, and a plowing scene in oils. By Weissenbruch is the impressive canvas called "A Storm, Coast of Zeeland."

In this gallery, too, there is a collection of watercolors which include, among others, David Cox, Samuel Prout, Bosboom, Weissenbruch, Turner, Cameron, Rowlandson and Brabazon.



L'activité artistique

La Presse, 11.3.39

Le 56e Salon du Printemps

Nos "Modernes" se sont annexé la Galerie des Arts. — Les catégories consacrées disparaissent. — La création d'un monde nouveau.

Vitalité indéniable

NOS "Modernes" se sont annexé la Galerie des Arts, le musée officiel de Montréal. Ils l'ont conquis tout à coup, du jour au lendemain, au moment où personne ne s'y attendait, — comme Hitler a conquis l'Autriche, — sans effusion d'encre ni de sang. Le 56e Salon du Printemps leur appartient. Ils y sont tous, ceux de l'avant-garde qui exposaient naguère encore avec les Indépendants ou à la Sun Life. Ce qui plus est, leur influence est manifeste dans tous les autres coins de l'exposition, au grand dam des académismes qui ne savent plus où se cacher. Il n'est peintre si radical qui ne se soit fait admettre avec les honneurs de la guerre au Salon du Printemps. Aimez-vous le "modernisme?", on en a mis partout. Vous trouverez jusqu'à ce cubisme passé de mode à Paris; tel tableau est fait de morceaux de carton et de papier savamment mêlés comme dans un casse-tête. Non seulement aucun des partisans de l'art "avancé" n'a été exclus des salles nouvelles, mais, bien au contraire, malgré que l'on ait rejeté moins d'envois que d'habitude, il s'est trouvé précisément que ce sont des envois plutôt conventionnels et académiques qui ont subi ce malheur.

A plus d'un égard, c'est une révolution. On se croirait au Salon des Indépendants. Free for all. OMNIUM. Tout est tendances, recherches, nouveautés. Le branle-bas est général: les catégories consacrées sont renversées, ignorées, inexistantes. La variété s'avère extrême. Plus de cénacle privilégié comme autrefois; plus de coin sacré, mais toutes les œuvres sur le même pied, sur une même ligne uniforme à la hauteur de l'œil, — distribuées à travers six salles et des bouts de corridors, sans encombrement, d'une manière si bien aérée que le visiteur se rend compte à peine qu'il est en présence de 476 envois, cette année, alors qu'il se croyait perdu au milieu des 275 du printemps 1938.

C'est un triomphe décisif pour le modernisme. Et des galeries Scott, en face, M. Heaton doit regarder d'un oeil mélancolique la victoire inattendue d'un mouvement dont il a tant contribué à dégager le sens par l'exemple de l'Ecole de Paris. — victoire qui arrive au moment même où les galeries Scott, après quatre-vingts années d'existence brillante, vont mourir de malemort.

Le premier résultat surprend. L'atmosphère n'est plus celle que nous avions accoutumé de voir au Salon du Printemps. Tout épelle la mort de la peinture bourgeoise et satisfaite. On cherche encore un peu d'instinct le salon d'honneur et son prestige, mais le démocratisation moderne a tout nivelé. Plus de grandes pièces; cela coûte trop cher en temps de crise. Moins de grands portraits. Rien de transcendant: même les genres les plus avancés ne peuvent nous surprendre ici, puisqu'ils s'affichaient ailleurs depuis quelques années. La surprise n'est que de voir tous les genres réunis d'un seul coup.

Or, le cœur peut sentir quelque regret pour les Salons de printemps de jadis, avec leur petit air conventionnel et académique dont il était si agréable de se moquer un tantinet. C'était beau, pourtant. Mais la raison raisonnable doit admettre que le Salon de mars 1939 claironne un renouveau très riche de promesses.

Le Dr C.-F. Martin et l'Art Association affirment leur volonté de collaborer à la création d'un monde nouveau. Ils veulent enrichir notre art anémié, par d'audacieuses transfusions de sang. S'ils font la part abondante aux artistes frais émus de l'immigration, ils font la place non moins large à plusieurs jeunes Canadiens-français qui ont abordé de grand cœur les formules de l'art contemporain. On ne saurait nier, à visiter le Salon du Printemps, que le "modernisme" enrichit le paysage. Il faut convenir du vif intérêt que suscite dans une époque si lourde d'angoisses ce besoin grandissant d'évasion dans le genre illustratif chargé d'allégories et d'humour. Individualistes et rouspetteurs parfois, mais sincères comme on ne l'est plus ailleurs, nos modernes à nous, — à l'instar de tous les Modernes, — donnent la sensation de la vie telle qu'elle est aujourd'hui. Est-ce leur faute si cette vie est décadente et désaxée? Une imagination parfois malade mais très active ne vaut-elle pas mieux en art que pas d'imagination du tout?

Ça va s'user vite? Peut-être. Mais la transition aura commencé des renouvellements. L'art étale souvent nos misères? Peut-être. Mais de là naissent toujours nos espoirs. Le seul danger serait que l'art moderne dès qu'elle ne sera plus persécutée s'installe dans son académisme à lui et finisse par croire, selon la formule de Taine, que la substance de l'âme est résoluble en choes nerveux. Cet art est encore trop neuf parmi nous pour en arriver à de pareilles conclusions. Il exprime pour l'heure la VITALITE. Et s'il reste fidèle à la formule de 1939, le Salon du Printemps promet d'être chaque année un contraste saisissant avec le Salon d'automne, alors qu'il n'en était jusqu'ici que le pendant. Si bien que... ouvrons l'œil.

RIEN ne sert de fournir une nomenclature, descriptive ou non. Les œuvres individuelles se fondent dans l'ensemble. Cette année, c'est la leçon de l'ensemble qui va compter.

Toutefois, d'une courte promenade à travers les salles nouvelles et anciennes, à l'éclairage perfectionné, — promenade effectuée sans catalogue et sans égard aux signatures connues, j'ai voulu retenir, pour certaines qualités qui tranchent dans l'ensemble, les quelques sujets suivants, — sans tenir beaucoup compte des personnalités d'ores et déjà consacrées:

Dans la première salle nouvelle, on remarque un paysage de Jean Langlois aux tons de ciel et de glace purs et frais; un Marc-Aurèle Fortin dans la rutilance touffue et agréable de sa dernière manière; — un portrait mélancolique et très expressif par Ernst Neumann; — un grand portrait de Vieux d'une tonalité accablante de sévérité, par Lawren Harris; — un amusant découpage picassien; — une scène de piquenique par Laurent Morin dont le coloris ensoleillé et vibrant retient l'attention.

Dans la deuxième salle neuve, on s'arrête devant un autre paysage de Jean Langlois, du A.-Y. Jackson en plus jeune et en plus frais; — une rugueuse et rutilante nature-morte de Charles-Emile Desautels; — des arbres à la lumière découpée peints par Bruce Mitchell; — une scène canadienne aux arbres tahitiens décrite par Pfeiffer; — une décorative et pittoresque Madone noire d'Agnès Lefort décrite dans une joie de coloris; de limpides paysages de Berthe Des Clayes; — un agréable coin d'hiver par Fleurimond Constantineau; — plusieurs bons portraits par Lindy (Isabelle Crooker) une nouvelle venue dont la "Miss Hampton Lee" est surtout attachante par son expression rêveuse et par le traitement souple de l'étoffe noire contre un arrière-plan olive.

Le troisième salon, — la pièce que les plus "purs" de nos Modernes se sont réservée, — présente un paysage tourmenté d'A.-Y. Jackson; une scène floue et rêveuse d'Eric Goldberg; un nu bronzé de Lyman; un pique-nique en tons pastels de Bieler; des paysages d'un fauvisme pénétrant par David Milne; des descriptions avec arbres curieusement duvetés par Dewey Albinston; un tableau noir et vert plein d'interprétations sinistres par Charles Comfort; un Lawren Harris consacré à des superpositions de plans (toile que l'Art Association va acheter); une scène de rue décrite par Muhlschlag d'un angle neuf et décoratif.

Dans la quatrième salle s'est réfugié ce qui reste d'académisme. Mais déjà beaucoup de cet académisme tourne au moderne. Remarquons, en tout cas, une scène de port par Stanley Royle (achetée par l'Art Association), habilement éclairée; de liquides marines de Rita Mount; des fleurs; un délicat Couvent dans la neige de Hal-Ross Berrigard; un cirque en taches mouvantes, par P.-C. Sheppard; une sleigh de Coburn qui sort avec entrain de la neige palpable et d'un firmament cristallin; de Coburn aussi, un nu couché, d'une chair plus soyeuse et plus animée que ses nus d'autrefois; de Jongers, un juge Greenshields et un garçonnet décrits avec l'extrême souplesse et la flatteuse ressemblance qui ont valu à l'artiste sa haute réputation de portraitiste fashionable; de Beaumont, une Coupe de la glace en tons nets et secs; et quatre portraits par L. Torrence Newton, dont on aime surtout la jeune femme en vert au visage ouvert et légèrement narquois, et le visage si aristocratique et un peu distant de la jeune fille en rouge.



EN HAUT: — Une savoureuse et décorative Madone noire, par Agnès Lefort. AU MILIEU: — Elégant et souple portrait de Miss Hampton Lee, par Isabelle Crooker (Lindy). EN BAS: — Un pique-nique au coloris ensoleillé, par Laurent Morin. Ces œuvres sont parmi les 476 exposées au Salon du Printemps, qui restera ouvert jusqu'au 2 avril à la Galerie des Arts, 1379-ouest, rue Sherbrooke. Admission gratuite les dimanches de 2 à 5 h., les mercredis et samedis de 10 à 5 h. Prix modique d'admission, les lundis, mardis, jeudi et vendredi, de 10 h à 6 h. (Clichés la "Presse").

Quatre dessins d'Antoine Burger dominent de haut le coin des gravures et dessins: son self-portrait, son Eglise S.-Pierre-de-Montmartre et son profil de garçonnet sont enlevés d'un crayon rapide, sûr, plein de mouvement: à chaque trait s'accroche une profondeur de rêve.

Mimi Guay présente une tête de femme dessinée avec acuité. Les gravures sur bois sont presque toutes excellentes.

Parmi les aquarelles on distingue celle où Topham a imaginé de curieux effets d'éclairage sur la neige verte; les monts enneigés de Simpkins; le coloris en taches fauves mais attachants de Sam Borenstein; des Paul Caron consacrés, cette fois, à décrire, avec la même distinction de touche que les vieux berlots rouges, des coins du Chinatown.

L'architecture n'occupe qu'un coin modeste et ne présente que des projets au modernisme très sage.

La sculpture, distribuée un peu partout à travers les salles et les corridors, est faite cette année de petites têtes surtout. On retrouve les noms familiers. La pièce la plus remarquable est le Saint Joseph de Silvia Daoust, dont le bel élan vertical se plie légèrement au sommet dans une attitude d'une tendre piété. Marjorie Winslow décrit avec un humour tendre une nouvelle scène enfantine: le petit gars qui apaise ses deux petits chiens. Dinah Lauterman a construit une tête à la coiffure haute et enflammée. Alonzo Cinq-Mars a réajusté une honnête ressemblance de feu Samuel Genest, dont la barbe chevelue se prêtait à la sculpture. Henri Hébert présente une tête

solide, dépouillée de tout artifice. Le buste de jeune femme exécuté par Pierre Normandeau est d'une rondeur sereine.

Noms canadiens-français relevés dans la liste des exposants, outre ceux mentionnés ci-haut: Annette Sandoz De Bellefeuille, Madeleine Delfosse, Louise Gadbois, Arline Gendreau, Jeanne Leblanc, K. Delacourt Malcouronne, Mme Jean Raymond, Albert Rousseau, Josette Vaillancourt, Roger Viau, Henry-S. Labelle, architecte; Donald Morin; en sculpture, Mme G.-M. de Montigny-Lafontaine, Pierre Desrosiers, Robert Pelletier, Elzéar Soucy.

Reynald.

SPRING EXHIBITION MARKED BY VARIETY

Gazette — 10.3.39
Nearly Five Hundred Works
at 56th Annual Art Association
Show

PRIVATE VIEW IS HELD

Differing Schools of Artistic
Thought Have Good Repres-
entation—Some Montreal
Painters Absent

There is plenty of variety in the works that compose the 56th annual Spring Exhibition of the Art Association of Montreal which opened in the galleries, Sherbrooke street west, with a private view to members last night. The catalogue lists 476 items, and, at that, a few of the regular Montreal exhibitors are absent.

In an exhibition of this size it cannot be pretended that all the entries are of even merit, but the occasion has given a number of the lesser-known aspirants a chance to show what they can do, and a leisurely survey of the many galleries will reveal much that is distinctly promising.

There are a number of portraits by painters known and lesser-known. Alphonse Jongers, R.C.A., shows three—Chief Justice Green-shields in academic gown; F. Ronald Graham; and Master Hugh Hallward, the latter a distinctly comely youngster in a blue shirt. Lillias Torrance Newton, R.C.A., besides a portrait study entitled "Young Girl," has an attractive subject in Mrs. Alan B. Plaunt, of Ottawa, in a green sweater; the painter, A. Y. Jackson, against a snowy landscape with barns—the sort of scene he does so well; and a portrait of the Rt. Rev. J. C. Farthing, D.D., the former Lord Bishop of Montreal.

Lawren Harris, Jr., has a good study of character in "Amos"—a seated old man, and Paul Andrew succeeds with the seated girl called "Janet." Ernst Neumann has a good subject in Miss Beatrice Day. F. S. Coburn, R.C.A., besides a nude study, shows "The Old Carole"—old white horse drawing the sleigh, with running dog nearby, on a country road, with blue mountains in the distance. James L. Graham, A.R.C.A., in "January Thaw," shows figures, hackman's shelter, and a team in the darkening road. Hal Ross Perrigard, A.R.C.A., reveals nice tone in the old house, wayside cross and sleigh, in "Remnant of Old Days." Stanley Royle, R.B.A., A.R.C.A., shows his usual firm brushwork and drawing in his winter scenes in "Lumber Wharf, Halifax," and "Moonlight on Snow, Corfe Castle, England," and Peter C. Sheppard, A.R.C.A., expresses animation in the crowd at a Fair. W. M. Barnes, A.R.C.A., has a characteristic landscape in "The Hill Beyond."

A. Y. Jackson, among others, shows his typical bold touch and sense of design in "Great Bear Lake, Autumn," and "Spring in Algoma," and Lauren Harris handles in decorative manner "Lake Superior," and "A Lake in Labrador." Andre Bieler in "Before the Auction" shows figures gathered outside a house waiting for business to begin, and Nan Lawson Cheney has two sincere and excellently painted heads—Nikolai and Tina Semionoff, respectively. Charles F. Comfort, A.R.C.A., is more than usually grim in subject and dramatic in lighting in "Pioneer Survival," and Marc A. Fortin shows typical works done in Hochelaga, St. Simeon and St. Urbain. "Village, South of France," by Eric Goldberg, is characteristic of his delicate color, and "The Setting Sun" is the solitary exhibit by Frank Hennessey, A.R.C.A., O.S.A. H. Mabel May, A.R.C.A., reveals the decorative sense in "Old House by the Roadside," and Kathleen M. Morris, A.R.C.A., is effective with her ranks of sleighs in "Rural Quebec." Rita Mount shows her love for sunlight in "Perce Rock," and "On the Gaspé Coast," and Gordon C. Pfeiffer reveals his bold attack in "The Cabbage Patch." Quieter in spirit is the stretch of sun-lit sea, by Eric Riordon—a Gaspé scene called "Peace." "Autumn" is the offering of Anne Savage, and "Pink Fruit Dish" and "Studio Table" are from the brush of Ethel Seath. Harold Beament, A.R.C.A., shows "Ice Cutters."

Dewey Albinson, with a Quebec City address, is a new-comer of distinct talent, among his oils being "Habitant House," "Cap Diamant," and "Mountain Hill." F. O. Call reveals his sympathy for flower subjects in "Japanese Peonies," and Alberta Cleland has a pastel called "Susan." Berthe DesClayes shows typical landscapes of spring and winter, and Mrs. Lillian Hingston shows nice arrangement in "Melting Snow." Richard W. Major sees something majestic in a towering smoke stack in "Smelter at Copper Cliff, Ont.," and David McGill sounds a more poetic note in "June Evening, Chateauguay River, with the river and church seen through a screen of trees, Mrs. Sydney Pierce finds inspiration in Calla Lilies, Freda Pemberton Smith has a spirited performance in "West Wind, Choisy," Mabel Lockerby is decorative in her child with dog;

C. Anthony Law shows vigor in "Cold Winter Day," and Lorne Holland Bouchard, succeeds with her winter shore scene.

There are many good items among the watercolors. Paul Caron finds good pictorial material in the local Chinatown; Kent DeConde has winter scene done at Huberdeau; Wilfred J. Flood reveals a virile touch in "The Gatineau in March," and "Boiling the Sap, Sugar Bush"; Ruby Le Boutillier finds peonies a congenial subject, and Harry E. G. Ricketts shows "Autumn Roadside Sketch." Henry J. Simpkins, A.R.C.A., is impressive with his canal scene called "In the Locks," and does justice to a bit of noble country in the work entitled "In a Laurentian Valley." Campbell Tinning, who recently showed at the Carter Galleries, sends four characteristically vigorous works, and Thurston Topham shows "Castle in the Sky"—the Sun Life Building as seen from Victoria street at night.

OTHERS SHOWING WORK.

Others listed in the catalogue are: Fraud D. Allison, Mrs. Freda Armstrong, Caven Atkins, Mrs. Aline Myles Banting, E. Conyers Barker, Madeline L. Barnes, Richard Baxtre, Jack Beder, Gerald R. Benskin, Aleksander Bercovitch, Antoine Berger, Herman Blaser,

Marion Bond, Charles R. Bone, Arthur J. Boote, Sam Borenstein, F. Brandtner, Sam Breitman, Miller Brittain, Annora Brown, Alice Brunton, Florence Adelaide Bryson, St. George Burgoyne, Ghilla Caiserman, Lois Cameron, J. R. Clark, Edward Cleghorn, Nora F. E. Collyer, Fleurimond Constantineau, Leslie Coppold, Stanley Cosgrove, Mrs. Rody Kenny Courtice, Edythe C. Cox, Isabelle Crooker, Mrs. Evelyn Cunningham, Kathleen Daly, O.S.A., Laura Price Dare, Marie Davis, Phylis Weir Davis, Annette Senecal De Bellefeuille, Oscar DeLall, Madeleine Delfosse, Parker Denovan, Chas. E. Desautels, Ruth M. Dingle, W. G. Dix, E. Joseph Dreany, Mrs. Freda Johnston Dreany, Arthur Earnshaw, Mary R. Elliott, Richard S. Eve, H. Eveleigh, John H. Evelyn, Barker Fairley, Elizabeth G. Ferguson, A. G. Fleming, Mrs. Barbara Black Flood, Donald R. Forbes, Faith Fyles, Mrs. Louise Gadois, Betty Galbraith, Arline Genereux, Elaine Gnaedinger, Albert Goodstone, Ida G. Hamilton, W. Allan Harrison, Conrad J. Hauser, Mrs. B. Cogill Hawthorn, Peter Hawthorn, Marion Hawthorne, Mrs. Sally Hereford, Prudence Heward, Margaret Hibbert, Miriam R. Holland, H. Hood, Nicholas Hornyansky, Leonard Hutchison, A.R.C.A., Elaine Johnson, V. Elizabeth Kemp, Illing-

worth H. Kerr, Ronald Kerr, Jean Langlois, Jeanne Leblanc, Agnes Lefort, Kathleen Chapman Liebich, Mrs. E. B. Luke, John Lyman, Mrs. Lorma Lomer Macaulay, D. H. Macfarlane, Percival Mackenzie, Mrs. Jean M. Maclean, Mary Mack, Orval C. Madden, Israel Maïamud, K. Delacourt Makouronne, Jack Martin, Bernard Mayman, P. Moreland May, Harry McDonie, Mrs. Charles R. McCullough, Mrs. Christian McKiel, Isabel McLaughlin, Alex. Medwin, Mrs. Betty Myer, Mrs. S. B. Millen, David B. Milne, Bruce Mitchell, Laurent Morin, Louis Muhstock, Adelaide Munn, Mrs. Jean Munro, J. Nichols, Margaret Eunice Nicholson, Frederick E. Palmer, George Pepper, O.S.A., Mrs. Phyllis Percival, G. Paige Pinneo.

Mrs. Jean Raymond, Mrs. Louie K. Raynsford, Mrs. Isabelle Chestnut Reid, M. Reinblatt and Mrs. Nancy Greenleese Rhind, Mrs. Margaret W. Richardson, Evelyn Richmond, Goodridge Roberts, Sarah Robertson, E. Godard-Rollet, J. Fenwick Ross, Albert Rousseau, Meyer Rysphan, Mrs. Marion Scott, Marguerite Scott, Avery Shaw, Joseph Sher, George Shirley Simpson, C. Napier Smith, Mrs. R. W. Steele, Amy B. Stone, P. H. Surrey, J. R. Tate, Frederick B. Taylor, Mrs. Margaret C. Thompson, George Thomson, Josette Vaillancourt, Mrs.

Ida M. D. Vass, Roger Viau, Mrs. Grace Watterson, Mrs. Adelaide Donald-Webster, Wm. P. Weston, A.R.C.A., Dorothy G. Willis, Marjorie S. Winslow, P. Roy Wilson, Ruth T. Wilson, Fanny Wiselberg, Faith Wood, J. Le Roy Zwicker and Marguerite Zwicker.

In architecture: Noel Chipman, A.R.I.B.A., M.R.A.I.C.; Fetherston-haugh & Durnford; Joseph D. Hanning, Charles W. Kelsey, Henry S. Labelle, F.R.A.I.C.; Lawson & Little; Maxwell & Pitts; Louis Mulligan; Nobbs & Hyde; Perry, Luke & Little; J. Philip Turner, F.R.I.B.A., F.R.A.I.C.; Hugh A. L. Valentine, H. Ross Wiggs, A.R.I.B.A., P. Roy Wilson.

In etchings, drawings and designs: John J. Barry, Miller Brittain, George Broomfield, Florence Adelaide Bryson, Olive S. Cameron, L. Clark, Peggy Clarke, Mrs. Rody Courtice, Maureen Crombie, Douglas R. A. Drummond, Carlton D. Ellinger, Donald R. Forbes, Mrs. M. R. Riordon Forbes, Lillian Freedman, Grace Fugler, Mrs. Louise Gadois, Constance M. Griffin, Mimi Guay, Mrs. Phyllis Armour Herkberg, V. Elizabeth Kemp, Illingsworth H. Kerr, Ian Graham Lindsay, Walter H. Lord, Jack Martin, S. H. Maw, H. Mayrovitch, Donald Morin, Louis Muhstock, Ernst Neumann, J. Nichols, Harold A. Pearl, Lloyd A. Peters, Marion Robertson, Robert Ross, Meyer Rysphan, G. T. Sclater, Marguerite Scott, C. Napier Smith, Frederick B. Taylor and Stuart A. Wilson.

In sculpture: Alonzo Cinq-Mars, G. M. de Montigny-Lafontaine, via Daoust, Pierre Desrosiers, Ellis Felsen, Agnes Fisher, Henri bert, R.C.A., Dinah Lauterman, Robert M. Miller, J. Hebert Murray, Pierre Normandeau, Robert Chetier, A. J. Segal, Hilda M. Law, Elzear Soucy, G. Vanderpoll, Mary Wheeler, Marjorie S. Winslow, Mary E. Wood, A. B. Colvany-Smith and A. Zucca.



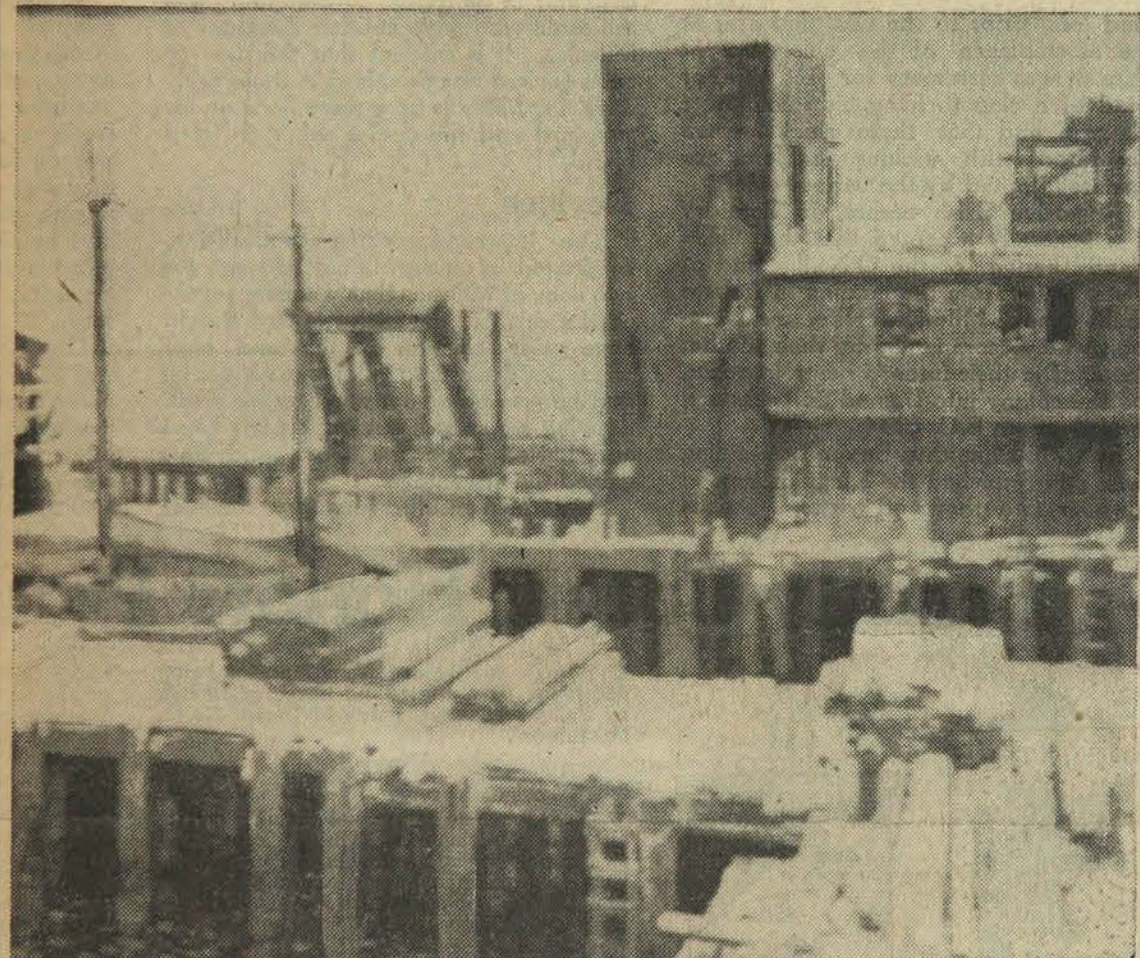
La Galerie des Arts a inauguré hier soir son 56e Salon annuel du Printemps, avec deux fois plus de tableaux que l'année dernière. La variété des sujets est presque déconcertante, et les influences modernistes tiennent le haut bout. Parmi les œuvres exposées il y a: EN HAUT A GAUCHE: — Un paysage de JEAN LANGLOIS qui montre le jeune peintre en voie de se définir avec fermeté en se dégageant de certaines influences d'A.-Y. Jackson et Albert Cloutier; ce paysage est d'un coloris pur et frais. EN HAUT A DROITE: — Une statue de saint Joseph par SILVIA DAOUST, conçue dans un style très religieux, remarquable pour son élan dépouillé et par son attitude pieuse. AU CENTRE: — Une honnête ressemblance de feu Samuel Genest, buste exécuté par ALONZO CINQ-MARS. EN BAS A GAUCHE: — Un self portrait d'ERNEST NEUMANN a mis une mélancolie discrète et très expressive.

Le Salon du Printemps restera ouvert jusqu'au 2 avril. Le public est admis gratuitement à la Galerie des Arts, 1379-ouest, rue Sherbrooke, les dimanches de 2 à 5 h., les mercredis et samedi de 10 h. à 5 h. Il y a un prix modique d'admission les lundis, mardis, jeudis et vendredis, de 10 à 6 h. (Clichés la "Presse").

Pictures Bought By Art Association



"Morning, Lake Superior" by Lawren Harris. Now on view in the 56th Spring Exhibition of the Art Association, it has been acquired for the permanent collection.



"Lumber Wharf, Halifax, N.S.," by Stanley Royle, R.B.A., A.R.C.A., a new acquisition of the Art Association of Montreal. It may be seen in the Spring Show.

ART NEWS AND REVIEWS

The Standard, March 18th, 1939.

Evolution In Canadian Art Principal Message Of Exhibition 56th In Art Association's History

By ROBERT AYRE

I NEVER did like crowds. I might as well admit it at the outset. So to me the 56th annual Spring Exhibition of the Art Association was somewhat exhausting. When 345 pictures are all talking at once, babbling banalities, shouting vulgarities, showing off, holding forth tediously, repeating, like so many Charlie McCarthy's, what the men who pull the strings have said again and again, you long for a sanctuary. I did, anyway. I wished the Association had made provision in its new wing for a small quiet room with nothing whatever on the wall.

It was a more comfortable party last year. But even 128 guests can be too many. I like a small company, say about 20. Nevertheless, I grant you these big soirees have to be. The fault's in me for not being gregarious.

Now what I have said must not be taken as a sweeping denunciation of the 56th Spring Exhibition. In the midst of the hubbub I was able to pick out what were to me true voices. The pictures were not all vulgar and boring and silly. There was a gnarled tree from the Pacific Coast that nauseated me, there was the madonna and the monkeys, there were sentimentalities and trivialities, bad taste and bad painting, much that was well-meaning but ineffectual, but there

was also some good painting. On the whole, I should say the show was much better than in former years. For one thing, it was open to some of the unacademic who have not been welcomed or who, at any rate, have not felt themselves welcome, in the past.

I shall make no attempt to go all round the walls with you, nor even to discuss the paintings that might generally be accepted as important; I shall simply indicate a few personal preferences.

For me, most of the interest centred in the small square gallery. There was Lawren Harris's calm Lake Superior, with its pure light. In it you have the Canada that is going out of fashion but that is still here and still profoundly stirring, the remote Can-

ada without people. A step further and you have Charles Comfort's "Pioneer Survival," the same impressive forbidding Canada, with the people added. They have come into it, they have managed to dig up the tremendous roots, they have cleared a space and tacked on their shacks. Still they do not belong. The sky bears down on them, the rocks are hard, the roots they have forced out are more in the country's scale than they can ever be. More amenable to human action is the land in A. Y. Jackson's paintings, but it remains a tough land, strong in tone, vigorous in rhythm. In Anne Savage's "Autumn" it has been brought under cultivation, but the fight is still in it. A shift and you go right into the warm colored life of the folk in Andre Bieler's broad poster-like French-Canadian "Before the Auction." The country rocks in his "Wet Earth," but it is becoming individualized. Refinements are stealing in. And here is the city. Look at Louis Muhlstock's "View from a Window," and at Philip Surrey's "The Boardwalk." One brings out, with a sort of gentle nostalgia, all the warmth of crowded human habitations; the other is of the City, too, and

at the same time it suggests to me an awareness of something beyond the immediate circumstance; not the underlying grim Canada, but something in the mind.

* * *

The refinements are coming in. We are quite away from the old Canada in the airy green landscapes of Paraskeva Clark, in the reticence of David Milne, in the sophistication of H. Eveleigh's portraits, in John Lyman's nude and Eric Goldberg's southern French village, in Marion Scott's stylized flowers, in Marie Davis's delicate little girl, in Prudence Heward's appealing Negro child "Clytie," in Avery Shaw's semi-abstract of a Halifax landscape.

In this one small room you pretty well run the gamut of Canada in painting. In other galleries you'll find Lillas Torrance Newton's handsome and lively portraits (I liked particularly her A. Y. Jackson and Mrs. Plaunt); Dewey Albinson's large and vigorous Quebec pieces; Allan Harrison's landscapes all of a glow and with features smoothed out; Fritz Brandtner's characteristic blue horses; Avery Shaw's collage, "Man with Accordion," a neat novelty for a Spring Show; the intimate — and shall I say frowsy? — Montreal of Jack Beder; Miller Brittain's bit of hoi polloi, "Promenade" — the Proletariat begins to make itself felt in Canadian painting; Sarah Robertson's fat farm seen between sunflowers; the decorations of Ethel Seath and Rody Kenny Courtice; Stanley Cosgrove's sensitive portrait and landscape; Cavin Atkins' clean arrangement of rooftops; Campbell Tinning's individual water colors.

These are some I remember. There are drawings and etchings not to be overlooked; there is sculpture, and there is the usual architecture section. The show continues through April 2.

The Arts Club Elects Architect as Head

Gazette—11.3.39

G. K. Crowe Assumes Presidency in Succession to Adrien Hebert, A.R.C.A., Montreal Painter

G. K. Crowe, architect, was elected president of The Arts Club, 2027 Victoria street, in succession to Adrien Hebert, A.R.C.A., painter, at the annual meeting held this week.

H. Leslie Smith was elected vice-president, and H. L. Witherow and Arthur Field were returned to office as secretary and treasurer respectively.

G. K. Crowe, A.R.I.B.A., was born at Guelph, Ont., educated at Guelph collegiate Institute, Upper Canada College, Royal Military College and the University of Toronto, graduating in architecture from the last-named institution in 1923. From 1923 till 1926 he was with York and Sawyer, of New York, — designers of the Royal Bank of Canada Building in Montreal — and spent the following year in Paris, where he continued his studies at the Atelier Georges Gromort, also studying sculpture under Felix Bénéteaux, and etching under Jacques Simon. From 1927 to 1929 he was in London with Septimus Warwick, F.R.I.B.A., formerly of Montreal, during the designing and construction of the London office of the Sun Life Assurance Company of Canada.

Among Mr. Crowe's commissions are showroom and office buildings for the Shawinigan Water & Power Company at Shawinigan Falls, Louiseville, Thetford Mines and Valleyfield, and the High School for the Town of Mount Royal.

Lecture by Anne Savage

On Monday at 5 p.m. Miss Anne Savage, the Montreal artist, will give a lecture on "The Tree as a Motif in Painting," at the Art Gallery, Sherbrooke street west. This will be open to the public.

Young Painter of Promise

Lorne Holland Bouchard, whose oil entitled "Winter, Point St. Peter, P.Q." has evoked favorable comment at the Spring Exhibition of the Art Association of Montreal, is a young painter of considerable promise. A pupil of Wilfred M. Barnes, A.R.C.A., of Montreal, he started to exhibit when 16 years of age. He has been a steady contributor to the Spring Shows, and his work during the past few years has passed to judges of the Royal Canadian Academy. Gaspe has supplied him with many good subjects, and the canvas on view here at present was done about 18 miles from Gaspe Basin. Incidentally, Bouchard, who is assistant art director at Dennison's, Drummondville, will be 26 years of age on Sunday.

Gazette, 18.3.39

Telephone Buildings Shown

Perspectives of four of the new buildings of The Bell Telephone Company of Canada are on display in the architecture section at the 56th Spring Exhibition of the Art Association of Montreal. The sketches on exhibition show the company's new buildings in Ste. Anne de Bellevue and St. Johns, Que., and in Bracebridge and Gananoque, Ont. All four were designed by Hugh A. I. Valentine, of the Bell Telephone Company's architectural department.

JESSIE DOW PRIZES FOR ART AWARDED

Gazette—28.3.39

C. Anthony Law, Quebec, Wins in Oils, Goodridge Roberts, Montreal, Watercolors

Awards were made yesterday by a jury of the Art Association of Montreal of the Jessie Dow prizes for oils and watercolors, the former going to a resident of Quebec, and the latter to a Montrealer.

C. Anthony Law, of Quebec, carried off the major award with his only entry at the Spring Exhibition, now drawing to a close, entitled "Cold Winter Day, P. Q." The landscape, a distinctly meritorious piece of work, shows a Quebec farm with outbuildings, a man on a sleigh and a rounded hill in the background. It is handled in a bold, direct manner, is convincing in atmosphere and true in color, and marks the painter as a young artist of promise.

The prize for watercolor went to Goodridge Roberts for a freely handled and individual interpretation of landscape called "Gatineau Hills." The work of Mr. Roberts is well known here. He held an important exhibition in the galleries of W. Scott and Sons last autumn, and more recently showed a collection of his drawings at The Arts Club, Victoria street.

Anthony Law was born in London, England, 1916, of Canadian parents. He was self-taught until four years ago when he had a few lessons from Franklin Brownell, R.C.A., and Frank Varley, A.R.C.A. His art education also included a sketching trip with Frank Hennessey, A.R.C.A. For the last year he has been studying under Percival Tudor-Hart—who is now living in Quebec—at his studio in London, England. One picture "Contrasts" was chosen by the Royal Canadian Academy last autumn and is now touring Canada on exhibition. He has one work in Quebec Museum.

Goodridge Roberts, son of Theodore Goodridge Roberts, the Canadian writer and poet, was born in Barbados, B.W.I. He studied at the Ecole des Beaux Arts, Montreal, 1925-26; at the Art Students League, New York, 1927-28; and, under a Carnegie grant, was Resident Artist, at Queen's University, Kingston, 1933-36. He has since resided in Montreal, where he is one of the principals of the Roberts-Neumann School of Art.

The Jessie Dow prizes for landscape are a money award.

Sunday Marks Close Of Spring Exhibition

Gazette—1.4.39

Over 10,000 Attended 56th Annual Show on Three Sunday Afternoons

On Sunday the 56th Spring Exhibition of the Art Association of Montreal will close, after a period that has witnessed some of the largest attendances in recent years.

As was inevitable, in view of its size and the uneven quality of some of the work shown, the exhibition has not escaped criticism—but then the Association wasn't exactly praised when, a few springs ago, it applied the axe to a terrific number of entries, reduced the size of the exhibition, raised the standard, and blighted the hopes of a lot of aspiring artists!

The Spring Exhibition at the moment—barring those able to successfully undertake "one man" shows—is the only opportunity for display that presents itself to the younger element feeling its way. It was regrettable that some of the seasoned painters, for various reasons, did not contribute. Their presence would have raised the level and served as a valuable example to many who look to them for guidance.

Certainly the jury of selection showed an open mind in admitting 476 works, and to expect all the contributions to be pure gold is craving for a miracle. It did not result in a show to be remembered by reason of its outstanding quality, but it is futile to pretend that the spirit of free-for-all kept people away—the last three Sundays showing respective attendances of 4,300, 2,500 and 3,600. It is questionable if ever before those galleries on three afternoons saw an attendance of over 10,000.

From the walls "Lake Superior," by Lawren Harris, and "Lumber Wharf, Halifax, N.S.," by Stanley Royle, R.B.A., A.R.C.A., went into the permanent collection of the Association, and encouragement was shown to two young painters when the Jessie Dow Prize for landscape went to C. Anthony Law, of Quebec, for his oil "Cold Winter Day, P.Q."—shown on this page—and to Goodridge Roberts, of Montreal, for "Gatineau Hills," a watercolor too subtle for successful reproduction.

The next activity will be, later next week, an exhibition of work by students of Edwin Holgate, R.C.A., Lillas Torrance Newton, R.C.A., and Will Ogilvie, who are in charge of the Art Association schools.

PICTURES FROM BRITAIN **Montrealer, 1.3.39**

An exhibition of paintings by *Contemporary British Artists* is on view at W. Scott & Sons' until April 12th. It is the last one scheduled by this gallery, which will, to the deep regret of the art-loving public, soon close its doors. Backing on a large scale the work of J. W. Morrice and that of pre-eminent modern European painters and sponsoring most of the best Canadian artists, it has played in recent years an important educational role.

Its present attraction is the smallest and the best exhibition of British painting Montreal has seen. British is a pretty elastic qualification according to its context, but in this case no one will mistake that it means painters hailing from the Isles, though one at least was born down under.

The meeting is presided over by the good old dean of English painters, Sickert, whose portrait of *Fred Winter*, first secretary of the New English Society, though it clearly belongs to the period between Whistler and the present century, is definitely Sickert and no one else. Matthew Smith is present in a landscape of *Aix-en-Provence* with his summary breadth and brio and sumptuous colour. There are three members of the Scottish modern group who often exhibited together: Fergusson, whose *Mosque* is delicately massed in luminous blond tones within a circular movement of foliage, while *Craig Coinach* is built robust and bright; Peploe, whose pale *Iona* was seen in the nineteenth-century landscape exhibition; Leslie Hunter, whose *Still Life* and *Largo* are typical of the work we saw to better advantage in the last British show. This time, instead of *gouaches* by Frances Hodgkins, we have two oils in which her fantasy is somewhat muffled. Ivon Hitchens's *Path to the Sea* in a tasteful gray-green key comes within the orbit of Bonnard and Vuillard. Duncan Grant seems to have lost his earlier distinction and his landscape and flowers displease by vulgarity of colour, while his spiritual mate, Vanessa Bell, holds her own in *Flowers by the Lamp*. Mark Gertler, who has tried everything, has a formalized *Still Life* and naturalistic *Chrysanthemums*. E. le Bas dogs the footsteps of the Impressionists. Ethel Walker's portrait of *Elsa Lanchester* and *Summer Flowers* are vivacious but not vigorous. Winifred Nicholson contributes mildly decorative flowers, the two Steggle's purified scenes of town and country, Elwin Hawthorne a stronger landscape in the same vein of simplification and reticence, Lady Patricia Ramsay a fuzzy landscape and John Armstrong two decorations, *Green Glade* and *Funeral of a Lady*, bred of Etruscan, Egyptian and cave-dweller wall paintings.

Who has what in the shops

IT sounds absurd doesn't it! . . . but at one time or another, we expect you have had a bath in water so soft that it felt like liquid satin against your skin. You find it sometimes in the depth of the country, but seldom, alas! in a big city. In order to remind you of this rarely experienced luxury, plus the delicate fragrance of Spring Flowers, we suggest you add a little Bath Satin to your daily tub. Soap and water dry the natural oils in the skin, leaving it harsh and rough; that is why one's bath should contain oil in order to preserve the delicate texture of the skin.

Should you desire a trial size of this delightful bath oil, write to *Bath Satin Reg'd*, 1434 St. Catherine Street W., stating which one of the following perfumes you prefer: Rose Geranium, Wood Violet, Lemon Verbena, Northern Pine, Mimosa and Gardenia. This gift is available only during April. Bath Satin is obtainable at leading Departmental Stores and Chemists. 45c to \$2.75.

- When you feel a yen for something new about the house and would shop for it in surroundings at once leisurely and stimulating, then the time is ripe for a visit to *Louis Mulligan's*. Lamps are the specialty here, but other bright ideas abound. Just for instance, a blue and white Persian bowl with its teakwood stand painted red the more brilliant to make the blue appear. Incidentally, Mr. Mulligan is an interior decorator *par excellence*—which is something to bear in mind at this season. 1498 Drummond St. (in the Mitchell-Holland Building). L.A. 2034.
- If you are yet to be convinced of the charms of patterned wallpaper you have only to see what's being shown at *Empire Wallpapers Limited*,



Greek Kylix, 6th Century B.C., recent accession to the museum.

The Montrealer, March 15th, 1939.

ART

By JOHN LYMAN

THE SPRING ANNUAL

TO characterize in a word this year's *Spring Exhibition*, while it is decidedly better than any in the past, would take a James Joyce with the gift of fusing into one all the restrictive and private syllables of the language. It is a sort of bazaar "*Au Petit Bonheur*." Let us not mince words: there is a great deal more good painting than ever before, but the system of selection and hanging is a flop. There is a good deal of work beneath gallery par and a quantity of mediocre work seems to have been admitted with less question than that of higher quality. In many cases only two, one or none of the pictures submitted by generally considered outstanding painters were accepted. The jury may have had their reasons, with which one might have concurred in other circumstances, but certainly not in conjunction with the admission of pictures of indifferent quality to the number of three or four per exhibitor. Apparently, on the just tolerable product the jury was able to see eye to eye, but when it came to the upper levels, restrictions began to operate.

The jury for painting this year was a fifty-five one, divided between what are euphemistically termed conservatives and progressives. The alternative system of an exhibition in two sections, each with its own jury, has been adopted by a number of institutions, though the occasion for it is by no means general because (a) in important art centres the two classes of artists have each their own salons—generally in Europe (at least in pre-Nazi days) and in New York, where there is the National Academy show for the conservatives, the Armory show, the Whitney and many others for the moderns—and (b), except for the academies' own private affairs, there are hardly any exhibitions to-day that do not function in the interests of living art without concessions to restrictive views. I happened to notice, for instance, just lately the personnel of the jury appointed for the famous

Annual of the Pennsylvania Academy, one of the most dignified and conservative galleries in the country. The chairman was Franklin Watkins, rated as an egregious modernist, and not an academic name was on the list. Where this unity of purpose is not definitely admitted, it is hard to see how both tendencies can be satisfactorily reconciled. The toleration required of a jury, half of which would normally profess one set of standards and half a contradictory set, is apt to work out in blind shuffles. Logically, such a body should about cancel itself out. Practically it is animated by a spirit of compromise, one side trying to lend itself to the other's point of view which it does not properly comprehend.

The hanging of the exhibition is as indeterminate as its selection. There seems to have been some intention of making a sort of *Salon Carré* of modern painting of the small square gallery in the new wing, but it was not consistently carried out.

The painting as a whole is very encouraging in comparison to the annuals of the past. There is plenty of life, heartiness and enterprise, but perhaps not enough meditation on the mysteries of truth and the complexities of the artistic problem. It is not mostly the artists' fault, for the difficulties resulting from lack of material encouragement are not conducive to the necessary state of mind. There is too much hitting the observer in the eye, and not enough of the subtle taking possession that makes art enduring. If art should hit you anywhere, Chester Dale, the New York collector, explains when he shows his pictures to his friends from the fire-station in his street, it should hit you in the middle. We strain too much after manners and systems and not enough after what we truly feel. Painting thus tends to become more a demonstration than a realization, more an assumption of postures than reliance on the attraction of personality. At the risk of passing for refined, I must say I prefer authentic style, even if not terribly

robust, to that which Saroyan calls "simple, fake, colourful, false, vigorous and spurious."

There are always people who want to paint at the top of their voice, and in this, as in all such exhibitions, the better artists are shouted down by the vociferous. Many a good picture is damaged by promiscuous hanging. Salons are in many ways necessarily an evil. If they give beginners a chance to measure themselves, they also incite them to resort to insincere and rhetorical devices. They prevail on many artists, who know well the best pictures do not look the best in these bazaars, to paint in an unnatural way in order to force an effect. Are they really a necessary evil? Perhaps the same ground could be covered to better advantage by a series of small shows of congenial groups. It would be a worthy enterprise to try it.

Lack of space makes it necessary to reserve until the next issue further comment on the Spring Exhibition. It may be summed up by saying it leaves reasons for delight and regret, for a really excellent show could have been made with the available material.

formed, and in 1913, on graduation from McGill, Frank Heaton's son, John, became associated with the firm, though his active connection was broken by the Great War, when he went overseas as a lieutenant in the 24th Battalion, under Lieut.-Col. John A. Gunn. Back in Canada in 1919, John Heaton resumed his connection, and has been in charge since his father ceased active participation in 1927, due to indifferent health.

It was in 1930, following the trend of commerce uptown, that W. Scott & Sons moved from Notre Dame street, to the galleries on Drummond street, which they occupied until May, 1938. The closing here, when the property was purchased, was followed by a two-day auction sale of the firm's pictures in April of that year at the Windsor Hotel. In September, 1938, the firm entered the premises at 1316 Sherbrooke street west, purchased at the time a move uptown was indicated, and has held a series of exhibitions here ever since.

Dealing in fine pictures has presented problems in recent years. The group of picture-lovers who had the means to gratify their tastes have, in the main, passed on. The Ross and Drummond collections have been dispersed, as was that of the late Dr. Gardiner. The Van Horne collection, among others, remains intact, but the spirit of acquisition on the grand scale no longer exists. The market crash of 1929, too, aggravated the situation. From the earliest days, the Scott Galleries on Notre Dame street held a series of annual exhibitions that were noteworthy.

Looking over notes of 30 years ago reveals that in October, 1909 the first important one-man show of work by Lavery, now Sir John, was held here. Then were shown small portraits, scenes about Tangiers and in various parts of France, compositions that hinted at the Whistler influence, and "Mary in Green"—a seated girl dressed in dark green, a pearl grey scarf supplying the relief—which went to the National Gallery of Canada, Ottawa, for \$3,500.

In December there were paintings from the French Gallery, London, brought here by W. L. Peacock—Dutch scenes and works by Jacques Lhermitte and other continental men. Indicative of the taste of the time, was a painting by Landseer of a fox terrier tentatively toying with a hedgehog. That year Harry Wallis, of the French Galleries, paid a visit, sailing for England by the Lusitania shortly before Christmas. Mr. Peacock died soon after the Great War, and annually from then on Mr. Wallis accompanied the collections to this country. These annual exhibitions of paintings from the French Gallery started in 1892.

At the end of that year, too, it is recorded that "The Four Mills" and "Feeding Chickens," two important examples by Matthew Maris, had found homes here. Also that the late Robert Meighen had acquired portraits of the Misses Hoppner by John Hoppner, R.A., when \$28,000 was said to have changed hands.

Early in 1910, the English painter Sir Alfred East was in the city, on his way back from Pittsburgh where his work was exhibited, and about this time a collection of his watercolors was shown at Scott's.

In February, 1912, there was a show of work by Walter Greaves, an associate of Whistler in his Chelsea days, who had been "discovered" in London, and in October there was a large show of work by Suzor-Cote.

Down the intervening years there were a series of meritorious exhibitions—J. W. Morrice, Sir D. Y. Cameron, whose paintings included the impressive "Shadows of Chon," shown in the loan collection which was held in the new wing of the Art Association of Montreal last month; LeSider, Brangwyn, Lhermitte, F. W. Hutchinson; watercolors that included examples by Clausen, Martin Hardie, W. P. Robins, David Muirhead, Sir C. J. Holmes, D. S. McColl, Hester Frood, Sir David Y. Cameron, Henry Rushbury, James McBey, and Muirhead Bone, since knighted.

If memory does not err, this gallery also sponsored the exhibition of Holman Hunt's religious picture, "The Light of the World," which drew thousands to the lower hall of the Fraser Institute.

On moving to Drummond street, the firm in 1934 started a series of annual exhibitions of French masters of the 19th and 20th centuries, in conjunction with Alex. Reid and Lefevre, of London, England. Here were displayed examples by the Impressionists and Post-Impressionists, with, in 1936, a show of work by the men of the School of Paris.

Adrien Hebert Holds Charcoal Work Show

Gazette — 18.3.39
Montreal Artist is Partial to Historic Spots in Collection at Art Association

Adrien Hebert, A.R.C.A., of Montreal, long ago decided that charcoal was a sympathetic medium, and among the examples of his work in black and white on view in the Print Room of the Art Association of Montreal, he includes works done in pen and ink. These latter are handled in a bold, free manner, with, in the main, an absence of niggling unessential detail.

Hebert loves the old spots, but is also keenly alive to the pictorial possibilities of the modern—grain elevators on the harbor front can hardly be classed as poetic in spirit—and conscientiously is becoming the recorder of "bits" that any day may go by fire or "improvements."

Bonsecours Market and the Church of Notre Dame de Bonsecours, as seen from St. Paul street, make a fine sketch, done with admirable economy of line. The market, too, comes into a nocturne called "When Day Is Done," with two unsteady celebrants outside a hotel. The Chateau de Ramezay, with the dome of the market and grain elevators beyond, makes an interesting composition, as seen from the City Hall. In the neighborhood, too, are the buildings on the west side of Jacques Cartier Square—the subject of an oil recently acquired by the Art Association for its permanent collection—and the house of Pierre du Calvet, almost opposite Bonsecours Church. The chapel of the Hotel Dieu is among the examples in pen and ink.

Of harbor subjects, there are scenes on ships being loaded, men at the winches under a flare, the Duchess of Atholl putting out from her pier in a sudden squall that whips the water into waves and rocks the busy tugs attending her. Grain elevator No. 3 at Hochelaga makes an impressive composition, and of a distinctly older day is the first house of the Sisters of the Congregation of Notre Dame—1698—in Point St. Charles. The spire of the Grey Nunnery has attracted Hebert's attention, as has the church at Sault aux Reclots. The presbytery at Caughnawaga furnished a good subject, and the churches at St. Eustache and at Ste. Rose have not been overlooked. About Ste. Rose, where Hebert has a studio, he has found much effective material in which noble trees play an important part. Fort Lennox, at Ile-aux-Noix on the Richelieu River, is a sound impression of a decaying old-time military work of importance, while at Ste. Therese the old Monk Mill still looks solid at the edge of the Riviere au Chiens.

About Quebec, Hebert has done justice to the Chapel of the Seminary; the church at Ste. Famille on the Isle of Orleans; a bit of Quebec as seen from Dufferin Terrace; and picturesque roofs under the rain.

The collection also includes drawings of the birthplace of men famous in Canadian history—the home of Cardinal Taschereau at Ste. Marie de Beauce; Laurier's early home at St. Lin; the house of Louis Frechette at Levis; of Sir Joseph Adolphe Chapleau, at Ste. Therese de Blainville; of Sir Georges Etienne Cartier, at St. Antoine sur Richelieu; of Mgr. Edouard Charles Fabre, in the row of old buildings adjoining the Sauvegarde Building, opposite the old Court House in Montreal, and the home of Hebert's father, the late Philippe Hebert, C.M.G., R.C.A., sculptor and creator of the Maisonneuve monument on Place d'Armes, at Ste. Sophie d'Halifax, in Megantic County. This log cabin, with its fringe of poplars, was built by the grandfather of the painter who was a settler and cleared his own land. It is still standing, but reported to be getting a bit feeble.

There is one charcoal portrait, that of E. Z. Massicotte, archivist of Montreal, whose knowledge has proved invaluable to Hebert when on the hunt for the authentically historic.

Two Shows Opening At Art Association

Gazette — 15.4.39
Work by Former Beaux Arts Students and Examples of Theatre Art on View

Today will see the opening of two exhibitions in the new galleries of the Art Association of Montreal—two being devoted to Theatre Art, and a third to a display of paintings by former students of the Ecole des Beaux Arts of Montreal.

Two galleries are closely hung with contemporary stage and costume designs, the items, totalling nearly three hundred, being shown here by courtesy of the National Gallery of Canada, Ottawa.

The countries represented are Great Britain, France, Russia, Hungary, Austria, Poland, Denmark and Latvia, the catalogue containing brief but competent surveys of theatre art in England by James Laver, of the Victoria and Albert Museum; of France, Russia and Hungary by Simon Lissim; of Austria by Professor Joseph Gregor, and of Poland by Dr. Mieczyslaw Treter.

W. Scott & Sons Leaving Business As Art Dealers in Firm's 80th Year

Many Masterpieces Handled in Long History
— Enjoyed Clientele of Picture-lovers Who Built Up Collection That Made Montreal Envid

Gazette
4.3.39

By ST. GEORGE BURGONYNE.

Early in May the firm of W. Scott & Sons, Sherbrooke street west, is giving up business in the 80th year of its existence. The current show of gouaches by Jean Lurcat, lasting for a fortnight, will be succeeded by a display of contemporary British paintings. This, the last exhibition to be held by the firm, will be on view three weeks.

The passing from the business scene of W. Scott & Sons means the removal of what to the art world has been an institution. In its long history as dealers in fine pictures, many masterpieces have passed through these galleries into private collections in Montreal—collections that were the envy of other Canadian cities. With few exceptions many of these collections, due to various causes, have been dispersed.

The firm was founded in 1859 by the late William Scott and for many years the galleries at 99 Notre Dame street west were the gathering place of picture-lovers, both those who went to admire and those whose aim was to acquire the best that came from the studios of the United Kingdom and Europe. Frank Robert Heaton, the present senior member of the firm, came from Yorkshire, England, in 1887, and associated himself with W. Scott & Sons, William Scott then having Walter A. Scott as a partner. Mr. Heaton later became a partner, his associate being his brother, the late William Heaton. Frank R. Heaton, in 1891, married Anna Scott, daughter of William Scott.

With his brother, Mr. Heaton carried on the business in the palmy days when the important private collections in Montreal were being

Art Association of Montreal Adds to Canadian Collection

Acquires Halifax Scene By Stanley Royle, A.R.C.A., and Characteristic Example By Lawren Harris So Active in Original Group of Seven

Gazette 18.3.39

By ST. GEORGE BURGOYNE.

This week the Art Association of Montreal strengthened the Canadian section of its permanent collection by the purchase of paintings by Stanley Royle, A.R.C.A., of Sackville, N.B., and by Lawren Harris, who was such an energetic figure in the original Group of Seven, when those Toronto painters were fighting for recognition and the critics were scanning dictionaries for harsh words of censure. For those with advanced leanings and a taste for the abstract in art, the acquisition of the Harris prompts cheers, but, whether or not one's tastes lie in that direction, it is clear to the open-minded that the Association's action, though tardy, merits approval.

Considering the abusive fuss made over this Group—and it was considerable—it was certainly due to present day Montrealers interested in art that they should have a chance to see what it was that caused all the rumpus. Not that the Harris of the purchase is a fair standard for all of the Seven. Each of them seemed to possess some individual viewpoint or technique that set the critics raging and made the more sedate type of picture-lover foam at the mouth. This did not kill the movement, and it must be frankly confessed that some of the paintings, once most abused, now look as orthodox as do many by the French Impressionists that in their day caused a tremendous stir. This Toronto movement made Art history in Canada, and examples by the Group have earned a place in any art gallery that pretends to educate by displaying what is going on in painting.

"Lake Superior," by Lawren Harris, is a piece of effective pattern, but it can hardly be called distinguished in color. It is simple in its pictorial elements, and looked at hurriedly might well suggest a stretch of water backed by snow-clad hills—but the suspended, moulded mass is a bank of clouds! Recalling his work called "The Corner Store," or, of a later day, "Country North of Lake Superior," it is clear that Harris is moving—

and those sympathetic will undoubtedly read some great message into "Lake Superior."

Royle's "Lumber Wharf, Halifax, N.S." is a sincere effort to capture the effect of winter sunlight. Lost in reproduction are the subtleties of the partly shadowed planks on the wharf in the foreground, where a streak of sunlight glows on the woodpile. The masts of the fishing boat, and the snow-covered point and lighthouse across the water gleam in the sun. The tones of the weathered buildings and the movement of the water are well suggested.

Stanley Royle, R.B.A., A.R.W.A., A.R.C.A., Director of Art at Mount Allison University, Sackville, N.B., was born in Lancashire, England. He received his early art training at the Sheffield College of Art, where he won the King's Prize and the silver medal. He had three pictures accepted by the Royal Academy while still a student.

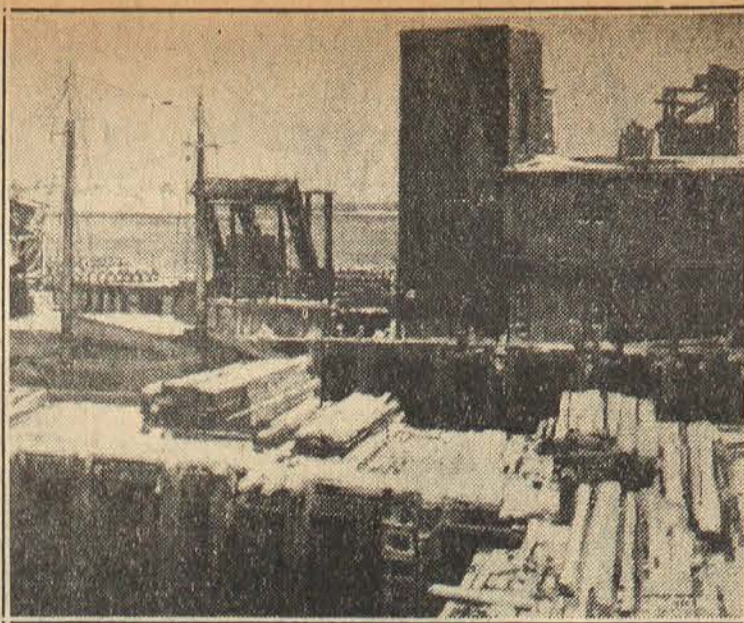
He painted for some years outside Leeds, made many sketching trips and became known for his snow scenes and old English villages. In 1920 he was elected a member of the Royal Society of British Artists, and in 1927 became an Associate of the Royal West of England Academy.

Royle came to Canada in December, 1930, as painting master at the School of Art in Halifax and returned to England in 1933. The following year he was appointed director of the Owens Art Museum and College of Art, professor of drawing and painting and lecturer in art at Mount Allison University, Sackville, N.B., a post he now holds.

In 1937 Royle was elected an Associate of the Royal Canadian Academy.

His paintings are in the permanent collections of the galleries of Bristol, Blackpool, Oldham, Derby, Newcastle and Sheffield. His art is also represented in the Nova Scotia Museum of Fine Arts. A painting of Peggy's Cove, N.S., was his contribution to the Century of Canadian Art exhibition held in the Tate Gallery, London, late last autumn.

FOR ART ASSOCIATION COLLECTION



Courtesy of the Art Association of Montreal
LUMBER WHARF, HALIFAX, by Stanley Royle, A.R.C.A.



Courtesy of the Art Association of Montreal
LAKE SUPERIOR, by Lawren Harris

Four More Paintings For National Gallery

Works By Rembrandt, Lorrain, Bellini and Turner Hung at Ottawa

Gazette—1.4.39

Ottawa, March 31. — (P) — Four newly-acquired paintings by old masters were hung today at the National Art Gallery here adding works by Dutch, English, French and Italian artists to the extensive collection already owned by the gallery.

Bought from English and American galleries, the pictures include a portrait by Rembrandt (1606-1660); a landscape by Claude Lorrain, known as Lorrain (1600-1682); a seascape by J. M. W. Turner (1775-1851), and a religious portrait of Christ by Giovanni Bellini (1430-1516).

"Self-portrait," the first painting by Rembrandt to hang in the gallery is the most notable addition made so far to the Dutch 17th century school.

"Head of Christ," is the second work of Bellini, a Venetian painter, to join the Ottawa collection and shows Christ in the "act of blessing," with a spiritual quality portrayed in the simplicity of the artist's colors.

A classical landscape of river and hills under a setting sun by the French artist Lorrain, is "The Temple of Bacchus, Evening."

Turner's "Pilot Hailing a Whistle Hov," is an impressive sea scene. Originally belonging to the famous Turner collection made by the artist's friend and patron, Fred H. Hawkes at Farnley Hall, England, it was later acquired for the late J. Horace Harding's collection in New York.

Art Exhibition to Open

"Les Anciens des Beaux Arts" will open their fifth annual exhibition today at the Art Gallery, Sherbrooke street west. The exhibition will be open for 15 days.

Gazette, 15.4.39

THEIR EXCELLENCIES TO VISIT ART GALLERY

Star, 13.2.39

Over One Thousand Guests Expected At Affair Tonight

HIS EXCELLENCY the Governor-General and the Lady Tweedsmuir with Mrs. Redfern and Capt. Walker, A.D.C., arrive from Ottawa today and this evening will be the guests of the President and Council of the Art Association of Montreal at the formal opening of the new wing of the galleries and the loan exhibition of Nineteenth Century landscape paintings which will be held at nine o'clock. The Vice-Regal party will arrive at the Art Gallery at a quarter past nine o'clock, after dining privately, and will be met by Dr. C. F. Martin, president of the Art Association; Mrs. Martin and Colonel A. A. Magee, one of Their Excellencies' honorary A.D.C.'s. Members of the Council and their wives will then have the honor of being presented to Their Excellencies in the Print Room.

The Vice-Regal party will then proceed up the new stairway to the central hall where a dias has been prepared for Their Excellencies and where the proceedings of the formal opening will take place. About one thousand guests are expected to attend.

In addition to the loan exhibition, and the fact that all the old galleries have been re-arranged and the pictures re-hung, there is an exhibition in the new classroom in the new basement of children's art work, including painting, modelling, and paper work.

Supper will be served at half-past ten o'clock, and at eleven o'clock Their Excellencies will leave for their train.

Decorations are being worn tonight.

Sir Gerald Campbell, K.C., High Commissioner for Great Britain in Canada and Lady Campbell, who are in town today from Ottawa, are dining with Hon. Chief Justice and Mrs. R. A. E. Greenshields and will attend the reception at the Art Association this evening. Sir Gerald addressed the Founders' Day luncheon of the Montreal Municipal Chapter I.O.D.E. in the Mount Royal Hotel and was the speaker at the annual tea of the Anglican Council of Emergency Relief, held in the Allan P. Shatford Hall.

TWO WORKS ADDED TO ART COLLECTION

Gazette 13.4.39
Association Acquires 'View of Perth' by Pilot, Portrait by Sickert

Two more paintings were added to the permanent collection of the Art Association of Montreal yesterday with the acquisition of "A View of Perth, Ont." by Robert W. Pilot, R.C.A., of Montreal, and a portrait of Fred Winter by the eminent English painter Walter Richard Sickert.

The Pilot canvas is a winter scene, showing buildings on rising ground, a poplar-lined bank with sodden ice and a bit of open water. Painted in a moderately low tone, it is a work of subtle and harmonious values. This painting was in the annual Pilot exhibition, held in the Watson Art Galleries, Sherbrooke street west, in 1936, and recently returned to Montreal after being an item in a collection travelling Canada.

The work by Sickert, who is highly regarded as a painter of distinction and individuality, is a work low in tone and marked by confident brush work. Fred Winter, the subject of the canvas, was the first secretary of the English Art Club whose members, chafing a trifle under the firmly fixed academic conventions, stepped out for themselves and explored new avenues in painting. Winter was also a sculptor. Sickert is represented in the important galleries of the United Kingdom and abroad. This portrait head came from the exhibition of Contemporary British Art held in the galleries of W. Scott & Sons, Sherbrooke street west.

AWARDED JESSIE DOW PRIZE FOR LANDSCAPE IN OILS



Gazette - 1.4.39

COLD WINTER DAY, P.Q., by C. Anthony Law, of Quebec, is a vigorously painted interpretation of rural Quebec and a distinctly creditable performance by a young Canadian artist. The forms are broadly handled, the design effective and the color crisp and clean. This work shown at the Spring Exhibition of the Art Association of Montreal was awarded the Jessie Dow Prize for landscape in oils. Law, whose marked natural talent was developed by personal determination and industry, has in the last few years benefited by some spasmodic professional training. At the exhibition of the Royal Canadian Academy, held in Toronto last autumn, he was represented by "Contrast, Riviere du Loup, P.Q."

Plans Are Being Made For Future Exhibits

Gazette—5.4.39

Loan Show of Modern European Art Due—Summer Display by Montrealeers

Plans are being made for some interesting exhibitions in the near future. The Contemporary Art Society of Montreal, the recently-formed body with John Lyman as its president, will, with the assistance of the Art Association of Montreal, arrange a loan exhibition of Modern European Art. This will probably excite and interest a large number of the younger students who profess to understand and admire the advanced in paintings.

Very shortly, Ernst Neumann, of Montreal, who last November delivered lectures on Degas, Renoir, and Van Gogh to members of the Association, is to hold an exhibition of his prints.

In June, July and August an exhibition is to be held of work by Montreal artists, with the express purpose of showing tourists what the local studios can produce.

It has long been recognized that visitors from the United States and elsewhere are primarily interested in what the native painters are doing. While the local association undoubtedly possesses a few treasures that are the envy of other galleries, it has been clear that the artistically-inclined tourist, coming from centres where the pinch of funds for important purchases is not felt, is not so interested in the miscellaneous items as in the art of the country. For years it was a case here of picking out the odd Brm-

ner, Cullen, Horne Russell, and Morrice—though the last-named is now generously and worthily represented—and the general showing was not impressive.

The present project of visiting the local studios and making a selection of typical and meritorious works is to be highly commended. It was rather long in coming, but action is promised at last, and it is certain to give a large measure of encouragement to Montreal painters.

In conjunction with this show, an exhibition of French-Canadian furniture may be held.

Students' Show Nears End

Tomorrow afternoon—the regular free Sunday afternoon—will mark the closing of the exhibition of work by students of the Art Association school, under Edwin Holgate, R.C.A., Lillias Torrance Newton, R.C.A., and Will Ogilvie. This show has proved of general interest, a few short of one thousand being the attendance last Sunday.

PURCHASED FOR ART ASSOCIATION'S COLLECTION



Gazette, 5.4.39.

Courtesy of the Art Association of Montreal.

A VIEW OF PERTH, ONT., by Robert W. Pilot, R.C.A., is a work of moderately low tones and subtle values. The atmosphere suggests a day of thaw, the only high notes in the painting being the brick buildings grouped about the church. The distant and nearby trees are competently handled, the fences add much to the composition, and the reflections on the flooded ice in the foreground are capably suggested. This canvas, shown by Pilot in his annual show at the Watson Art Galleries, 1434 Sherbrooke street west, in 1936, is the first example by this artist to be acquired by the local Art Association.

National Gallery Star 6.4.39 Director Dies

Eric Brown
Contributed Greatly
To Canadian Art

OTTAWA, April 6.—(C.P.)—Eric Brown, director of the National Gallery here since 1913, died today after a week's illness. A leader in encouragement of Canadian art, he was largely responsible for the wide development of the Gallery in the years he was associated with it.

A native of Nottingham, Eng., Mr. Brown studied there and came to Canada in 1909 associating himself at first with the Montreal Art Association and then the Toronto Art Gallery. He was appointed curator of the National Gallery in 1910 and became director three years later.

Mr. Brown was well known in art circles in England and returned to his native land for a visit last year when he took more than five tons of Canadian paintings to London for an exhibition in the famous Tate Galleries from a number selected from the large collection of Canadian galleries as well as of the National Gallery here.

PROLIFIC WRITER

A prolific writer on art subjects for newspapers and magazines, Mr. Brown also delivered many lectures. Writing was one of his hobbies, and he was also fond of walking and camping.

Mr. Brown's fine contribution to Canada in the development and dissemination of Canadian art has been heralded as a unique example of individual effort and achievement along a high plane.

His career was marked by a fine sense of devotion to all that was true and fine in the world of art. An accomplished artist in his own right and a member of a famous artistic English family, he might have developed his native gift as a painter.

Instead he chose the comparative anonymity of a career devoted to awakening in others an appreciation and love for beauty and perpetuating the achievements of the masters. It is considered the part he played in the reorganization and development of the National Gallery of Canada will continue to affect the growth of Canadian art for many years.

STUDIED IN ENGLAND

Mr. Brown was the son of the late John Henry Brown and Mary Wardle and was educated at the Nottingham High School, later studying art in England under a number of masters, including his brother, Arnesby Brown, R.A., celebrated landscape painter.

He married Florence Maud Sturton, of Holbeach, Lincolnshire, who throughout his career took an active interest in Mr. Brown's work, lecturing with him throughout the Dominion and assisting him in spreading the Canadian art movement.

Dies Suddenly



—Blank & Stoller photo.

Eric Brown

Director of the National Art Gallery in Ottawa, who died this morning.

DEVELOPED GALLERY

The period of Mr. Brown's connection with the National Gallery coincides with the period of its greatest growth and development. Under his direction it emerged from its comparative obscurity and became a real and vital force in Canadian intellectual thought. Since 1913 the Gallery's collections have become widely known, and they now include many famous and internationally known works, representing not only the work of the masters of other centuries, but of the leading European contemporaries of the day.

His high ability was recognized on many occasions. He was elected president of the Association of Art Museum Directors of America in 1923. He was vice-president of the Museums Association of Great Britain in 1933 and was made an honorary member of the Royal Scottish Society of painters in water colors in 1934.

On behalf of the National Gallery he lectured in practically every city in Canada and also in Great Britain and the United States. His articles in newspapers and magazines in Canada, United States and Great Britain, invariably on subjects pertaining to Canadian art were numerous.

Chairman Pays Brown Tribute

H. S. Southam, chairman of the Board of Trustees of the National Gallery paid this tribute to Eric Brown:

"Eric Brown's contribution to the cultural development of Canada during the 27 odd years that he has been director of the National Gallery has been both distinguished and invaluable. The National collection, which now ranks favorably with most other public museums of this continent, will, for the director, continue down the years to be an appropriate and lasting monument.

"It can be truthfully said that Eric Brown gave himself without reservation to his work as director, a position for which he had exceptional and varied qualifications. He was a man of broad culture and fine ideals, and was not only a wise, patient and discerning critic as a result of his training and experience, but what is perhaps of equal importance, one who was willing and indeed happy to seek and accept helpful advice from other directors and connoisseurs.

"His passing will be a great loss to the country and it will be difficult in the extreme to find a successor to him as director of equal competence and consecration.

"In behalf of the trustees of the National Gallery I desire to pay this modest tribute to the director and to extend to Mrs. Brown our deep sympathy in her loss."

NATIONAL GALLERY DIRECTOR IS DEAD

Eric Brown Held Important Art Post at Ottawa 27 Years

Gazette 7.4.39

Ottawa, April 6.—(C.P.)—Eric Brown, director of the National Gallery of Canada here and a man to whose encouragement much of the individuality that characterizes modern art in Canada owes its expression, died here today.

The direction he gave to painting in Canada was not always approved, and he frequently was the centre of storms which develop in a field that, in some of its aspects, is at times peculiarly controversial.

Mr. Brown, however, did not permit disputes to disturb the even tenor of his way. He regarded his big jobs to be those of stimulating Canadian artists to find the best medium of their own self-expression and to build up the National Gallery collection to a standard consonant with the cultural accomplishments of the country.

Director of the National Gallery for 27 years, he labored diligently to foster among his fellows a love of art. That he did not confine himself to abstractions is manifest by the practical efforts he put forward to develop the policy of loaning collections to cities sufficiently interested to house them properly and to exhibit them.

He was successful in placing in the hands of school children reproductions of some of the most cherished items of the National collection. By arranging for lectures throughout Canada, he continued to appeal to an ever-widening constituency of art lovers.

A member of a well-known English family, with generations of association with art, he came to Canada 30 years ago. For a year he was connected with the Art Association of Montreal and The Art Gallery of Toronto. In 1910 he was appointed Curator of the National Gallery and two years later was advanced to the office of Director.

Canada to Send Exhibit of Art To World's Fair in New York

First Collection Being Assembled by Royal Canadian Academy—Three Others to Follow —Shows Are to be on View Six Weeks

Gazette By ST. GEORGE BURGOYNE. 1.4.39

Canada is going to show her art at the New York World's Fair, the assembling of the collection now being undertaken by the Royal Canadian Academy of Arts. The Government, having decided that space in the Canadian section should be given to Canadian paintings, notified the National Gallery of Canada, Ottawa, of its intentions, and Sir Wyly Grier, P.R.C.A., was apprised and the matter was taken in hand by E. Dyonnet, R.C.A., of Montreal, secretary Royal Canadian Academy. Committees were formed in Montreal and Toronto for the selection of the works, which, since available space is not large, will total 70.

There are to be four shows, each to remain on view six weeks. The first will be that selected by the R.C.A., and every effort is being made to send a worthy and representative collection to New York.

The other shows will be those of the Water Color Society, the Canadian Group of Painters, and of the Sculptors' Society which, presumably, will be assembled and judged by their own individual committees.

This will be the second occasion within a few months that Canada has shown her art outside the Dominion, the other instance being the Century of Canadian Art exhibition held in The Tate Gallery, London, which attracted much attention.

Information has just been released that France in her Pavilion at the World's Fair is to have an Exposition of Fine Arts. According to the announcement given to the press, the exhibit will be so well rounded

and each contribution so perfect in its own style that visitors to the Fair will be shown a complete picture of the position held by France in the artistic world of today.

A committee of judges was selected from among the most eminent art critics and almost all the curators of the museums of modern art in Paris. To choose what was most representative of modern French thought, most indicative of modern French trends, and what would best express in America the perfection which French artists of today have attained, was a difficult task.

No limitations were set as to the art forms to be exhibited, and all are to be represented. Painting, sculpture, lacquer work, decorative arts, jewellery, even embroidery and sewing are to be included.

One section is devoted to Interior Decoration. The antique rooms hold all that the French have come to accept as best in period furnishings, while the modern sections are said to be an inspiration of color harmonies and inventive combinations of materials and forms.

Prizes Are Awarded Art Class Students

Closing Marked by Presentations and Tea — Work Showing at Art Gallery

Gazette 8.4.39

Work done in various media by students of the Art School of the Art Association of Montreal is displayed in the Lecture Hall and makes an impressive showing. There is plenty of evidence that the training under Edwin Holgate, R.C.A., and Lilius Torrance Newton, R.C.A., is serious and that the aspiring artists are being soundly grounded. Naturally the quality of the work varies, but it is clear that the exhibitors had "to make the grade" to get in. Distinctly interesting and promising is the group of works by students in the Commercial Art section, directed by Will Ogilvie. The designs deal with familiarly known commodities, and publicists would not be wasting their time in making a survey of this collection.

Opening of the exhibition of students' work was marked by a tea and prize-giving, when, in the absence of Dr. C. F. Martin, president of the Art Association, the prizes were presented by Dr. J. W. A. Hickson, vice-president. The awards included scholarships, cash prizes, and honorable mentions, accompanied by handsome art books presented by Miss Jane Fleet.

Prizes were awarded as follows: Robert Reford Prize, a cash prize for the best painting, went to Mrs. C. Ley, her subject being a nude girl.

William Brymner Prize, a cash prize for Life Class, went to Miss Renee Papineau.

Robert Wood Scholarship went to Miss Maud Lucas.

Kenneth MacPherson Prize, a cash prize for Commercial Art, was awarded to Miss Betty Dawson.

First prize in the Antique Class went to Miss H. M. Sharpe.

Honorable mention in the Commercial Art Class was accorded to Miss Percival Mackenzie.

Honorable mention in the Painting Class went to Mrs. B. Asselin, the second honorable mention being given to Miss Lois Cameron.

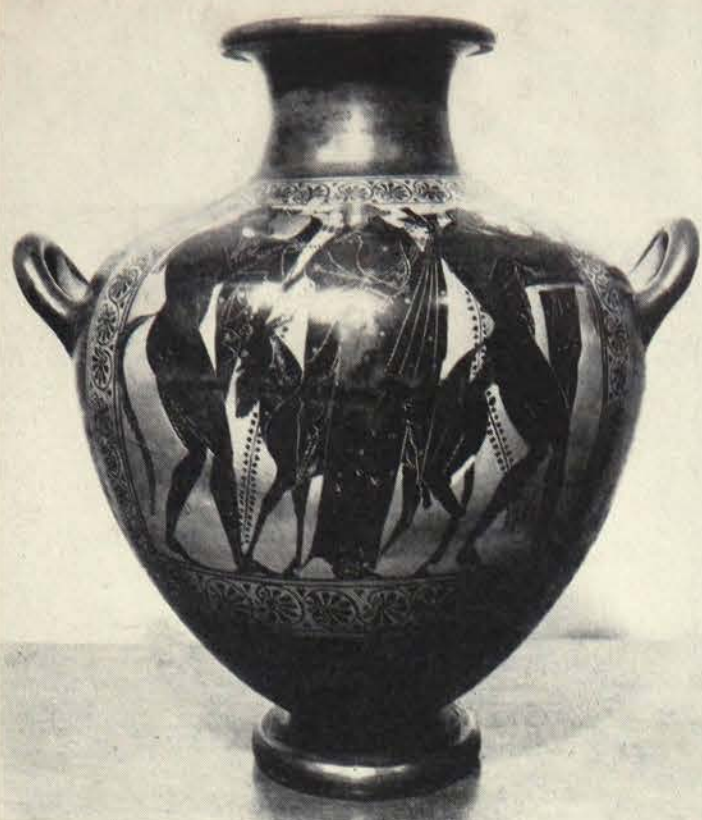
Honorable mention in the Drawing Class went to Harry Ross.

Prize in the Quick Sketch Class was awarded to Miss C. Napier-Smith.

The classes are continuing until the end of April and will reopen about October 1.

The guests at the exhibition included Huntly Drummond, Mrs. Arthur Drummond, Clarence Gagnon, R.C.A., and Mrs. Gagnon, Professor A. H. S. Gillson, Dr. and Mrs. F. M. G. Johnston, Mr. Molson, Mr. and Mrs. R. Hunter, Mr. and Mrs. Sydney Pierce, Mrs. G. R. Westcott Papineau, Miss Jane Fleet, Mme. E. Gaddois, Mrs. J. H. Gaudion, Mrs. W. G. Turner, Mr. and Mrs. C. P. Liebhich, Miss Esme Liebhich, Mrs. Arthur Henderson, Mrs. Otto Maas, Miss Moira Drummond, Miss Rene Papineau, Miss Percival Mackenzie, Miss J. de Crevecoeur, Mrs. Logie Armstrong, Miss Joy Armstrong, Mrs. Napier-Smith, Miss C. Napier-Smith, Mrs. Bryson, Miss Florence Bryson, Miss Madeleine Beaubien, Miss Anne Savage, Miss Ethel Seath, Mrs. J. M. Morris, Miss Kathleen Morris, Miss Althea Morris, Miss Josette Vaillancourt, Mrs. C. Ley, Mrs. B. Asselin, Mr. Peters, Mr. W. Doheny, Miss G. Sait, Mrs. Williams, Miss E. Ferguson, Mrs. Anderson, Miss Marjorie Anderson, Miss Hannan Church, Miss Wren, Mrs. Griffiths, Miss E. Pinkerton, Miss Puls, Miss LeBoutillier, Miss Wilson, Miss Jang, Miss M. Lucas, Mrs. Lucas, Mrs. Johnson, Miss Rolande Sicotte, Miss M. Davis, Miss V. Gravel, Mrs. Gravel, Mrs. Houghton, Miss B. Dawson and Miss M. Aronson.

Mr. Holgate directs Life and Antique Drawing; Mrs. Newton, Portrait and Still Life Painting, and Will Ogilvie, Commercial Design.



Greek amphora, 6th century B.C., an accession to the Museum, whose value is doubled by adequate means of presentation.

ART

The Montrealer **By JOHN LYMAN**
March 1st, 1939.

INAUGURAL EXHIBITION

THE new wing of The Art Association was baptized on the 13th of February with a *Loan Exhibition of Nineteenth Century Landscape Paintings*. His Excellency Lord Tweedsmuir, Governor-General of Canada, officiating. In his address His Excellency told his audience. "... You have a great subject for your landscape painters, an inexhaustible subject, which invites, which, indeed, demands, new methods of presentation. I believe there is a great future for Canadian landscape painting." Let us hope His Excellency's words will be realized, and their spirit inspire the imagination of those who respond to the infinite variety of subjects this age and land provide. The other requisite for their realization is that the exponents of new methods of presentation be given enough material support to enable them to pursue their vocation.

The new addition provides greatly increased opportunities for the activities of The Art Association. In the Museum section its benefits are most striking. One would scarcely think this is the same collection that was crammed into its former quarters. Its value is doubled by adequate means of presentation. In the picture galleries the fly in the ointment is the lighting, the angle of illumination being such that the top of the frames casts a broad shadow on the pictures. This can no doubt be corrected. The beige walls provide, however, an excellent setting for loan exhibitions such as this inaugural one of nineteenth century landscape.

Century of Contrasts

The stupid, the glorious, the vulgar, the amazing nineteenth century! Century of smug security and compressed ferment, of dignified demeanor and senses in revolt, of self-satisfied materialism and daring quest, of the Forsytes and William Morris, of the Prudhommes and Arthur Rimbaud, of Gothic imposture and the Crystal Palace, of prosperous chromo makers and devoted artists. All its facets were not here in this exhibition, and some of them shone but faintly. It reflected not so much nineteenth century Europe as the view of it from Canada. No, not exactly that, for it was admirably chosen to present that view in the very best light. It was not so much that *names* of landscape painters were lacking (van Gogh and Gauguin the only notable ones) as that only the lesser ones assumed their full significance. That significance could have been indefinitely extended to no good purpose—it was awfully clear as it was. A little of the allegedly artistic aberrations of the Victorian era is about all we can stomach, and it is vastly to the credit of the organizers of the show that this element was kept within bounds.

As a lesson in art history this exhibition was therefore an imperfect instrument. One could not follow the climactic changes that came over the tradition of painting during those momentous hundred years unless one came with the whole background in one's head. The reason of course was that the available material and the almost obligatory theme of landscape—though the principle was begged in several cases, Rowlandson, Delacroix, Decamps, Strang—combined to limit the scope. Choice of subject matter is an integral part of the modifications of esthetic attitude, and no element thereof can be ignored by history. Without David, Gros, Prudhon, Ingres, Géricault, Raffet, Chasseau, Puvis, Millet, Daumier, Manet, Seurat,

Lautrec, Degas, as well as van Gogh and Gauguin, the graph cannot be but fragmentary.

The British Section

Richard Wilson was the only painter to represent an aspect of the initial stage, or rather of the pre-initial stage, for which reason, it was wise not to exclude an eighteenth century artist on technicalities. He remains a noble figure from a time when every artist still knew that a picture should also be a work of art, and that accurate representation and sentiment were not enough to make it so. (It was not till about the middle of the century that the Royal Academy was wholly captured by the makers of coloured stories who catered to the vulgarity of the new rich.) Wilson was influenced by the Italians, perhaps by Canaletto's work in England. His London was pretty Roman, but he was English enough.

Bonington, too, was thoroughly English in spite of his French contacts, but we can appreciate him better for the part he played in introducing Constable to the Paris Salon and to Delacroix than for his painting, sampled best in this show by his water-colours. Constable and Delacroix were the sources from which you can trace Impressionism and the whole sequel of modern art. Of the big men, Constable was the best represented. His *Dedham Vale* lacks the modulation of greens which he substituted for the conventional foliage colour of Gainsborough et al., and which was more evident in *Hampstead Heath*. *Salisbury Cathedral* is, I suppose, a study for the picture in the Victoria and Albert Museum, and one of those full-sized first versions which, says Sir Kenneth Clark, "... He made as much for his own satisfaction as for his guidance, and afterwards copied in muffled and modified form in order to please contemporary taste." The best of Constable, when he was free from pressure to make concessions, is found in his oil sketches, which foreshadow many things in later painting.

By the other illustrious English painter of the period, Turner, there were two oils and four water-colours of average interest, leading straight to Impressionism.

As the British section began before the century, it ended after it with two Morrises, and I must say *The Beach*, *St. Malo*, looked pretty grand beside the theatrical drops of Brangwyn, the decoy cows of Arnesby Brown and the ineffable Strang.

The French Contingent

Coming to the French section, we had a far better occasion to know Delacroix in the picture exhibited last fall at the Scott gallery. Of the Corots, I liked the charcoal drawing best. Of three painters in this show who painted the sea breaking on the shore, Courbet alone made a picture of it. The paintings of the Barbizon school, which codified Constable and did spade-work for the Impressionists, seemed merely conscientious. There was Boudin, there were the Impressionists themselves, whom we have mulled over pretty often. By Renoir, who was no more an Impressionist than Corot was Barbizon, there was a curious and nice little piece, *La Toilette*, in which his characteristic colour antedates his characteristic use of it, a fine small *Landscape* of a stream, of the late period, and *La Seine à Chatou*, less personal.

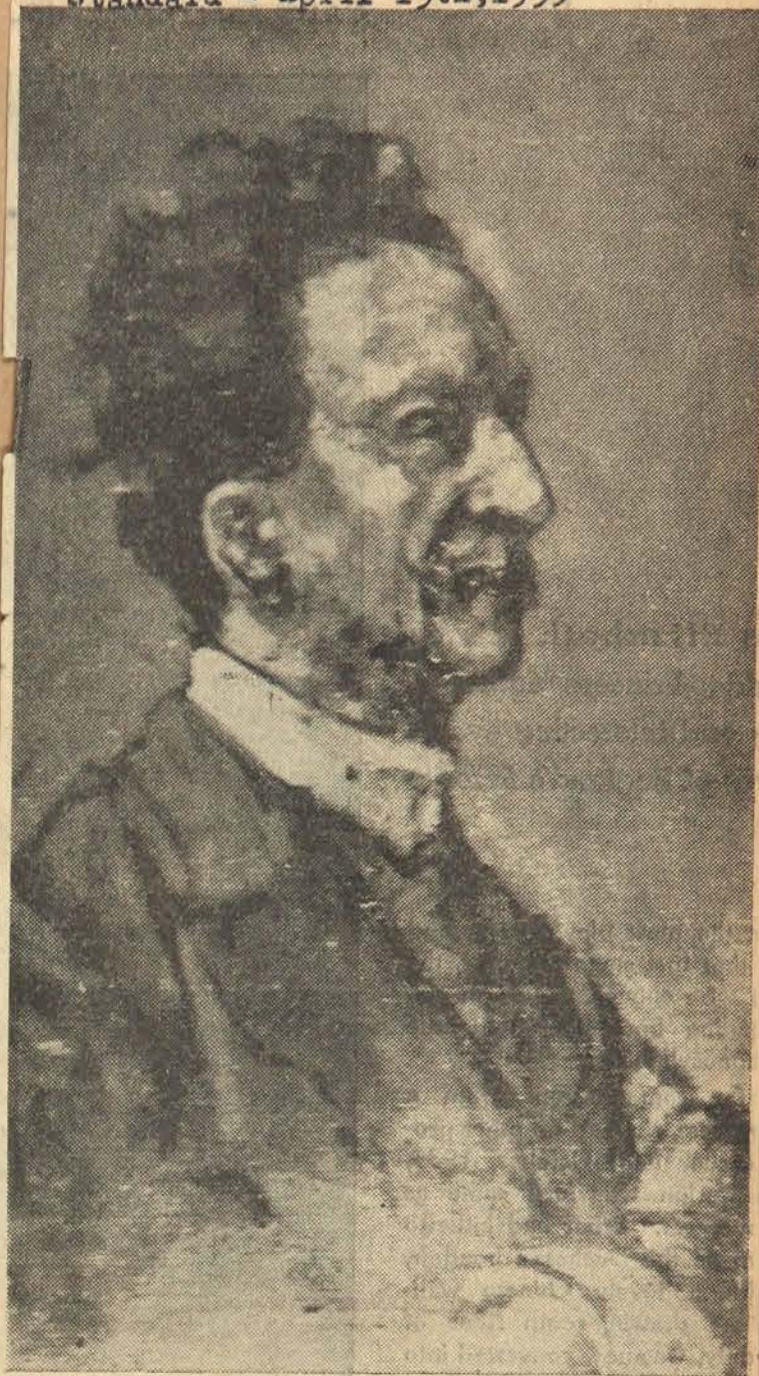
It was Cézanne's early work of the impetuous, romantic phase that was best represented, in the *Roadway in Provence*, painted with sombre gusto. The canvas entitled *Auvers-sur-l'Oise*, the later of the two painted in this region, is a nice pithy one of its period, but Canada still

has to acquire one of the mature achievements of this great pictorial architect—as well as of a few others.

The Netherlandish Rear-Guard

With the exception of Jongkind, who made a fair appearance in the *Skaters*, the Dutch section was restricted to a few of the more presentable scions of an exhausted tradition. In the seventeenth century the Dutch had been the real fathers of landscape for its own sake, but their school had since degenerated through long inbreeding.

Bought By Art Association
Standard - April 15th, 1939



Portrait of Fred Winter (first secretary of the English Art Club) by Walter Richard Sickert, purchased by the Art Association out of the exhibition of contemporary British paintings at the galleries of W. Scott and Sons.

Former Beaux Arts Students Show Work Gazette — 22.4.39 Exhibition at Art Association of Montreal Contains Items Of Considerable Promise

In one of the new galleries of the Art Association of Montreal former students of the Ecole des Beaux Arts are holding their annual exhibition. The work is a bit uneven in quality, but there are some distinctly promising efforts.

Marthe Archambault succeeds with her striking and dignified portrait of the Hon. Justice J. B. Archambault, and equal seriousness is evident in Sylvia Daoust's portrait of Mlle. Marie Auger, which indicates this sculptor is going ahead. Umberto Bruni, another sculptor, scores with his portrait of Brother Andre.

Of the group by Rene Chicoine, who paints with close attention to detail, his portrait of a brown-habited priest is a sympathetic work, as are "Colporteur," a man with a measure of onions crying his wares, and "Bucherons," though what old-time lumbermen would say about one of their kind rolling a cigarette is something else again! Stanley Cosgrove shows work in his characteristic delicate tones, and Simone Denechoud reveals considerable vigor in "L'Orange Approche"—a man on a height scanning a threatening sky; and in "Quebec," showing the Terrace and Lower Town as seen from a height.

Jean-Charles Faucher in "Scene de Rue" shows a queue of mourners, under umbrellas, following a hearse on a grey morning. They plod through the snowy, muddy road to a church which is almost obscured in the rain. It is a work of evident sincerity. Marion Palmer has a good portrait of a man, and Irene Senecal deals in strong color in her landscapes "Port au Persil" and "Pointe McLaren." Quieter tones are effectively handled in her still life of bittersweet berries. Arline Gariepy and Mme. Tetrault-Cousineau show subjects with religious motifs; Jean-Paul Lemieux in "Composition No. 3" leaves the spectator a trifle in a fog as to its meaning, and Marie Davis shows her versatility in a portrait, and "Le Moulin" and "Baie Saint Paul."

Jean Simard shows marked ability in "La Forge," with horses being led to the farrier, but "Circuit Saint Laurent" and "Circuit Saint Denis," two street car interior scenes, seem rather wasted effort in a show like this. As studio decorations for an artists' frolic, perhaps—but where they are they simply emphasize the spirit of rather vulgar caricature.

Ernst Neumann Shows Etchings and Lithos Gazette — 22.4.39

Ernst Neumann is holding an exhibition of lithographs, etchings, woodcuts and linocuts in the Print Room of the Art Association of Montreal, and the examples reveal that this Montreal artist has competent understanding of these media. The etchings in the main are of local scenes—the Nelson Monument, Bonsecours Church and Market and other downtown picturesque bits, which are treated with close attention to detail, greater freedom and economy of line being shown in two Laurentian winter scenes which are crisp, vivid impressions.

Among the lithographs are a series of figures in various attitudes of idleness labelled "Unemployed," two of the most important prints being a view of Fletcher's Field, showing the Georges Etienne Cartier monument, benches, litter and groups on a summer day; and the old Court House, seen from the west, with promenading figures. Some of the most effective proofs are picturesque bits done about the canal, in the vicinity of Black's Bridge and above, entitled "The Basin"; "Tug on Land," "Windmill Point," "The Canal," "The Locks," and "The Yacht." In these Neumann admirably suggests the rather grimy atmosphere of this section.

Woodcuts and linos include "The Nuns," walking in pairs outside the ancient Sulpician building alongside Notre Dame Church; a beggar holding out his hat; and "Night Piece"—a loafer leaning against a lamp post and girls sauntering past a billiard hall.

"Individuality Begins To Break Through"



Samples of art students work after season of training. Charcoals, oils and water colors command attention and commercial art (a new departure) is found of special interest.

Art News and Reviews

Students Exhibition Surprises By Results Of 6-Month Training

Standard 8.4.39
"There Is Evidence Of The Selectiveness That Had The Feeling Of The Public In Mind"

By ROBERT AYRE

DON'T, I advise you, hide away from the students' exhibition because you are bored by devoted copies of tiresome plaster casts, because you have a horror of being confronted by the nightmare of faces, the same face, repeated again in variations of unskilfulness. You may be surprised.

Last fall, the Art Association opened a new school. In the words of Dr. Martin's annual report: "A new policy with respect to the educational programme has been adopted. In lieu of assigning the studios to the independent authority of an art teacher, as in the past, the Council has assumed control of, and full responsibility for the work, engaging its own staff of instructors, and undertaking to provide all the necessary equipment and facilities." The instructors appointed were Edwin H. Holgate, R.C.A., Lillias Torrance Newton, R.C.A., and William Ogilvie of Toronto, who initiated a special course in commercial art and design.

The exhibition which opened in the lecture hall on Thursday and will be on view through the 16th is the fruit of the first six months. It is a very creditable showing.

One thing to be thankful for is that it is not multitudinous; not every scratch was thought good enough to hang on the walls; there is evidence of a selectiveness that had the feelings of the public in mind.

You will see the plaster casts, but no more than a score of them; most of Mr. Holgate's wall is given over to charcoal drawings from life, with a few water colors and oils to break the blackness; and the nudes are posed in a great variety of attitudes.

On Mrs. Newton's wall you see the bearded patriarch and the young Negroes again and again, but not too often and there are enough differences in them to make them interesting.

Some of the figure drawings, some of the oil portraits, are wooden, as you might expect, but many of them are surprisingly free and lively, and individuality begins to break through.

Mrs. Newton and Mr. Holgate have held classes here before and their work and influence in the community are well-known, but Mr. Ogilvie is a newcomer and

commercial art is a distinct departure for the Art Association. There is accordingly a special interest in his section of the exhibition. If the agencies have talent scouts going about they will find names here that they will tick off for future reference. There is nothing hit and miss about the work. One of the satisfactions of good commercial art is that it usually knows where it is going and the best way to get there. It doesn't try to do in newspapers what can be done better in magazines; it doesn't use the same technique to sell steel as it does to sell stockings. In this exhibition you will see industry and commerce represented by bulk and strength; such necessary frivolities as tea and wine, perfume and cosmetics, hose and millinery suggested with the appropriate light, and sometimes witty, touch. You will see drawings that are intended for newspaper advertising, others that would go nowhere but in smart fashion magazines; you will see menus that couldn't be anything else; catalogue covers, cigarette ads for street cars, small posters to entice you to Perce, to the Horse Show, to the Ballet. Greater originality will come; in the meantime, you have skill, an understanding of needs and limitations, and a pervading good taste.

From Persia

Going through the Art Association library, I came upon a tidy exhibition in a glass case which made me forget the weather in the streets. Ten leaves from the reproduction of a Persian manuscript of the 16th Century, the Poems of Nizami, enchanting patterns of flowers and full-leaved trees, deer and leopards and birds, tents and carpets and tiled floors, musical instruments, gorgeous costumes and saddles. Bahram hunting the lion. Nushirwan listening to the owls in the ruined palace (look for the storks in their nest). The Prophet, without a face, ascending on a man-headed horse out of frothy clouds, and a fire forking golden flames on the blue sky, surrounded by brilliant plumaged seraphim bearing golden caskets. Majnun brought in chains by a beggar woman to Laila's tent. Majnun in the desert among the wild folk. Ah, what a desert! Rock like precious mineral, pale, pure, almost transparent, swinging in gentle waves

through blues to turquoise; green grass running melodiously like water; spots of color rippling across from a bright autumnal tree through bright flecks of jewelled flowers to a tree in radiant blossom; the whole sprinkled with the music of bird and animal shapes, delicate and alive around the sweet note of Majnun. See what an artist can do to a desert! I think there is something to be said for enchantment in painting.

ART GALLERY OPENS PHOTOGRAPH SALON

Display Sponsored by Montreal Camera Club Includes 115 Pictures

Gazette May 2.3

Photographs covering a wide variety of subjects and treatments are on exhibition at the Art Gallery in a salon of photography sponsored by the Montreal Camera Club. The work of 61 photographers is represented in this camera show of 115 pictures, the first held by the club open to members of all camera clubs in the city and district. Members of eight clubs are included in the showing, as well as a number of unattached exhibitors.

The prize-winning photograph, selected from a total of 414 entries, was Henry Michaud's "Regnum Super Terra." Mr. Michaud was also awarded an honorable mention for "Spooky," study of a cat's head, and was one of the three exhibitors from whose work was chosen five pictures for exhibition, five being the maximum accepted from one competitor.

Other prints winning honorable mentions were L. G. Rachiele's "Retired" and "Age of Make-believe," "Stalactites" by T. W. Whattam, "Circus Days" by Maurice Hartman, and Rene Payen's "Solitude."

P. J. Croft, president of the Montreal Camera Club, and Mr. and Mrs. Raymond Caron were the other exhibitors of five prints.

Judges of the show were George Nakash, A.R.P.S., Max Sauer, Jr., and Hazen Sise. Mr. Nakash and Mr. Sauer also exhibited three prints each on invitation. These included "Suzanne and Therese," a study of two children in a rather unusual arrangement, and a fine picture of clouded sunlight reflecting on crusty snow by Mr. Nakash, and a dramatic pose of linesmen against sun by Mr. Sauer.

Variety of subject, with a not too dominant shadows-on-snow scenes, characterized the display. An almost uniformly thoughtful attention to composition and interest in textural qualities of the subjects is noticeable.

Only one color photograph is being shown. This is "Advertising Plate" an arrangement of three shoes against a dark background, the work of Mr. Croft. Another unique exhibit is Theodosia Bond's "Northern Wilderness," a hand-sensitized platinum print of a winter landscape. The process used in this is one very popular at one time but now somewhat a rarity. It involved a 20-minute exposure in bright sunlight.

Other outstanding entries include "Stop-Over" a Laurentian scene with skiers by Bob Roberts; Bob Snowball's "Shadows," small tree shadows across an undulating snow surface; and the lively "Silent Steel" by Warren Soper.

A flower study, "Peony Roses" by W. H. Boyes, "Hickory Dickory Dock" an effective child study, a clear portrait of a skier and a quiet landscape called "Magog Meadow" by Mr. and Mrs. Raymond Caron were among the pictures of interest. Others were the work of Mildred Miller, Albert Lajoie, S. B. Josefsky and Frederick Anders.

Clubs represented in the all-Montreal show were the Montreal Camera Club, which led the field of entries accepted with a showing of 55 prints from 22 members; Bell Telephone Camera Club; Sun Life Camera Club; La Societe Photographique de Montreal; Picto-Craft Camera Club; McGill Camera Club; North End Camera Club and the Y.M.C.A. Camera Club.

Exhibition by Camera Clubs

Star 3.5.39

The annual exhibition of the Montreal Camera Club, which is being shown again in one of the galleries of the Art Association, was opened on Tuesday. It is a larger exhibition than in former years and contains, in addition to the work of this club's members, prints sent in by members of a number of other local clubs. Only good pictures and good photography have been admitted and the standard of the work is higher than before.

H. Michaud is given by the judges the honour of having the best print in the show, in an effect of moonlight on a church and big crucifix, and he also gets honourable mention for a head of a cat. There are a number of good night scenes this year; Maurice Hartman has a good effect of light from the big lamps in front of Notre Dame church and Norman Hamel has another view of the same subject; other good night pictures are by R. V. V. Nicholls, of a lighthouse with buildings in half darkness, and by Warren Y. Soper, of lamps, railway and an elevator on the harbour front. Mr. Hartman gets honourable mention for a view called "Circus days", of a big wheel seen against the sky; two other fine sky pictures are contributed by two of the judges, a striking effect of chimneys and smoke by George Nakash, A.R.P.S., and a view of a telegraph pole, linemen and wires against sunlit clouds by Max Sauer, Jr.

Sunlight and shadow on snow are always popular subjects with photographers, especially in Canada, and there are many good ones in this collection. Some notable ones are John Molson's of the long shadow of a crucifix, Bob Snowball's of trees and their shadows, and D. Shand's of the shadows of a half buried fence; Dr. Dupuis of the Societe Photographique de Montreal, has another good fence with its shadows, and Rene Payen of the same club, who wins an honourable mention, has two views of a skier in sunlight on a snow-slope. Ice and the patterns that it makes are another useful subject. T. W. Whattam gets honourable mention for a picture of icicles on a flight of steps; N. B. Powter has a good effect of icicles and another ice picture; C. E. French of the Sun Life Club, has a good pattern of frost crystals.

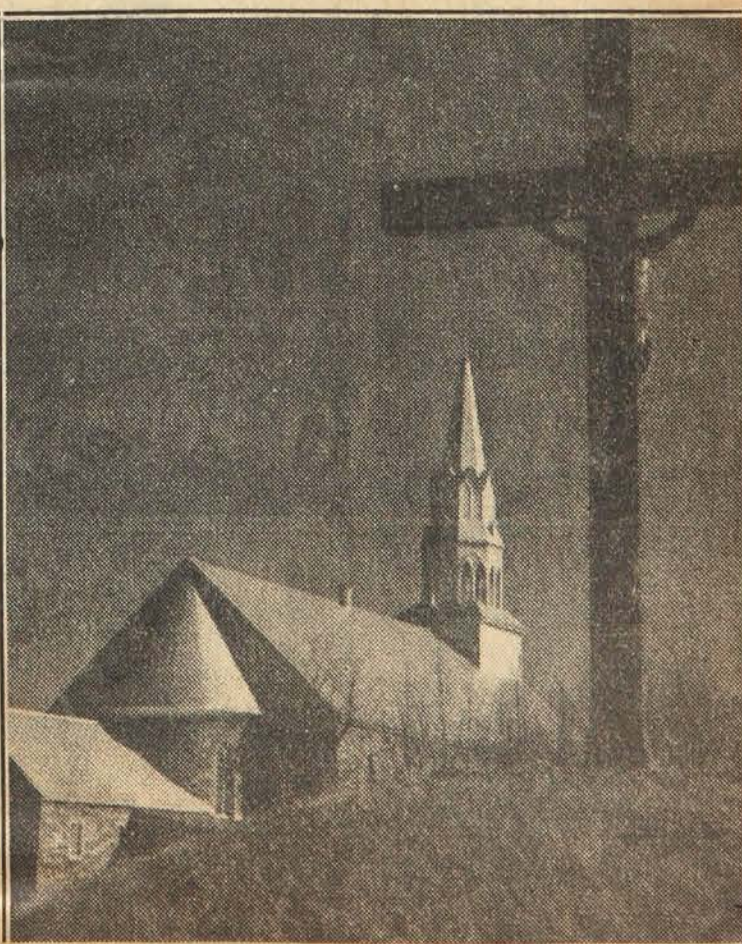
There are some very successful suggestions of atmosphere and space; P. J. Croft's picture of men in a fog is very good; there is an effect of atmosphere in a street scene in Montreal by F. Anders of the St. Lambert Club, and in the street of an Alpine village, with distant mountain, by F. C. Williams of the Pictocraft Club.

Honourable mention is most deservedly given to L. G. Rachiele of the Bell Telephone Club, for a portrait of an old, bearded man, seen in a half light; T. McCarthy shows a portrait of a fiddler with an interesting arrangement of lighting, and another picture of the same kind is by F. G. Bell of a man reading a paper. "The mask", a girl's face by Zillah Chase is a good study; a girl's face by Blossom and Ray Caron is pleasantly unusual; G. C. Papineau Couture has a striking head of a man, larger than life, and he has also a well lighted group of two girls, which is among the few figure studies in the exhibition.

A picture of peonies and one of a hen and chickens, by W. H. Boyes are good nature photographs; attractive patterns are made by L. Campbell, of the Sun Life Club, with wine glasses, and by O. S. Brown with a tangled coil of wire rope in sunlight.

Clubs, other than those mentioned above, of which members exhibit, are the Photoguild, and the Central Y.M.C.A. and North End Camera Clubs.

WINS PHOTOGRAPHY PRIZE



The above photograph, taken in Roxton Falls, Quebec, by Henry Michaud of the Montreal Camera Club, was selected as the best print in the salon of photography now on exhibition at the Art Gallery under the sponsorship of the Montreal Camera Club.



Sunday Afternoon by P. H. Surrey in the Spring Exhibition.

ART

By JOHN LYMAN

The Montrealer - 1.4.39

MORE ON THE SPRING ANNUAL

IT had become a platitude to say that in Canada there was a fifty-year lag in the appreciation of new values in art. Even the great leaders of the revolution of the 'eighties—the revolution against the trend that was reducing art to a mere rationale of visualization—whose work has long since been consecrated throughout the world, have only recently been accepted by any considerable element of the public, and the reactionaries who blindly deny them in the face of all evidence still get attention in quarters where they would get none anywhere else. It was only in 1913 that there began to appear in our midst an art in gear with its own times, and to anyone who looked to our art institutions for evidence, its development seemed very limited. Vulnerable to opposition, our galleries had to watch their step or were content hardly to step at all. That this stagnation was more artificial than real became evident when the Art Association, in this the second year of its renovated policy, began to lift the lid.

It became evident in two ways. In the first place the much maligned public, which was supposed not to be interested in modernism, flocked to the Art Gallery on the first Sunday after the opening of the Spring Exhibition to the tune of almost 4,300 in three hours, about doubling the previous record of attendance. It wanted to see. And seeing—and seeing—and seeing—is the only way to understanding. There is more hope for the man who looks and laughs gaily at what he does not understand than for the man who grinds his teeth and turns his back on it. The one is open, the other stubbornly closed. In any case you can't say the public won't in time get to like what it hasn't had a chance to see, which is the way publicity managers reason when they tell us the moronic pretty-girl poster is the only kind people in America will pay attention to. Poster production in Europe is decades ahead of that in this country simply because European advertisers have learned the commercial benefits of being outrageously non-commercial in poster art.

It also became evident in a second way that we have been painted worse than we are. If, for some people who bury their heads in anachronistic ignorance, the Spring Exhibition seems a revolutionary "concession" to modernism, it is merely a concession to facts. For the first time it begins to reflect contemporary Canadian art as it is, for better or for worse. But it is still a concession. It is still qualified by benevolent toleration of "experimental" work—experiments, by the way, none of which are less than twenty-five years old. I do not impute this to the intentions of The Art Association, but to the inevitable workings of a compromise jury. That the more selective line drawn by its "progressive" section in the latter's own domain was muddled by the wavering line of the "conservative" section's toleration, is the only explanation I can find for the fact that a number of pictures substantially equal in quality to the better ones in the show were rejected and a good deal of trash was admitted.

A second visit to the Gallery, while it caused me to modify hasty judgments of individual work, did not materially alter my view of it as a whole. I was oppressed by so much oratorical painting, which tries to impose itself by the noise it makes and not by its meaning. And there are too many people in the progressive section of the public interested in art who are ready to be imposed on. Genuine appreciation of painting, like that of music or poetry, and the old as much as the new, is something more than easy. It is easier to be excited by the spice of a novel diagram than to be moved by the depth of esthetic experience. Many of the modernistic fans who think that dry insistence on shape is form, that unrelated bright pigment is colour, that pattern systems are composition, are really just as arty as the people for whom the term was invented. They see little but a twentieth-century kind of picturesqueness. And if anyone thinks I am turning reactionary, we are not talking the same language.

There is, however, more painting of intrinsic quality than in previous annuals, but there is a new difficulty in getting at it. In the new galleries, which are sealed to daylight, one can only guess at colour, and colour is the language of painting on which all the values of a composition depend. Colour is purely a matter of relationship, and is distorted by artificial lightings as shape is distorted by curved mirrors. When daylight is not available one has to use a substitute, but when it is it seems a pity to pass it up. The new building of New York's Museum of Modern Art, which is supposed to be the last word in gallery design, uses it to the fullest possible extent.

The Art Association has acquired from the exhibition *Lake Superior*, a picture by Lawren Harris, and a view of a *Lumber Wharf* by Stanley Royle, R.B.A., A.R.C.A.

In the Theatre Art Exhibition

Standard, 20.4.39



Ernst Stern's curtain design for the Cochran production "Follow the Sun" at the Adolphi Theatre, London, 1936.



A setting for "La Princesse Cygne," Nijinska production, Theatre de la Danse, Paris, 1932, by Boris Bilinsky.

Stage And Costume Designs Stimulate Interest In Theatre

Exhibition Arranged by National Gallery Reaches Montreal—
One-Man Show by Henry Simpkins
Standard By ROBERT AYRE 20.4.39

"WITH a view to furthering and widening" the interest in the theatre so vigorously stimulated by the Dominion Drama Festival, the National Gallery last year arranged an exhibition of contemporary stage and costume designs from Great Britain, France, Austria, Hungary, Russia, Poland, Latvia and Denmark. Opening in Ottawa, it was shown at Winnipeg during the Drama Festival finals and at the Canadian National Exhibition in Toronto. Now it has reached Montreal and if you want to see a really exciting show don't fail to go up to the new galleries of the Art Association.

Unfortunately it wasn't possible to make the exhibition international in the full sense of the word, as the late Eric Brown pointed out in his foreword to the catalogue—such important influences on the modern theatre as Germany and Italy are missing, and so are some outstanding designers in the countries that are represented—but the scope is wide enough and the individual works so full of vitality as to make you realize that there is still plenty of kick in "the fabulous invalid."

Costumes

It wouldn't be reasonable to attempt much singling out in an exhibition of nearly 300 designs, so my comments must be fairly general. The British section, beginning, quite appropriately, with Lovat Fraser, and including such artists as Cecil Beaton, Gladys Calthorp, Edward Carrick (Gordon Craig's son), Aubrey Hammond, "Motley," Vladimir Polunin, Ernst Stern and Doris Zinkeisen, is devoted largely to costumes. The English don't seem to have ventured very far in settings. The exceptions are Stern and Carrick. The latter seems to have picked up some ideas from his father; rather gratuitously, I thought, in his design for a scene to be built on a turntable: his arches and staircases would make an impressive set but not for the modern crook drama he had in mind.

Settings

For settings that exult in the magic that is—or should be—the peculiar joy of the theatre it's hard to beat Russia. Bilinsky, Exeter, Gontcharova, Lissim, Ryback, Larionov, are all here (Bakst isn't). How gay those towers and flags, how stirring the starry skies, how comical the clowns! If you're interested in the development of the theatre, however, you must bear in mind that this is Russia, not the U.S.S.R. Most of these designs are for the ballet in Paris and the opera in London. It's too bad we couldn't have seen what they have been doing in Moscow where a few years ago there was so much ferment of experiment.

Designs

What's happening now in that part of Germany that used to be Austria I don't know but Austria

presents one of the richest sections in this exhibition and some of the designs are only two years old. You will notice particularly Geyling's Peer Gynt, Holzmeister's Othello, Nagy's "Die Tragodie des Menschen" and the works of Emil Pirchan.

The most striking French contribution is Marguerite Steinlen's glass-like city of the future for "Metamorphose d'Eve," produced in Stockholm.

Don't miss the smaller groups. Several are tucked away in a little gallery on the other side of the building.

"Cinquime Exposition"

I'D rather not say anything about the fifth exhibition of Les Anciens des Beaux-Arts. There are 14 painters showing 46 works. It is to their credit that most of them are doing the more homely aspects of the local scene but they display more exuberance than taste, some of them are quite revolting in their cheapness. Stanley Cosgrove seems out of place with his delicacy.

Art News and Reviews

Skill With Camera Adequately Shown In 1939 Exhibition

By ROBERT AYRE.

Standard
6.5.39

NINETY-EIGHT photographers sent 420 pictures to the first Greater Montreal Salon of Photography sponsored by the Montreal Camera Club. The judges, George Nakash, A.R.P.S., Max Sauer, Jr., and Hazen Sise, culled out a little more than a quarter of them and the result is a very interesting show in one of the new galleries of the Art Association.

The usual photographic subjects are there—poetic landscapes (and especially snowbound brooks and shadows on the snow), steps, railway tracks, lines of lights, boats and dock scenes, portraits, nudes, children, flowers. There are no news shots and only a few that might be called documentary. On the other hand, there are no tricks, no made-up effects, except a skull seen through the keys of a piano and an old man dreaming of the days of sail. The exhibits are on the whole just good photography, not trying to be anything else and exploiting the medium with propriety.

Range Of Styles

Take, for instance, Henry Michaud's "Regnum Super Terra," starred as the best print in the show. The church below the hill and the great cross looming over it make a satisfying composition; the grass and the young trees provide contrasts in texture and tone, but the contrasts are not too startling and the picture hangs together in unity. Mr. Michaud won an honorable mention for his cat portrait, "Spooky." He also shows a murky street of Quebec's lower Town—a study of atmosphere—and a still-life of sparkling crystal

goblets. The range of styles was one thing that impressed me about these photographers. In that they have the advantage of most painters.

Other exhibitors who were awarded honorable mentions were: L. G. Rachielli, who showed two anecdotes, the old smoker and his vision of the ship, and "The Age of Make Believe," a youngster in cowboy outfit; T. W. Whattam, whose "Stalactites" were icicles hanging from a stairway; Rene Payen—"Solitude," a lone skier; he also showed a close-up of a gannet which was a good example of the peculiar value of photography; and Maurice Hartman, whose ferris wheel was full of the whirl of the circus.

In Colors

The president of the club, P. J. Croft, showed the only colored photograph, an assortment of shoes intended for an advertisement; it did its job effectively. His range included a clean-cut squatter's hut, a group of mountain climbers half seen in the mist, flying spume on the shore and the muscular back of an archer.

Mr. Nakash was represented by a portrait of two children which

was a far cry from the old stiff days; by a snowy sunset and by a chord of stacks belching smoke—"Power." Mr. Sauer showed a smart commercial—soap and towels—and a dramatic shot of linemen high up in the wind. One interesting group was unidentified and I thought it might be Mr. Sise's. It emphasized the linear—curving railway tracks, fence shadows on the snow, an observation tower, the angles of an elevator.

Architecture

The McGill School of Architecture is holding a small show in one of the Association galleries. There are detailed plans for railway hotels, city clubs, boat clubs, open air markets, tourist cabins, a defence industries headquarters, and a memorial tower, and schemes for additions and alterations to a country house. These and the designs for wrought iron-work and stained glass are to the point and much more interesting than the bits of landscape, still-life and flower pieces that are thrown in for no apparent reason.

MUSIC P. Bell Internationalstar Theatre Art

Modern ideas in the setting and dressing of plays and actors are to be seen in an exhibition of designs, arranged by the National Gallery of Canada, which is now on view at the Art Association of Montreal. Eight countries are represented in the exhibition; the United States and Germany are the most conspicuous exceptions; and the greater part of the designs are quite recent, made for productions of the last five years.

Great Britain has about a third of the exhibition, chiefly with costume designs, many of which are of interest as drawings apart from their subjects. Most of these designs, made for use in London or at Stratford-on-Avon, are rather conservative and are evidently fitted to surround living actors. Some of the French designs are severely simple and the settings are good backgrounds for action—good pictures, which do not draw too much attention to themselves. In the small collection of Russian drawings there are several, as might be expected, of symbolic backgrounds, so striking that they must be essential parts of the plays for which they were made. One or two of the costume designs are so abstract that they do not suggest clothes which could be worn. Symbolism appears also in some Hungarian designs, but some of these are very simple and might make effective settings.

Austria has, next to Great Britain, the largest share in the exhibition, with some very good pictorial settings in which there is fine imagination. Many of the most original designs are for productions at the Burg Theatre and Opera at Vienna and for the State Opera at Berlin. There is, too, a set of plans of the curious "Faust City," made for Reinhardt's production of "Faust" at Salzburg. The Polish designs show plenty of imagination with some use of symbolism. From Denmark there are some strange abstractions, and from Latvia some striking and fantastic costumes for ballets at the Opera in Riga.

'Art of Our Day' Show To Open Here Today

Loan Exhibition of Modern European Art in Art Association Gallery
Gazette—13.5.39.

This afternoon in the large new gallery of the Art Association of Montreal will open "Art of Our Day," a loan exhibition of modern European art, organized by the Contemporary Arts Society with the collaboration of the local Art Association. Invitations have been issued for the inauguration between 3 and 5 o'clock.

In an advance notice from John Lyman, of Montreal, president of the C.A.S., which tells picture-lovers that the show "... will be the most important event of its kind to take place in Canada..." the following are named as loaning works: Louis Bourgoine, Mrs. Murray R. Chipman, Huntly R. Drummond, Eric Goldberg, Mrs. M. Greenberg, Miss Prudence Heward, John Lyman, Mr. and Mrs. G. R. McCall, F. Cleveland Morgan, Leo Pol Morin, Fernand Prefontaine, Dr. Lewis L. Reford, Mrs. Ben Robinson, P. W. Rolleston, Mr. and Mrs. B. Schechter, Robert C. Schoen, Paul Schopflocher, Mrs. Oswald Schuller, Wm. St. Pierre, and Miss A. Van Horne.

The works will remain on view until May 28.

"The Contemporary Arts Society," it is pointed out, "was organized by a group of artists to promote appreciation and recognition of the modern movement without distinction of school." Besides its professional membership—which now numbers 27—its associate membership is open to architects and laymen who are interested in what is actual and vital in art.

Minnesota Artist Exhibiting Paintings of Ancient Capital

Dewey Albinson Showing Quebec and Rural Scenes at Art Association of Montreal Fails To Capture Old World Atmosphere

Gazette By ST. GEORGE BURGOYNE. 13.5.39

Dewey Albinson, a Minnesota artist who has found a long sojourn in Quebec City and neighborhood pleasurable as well as rich in subjects, is holding an exhibition of his works in one of the new galleries of the Art Association of Montreal. It is evident that his sympathies are with that modern school of American painting which has caught the fancy of many U.S. art commentators and collectors. His interpretations of old Quebec lack the color of the Ancient Capital, and while they may win applause across the border, to pretend here that they are convincing would be affectation or insincerity. In many of the works the color is singularly muddy, and though rural sections of this province may be a trifle lax respecting building laws, it is clear that the formless and insecure structures that dot some of his landscapes would not for an instant be tolerated by either the authorities or the occupants who, loving life, have no desire for sudden death under a jumble of fallen timbers. A prime example of an insecure building is "La Visite," where figures are about to enter a home in a winter landscape. Pattern being with Albinson an important consideration, some of his canvases show tree-tops arbitrarily shorn off—which is not an old Quebec custom.

"The Citadel," a Quebec scene with winding building-edged Mountain Hill, is effective in design, and, barring the dismal color, "Cap Diamant," with row of old houses nestling beneath the cliff, shows more than his usual attention to the stability of the structures. "Ox Cart," with figures and distant village dominated by a church, is solidly handled, and "Mountain Hill" is direct in treatment.

"Frost and Snow" gives no hint of the beauties of the Canadian winter, and "Habitant House," good in its impression of strong light, is marred by the sloppy handling of the figures.

It is a pity that Quebec apparently held so little real meaning to one who technically can paint.

Albinson supplies the following data regarding his career:

President Minnesota Artists' Association; honorary member Delta Phi Delta (National Art Fraternity). Art Education: 1915 to 1919, four years art study, Minneapolis School of Art; 1920, one year Art Students' League, New York City; 1922 to 1924, two years' painting and study in France; 1929 to 1931, two years' painting and research in Italy. One-Man Shows: Beginning 1922:

Chicago, Milwaukee, Norman, Okla., Wichita, Kans., Des Moines and Cedar Rapids, Ia., Kansas City, Mo., and other places in Midwest; 1927, Chicago Galleries Association; 1929, New York City, Art Centre; 1932, New York City, Delphic Studios; 1936, Western Tour; San Francisco Museum, Los Angeles and Santa Barbara Calif.

Represented in Exhibitions: Paintings shown in various exhibitions held in major cities of the United States and at many leading American museums including the Metropolitan Museum, Modern Museum of Art, Rockefeller Centre and Whitney Museum of Art, all of New York City; Chicago Art Institute; Detroit Art Institute; Pennsylvania Academy, Philadelphia. In 1930 the painting "Shacks and Snow" was exhibited with paintings of 60 selected American Artists, in Stockholm, Munich and Copenhagen.

1939, New York World's Fair, paintings "Amusement in the Harbor, Quebec," and "Shacks and Snow, Minnesota."

List of Awards: Minnesota State Fair: Second Award 1932, First Award 1925 (Gold Medal), First Award 1928 (Gold Medal); Minneapolis Art Institute: Third Award 1920, Second Award 1922; First Award 1924; Second Award 1928; First Award 1931; Chicago Art Institute: Honorable Mention All-American Show 1925 on painting "Old Hotel, Taylors Falls."

Permanent Collections: Minneapolis Art Institute, painting "St. Croix Rapids, 1933"; San Diego, California Museum, painting "Hell Town, Morning"; represented in many private collections in the United States.

Murals Painted: "Lake Superior Yesterday and Today" for Cloquet, Minnesota Post Office; "Marquette Exploring Shores of Lake Superior" for Marquette, Michigan Court House and Post Office; "Minnesota Mine" in Labor Building, Washington, D.C.

Occupations: Director St. Paul, Minnesota School of Art, 1926 to 1929; State Director Art Centres (Education Division W.P.A., Minnesota, 1935 to 1937); Judge on Art Juries for many exhibitions in the United States; Lectures on Art in many important cities of the Midwest.

Articles about the Artist: International Studio August 1923; The Arts, December 1929; Art Digest; Creative Art; Art News; Time; Graphic; Golfer Sportsman; American Magazine of Art, January 1936; Biography in "Young Men of America," and the "American Art Annual."

An Exhibition Of Art Of Our Day

Star—16.5.39

The Contemporary Arts Society, a body lately formed in Montreal, has brought together in one of the galleries of the Art Association a collection of pictures and drawings, with a few small pieces of sculpture for an exhibition of "Art of Our Day." The works which are shown are all owned in Montreal and have been lent by Mrs. Murray Chipman, Mr. and Mrs. G. R. McCall, Huntly Drummond, P. W. Rolleston, Louis Bourgoine, Fernand Prefontaine, Robert C. Schoen, Mrs. Oswald Schuller, Mrs. Ben Robinson, W. St. Pierre, John Lyman, Paul Schopflocher, Miss Prudence Heward, Mrs. M. Greenberg, Dr. Lewis Reford, Leo Pol Morin, F. Cleveland Morgan, Miss Van Horne, Eric Goldberg and Mr. and Mrs. B. Schechter.

The aim of the new society is to "stimulate appreciation of what is actual and vital," and the exhibition is made up of work by artists of the present century. Most of them are French; of the thirty who are represented, twelve are French born and ten others live or have lived in France, and the majority of them are artists with whom, as a foreword to the catalogue says, "direct visual representation ceased to limit expression." Some of them have merely simplified facts, others have given more freedom to their imaginations and seem to propose amendments to the laws of nature. Many of them leave a great deal to the imagination of the spectator, who is called on to share the work of the artist.

Of simpler and more conventional works there are good pictures and studies by Derain, Gimmi, Charles Kvaipil and Joseph Flom; still more simplified are a landscape by De Vlaminck and a pleasant design of a sleeping girl by Maurice Sterne. There are two small studies of Mexicans by Rivera, which are rather interesting. More imagination appears in the striking colour of a woman's figure by Moise Kising and in that of Lyonel Feininger's "Yellow Street," which have fine decorative effect. Feininger's "Marine" is a complicated geometrical arrangement with suggestions of the shapes of ships and sails, and there is a similar diagrammatic treatment in Franz Marc's "Pigs." The limits of imagination are reached in Kandinsky's arrangements of

patches of colour, with faint suggestions of forms. A quite human portrait by Modigliani, a bright street scene by Utrillo, a very much simplified portrait by Marie Laurencin and a characteristic suggestion of a race course by Dufy are among the more notable works in the exhibition.

Ernst Neumann's Lithographs

Star—25.4.39

An exhibition of prints by Ernst Neumann is now to be seen in the print room of the Art Association of Montreal. There are lithographs, woodcuts and etchings, but the outstanding things in this, as in some former exhibitions of Mr. Neumann's work, are the lithographs. Some of them are quite large, and a very good drawing of Fletcher's Field is conspicuous among these; also good, but very different, is a freely drawn landscape called "The dam," and there are some excellent studies of places, wharves and boats in Montreal harbour and on the Lachine Canal. Some of these are very good compositions, and all have the proper Montreal atmosphere; they discover beauties in places where they are easily missed.

The seven single figures called "Unemployed" are sound as drawings and as studies of types, and there are two lithographs of lawyers, who seem to be cousins of Daumier's French lawyers. Some other figure studies, lithographed and etched, are good pieces of work, but have less individuality.

The woodcuts are few but interesting; two particularly attractive ones are one of a beggar and an amusing night scene, with black figures standing out against a lighted shop window. In these woodcuts, as much as in the lithographs and etchings, Mr. Neumann chooses and uses his material in a way that suits the method completely.

Scenes in West Indies Subjects of Works

Quiet Color, Effective Composition Mark Watercolors By Edward Cleghorn
Gazette—20.5.39

There are interesting items in the collection of watercolors and oils which Edward Cleghorn is holding in the Print Room of the Art Association of Montreal. This Montreal artist has found his inspiration in the West Indies—Trinidad, St. Lucia, Antigua, Dominica, St. Kitts and Montserrat providing some good subjects. His watercolors are marked by engaging composition, free wash and a reticence in color which often make some of the smaller works seem like hurriedly noted impressions for later use on a larger scale. This promising artist has a distinctly sound sense of values, uses delicate tones effectively, and he could employ his talent to advantage by coming to closer grips with his subject and putting a bit more force and decision into his handling and color. Street-scenes, marines and landscapes are his subjects.

Oils, Watercolors By Edward Cleghorn

Gazette—13.5.39.
Montrealer Shows Street Scenes, Marines and Landscapes at Art Gallery

On view in the Print Room of the Art Association of Montreal is a collection of oils and watercolors by Edward Cleghorn. The 60 odd items comprise street scenes, marines, and landscapes done in the West Indies. This Montreal artist was represented in the Spring Show at the Art Gallery by two works.

"Art Of Our Day" ^{Standard 20.5.39.} Attracting Attention By Its Vigor In Design

By ROBERT AYRE

OF the 30 painters represented in the exhibition "Art of Our Day" now on view in the Art Association's new wing through the enterprise of the Contemporary Arts Society, at least 20 of them have never, to my knowledge, been seen in a public gallery in Montreal before. One way and another, we have had opportunities of meeting Derain, Dufy, Frances Hodgkins, Modigliani, Matthew Smith, Utrillo, Vlaminck and several others, but I don't remember ever seeing Feininger or Kandinsky here, or Kisling, Lhote, Franz Marc, Pascin, or any of the lesser known in this collection. The show does not attempt to be a complete survey of 20th Century painting even in Europe (it is largely European); some of the painters are not of first importance, and there are gaps—no Matisse, Picasso, Braque, Miro, Klee, Lurcat, Croš, Hofer, Pechstein, Kokoschka, Chagall, Dali, de Chirico, Arp, or Ernst—but it demonstrates the value of an organization like the Contemporary Arts Society in stimulating interest in what's going on today; as a first exhibition it's an achievement. Furthermore, it's a credit to Montreal. For the astonishing thing is that all these 50 works belong to the private collections of Montrealers. In recent years, Cezanne has found his way here, Derain and Utrillo, even Modigliani, but for generations Montreal has been known as the last pasture for contented Dutch cows and it must come as a surprise to many that it could let down the fences for strange Blue Horsemen.

Necromancy

"ART always has been and is in its very essence the boldest departure from nature and 'naturalness.' It is the bridge into the spirit world... the necromancy of the human race." If you accept this statement of Franz Marc, you will be in sympathy with "Der Blaue Reiter"; you will like Marc's better than that of the Dutchmen; you will get a thrill out of Kandinsky's fireworks.

Killed in the war when he was 26, Marc did not live to fulfill his dreams. In the animal paintings he left you see him reaching for a completer understanding of the relationships of life, for new dimensions. For a deep plunge into that necromancy, you must go to Kandinsky, the Russian who founded abstract painting in Germany.

There are three fine examples in this show. "Autumn" (1909) and "Pastorale" (1911) start from what, for want of a better term, I'll call the world everybody sees and that so many painters are satisfied to copy. But Kandinsky doesn't copy; he is subjective ("belonging to one's own mind and not to what is external"). These things that look like batiks, what are they? Is that a castle, are these trees, reflected in a river? In the "Pastorale" you may think you see a shepherd in pink with a horn. After a while it may dawn on you that those blurry shapes to the right are three dancers in wide skirts, with rouged cheeks, coming forward with bare arms extended. One of them seems to have a bouquet in her hand. Perhaps you'll see something else. It's rather like Hamlet's cloud. What does it matter, anyway? The picture has a festive air. There is pleasure in its soft shapes, cunningly dispersed, in its pale yellow and pink, its deep blue and its greens. You might trace these two back to prototypes but the third, painted in 1913 and called simply "Composition VII," is pure abstraction.

The Abstract

ABSTRACT painting might be divided into two classes. On the one hand, you have the architectural, cold and static; on the other, something that seems alive, dynamic. With his scrawls, his spinning circles, his exploding patches of color, Kandinsky belongs to the second. "Composition VII" is exciting, and I might even say liberating.

I haven't left myself much room to speak about the other paintings in "Art of Our Day." There are three Feiningers: a bold still life which is a far cry from the faithful imitation of externals; a cubist marine in harsh greens and bronze, and "Yellow Street," a semi-cubist which pleased me less because it seems shallow but which is gay in a theatre backdrop sort of way. Kisling's "Au Tub" is a nude in radiant copper with a green curtain and a blue towel, very clean-cut, and his "Grand Mere" a richly colored portrait, brightly lit and also sharply defined.

Here are two interesting Austrians. Franziska Zach seems to have been a fastidious, calm soul. There is no pushing human or vegetable life in her "View from Dublin"; the trees are no more alive than brushes; yet there is a quality of light, there is an uneasiness of water and sky, that carry you beyond a mere architectural design of buildings and bridges. Life hangs suspended, too, in Joseph Floch's "The Boat" but it is inherent in the confusion of trees and houses on the shore.

Andre Lhote formalizes and at the same time remains footloose in his "Bridge with Riders." You see quite a different formalization in the "primitive" Louis Vivin. Anything but frisky, he paints every brick and flower pot in his Paris streets with proper respect and quite delightfully.

Two English painters are included: Frances Hodgkins represented by a gamey still-life, distinguished alike in point of view and color; and Matthew Smith. What a pressure you feel in his "Approaching Storm" with its blood-red and purple bearing down and through the green! The hot colors and thick clutter of his "Negress" make a striking contrast with the cool, clean Modigliani beside it.

I can only mention—and they are worth much more—Derain's "Le Mur Rose" (you will have seen it) and his classic head of a young girl; Dufy's gaieties; Marie Laurencin's charming outline of a child in blue with a touch of rose and black; Simon-Levy's full-bodied but quiet landscape; Utrillo's

2a
2b
2c
'Art of Our Day' Show
Due to Close May 28

Exhibition of Modern European
Paintings at Art Association of Montreal

Gazette — 20.5.39

May 28 is to mark the close of the loan exhibition "Art of Our Day" on view in the large new gallery of the Art Association of Montreal. This collection of fifty items, assembled by the Contemporary Arts Society in co-operation with the Art Association, must appeal solely to those who like modern European work.

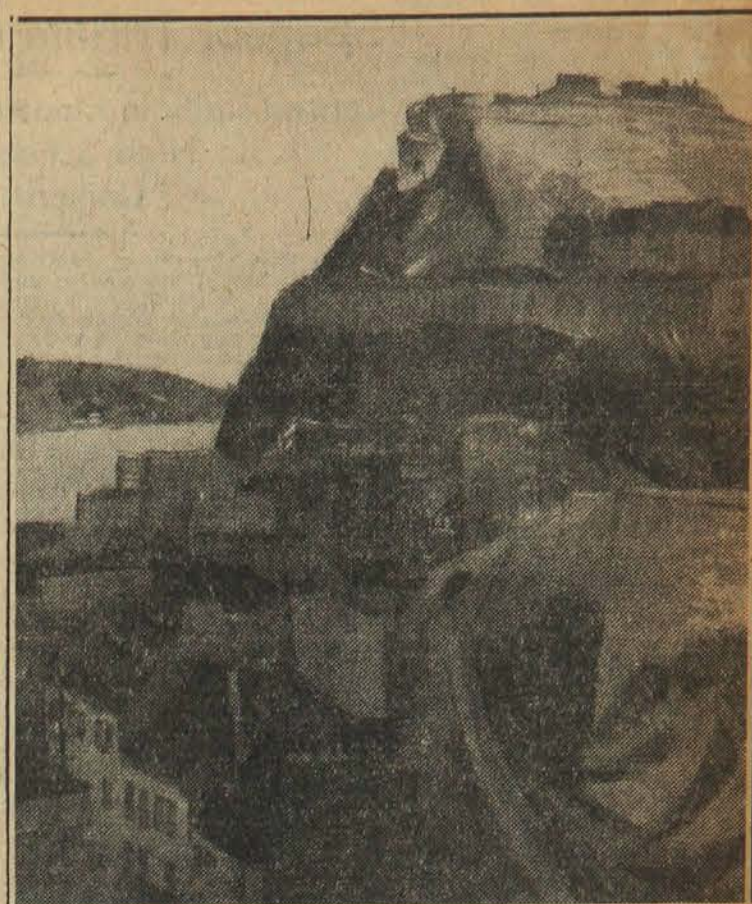
The painters represented are Andre Derain, Raoul Dufy, Andre Favory, Lyonel Feininger, Joseph Floch, Gimmi, Erich Heckel, Auguste Herbin, Frances Hodgkins, Iser, Wassily Kandinsky, Moise Kisling, Charles Kvapil, Gaston Lachaise, Marie Laurencin, Andre Lhote, Franz Marc, Berthe Martinie, Amadeo Modigliani, Chana Orloff, Jules Pascin, Diego Rivera, Simon-Levy, Matthew Smith, Maurice Sterne, Maurice Utrillo, Louis Vivin, Maurice de Vlaminck, Franziska Zach, Ossip Zadkine.

The Foreword to the catalogue, which may prove of value to the uninitiated, reads:

"The key-note of this Exhibition is a tendency which is a common factor throughout the modern movement and gives it, under its variety of method—from depiction to abstraction—and of theme—from Main Street to dreamland—a basic unity. It is the reaction from the preceding trend towards rationalization of vision which culminated in Impressionism. That trend, beginning with the optics of perspective in the 15th century and ending with the optics of light in the late 19th century, had continued, under a succession of ideals associated with countries and epochs, to characterize a great cycle of art. As long as the science of appearance had remained an instrument of creative purpose, the artist had often found in it a valuable stimulus, but eventually it so fascinated him that his spiritual horizon was almost narrowed down to his field of vision.

"The ideal of the Impressionist was an act of passive sensation. He rendered the appearance of nature truthfully and scientifically, but, save for selection and interpretation, he had little of his own to express.

"When the last step in this direction corresponded with the development of machine production and



THE CITADEL, QUEBEC, by Dewey Albinson, a Minnesota artist now painting in the Ancient Capital, who is holding an exhibition of his pictures in a gallery of the Art Association of Montreal.

photography, with whose accuracy and reliability the artist could not compete, it became clear that the creative spirit could be more worthily employed. When mere visualization threatened to leave in the discard all the rest of perception, thought, intuition and emotion, and the formal laws of expression, art was put in a position where it had to take a new direction or cease to be an art of human meaning at all.

"It is sometimes assumed by those who have been out of touch with the currents of art that the modern movement is a revolt against academic 'tradition.' This is purely a side issue, for since the middle of the 19th century academic practice has had little to do with tradition. Whereas previously it followed the evolution of tradition after first denouncing each new tendency in the name of its predecessor, it then turned to meet the demand for triviality of the Victorian new rich. Little concerned with artistic considerations, it has been outside

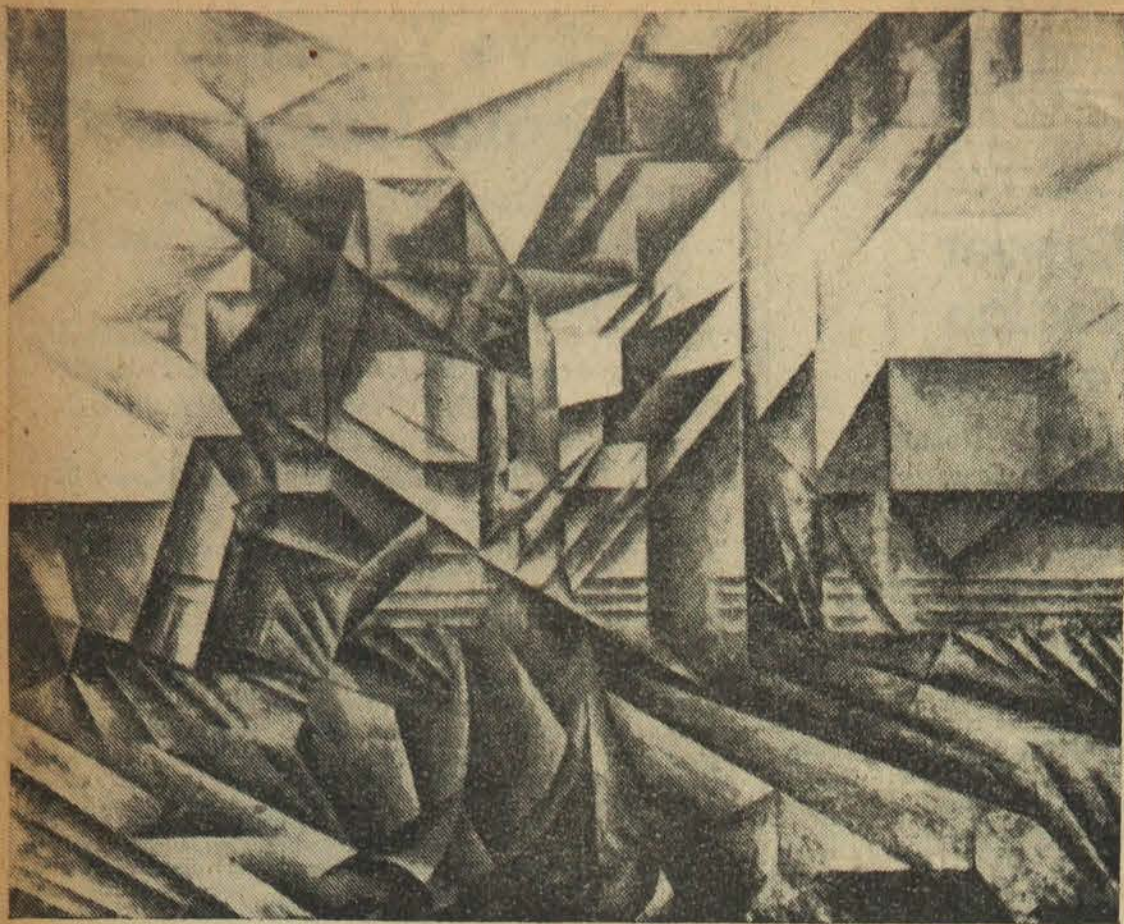
tradition, which the modern movement carries on.

"The Pre-Raphaelites had attempted to stem the decline, but the great impetus for the reaction came from the Post-Impressionists, whose feeling was voiced by Cezanne when he said, 'With Impressionism, you'll come a cropper.' In the 20th century, which is the compass of this exhibition, the reaction widened. Simultaneously three groups appeared, the Cubists (precursors of pure abstraction), the Fauves (led by Matisse) and the German Expressionists (represented by the Blaue Reiter and Bruecke groups), differing in temperament but all insisting on the formal qualities of art and a broader subjective response. They questioned earlier, less sophisticated arts in order to get back to essentials. With them and their successors, whether they worked in abstract terms, referred to nature by allusion or remained descriptive, direct visual representation ceased to limit expression."



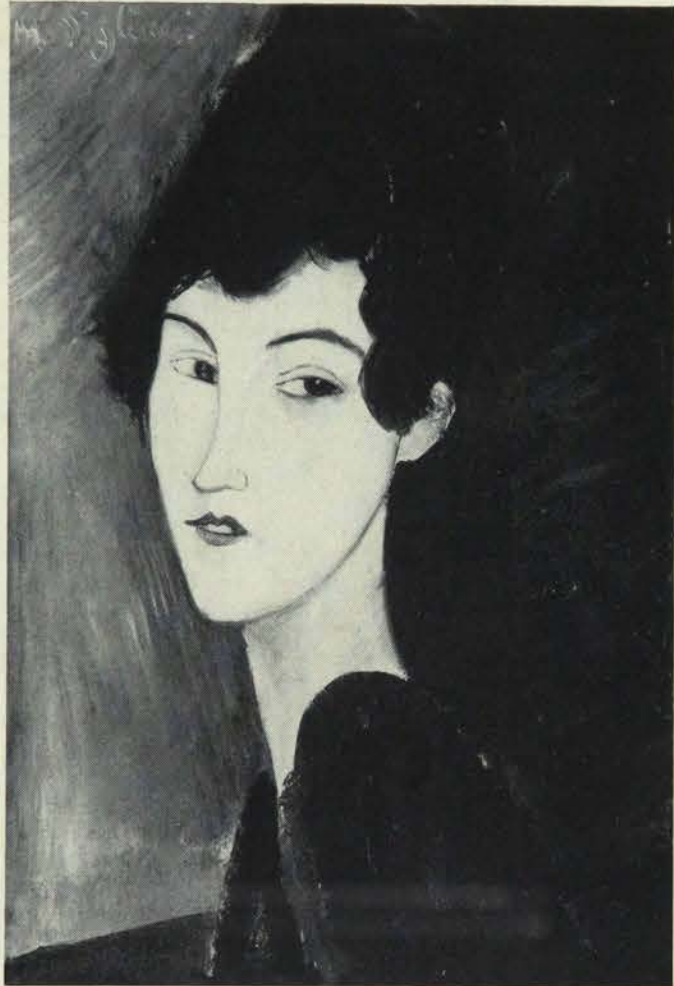
"Pastorale" by Wassily Kandinsky, in the loan exhibition "Art Of Our Day," now to be seen in the new wing of the Art Association gallery. Kandinsky, born in Moscow and a professor at the Moscow Art School, was later associated with the Bauhaus and now lives in Paris. He was the founder of abstract painting in Germany.
Standard 20.5.39

—Courtesy of Robert C. Schoen, Esq.



"Marine" by Lyonel Feininger, in the exhibition organized by the Contemporary Arts Society. Feininger now lives in the United States. A German cubist, he also taught at the Bauhaus. **Standard 20.5.39.** —Courtesy of Robert C. Schoen, Esq.

The Montrealer - 15th May, 1939.



ELVIRA by Modigliani, lent to the exhibition *Art of Our Day* by Huntly R. Drummond, Esq.

ART

By JOHN LYMAN

ART OF OUR DAY

AN exhibition reasonably illustrative of the trends of 20th Century art (not including Canada), depending exclusively on loans from Montreal collections—was such a thing possible? Most people would have said "no," and until recently they would have been right. Yet here it is. A *Loan Exhibition of Art of Our Day*, organized by the Contemporary Arts Society with the generous co-operation of The Art Association, will be on view at the Art Gallery from May 13th to the 28th inclusive.

It does not pretend to be comprehensive, for some of the brightest stars are lacking—Picasso, Matisse, Braque, Rouault. It will, however, give a sufficiently characteristic sampling of the modern movement to be the most important event of the kind to take place in Canada. Great credit is due to the nineteen collectors who, in lending the exhibits, have so graciously contributed to its success.

Under the nominal bracket of the School of Paris, there will be work by Derain, Modigliani, Dufy and others. The English contingent is restricted to Matthew Smith, who holds a high place in his own country, and Frances Hodgkins. From the United States we have Maurice Stern and the sculptor Gaston Lachaise, who, though of French origin, is claimed by the country of his adoption. Water-colours by Rivera bring Mexico to the assembly.

For the first time 20th Century trends in Germany, which embrace artists of Austrian and Russian origin, are represented,—by Kandinsky, Marc, Feininger, etc., who figured in an exhibition of German art in London last summer under very distinguished patronage. Repeating what was said in the catalogue of that show, their inclusion here has no political aspect, but upholds the principle that "expression of the human spirit in all its mutations, is only great in so far as it is free."

The Contemporary Arts Society, which organized this exhibition, was formed to promote better understanding of the contemporary movement. Its professional membership includes twenty-seven Canadian artists, and its associate membership is open to architects and laymen who feel the interest of collaborating in such activities. The secretary is Fritz Brandtner, 1154 Beaver Hall Square, and the treasurer Philip Surrey, 1488 Bishop St.

Art News and Reviews

Montreal Far Behind Smaller Communities In Interest In Art

"Our Education System at Fault
For Not Using Museums to Extend
The Experience of the Student"

Standard By ROBERT AYRE 15.4.39

IT seems that we Canadians are not much given to using museums and art galleries. Including archives, we spend no more than \$1,000,000 a year on them. On a per capita basis, this works out to eight or nine cents. We do a little better with libraries—18 cents (not including government and university collections). We spend far more money on the movies—\$3.77 a head, exclusive of amusement taxes.

Almost 42 times as much for movies as for art galleries and museums! Well, we needn't be staggered. Pictures in frames, and pots and stuffed owls in glass cases, can never in this world hope to compete with the glamorous flickering shadows of Hollywood. It isn't natural that they should, and far be it from the minority that is queer enough to prefer pots and painted pictures, far be it from the minority to dare the imposition of its taste on the masses.

Thousands of Canadians never enter a museum or a gallery more than once in 10 years; thousands never enter at all. Much of this is due, of course, to location, but let's look at the big centres of population.

Montreal Has 34 Museums

My figures come from "Museums in Canada," Education Bulletin No. 4, 1938, of the Dominion Bureau of Statistics, Education Statistics Branch. It is a mimeographed pamphlet of only 30 pages and it does not attempt to be any more than a directory of museums and art galleries in the Dominion. As such it is useful, although the questionnaire on which it is based was sent out in 1937 and the statistics are for the previous year, and some institutions did not supply information at all. There are four divisions—art galleries; international collections; Canadian history collections and natural science and miscellaneous collections. Nothing that could possibly be called a museum is too small or inactive to be included; even the little heaps of rocks and the moth-eaten birds that pass for museums in some of the schools.

Montreal has 34 museums, of all sorts. We have nothing comparable with the Royal Ontario Museum, which covers 260,000 square feet of floor space and which in 1936 drew an average of 954 visitors on free days and 333 on other days. The average daily attendance at our Chateau de Ramezay is shown as 200. This is a little better than the Provincial Museum at Quebec, but only half as good as the Vancouver City Museum.

Figures are not given for the Art Association. Reference to the last annual report, however, reveals that the daily average in 1936 was 106. Last year it had jumped to 164. But even the larger number is equalled by Winnipeg's art gallery. The Art Gallery of Toronto average was 372. Vancouver showed 325, the National Gallery, at Ottawa, 200.

Some Improvement Shown

If these figures are accurate, Montreal lags behind some of the smaller communities. But we mustn't forget the 1,291 who went to see this year's Spring Show the first Sunday afternoon.

My object is not to single out Montreal but to indicate that as a whole, even in the larger centres, the Canadian people don't happen to have the museum and gallery going habit. What's the reason? I suppose that our education system has been at fault for not using the museums to extend the experience of the student. Properly present, a Greek pot, an Egyptian papyrus, an 18th Century pine door from England or a piece of French-Canadian church carving can do wonders to make such subjects as geography and history come alive. Happily, things are being improved; groups of boys and girls are taken on tours of museums these days; Saturday morning classes in Montreal and Toronto are exposing hundreds of children to the galleries; we are building up a gallery-and-museum-consciousness that should in a few years make a great change in those average attendance figures.

Fine Period Pieces Loaned to Furnish Royal Suite Here

Long Gallery at Windsor Hotel
Became Salon of Outstanding
Canadian Painting and Sculpture

THE phenomenal success of Their Majesties' recent visit to Montreal was due, not only to the overwhelming enthusiasm of Montrealers, but also to the painstaking attention to detail which marked the months of work done by every department of the committee for the Royal Visit of which Mr. Emile Vaillancourt was secretary. Preparations at the Windsor Hotel for the entertainment and accommodation of the King and his Consort lacked no detail which might increase Their Majesties' pleasure and comfort. From the complete re-carpeting for the Long Gallery and its transformation into an art salon of outstanding Canadian painting and sculpture to the installing of 50 gallons of the specially-treated water which Their Majesties use for their tea and several pounds of the tea itself, nothing was overlooked.

The six rooms set aside for the King and Queen themselves were furnished in priceless Louis XV, Louis XVI and Directoire pieces with coverings in Aubusson, and needlepoint. Lamps, inkstands and other incidental pieces were chosen as carefully. Correct placement of the pieces was under the direction of the same Parisian decorator who had furnished Their Majesties' rooms at the Quai D'Orsay during their recent visit to France. The decorator was secured especially for this purpose by Mr. Raymond.

Many Offers Declined

The selection and placing of the paintings and bronzes was done at the direction of Clarence Gagnon, R.C.A.

"What we sought was not an atmosphere of formal show," declared Mr. Raymond this week, "but rather a feeling of comfort, amid familiar surroundings. For this reason we took especial care not to overcrowd the rooms, refusing many offers of priceless museum pieces as a result. We made a point, also, of including something of personal interest to Their Majesties in each room, to relieve any air of strangeness that might seem present."

Mr. Raymond noted, in this particular, Their Majesties' marked pleasure at the sight of a Duke of Connaught portrait in the dining-room of their suite, a charming family portrait of themselves and their children above the Queen's dressing-table, the landscapes of Brockett Hall, the King's boyhood vacation-spot which was placed in His Majesty's bedroom and the two miniatures of the Princesses on the mantel-piece of the King's sitting-room which so delighted Her Majesty that Mr. Raymond asked Mr. Vaillancourt, the official host, to present them to her with his compliments.

Paintings And Sculpture

Following is a list of paintings and sculpture which decorated the Long Gallery and Royal Suite as selected by Mr. Gagnon, together with the names of the artists and the names of those who so generously loaned them for use on this special occasion:

PORTRAITS	BY	LOANED BY
Duke of Connaught	G. des Clayes, A.R.C.A.	Art Association
Lady Bessborough	Sir T. Lawrence P.R.A.	Mrs. J. C. McDougall
Miss Juliet Langton	Sir J. Reynolds, P.R.A.	Mrs. J. C. McDougall
Young Lady, 18th Cen.	Nattier	Norman Dawes
Young Girl	Sir T. Lawrence P.R.A.	E. B. Hosmer
Mrs. A. H. S. Gillson	Lillias Newton, R.C.A.	L. T. Newton, R.C.A.
OIL PAINTINGS		
Crenne Shote, Indian Chief	F. Parson	Robert W. Reford
Col. Luc de la Corne de St. Luc	Sir J. Reynolds, P.R.A.	W. D. Lighthall
Flowers	Arch. Barnes	Watson Art Gallery
Poppies	Robert Pilot, R.C.A.	Watson Art Gallery
Still Life	Lillias T. Newton	L. T. Newton
Portrait of Josette Vaillancourt	Lillias T. Newton	L. T. Newton
James A. Simpson	A. W. Davis	Sidney Carter
The North Shore	F. Hutchison, R.C.A.N.A.	Mrs. Hart Boyd
L'ete	Marc Aurele Fortin	Emile Vaillancourt
Horse Racing, Winter	Clarence Gagnon	Johnson Art Gallery
The Spring Break-up	Maurice Cullen, R.C.A.	Watson Art Gallery
Charroi de bois, hiver	Fred Coburn, R.C.A.	Ernest Tetreault
"October"	Robert Pilot, R.C.A.	Watson Art Gallery
Late Winter, St-Fidele	Albert Robinson, R.C.A.	Albert Robinson
WATER COLORS		
Brockett Hall	Mrs. Allingham	Robert W. Reford
Cows in Cave	Horatio Walker	Clarence Gagnon
Alhambra de Grenade	Ernest Cormier	Ernest Cormier
Fontaine	Ernest Cormier	Ernest Cormier
Nelson's Monument	H. Simpkins	Watson Art Gallery
Laurentian Winter	Graham Norwell	Sidney Carter
Montreal in Winter	Thurston Topham	Clarence Gagnon
PICTURES		
New Year's Day 1871— Quebec Ice Bridge	Cornelius Krieghoff	Robert W. Reford
Sheep Washing— Ile d'Orleans	H. Walker, R.C.A.N.A.	Sir Herbert Holt
Major Andre	Rev. M. W. Peters	Robert W. Reford
Barnyard — Ile d'Orleans	Horatio Walker	Clarence Gagnon
Entrance to Old Race Track at Brockett	Mrs. Allingham	Robert W. Reford
Boy (Master Stanley Barrett)	John Downman	Sen. Donat Raymond
Old Thatched Barn	Horatio Walker	Clarence Gagnon
Dawn	Harold Beament	Harold Beament
The Break Up	E. H. Holgate, R.C.A.	Mrs. Henry Holgate
View of the Harbour	Adrien Hebert	Adrien Hebert
The Blue House — Chambly	Robert Pilot, R.C.A.	Sydney Dawes
Winter Scene	Albert Robinson	Watson Art Gallery
The Luxembourg Gardens	J. W. Morrice, R.C.A.	Sydney Dawes
Winter Scene	H. Lemieux	H. Lemieux
Portrait of Lady Minto	Robt. Harris, P.R.C.A.	Art Association

BRONZES

Les Algonquins	Philippe Hebert, R.C.A.	R. J. Wickham
Little Indian Boys	A. Laliberte, R.C.A.	Watson Art Gallery
La vie est parfois parsemee de roses et d'epines	Henri Hebert, R.C.A.	R. J. Wickham
Madeleine de Vercheres	Philippe Hebert, R.C.A.	F. J. Laverty
Sans Merci	Philippe Hebert, R.C.A.	F. J. Laverty
Indiennes de Caughnawaga	Suzor Cote, R.C.A.	Watson Art Gallery
Guide with Moosehead	Suzor Cote, R.C.A.	Watson Art Gallery
Pioneer & Wife (two figures)	Suzor Cote, R.C.A.	Watson Art Gallery
MARBLE		
Cleo	Henri Hebert, R.C.A.	Henri Hebert, R.C.A.

Artists Contribute From 79 Countries

Works by Montrealers in
World's Fair Gallery of
Science and Art
Gazette — 3.6.39

An international exhibition of paintings, two of them by Montrealers, the canvases representing the work of living artists in each of seventy-nine countries, is an attraction at the New York World's Fair in the Gallery of Science and Art, sponsored by Thomas J. Watson, as president of the International Business Machines Corporation. Housed in a vast oval room, especially designed and lighted for its presentation, and located in the Business Systems and Insurance Building, the collection is said to make one of the most interesting displays of ethnic art ever assembled under one roof. It offers the visitor an opportunity to compare, in a single showing, the characteristic art of today as practiced by men and women, in near and remote parts of the world, many trained but still others entirely lacking in any formal art education. The paintings were chosen by the leading art authorities in the seventy-nine countries where the corporation has representation.

"In forming the International Business Machines Corporation's Gallery of Science and Art," Mr. Watson said, "our endeavor has been to increase the interest of business in art and of artists in business, and to create something of permanent educational and cultural value, not only to the millions who will visit the Fair but to the people of our own and other countries who will eventually be able to see the exhibition."

The idea of assembling such a collection was conceived by Mr. Watson a year and a half ago, fulfilling a long cherished plan for



CLARENCE A. GAGNON, R.C.A., of Montreal, who this week was commanded by Her Majesty Queen Elizabeth to paint two canvases of French-Canadian rural life, expressive of the spirit which marked this artist's illustrations for Louis Hebert's "Maria Chapdelaine." A selection of the originals of these illustrations embellished the Queen's sitting room at Rideau Hall, and the interest shown in them by Her Majesty was followed by the commission to Gagnon.

bringing art and business into a closer relationship. Art authorities of repute in seventy-nine countries were commissioned by the company to select a painting characteristic of that country. No restrictions were imposed as to the choice of artists or subjects. Those chosen to make the collection included museum directors, curators, presidents of institutions of learning, heads of art associations and organizations, professors of art and ministers of de-

partments of culture. Mr. Watson had the counsel of Erwin S. Barrie, director of the Grand Central Art Galleries, in choosing this world-wide jury. The resulting collection offers the art student and the general public a rare opportunity to see what these art authorities throughout the world consider the best contemporary art of their respective countries.

The painters represented in this show include such personalities as a family connection of the Fifth Earl of Essex; a brother of William Butler Yeats, the famous Irish poet; a young woman who used her brother's name and clothes without detection to study in an art school which refused admission to women, and West Indian and Central American natives who taught themselves to paint without ever receiving art instruction.

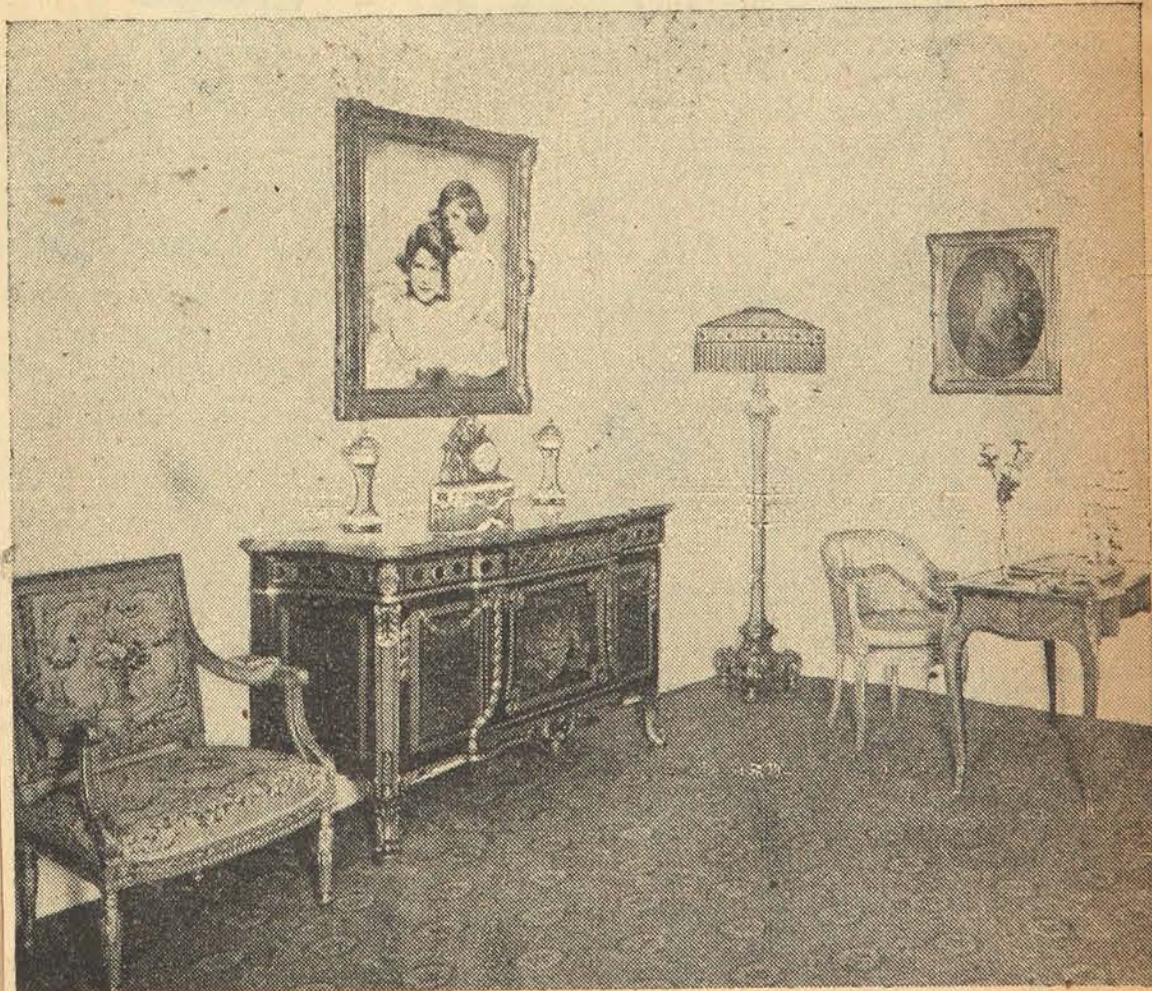
The paintings range in size from less than sixteen inches square to a panel more than six feet long; they are painted in oil, water color, and tempera; on canvas, composition board, or, in some instances, silk; and the subjects range from a mother and child to a funeral procession, from a sleeping idler to a laboring workman, from snow-capped peaks to tropic beaches, and from primeval jungle to cultivated farmlands.

In further explanation of the company's policy in presenting this show of world art, Mr. Watson said in part:

"This step by an industrial organization is in recognition of the part played by art in industry, and its importance to industry in broadening the horizons of culture, and influencing the needs and desires of the people of every country. The International Business Machines Corporation believes its Gallery of Science and Art will help in some degree to create a better knowledge of the cultural ideals of the people in seventy-nine countries."

The picture selected for the exhibit from Canada was a painting by Marc A. Fortin, of Montreal, entitled "March Snow," and that for Newfoundland by Robert W. Pilot, R.C.A., also of Montreal, a canvas entitled "Newfoundland Harbor."

A Corner of the Queen's Sitting Room



Including a fine picture of Princess Elizabeth and Princess Margaret Rose, the sitting room for Her Majesty in the Royal Suite in the Windsor was furnished by loans from the fortunate possessors of period furniture and other incidental pieces in Montreal.

Series of Canadian Exhibitions Each Lasting About Six Weeks To Be Arranged for World's Fair

Royal Canadian Academy to Lead Off—Then Canadian Society of Painters and the Sculptors' Society—Later, Canadian Group of Painters and then Canadian Society of Graphic Art

By ROBERT AYRE

ORIGINAL plans for the Canadian art exhibit at the New York World's Fair, opening next week, called for the transfer holus-bolus of the show recently held at the Tate Gallery, London, which surveyed a century of Canadian painting. That was a year ago, when it looked as if there would be plenty of room in the Canadian building for a thoroughly representative exhibition. Within the past few weeks, however, the National Gallery was advised that all the space had been let for other purposes and the only place for the Canadian show was a small gallery in the adjacent Pan-American building which would accommodate no more than 70 pictures. Under the circumstances, the National Gallery wished to retire from the field, feeling that the Dominion could not be adequately represented. The Government was anxious for a showing, however, and it was decided that the best way out of the dilemma was a series of exhibitions, each lasting about six weeks. With the hope of covering Canadian art activity as comprehensively as possible, the National Gallery called upon the chartered art societies to be responsible for the selections.

From May 1 until June 15, the Royal Canadian Academy will have the gallery. Sixty-nine paintings, all oils, were chosen by the two juries, consisting, in Montreal, of Mr. Dyonnet, Mr. Gagnon, Mr. Coburn, Mr. Simpson and Mr. Pilot and, in Toronto, of Fred S. Haines, vice-president of the Academy, who went to New York to hang the show, J. W. Beatty, H. S. Palmer and Frank Carmichael.

Following the Academy show, the exhibition will consist of works collected by the Canadian Society of Painters in Water Color and by the Sculptors' Society. A show arranged by the Canadian Group of Painters will be on view from August 1 to September 15, when the Canadian Society of Graphic Art will come on.

From Montreal

For the Academy exhibition, the Art Association of Montreal has loaned four paintings: "The Bathers", by Edwin H. Holgate, R.C.A.; "The Melting Snow", by F. W. Hutchison, R.C.A., N.A.; "Winter, Baie St. Paul", by A. H. Robinson, R.C.A., and the recent acquisition "Lumber Wharf, Halifax," by Stanley Royle, A.R.C.A.

Here are some other canvases of particular interest to Montrealers—Portrait of John W. Brookfield by the Academy president, Sir Wyly Grier, P.R.C.A.; "Morning, Froud Lake" by the vice-president, Fred S. Haines, R.C.A.; "Portrait of the Artist", by the secretary, E. Dyonnet, R.C.A.; "Havana", Archibald Barnes, R.C.A.; "The Red Carriole", F. S. Coburn, R.C.A.; "Captain Melville Millar", Kenneth Forbes, R.C.A.; "La Maison Rose", Clarence Gagnon, R.C.A.; "Chief Justice Greenfields", Alphonse Jongers, R.C.A.; "Evan MacDonald", Marion Long, R.C.A.; "Louis Muhlstok", Lillias T. Newton, R.C.A.; "Winding Road", H. S. Palmer, R.C.A.; "Farm, St. Urbain", R. W. Pilot, R.C.A.; "Hillside Farm, Ile Jesus", C. W. Simpson, R.C.A.; "New England Village", W. M. Barnes, A.R.C.A.; "Departure for the Hunt", Harold Beament, A.R.C.A.; "The Blue Bird", Gertrude des Claves, A.R.C.A.; "Clearing Weather", Paul B. Earle, A.R.C.A.; "Cote La Montagne", Adrien Hebert, A.R.C.A.; "White Hydrangea", Clara Hagarty, A.R.C.A.; "Old House by the Roadside", H. Mabel May, A.R.C.A.; "Maison Montcalm", Kathleen Morris, A.R.C.A.; "Hell's Gate, Canadian Rockies", H. R. Perriard, A.R.C.A.; "After the Shower", A. Sheriff Scott, A.R.C.A.; "North Shore Road", A. Cloutier; "Dominion Square", Berthe des Claves; "Landscape, St. Simeon", Marc A. Fortin; "Stormy Day", Joachim Gauthier; "Village Scene, Gaspe", Rita Mount; "Laurentian Landscape", Graham Norwell; "The Ice House", Henri Masson.

Black and White

Etchings, lithographs and woodcuts in the Art Association's print room make it clear that Ernst Neumann is a thoroughly metropolitan artist. He gets his pictures in the city streets and alleys and in the studio—nudes and painters and onlookers in the studio, down-and-outs on park benches or lying on the grass of Fletcher's Field, lawyers gathered outside the courts, hymn-singers on the street

corner, beggars on the pavement, urchins, playing in back lanes—this is the stuff that appeals to his sharp eye, for registration by a skilled hand. He is at his best, I feel, in the detail of character, whether it be in a clump of old buildings or in the folds of a face or an old garment. I find, accordingly, less satisfaction in his larger lithographs than in the smaller ones and the etchings; he does not seem to have the knack of handling masses. One thing I like about his depiction of character, I might say, is his restraint; he has humor and satire and a touch of sentiment, but he never overdoes any of them.

Twentieth Century Painting

The Contemporary Arts Society has arranged a show of 20th Century painting, mostly European, which will be opened in one of the Art Association galleries in about two weeks. Many of the works, from private collections in Montreal, are by artists who have never

been seen publicly here. The group includes: Kandinsky, Franc Marc, Feininger, Lhote, Vlaminck, Derain, Dufy, Matthew Smith, Gimmi, Simon-Levy, Pascin, Zadkine, Herbin, Utrillo, Milly Possas and Marin.

In Boston

Since many Montrealers go frequently to Boston, I shall make note, from time to time, of exhibitions in that city. At present, in the special exhibition galleries of the Museum of Fine Arts, is to be seen the 50th anniversary exhibition of the Boston Society of Water Color Painters and the Boston Water Color Club. It is a retrospective survey of half a century and includes works by Winslow Homer and John S. Sargent, New England pioneers and leaders in the development of an art form which has become a national medium in America. Among others represented are Dodge MacKnight, John la Farge, Eliot O'Hara, Henry W. Rice, Frank W. Benson and the more radical painters Karl Zerbe and Prescott Jones.

Gagnon Lashes Out At False Values In Modernistic Art

The Standard
29.4.39

Noted Canadian Authority Sees "Manual Incompetency and Other Weaknesses"—Addresses Pen and Pencil Club

By ROY KERWIN

"THE great characteristic of modernistic art is its manual incompetence," declared Clarence Gagnon, famous French-Canadian artist and handicraft authority. Mr. Gagnon stole a few hours from his various activities in connection with the Royal Visit, the handicraft fair which is planned for St. Helen's Island in June, and the Tercentennial Commission, to address the members of the Pen and Pencil Club of Montreal at their fiftieth anniversary banquet today. He titled his speech "The Grand Bluff—Modernistic Art."

"These men were once called 'unrecognized geniuses,'" Mr. Gagnon continued, "but the real unrecognized geniuses of the art parade are the canny dealers who, with profits in view, managed to soften the brains of enough art speculators to get these abortions on the market!"

Extreme Stylists

Mr. Gagnon explained how it was not until a group of extreme stylists, who had forsaken the traditional roads of art because of their manual inability to follow it, began to imitate the independence of Cezanne that the movement started. Art dealers cashed in on the novelty of the movement with tongues in their cheeks, he explained, and a whole swarm of such faddists followed, thus creating a vicious circle in which both artist and dealer were dependent on each other's wit for their livelihood, with the ideals of Art forgotten by both.

"The eulogists who exalt Cezanne nowadays," he continued, "seem to feel that he wrote the constitution for a new republic of art. This stress upon Cezanne is one of the curious phenomena of criticism that can be found in every age. In most of his portraits and landscapes he was both theoretical and awkward—a bad combination."

Mr. Gagnon calls Cezanne's famous "Bathers" a perfect example of this manual incompetence. "We are confronted," he declares, "with stupid drawing, bad proportions, lugubrious and non-expressive faces on meaningless non-bathing attitudes, a vulgarity of forms that defy anatomy, physiology and geometry in general incompetence!"

"Cezanne" declared the Canadian artist, "displays an incontestable nobility of purpose. But it is chained to an absolute powerlessness to reach its end. Art cannot be enriched by good intentions alone."

"Screaming Style"

"The style-fanciers, the curse of modern art, are fascinated with the false idea that an individual, screaming style is the first essential of art. But style in itself is not a virtue. Some styles are without taste just as some manners are offensive."

"Cezanne, Van Gogh, Gauguin, with their modern imitators Matisse and Picasso, are hailed as the leaders in this 'danse macabre' of painting," he continued. "That those three men, so different in aims, so unique in temperament, should be grouped together as propagandists of this type of art-junk is proof enough of the lack of intelligence among their disciples. Cezanne was the austere, dogmatic

advocate of 'pure' painting. Van Gogh, the wide-eyed, was frenzied by his own intense symbolism. Gauguin, the uncouth savage, really belonged to the South Sea Islands. Their one common attribute was their hatred of 'schools' or any enforced adherence to rules. I do not doubt but that they were sincere."

"Out of the group of their slavish imitators emerged Matisse and Picasso, who, unlike the sincere and independent Cezanne, Van Gogh and Gauguin, are deliberate fakers! Neither they nor their followers would have become so fashionable with the faddists had their chosen leaders lived long enough to denounce them!"

"Burst of Emotion"

"Matisse—as wild a man as ever tortured the human form or debauched a palette—painted in a burst of emotion that did not last long enough to allow him to finish the painting. Inmates of insane asylums have known this exaltation."

"Picasso, young, fresh, olive-skinned and black-haired, a real Spanish type, cursed with an over-amount of exuberent spirits, is the only one in the crowd with a sense of humor which allows him to laugh at his own work. Colossal in audacity, his canvases fairly reek with the insolence of youth. They outrage tradition, nature, decency. I doubt if he ever finishes one. To carry to an end such an outrage is humanly impossible!"

Mr. Gagnon explained how the "educated simpletons" make all this possible. Themselves taken in by cunning dealers, he explains, they are forced to become the tools of those dealers, in order to defend their own taste and to maintain the market value of their collections.

"Liberties"

"The battle-cry of these extremists" said Mr. Gagnon, "is 'Art begins where Nature ends.' All great artists, from Botticelli to Whistler, took certain liberties with nature in order to emphasize some instance of unusual beauty. But they did not allow this liberty to become license, to carry it to such an extreme that it denied nature."

"The artist must allow Nature to take his small hand in Her large one, as a Mother teaching her Son" Mr. Gagnon declared, "For mankind always has and always will insist on at least a reasonable amount of truth in art, as well as in life."

BEAUX ARTS PUPILS ARE GIVEN AWARDS

New Course in Commercial Art Outstanding Feature
Gazette of Term 9.6.39

The newly established course in commercial art was the feature of special interest in the work of L'Ecole des Beaux Arts this year, according to Charles Maillard, director of the provincial art school. The year which closed with the opening of its final exhibition last night, was the first in which this particular study had been made a full course. The work of the class, under the direction of Rolland Charlebois Mr. Maillard considered very favorable.

Another innovation at Beaux Arts this year was the work done in co-operation with the Montreal Technical School. Examples of work modelled by the pupils of the art school were cast in bronze by pupils of the technical school. It was expected that further co-operative enterprise would be sought in the future.

The exhibition of the work of the Beaux Arts pupils is now being shown at the school's building on St. Urbain street. It includes work done by the classes in architecture, modelling, painting, ceramics, drawing and wood-carving, as well as that of the commercial course.

Diplomas for the school's architecture course were awarded to Georges Saint-Jacques, Gabriel Jarry, Rene Belleville, Marc Cinq-Mars, Paul Brassard, Clovis Auclair, Albert Leclerc, Paul Samson, Romeo Desjardins. Diplomas in the ceramics course went to Louis Archambault and Bertrand Vanesse.

Winners of the prizes awarded in each for each course by the Hon. Dr. Paquette, Secretary of the province, went to the following: Architecture—Gabriel Jarry, Georges Saint-Jacques; painting, decoration and modelling—Therese Allard, Jean Simard, Rene Caron; ceramics—Louis Archambault, Bertrand Vanesse.

Winners of the prizes offered by the French Consul General went to the following: Architecture—Marc Saint-Mars, Rene Belleville; painting, decoration and modelling—Yvette Boisvert.

Prizes offered by Charles Maillard, director of the school, were won by the following: Architecture—Paul Samson, Paul Brassard, Clovis Auclair; drawing, engraving, decoration and modelling—Gaston Saurault, Bernard LeFort, Janine Gens, Raymond Fortin.

The Royal Architectural Institute of Canada Medal was won by Gabriel Jarry, while the Louis Quevillon prize in architecture went to Albert Leclerc. The Maurice Cullen prizes for paintings went to Enid Gilson and Marcia Drummond. The Suzor Cote prizes for painting went to Lucien Morin and Yvette Boisvert.

The professors' prize (architecture) went to Paul Cauchon, Ollus Bois, Pauline Roy and Ernest F. Smith (painting, decoration and modelling) to Irene Vallee Colette Lefebvre, Lucien Labelle, Jacques de Tonnancour and Raymond Mongeau.

DAY COURSES.

Painting, premier section: First medalists, Therese Allard, Jean Simard; first prize, Enid Gilson; second section: First prize, Yvette Boisvert, Lucien Morin.

Drawing—Antique. Dorothy Baxter, Raymond Mongeau, Moyaen-antique: Marcelle Bergeron; Moyaen: Albert Cachon, Elaine Lapres.

Decorative composition: Fourth year, Rene Caron; Third year, "A" Division, Maurice Belanger, Janine Gens; Third year, "B" Division, Georgette Bourassa.

Moyaen Course: Second year, "A" division, Suzanne David; Second year, "B" division, Marcelle Bergeron, Aurele Bouchard, Rev-Brother Charles-Garnier.

Commercial Art: Second year, Colette Lefebvre, Irene Vallee; First year, Richard Racicot, Gaston Saurault.

Ornamental modelling: Fourth year, Rene Caron; third year, Bernard Lefort.

Moyaen course: Second year, "A" division, Aurele Bouchard, "B" division, Fernand Menard; first year, "A" division, Audre Leprohon.

Wood Sculpture: Raymond Fortin. Ceramics: Second year, Technique and composition—Louis Archambault; first year, Raymond Lewis.

Anatomy—Prizes, Estelle Desaulniers, Raymond Fortin, Colette Lefebvre, Bernard LeFort.

Perspective—Bernard LeFort. Engraving—Elizabeth Kemp, Michelin Forgues, Marcia Drummond.

Engraving: First year—Jacques de Tonnancour.

History of Art—Janine Gens.

Architecture: Composition—fifth year—Georges Saint-Jacques; fourth year, Paul Cauchon; third year, Jean-Charles Fortin; second year, Marcel Messmer; first year, Pierre Boulay; preparatory class, Roger Van Dale.

Architecture: General construction—Fifth year, Georges Saint-Jacques; fourth year, Paul Cauchon; third year, Ollus Bois; second year, Jean-Louis Caron; first year, Pierre Boulay.

EVENING CLASSES.

Drawing: Life class, Rene Caron, Gaston Saurault; antique class, Lucien L'Ecuier, Albert Gachon; moyen class, Jean-Paul Ladoucer.

Modelling: Life class, Lucien Labelle; antique class, Julien Hebert; moyen class, Louis Archambault.

Art Show Is Survey Of Six Centuries

"Masterpieces of Art" at
World's Fair Assembled
by Valentin
Gazette—17.6.39

It will probably be the prevailing opinion that the old-master show at the New York World's Fair exceeds in splendor the expectations, high though they may have been, of those who, with impatience, awaited the delayed event, writes the discerning and cultured art critic Edward Alden Jewell in The New York Times.

The survey called "Masterpieces of Art" assembled under the general direction of Dr. Valentin of the Detroit Institute, is indeed magnificent; broad in scope and as rich in quality as it is generous in its inclusion of great works not often accessible to the public.

More than 400 items compose this sumptuous panorama of painting and sculpture, which, as it unrolls before us, embraces in its majestic sweep creative utterance of six centuries and represents artists that range from early Italian, Flemish, Dutch, German and French masters to those of eighteenth century England and of eighteenth and early nineteenth century France.

Although large, the exhibition is staged in such manner that the journey through it may be taken at a leisurely pace without resulting fatigue. To begin with, the building, planned especially to contain this art, is of ample size and divided into twenty-five galleries, thus making it possible, in an orderly chronological progression, to group work that is best studied together.

Each spacious enough to prevent crowding, yet small enough to assist in the establishing of intimate contacts, these galleries surround a court, the centre of which is a pool. There are some rather baffling murals on the walls of this court, where plain cool spaces might seem preferable, in view of the fact that visitors will doubtless spend meditative entractes here.

In sights that are familiar that are new the quest about both will be welcomed: both

Gagnon's Talk On Art Draws Spirited Reply

Standard, 6.5.39

IN The Standard of April 29th figured the report of a speech to the Pen and Pencil Club by Mr. Clarence Gagnon, R.C.A., who lashed out at "The Grand Bluff—Modernistic (fragrant word!) Art." With picturesque philosophy he explained what liberties the Real Artist is allowed to take with Dame Nature without becoming licentious, and how the manual incompetence of Cezanne, van Gogh, Gauguin, Matisse, Picasso and all their ilk puts them beyond the pale. He gave the lowdown on how, in getting these fakers accepted, the cunning art dealers had put one over on the world with incredible genius. Artist and dealer were dependent on each other's wit,—a wit which must make all other salesmen, and even the smoothest confidence men, feel like pikers.

A quarter of a century ago, flaying modernism was a familiar practice here, and after all these years it is a pleasure to hear an echo of the good old vituperative energy, with even possibly an added touch of exasperation. The German Nazis, of course, are on Mr. Gagnon's side, but elsewhere, even in Italy, modernism has been honoured.

Just to show what odds Mr. Gagnon doggedly takes on, I would like to mention a few of those heavy-weights who have been deluded into supporting the opposite point of view.

In London, for instance, was held last summer an Exhibition of 20th Century German Art featuring painters whom the catalogue says are the German equivalents of Cezanne, Matisse and Picasso. Among others there were Kandinsky and Marc, whose work will be seen in the Loan Exhibition of Art of Our Day, opening a week hence at the Art Gallery. Some of the people sponsoring the London show were: August John (who resigned last year from the Academy), Prof. Ernest Barker, Litt.D., LL.D., Clive Bell, Prof. Tancréd Borenius, Karel Capek, Lord Ivor Spencer Churchill, Sir Kenneth Clark (Director of the National Gallery), Prof. W. G. Constable (now Director of the Boston Museum), The Earl of Cranbrook, Prof. E. J. Dent, George Eumorfopoulos (No. 1 collector of Chinese art), Prof. Julian Huxley, The Earl of Listowel, Hon. Vincent Massey, Dr. Axel Munthe, John Rothenstein (Keeper of the Tate Gallery), Rebecca West, H. G. Wells, Virginia Woolf.

The list of eminent people who have been humbugged into accepting the modernists would be endless. I will only add that among them are the directors of most of the great public galleries of Europe and America; in New York, the Metropolitan Museum of Modern Art (backed by Rockefeller and Whitneys), Whitney Museum (which buys the American spawn of modernism, even abstraction), Boston's Museum (which recently acquired a huge thing by Gauguin) and Institute of Modern Art, etc., etc., numerous colleges, Harvard's Fogg Museum...Quelle pitié! All these "educated simpletons"—art lovers, historians, curators—who now know the dealers have taken them for a ride, but still go on acquiring, acquiring, year in year out, abusing the institutions that employ them just so the truth won't get out! And what shall we say of the writers and critics, Elie Faure (famous for his History of Art and other books), Roger Fry,

Rene Huyghe (Director of the Louvre), Escholier, Prof. John Dewey, hundreds of others? And then there are all the private collectors, abroad and even in Canada, many of them men of feeling and taste, and also all the painters and sculptors, whose conception of art has led them to the modern movement, to add to that immense body of intelligent opinion, which has been so grievously hoaxed by a gang of dealers and artists, and which Mr. Clarence Gagnon undertakes to enlighten.

I remain, Sir,

Yours obediently,

JOHN LYMAN.

Protests Attitude Of Mr. Gagnon

Sir,—It is with regret that I take sides. (there is no other word for it) against Mr. Gagnon.

At the present moment, in 1939, Mr. Gagnon is our great painter, in the eyes of a host of Montrealers. He has an almost official role as a result of a series of lucky circumstances, independent of his own efforts.

His remarks made to the Pen and Pencil Club and set down by your reporter with the respect due his age and fame will have, I am afraid, the authority of the Gospel. I am sorry. Past events had disposed us to accept the idea of a master who was both courteous and sensitive. Suddenly without warning we get full in the face a

volley of dogmatic pronouncements; the tone is dictatorial, brooks no reply, dubs the opposite point of view as unreasonable, infantile, ridiculous, grotesque and pitiful. In short if one is not of Mr. Gagnon's opinion one is not far from being mentally deficient or at best an innocent, fooled by crooks like Ambroise Vollard, a man of parts incidentally, who writes as well as we could wish more Canadian painters could paint.

I consider this attitude of Mr. Gagnon's neither worthy of a club whose members, albeit with certain prejudices, are devoted to the cause of art, nor of the lecturer himself, not of the public, divided and confused on these questions, who read the account of it.

Against these assertions and insinuations I protest in the name of free and independent thought, of truth and of good manners. It is not for me to refute them; to make my own point of view triumph does not interest me in the least. There are quantities of books, well and clearly written by, apparently sane men on the whole matter.

Anyone can find out by reading European papers freely sold in Montreal, that all the great cities are proud of possessing works by these masters. Recently a big exhibition was held at the Municipal Museum of Amsterdam and opened by a French minister comprising works by Bonnard, Braque, Leger, Matisse, Picasso, Rouault, Utrillo, and Vuillard, each painter having an entire room.

In the general opinion this exhibition seems likely to represent the small number of living French painters whose work will live. I address these remarks to Mr. Gagnon and ask of him that if, as is his right, he does not like so-called modern painting, that he will refrain from trying to convince the public that they will be better off in depriving themselves, in cutting themselves off from that delicate and refined pleasure which is there to be enjoyed by those who know how to look, who live in their own times, that the quarrels of small unimportant groups matter in the slightest to these painters, these very great painters.

Mr. Gagnon would perhaps be surprised to learn that a taste for modern painters and a taste for old masters can go together frequently, and even in Montreal.

However I'll make him a small concession, I will admit with him that these masters sometimes go through intellectual gymnastics that are almost acrobatic. I hope he grants me that for those exercises one must have a fresh, vigorous mind.

MARCEL PARIZEAU.

NEW MUSEUM DEDICATED Gazette—28.6.39 Crerar Officiates at Ceremony at Carillon

At the formal dedication of the museum of the Historical Society of Argenteuil County at Carillon, the Hon. T. A. Crerar, Minister of Mines and Resources, said: "It is well that we should take time to look over the past and envision the work of the early pioneers. There is no episode in history more thrilling than the story of Dollard and his associates, and the historical spot of their stand is in close proximity to this building we are privileged to dedicate for the preservation of historical records."

In declaring the building open last week-end, Mr. Crerar expressed the wish that every possible success would attend the efforts of the society and that the building would prove an incentive to this and future generations to follow the ideals of the society.

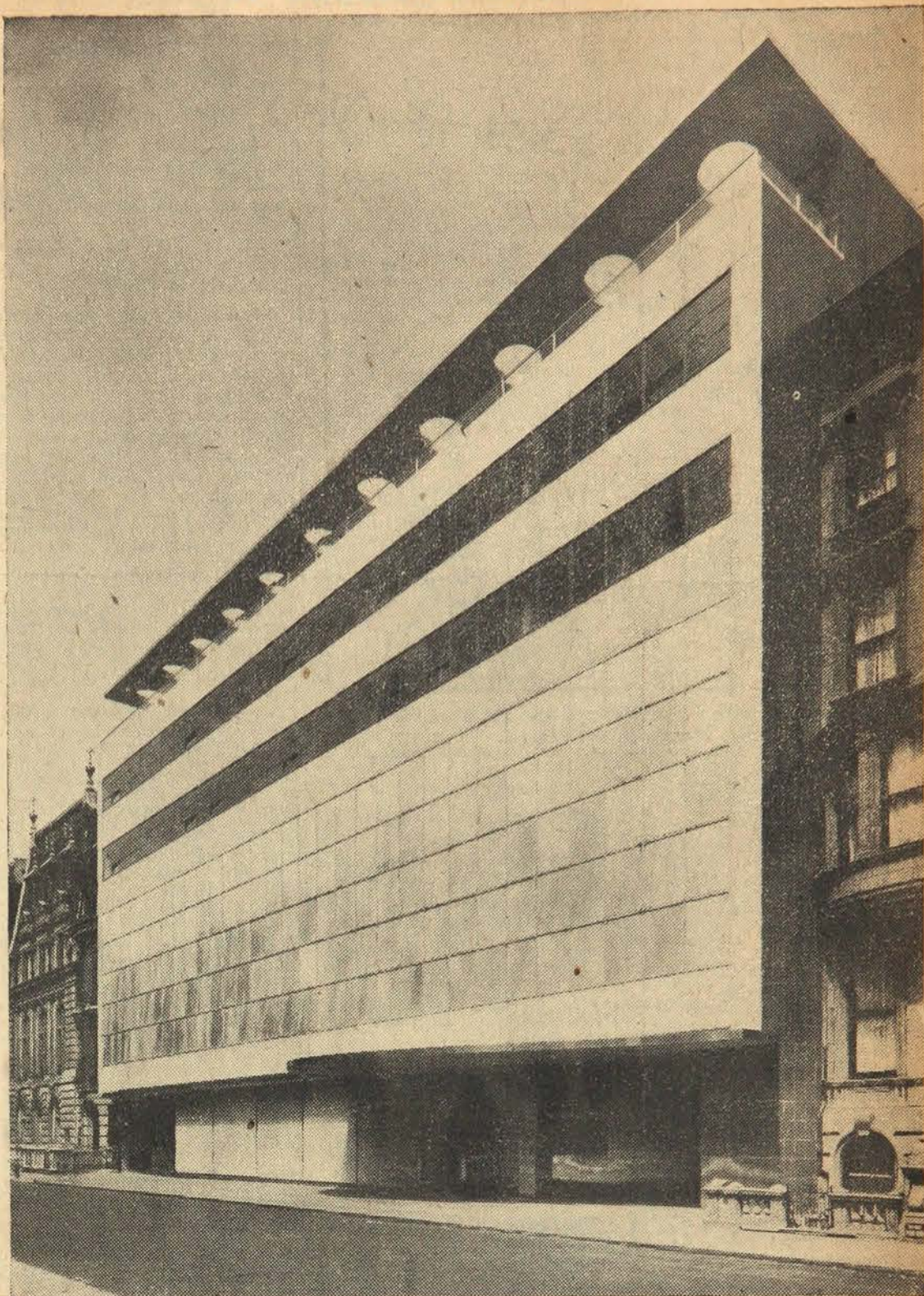
Following a tour of the building Mr. Crerar warmly congratulated the society for its zeal and enterprise.

Dr. H. B. Cushing, president of the society, acknowledged the help extended by Mr. Crerar and his department, and all who had aided in its work.

A brief address was made by Georges Heon, federal member for Argenteuil County.

The official opening was attended by large crowds from the surrounding districts, in addition to many who came from Ottawa and Montreal for the occasion.

"A Citadel of Civilization"



The Standard - May 13th, 1939

Wurts Brothers Photograph.

The new building of the Museum of Modern Art, New York, designed by Goodwin and Stone, Associated Architects, which was opened to the public this week. The walls are of white marble, blue tile and glass. The front and rear walls are principally glass; the first floor, plate glass and metal; the second and third floors, "thermolux", a new type of heat-resisting light-diffusing glass; the fourth and fifth floors, where the offices are situated, have horizontal bands of windows. The front wall of the penthouse and the rear facade, facing the sculpture garden, are almost entirely plate glass, with glass brick and bands of windows, except for the third floor sculpture gallery, which is walled on the garden side by marble and lighted from above by a long skylight.

Art News and Reviews

New York's New Art Museum Aims To Raise Standards Of Taste And Extend Public's Perspective

By ROBERT AYRE

"TO give the people an opportunity to say hello to today." This, according to Lowell Thomas, is the function of the Museum of Modern Art in New York. Nelson A. Rockefeller, the newly elected president, carried the idea a little further when he used the words "to interpret the new ways of art to the people." Dr. Robert Hutchins, president of the University of Chicago, took this to mean that the Museum had to be a place of demonstration and action. "Dynamic," somebody else said. Still further went Edward Bruce, director of the section of fine arts in the United States Treasury Department. With his "civilizing power of art" he gave the Museum an even greater responsibility and opened the way for President Roosevelt and is declaration that art and freedom went together, that democracy needed art and that art could not live without democracy.

This is a brief synopsis of what they said last Wednesday night when the Museum of Modern Art celebrated its tenth anniversary by dedicating its new two-million-dollar building at 11 West 53rd Street. I mention the figure not because I think dollars are any standard of measurement for an art gallery but because it demonstrates that large sums of money can be raised for other things beside wars. The President pointed out that the Museum was dedicated in the cause of peace and to the pursuits of peace. He spoke of faith in the sanctity of free institutions, in the right of life in the community. Crush the individual in society and you crush art, he said. Only when men are free can

the arts flourish. The conditions for democracy and the arts are the same.

Hailing the Museum as a citadel of civilization, he looked to it as an integral part of the country's democratic institutions, equipped to enrich and invigorate its cultural life, to raise the standards of American taste. With its travelling exhibitions, it extended the perspectives of the general public.

Art in the United States, Mr. Roosevelt went on, had never been the property of an academy or a class. He made some reference to the government sponsorship of art in the W.P.A. projects. The artists were given new opportunities, they realized new obligations to society. But they were under no compulsion to be limited to the ideas of the government or anyone else; they were disciplined by their own energies and ardors; they could be of all creeds—or none at all.

Perhaps you heard the broadcast. These things are worth repeating, anyway. They are worth thinking about.

Since the Museum of Modern Art was founded in June, 1929, it has held 85 exhibitions, seen by more than a million and a half persons. It has sent out 68 travelling exhibitions, shown 790 times in 186 cities. In 1935, through a grant from the Rockefeller Foundation it established a film library as an educational institution and now 200 organizations regularly show its programs. The purpose of the film library is to collect and preserve representative motion pictures of all types, as well as related material, with the object of making them available for study. Wednesday night, John Hay Whitney spoke of the motion pic-

ture as the liveliest of the visual arts and Walt Disney emphasized its value to posterity. Another aspect of the Museum's interests—modern industrial design—was brought out by Edsel Ford.

The broadcast itself, with its music by contemporary composers, its pick-ups from Washington, Chicago and Hollywood, and its dramatization of motion picture history, was typical of the Museum. "Museum" scarcely seems to be right word for an organization so dynamic, so essentially of today.

"Art of Our Day"

Will Montreal ever have anything corresponding to the Museum of Modern Art? If it does, the Contemporary Arts Society will undoubtedly have a good deal to do with it. Recently formed to extend those perspectives Mr. Roosevelt spoke of, it shows its enterprise in the exhibition which opened today in one of the new galleries of the Art Association. "Art of Our Day" consists of 50 works by contemporary painters, mostly European, loaned by Montrealers—Louis Bourgois, Mrs. Murray R. Chipman, Huntly R. Drummond, Eric Goldberg, Mrs. M. Greenberg, Miss Prudence Heward, John Lyman, Mr. and Mrs. G. R. McCall, F. Cleveland Morgan, Leo-Pol Morin, Fernand Prefontaine, Dr. Lewis L. Reford, Mrs. Ben Robinson, P. W. Rolleston, Mr. and Mrs. B. Schechter, Robert C. Schoen, Paul Schopflocher, Mrs. Oswald Schuller, William St. Pierre and Miss A. van Horne. I will discuss the exhibition next week. It will be open until the 28th.

Sharp Contrasts and Fine Artistry In Current Exhibition

Wood Carving and Modelling by Prudence Dawes Impress Critics

By ROBERT AYRE.

I NEVER was in Minnesota, but I imagine it must be like Manitoba, on the flat side. That would account, to some extent, for Dewey Albinson's delight in Quebec. (He is the president of the Minnesota Artists' Association.) It's whoops up and whoops down in an extravagant rough and tumble of hills and houses and all the familiar "emotive fragments" (Wilenski) of this Quaint and Picturesque province. He hasn't missed much. His pictures are as crowded with local color as Kriehoff's. You'll find dog carts and dog sleds and the beginning of a dog fight; ox carts, crowded buggies, sleighs, tourists in a caleche outside Notre Dame des Victoires, crocodiles of school children, black robes, and such modern appurtenances as street cars, automobiles, bicycles and movie posters. Church spires push up, habitation houses lean drunkenly together, roofs tumble down. Color is often gaudy. Albinson's feeling for the grotesque and his tendency to exaggerate make him something of a caricaturist, though with the greatest good humor. It's all in fun. He's like a friendly earthquake.

Edward Cleghorn

Albinson is upstairs in the new wing of the Art Association building. Most of his works are oils. Downstairs in the print room you'll find the most striking contrast in the exhibition of water colors by Edward Cleghorn. The majority are tiny thumbnail sketches of the West Indies, quick snapshots done in a few strokes, a few tints, little notes perfect in taste and spontaneity. The larger papers don't seem to me quite so successful.

Bombing Planes

Classroom restraints are happily absent from the work—perhaps I should say play—of the children of the Art Association's Saturday morning classes under the direction of Miss Anne Savage. The boys and girls are free to express their own experience and fancy pretty much in their own way. Their pictures were fun to do and they're fun to look at.

Among them are flower pieces and textile designs and there are a few imaginative landscapes, but the thing that really interests the

youngsters is action. Some of them have painted their friends busy in the studio, there are football scrimmages, skiers tear down the hill, farmers follow the plough, firemen dramatically attack the flames, auto racers hurtle round the curves. There are impressive steamers but there is only one railroad train. Naturally it is streamlined. The airplanes gave me pause. There are many of them and the significant fact is that most of them are bombers, destroying one another. Such is the world we live in. Fortunately gas masks have not yet penetrated the consciousness of young Canadian painters.

The prize picture has a more peaceful countenance. Alex Taylor, who is 13, has painted a street corner in a small town and he has welded such contemporary details as the post office, the general store, the filling station, the automobile and the horse and cart into a nice unity. Though it lacks

action, the little scene is very much alive.

Riva Feinberg, who won first prize for modelling with a snow-baller and a peasant bowed down with a burden, and Bob Bevington, who came second with a spiny prehistoric beast, both show a good feeling for the clay. You'll get a kick out of Gordon Barrington's "Sunday Afternoon"—two ladies of an era long before Gordon was born. Seurat ladies in bustles. The one at the piano has buttons all down her back; the one with the hymn book wears a watch pinned to her bosom. Where on earth did a boy of 14 get this taste for satire?

Prudence Dawes

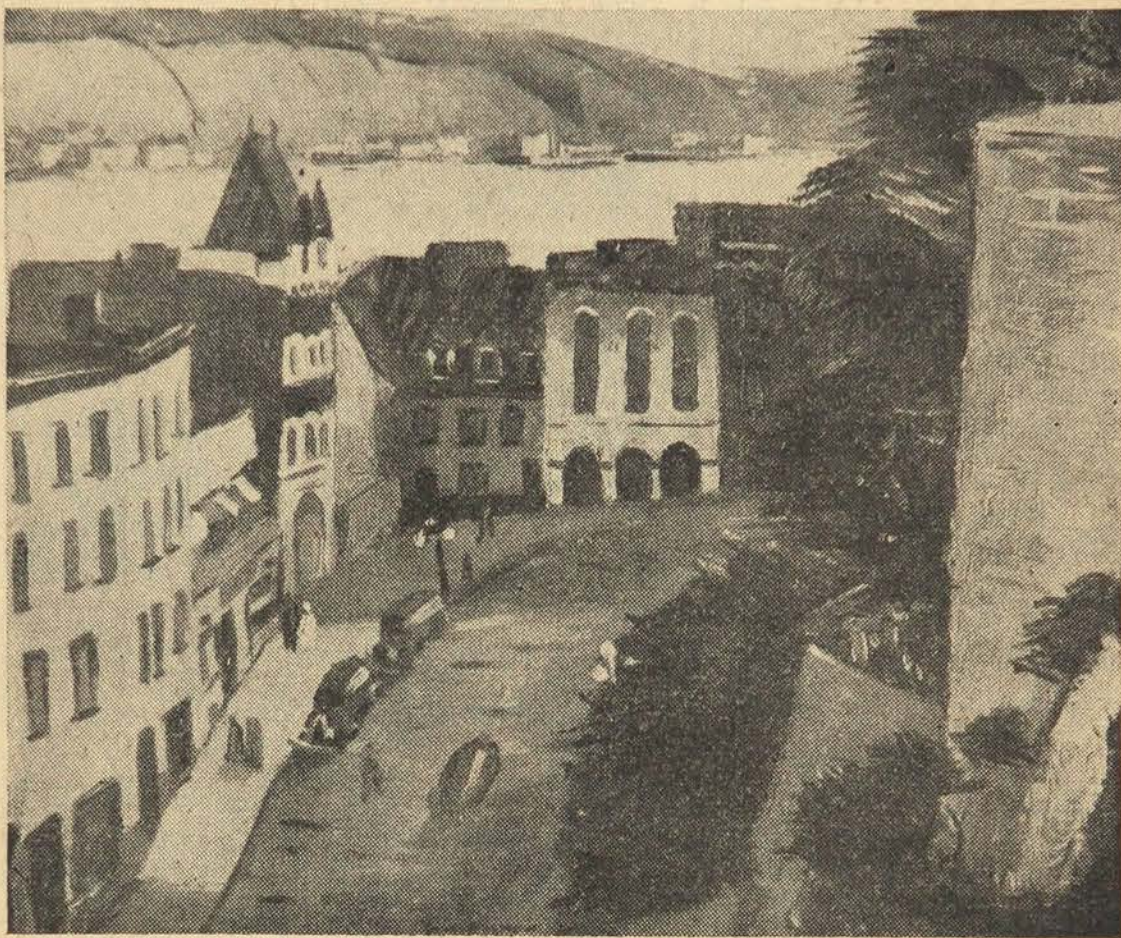
Speaking of sculpture, you'll be interested in the 14 pieces by Prudence Dawes at Sidney Carter's. I should say her wood-carving is more satisfying than her modelling. "Thought," a nude

male, and her female nudes, "Modesty" and "Bathing Girl," are fairly conventional in conception and treatment. "Repose," a graceful figure in teak, and "Sorrow," a nude in pearwood are more distinguished. Miss Dawes handles her tools with skill and gets an extraordinarily high polish. Two of her portrait heads, somewhat formalized, have a classic impressiveness. The sculptor is versatile and as much as anything in the exhibition I liked her plaques, two dancers and "Speed," a stylized figure with flying draperies worked out in both pottery and oak.

Closing Dates

"Art of Our Day," the memorable loan exhibition organized by the Contemporary Arts Society, closes tomorrow. You still have four more days to see Dewey Albinson, Cleghorn and the children. Miss Dawes' show will be at Carter's for a few weeks.

American's Impressions of French Canada X



"Mountain Hill," is the name given this painting by Dewey Albinson, who is holding an exhibition in the Montreal Art Association which started May 12 and will continue three weeks. Most of the things he is showing originated in Quebec City and vicinity.

Montreal Painters Show at Art Gallery

Summer Exhibition Reveals to Visitors What Local Men Gaze at Produce 24.6.

Calculated to interest visitors to the city who would know what local painters can accomplish, a summer exhibition is on view in the new wing of the Art Association of Montreal. Many of the works have been exhibited before—at "one man" shows or at the Spring Show at the Art Gallery, but this does not lessen their interest. The entries are varied and range from the precise and highly finished to a wall of paintings that are undoubtedly expressive of something.

Charles W. Simpson, R.C.A., is represented by a winter landscape with stream, a patch of open water, and tree-fringed banks treated with the decorative touch. F. S. Coburn, R.C.A., shows horse and sleigh travelling a snowy road, under a threatening sky. Alphonse Jongers, R.C.A., escaping for the nonce from portraiture, is represented by a reclining nude. Robert W. Pilot, R.C.A., invests with satisfyingly subtle values a painting of buildings and the old church at Chambly, with a bit of stream winding between snowy banks. Edwin Holgate, R.C.A., has an Indian scene with totem poles and a bold blue mountain, and Harold Beaumont, A.R.C.A., shows his waiting Eskimos on a height above water in rocky, forbidding country—a work that was exhibited at the Tate Gallery, London. Albert H. Robinson, R.C.A., has a typically handled winter scene with buildings, church and strip of distant water. Lillias Torrance Newton, R.C.A., has an effective portrait of a comely woman in black—a work that has been acquired for the association's collection. Gertrude DesClayes, A.R.C.A., shows her usual bold attack in a pastel portrait of a girl; Berthe DesClayes has a typical autumn scene with stream bordered with trees in gay foliage, and Alice DesClayes, A.R.C.A., has a beach scene with horses hauling a cart which a man is loading with seaweed.

A peaceful landscape with buildings, distant hills and a cloudy sky, is the offering of Wilfred M. Barnes, A.R.C.A., and Hal Ross Perriard, A.R.C.A., has a spirited marine, with sea swirling about rocks. Adrien Hebert, A.R.C.A., shows buildings amidst trees in summer leaf, and Eric Riordan has a shadowed lake, with mountain peak gilded with sunlight. A Sherriff Scott, A.R.C.A., has an example of portraiture "Le Quebecois," which is reproduced on this page. Thurstan Topham shows the winter watercolor—city roofs and the distant Jacques Cartier Bridge—which won him the Jessie Dow Prize. Paul Caron has a fluid watercolor of old houses, habitants and sleighs, and Mabel May, A.R.C.A., has a solidly painted work of barns and rounded hills. Kathleen Morris, A.R.C.A., has a painting of Quebec buildings in winter, and T. R. MacDonald shows a graceful and capably modelled nude. Frederick Taylor is effective with his Negro boy in a yellow shirt, and Will Ogilvie gives a glimpse of his native Africa with his painting of a colored girl. A coarsely painted reclining nude of disagreeable hue is one of John Lyman's offerings, and Marc A. Fortin has a typical Hochelaga scene. Goodridge Roberts has a broadly painted rose-flushed landscape, and Prudence Heward has a girl against boughs laden with apples. Mabel Lockery has a child in pink with a dog, and Ethel Seath shows a plant, halved apple and bunch of grapes, both forbidding in color. Ernst Neumann has a precisely painted girl in blue with a book and Jack Beder has a good impression of sun-glare on brick buildings. Eric Goldberg and Alexander Berco-vitch show typical works.

Henry Simpkins, A.R.C.A., has a capital watercolor of market stalls and figures about the base of the Nelson Monument, and D. R. Morrice in "Windy Day, Nassau," gives a good impression of swaying palms against a darkening sky banded by clouds. A figure promenades by the sea wall, the only disturbing illusion being the sea, which has the suggestion of flowing downhill. It is a work of distinctly engaging qualities and holds marked promise. St. G. B.

ART NEWS AND REVIEWS

Standard - 10.6.39

Art Association Utilizes New Space To Exhibit Permanent Collections; Tastes and Enthusiasms Compared

IT is something of an Old Home Week in the Art Association galleries just now. With no loan exhibitions on view, they are falling back on the permanent collections and the new space has enabled them to unearth some paintings you may not have seen for a long time. Some of them might have stayed in the basement for all I care, but it depends on your point of view and browsing around you may find something that will hold you.

In the new square gallery has been assembled what started out to be a water color show though a few oils have got mixed in. You'll find Bosboom and Weissenbruch and Israels, a David Cox landscape and a John Varley and the more modern, more reckless Bauer in the Orient. There are some Canadians—Jacobi's heavy mountain scene, "The Splügen Pass," his "Portrait of a Girl"; a couple of jolly Kriehoffs—the rascals galloping away from the poor lame toll-keeper (it's not so easy nowadays), and a merry sleigh ride; an Indian head by Edmund Morris, Suzor-Cote's portrait of Francois Taillon, a group of de Belle's graceful little girls dancing in a mist. There are several small Morrice notes and "The Don Flats," painted in 1889. Coming from the period when Morrice was still swotting at the Law, this water color, otherwise dull enough, has considerable biographical interest. In fact, the little show, though not so comprehensive as to be a serious appraisal, throws a few highlights on the history of Canadian painting and of Canadian taste. The most recent works are six little sketches of Florence by Hugh Jones, Arthur Lismer's drawing of the old

fiddler Johnny Boivin, and Louis Muhlstok's characterful tree.

Print Room

You could with profit spend some time in the print room poring over the reproductions of Durer drawings. Contrasted with the impressive Crucifixion series are several amusing costume studies, Nuremberg women going to the dance, to church and in every-day garb. The familiar praying hands are there, the knight on horseback, the old man of 95, and the portraits of the artist at 13, Emperor Maximilian I and the Archbishop of Salzburg. I was delighted with the steatopogous Venus riding the poor dolphin. There begins Rubens.

If you are interested in Egyptian art, stop at the case in the library and examine the reproductions of works in the Museum at Cairo. Included are handsome heads of Khons and Mut from Karnak and several fine reliefs. Hesy-Ra, on wood, is superb; Amenophis IV and his daughters making offerings to the sun-disc has its points; one or them is the frieze of barbarians biting the dust. From all accounts, the famous heretic had the most un-Egyptian paunch. A horrible example of the degradation of a native art under foreign in-

fluences is the gilded stucco mummy from the Roman period.

Yesterday the Museum of Fine Arts in Boston opened an exhibition of paintings, drawings and prints from New England collections. Its aim is to give some idea of the character and quality of New England collections as they exist today and at the same time to indicate how the taste and enthusiasm of collectors has varied since the collection of works of art first became an essential part of New England cultural life. Among the exhibits are examples of Italian primitives, 17th Century Dutch and Flemish masters, Colonial portraiture, and of the Barbizon painters, as well as works of the Impressionists and the Post-Impressionists.

Rembrandt's portrait of his sister, Fragonard's "La Bonne Mere" and Manet's "Street Singer" are among the famous canvasses to be seen. Included, too, are El Greco's "The Feast in the House of Simon," "The Grape Gatherer," by Velasquez, Corregio's "Holy Family" and "The Sheepshearer" by Millet. There are examples of the works of Tintoretto, Goya, Constable, Cezanne, Renoir, van Gogh and Gauguin.

The exhibition will be open until September 1.

Canadian Art In New Salon

Star 30.9.1939

A. B. Watson has recently opened his Canadian Artists' Galleries at 1316 Sherbrooke St. W., and wishes to invite all his former clients to view his main salon. In the salon a wide selection of Canadian works are on view, including both Canadian and French-Canadian scenes. The exhibition includes studies by M. A. Suzor-Cote, R.C.A., French-Canadian scenes by Charles W. Simpson, R.C.A., Frank Hennessy, A.R.C.A., O.S.A., Andre Morency, the Beaux Arts prize-winner, Eric Riordan and Paul Caron. Several of Robert Pilot's Laurentian studies, the specialty of the Academician, are on view, as well as a number of Marc-Aurel Fortin's highly-stylized woodland scenes. Rita Mount's Gaspe seascapes are also represented, the sisters Berthe and Alice des Clayes, Tom Stone's snow scenes while Oscar de Leel is seen both as a portrait and a landscape painter.

"Work of a Careful and Devout Man"



"The Mystic Marriage of Ste. Catherine," by Benozzo Gozzoli (1420-1498), a recent acquisition of the Art Association of Montreal. **Standard - 17.6.39.**

ART NEWS AND REVIEWS

Art Gallery Buys a Gozzoli; Redpath Library Opens Exhibition Of Wellington-Napoleon Items

Standard - 17.6.39.

By ROBERT AYRE

BENOZZO GOZZOLI, the 15th Century Florentine, the best pupil of Fra Angelico, was, according to Vasari, "considered by those who knew him to be a man of fertile invention and prolific in animals, perspective, landscapes and ornaments." On that score, his "Mystic Marriage of Ste. Catherine," the newest acquisition of the Art Association, could hardly be called characteristic, for there are no animals, there is no perspective and the landscape is rudimentary to say the least.

But there are ornaments and Benozzo had other characteristics besides those Vasari picked out, thinking, doubtless, of his Old Testament frescoes. And the little tempera panel, modest as it is, is a charming piece, beautiful in color and line, the work of a careful, industrious and devout man. Over a dull crimson dress, the Virgin wears a cloak of deep blue and her wimple is a delicate pink, a color repeated in the garment worn by the Christ Child. Ste. Catherine's mantle is almost scarlet and her dress a dark olive. The crowns are extremely delicate but the haloes are discs of solid gold. The kneeling Ste. Catherine raises one hand to receive the ring and rests the other on her wheel. As simple as an ikon, the painting is softened and humanized, but the figures are appealing without being sentimental.

Canadian Art^{7c} Displayed At World's Fair

Star - 2.8.39
Younger Artists Of Dominion Are Included In Show

NEW YORK, Aug. 2—(C.P.)—A new exhibition of contemporary Canadian art went on view at the World's Fair today, revealing the more liberal painters of the Dominion as a generally cheerful group with a lively interest in nature and people, and not much concern about committing social comment to canvas.

The third exhibition in the gallery of the Canadian Pavilion is representative of the younger artists from coast to coast who enrolled under the banner of the original "Group of Seven," and became known as the Canadian Group of Painters.

The 64 pictures by 53 painters, a cross-section of current art in Canada, stand in contrast to the large exhibition of American contemporary art nearby, which has many pictures expressing protest against social conditions and commenting satirically on existing institutions.

NO NUDES SHOWN

Furthermore, for the "world of tomorrow," where nudity is a raging topic of controversy—especially in the amusement sector—the Canadian show offers not one undraped figure.

Landscapes and rural scenes, boldly colored with strong dramatic and rhythmic qualities, dominate the Canadian show. Only one Surrealist picture is offered. It is called "Children in Pliofilm," by Pegi Nicol, a native of Listowel, Ont. The picture defies description in a short space.

Few of the pictures tend toward abstraction. One that does markedly is titled "Hockey," Fritz Brandtner, a native of Danzig who came to Canada in 1928 is the artist, and he shows two rather Martian hockey players in action, producing an effect that is posterish but interesting.

One of the most dramatic pictures in the show is the "Lake Superior Village" of Charles F. Comfort, a product of the Winnipeg School of Art. This large canvas shows a few frame houses silhouetted grimly on the barren shore of the lake. It won a prize at the Great Lakes Exhibition.

"GROUP OF SEVEN"

A. Y. Jackson, one of the original "Group of Seven," is represented with "Northern Landscape" and "Radium Mine," which he painted during September and October of last year when he was a visitor in the Great Bear Lake area. The landscape shows a small muskeg lake surrounded by gnarled, stunted spruce. In the background is Great Bear Lake. The coloring is bold, in characteristic Jackson style.

Louis Muhlstock, Montreal, contributes a fine portrait, titled "The Rabbi." Roger Viau, another Montrealer, shows a still life, "La Chaise Royale."

Representative of the West are James W. G. MacDonald with his sombre study of "The Black Tusk," at Garibaldi Park, B.C.; and Philip Surrey, native of Calgary, with his "Sunday Afternoon." Miller Brittain and John Weldon Humphrey, both of Saint John, N.B., have portraits in the show.

The current exhibition will remain in the gallery at the Fair until September 15.

Guggenheim Non-Objective Art Collection Shown in New York

Combination of Color, Form and Space Without Imitative Meaning Created Solely To Appeal to Sense of Beauty

The first public exhibition in New York City of one representative part of the Solomon R. Guggenheim collection of non-objective paintings has opened at 24 West 54th Street, under the direction of the curator, Baroness Hilla Rebay.

The exhibition has been opened to the public, says the press release, with the special intention of being a helpful guide to the youth of America in its urge for creativeness and culture, and also in response to inquiries from all parts of the country and abroad. It is being presented at this time because of the number of visitors coming to the New York World's Fair.

Due to restricted space one representative part only of the collection of 726 pictures listed in the big catalogue can be displayed until a permanent home for the final collection will have been constructed.

Examples of painting from Academy through Impressionism, Cubism, Expressionism, Futurism, Abstraction, to Non-Objectivity can be seen upon application.

Admission will be free to the public on Saturdays and Sundays.

For art lovers, artists and students the exhibition will also be open Monday evenings from 8 to 10 p.m. upon application and with admission cards only.

Non-objective art has been defined as the combination of color, form and space without any imitative meaning, created solely to appeal to the sense of beauty. Each non-objective painting has its own rhythm, its own melody and its different beauty from anything ever seen before. It is the culmination of spiritual power made intuitively visible.

Baroness Milla Rebay, curator of the Solomon R. Guggenheim Foundation has pointed out that "Art and culture like the sun cannot be old-fashioned or modern. They both shine as a blessing to humanity, timeless and eternal."

Commenting on this show, Edward Alden Jewell, art critic of The New York Times, writes in part:

Like most theatrical ventures, it played its first engagements out of town: twice in Charleston, N.C.; once in Philadelphia and once (the most recent of these public showings) in Baltimore. For each occasion a sumptuous catalogue was prepared and Baroness Hilla Rebay, the curator, wrote long forewords about Spirituality and Cosmic Joy.

At length it has happened here. Art of Tomorrow opened with a private view at 24 East Fifty-fourth Street. The Baronesses' catalogue this time (fifth in the sequence advancing toward a Five-Foot Shelf of Upper Case Genius) is grander than any of the catalogues of the past. A great many of the paintings by Rudolf Bauer and Kandinsky are reproduced in full color on a field of argent. As a matter of fact every picture in the show is reproduced in black and white, and possibly there are thus reproduced a few pictures by some of the Lesser Lights that aren't quite in the show itself. Of this I am not certain.

There is no dearth of millennial refreshment. There are, I believe, between three and four hundred non-objectives now on view. And the rest of the Guggenheim collection, the "objective" side, may be seen, I learn, at the old Plaza headquarters by those who send in a written application.

No applications are needed for a visit to the Art of Tomorrow in East Fifty-fourth Street. And you may enter without paying if you go on a Saturday or Sunday. And one should bear in mind that the Art of Tomorrow will not be shown on Mondays.

Bear that in mind outside; but as you pass in, if you want to help convince the curator that the Millennium is indeed at hand, you will leave everything connected with the intellectual processes at the door. It must be remembered that if "non-objective masterpieces are created intuitively," so "the sense for beauty and art must be felt intuitively." Fluorescent lighting arrangements and a general air of cultured gray and white simplicity are the sole concessions of a semi-material nature made.

All else on the premises, including the transcribed music of the masters coming out of the instrument on the top floor, is attuned to the Cosmic Lead; all else is designed—filtered through a fine screen of the curator's spiritual lustration—"for the benefit of the United States of America" and "for the religious welfare of mankind."

Now let me, in very brief space, try to make clear the nature of my response to all this.

With non-objectivism itself in art I have no quarrel. There is no reason why an artist should be "representational" and paint definite "objects" if he prefers not to do so. Nor, if in certain major respects circumscribed, is the field as narrow as one might at first suspect it to be. Just about unlimited, as a matter of fact is, I dare say, the scope within which patterns of colored shapes may fall. Merely setting one shape at a slightly different angle changes the combination. This can go on ad infinitum. And there are, of course, much more radical ways than that of arriving at a new pattern of gadgets (or, as the less reverent sometimes call them, doodles).

Very nice decoration indeed may be thus produced; decoration, too, that frequently recommends itself to architectural use. That the non-objectivists get, as a rule, beyond that, I cannot concede. And too often their confections appear chiefly characterized by aspects of the geometrician's logic or the oculist's chart.

Non-objective art may be ingenious, may be highly imaginative, may be beautiful. What I am not for a moment prepared to concede is that it mirrors in paint the vague cosmic platitudinizing offered in print (and frequently in very odd English) by way of official explanation.

Reading the forewords by Baroness Rebay, I have always the uneasy feeling that an effort is being made to turn the whole thing into a sort of cult. Although fully aware I hope, of the value of intuitive processes as differentiated from intellectual, still I submit that statements such as the following, when tied up exclusively to non-objective art, get us, by precise calculation, nowhere:

Earthly happenings are intellectually perceived and visually recorded. Great artists have proven that the eye can outgrow its primary and ordinary function, as a receiving station of practical information for our daily needs. The eyesight of many has progressed from earthly observation to cosmic vision—from a practical, useful, intellectual information exchange, into a medium for the intuitive capacity to receive spiritual joy, receptive to the influence and visual expression of cosmic power.

Fidelity to the materialistic world seems very wonderful to many who consider it the sum total of art and believe that almost any one can make circles and cubes. But these basic forms, like the keyboard of a piano, are to be used for creating with them spiritual values and for conveying the uplifting, rigorous beauty and measure of space, form and line.

Does the Baroness mean, then, that what she calls "spiritual values" may be realized alone by the artist who has reduced all forms to the basic and makes of them a rhythmic or, at least, a symmetrical (one dare not say geometrical) pattern? Are we to believe (accepting "genius" as "a special gift of God to the elite of a nation") that "beautiful non-objective masterpieces"—and these alone—"develop sense for culture and order in all those who give time to their useful, joyous influence"? It strikes me as misty.

Summer Show At Art Association²⁶ Star - 26.6.39

One of the many new events started by the Art Association of Montreal is a summer exhibition, which has just been opened, of work by Montreal artists. It is a collection of about 50 pictures by as many painters, with a few pieces of sculpture, each contributor being represented by a single work, and is shown in one of the new galleries upstairs.

Landscape painters, in oil and water color, are in the majority. One of the most striking of the water colors is Thurston Topham's excellent winter view over Montreal roofs. C. Simpkins has a good drawing of the market at the foot of the Nelson monument, and there are a characteristic Canadian winter scene by Paul Caron and a slight but effective Montreal sketch by Charles Cleghorn. Among the more important landscapes are snow scenes by Albert Robinson, C. W. Simpson and R. Pilot, a picture of rocks and breaking waves by H. Ross Perrigard, a good study of sunlight and shadows by Adrien Hebert, one of autumn tints by Berthe Des Clayes, a typical effect of sunlight by Wilfred Barnes, a small picture by Edwin Holgate, a view of a lake and mountain shadows by Eric Riordon, and an interesting night study by D. R. Morrice. Alice Des Clayes sends a picture of horses on a sea shore and F. S. Coburn one of a horse and sleigh in front of a stormy sky. Jack Beder and E. Cloutier have street scenes and Goodridge Roberts an evening landscape.

The portraits include a large one by Lillias Torrance Newton, a good but rather formal one by Agnes Lefort, a striking picture of a man in furs by Stierrieff Scott, and good, smaller studies by Ernst Neumann, Frederick B. Taylor, Louise Gadois and Gertrude Des Clayes. Alphonse Jongers sends not a portrait but a small and brilliant figure study, and other nudes are a small one by T. R. Macdonald and a large one of a Negress by John Lyman. Will Olgive shows a formal study of a Negress.

Women painters are quite well represented; in addition to those already mentioned, Mabel May, Adelaide Munn, Kathleen Morris, Prudence Howard, Mabel Lockerby, Ethel Seath, Sarah Robertson and Anne Savage have pictures in this exhibition. Marian Scott has a very unusual pattern effect of a perspective view of a spiral stair.

Alexander Bercovitch, W. Allan Harrison, Philip Surrey, Eric Goldberg and Louis Muhlstock are other painters who are represented.

"Handicrafts Have Become a Cult; Time, Energy and Skill Wasted; Much Seen Not Native of Quebec"

The Standard

24. 6. 39

By ROBERT AYRE

WHEN it comes right down to cases, I'm afraid I'm allergic to handicrafts. Oh, yes, I will deplore with you the machine age and the passing of good honest individual workmanship. Mass production throws things together cheaply and impersonally, grinding out gimcrack and shoddy and adding to the world's ugliness, but the machine is not all bad. Willy nilly, it is here, firmly established, and we can't do without it; in these days, it would be uneconomical, if not quixotic, to try to make everything by hand. At the same time, the amount of good design, by good individual artists, that goes into the products of the factories, is considerable. It would be more to the point, I think, to improve the machine-made that does lack quality in taste, materials and finish than to set the clock back.

Once upon a time this quality was to be found in handicrafts. Folk arts sprang out of necessity. There was no other way to get furniture than by making it yourself. Much of the home-made was clumsy but there was also pride of workmanship, vitality was often controlled by taste; thrown on their own resources, not vitiated by the itch to ape, the craftsman often developed true originality. Their work was real, and indigenous, and it gives us satisfaction.

The old necessity is gone and isolation, even in Quebec, isn't what it used to be. Handicrafts have become a cult. Our politicians encourage it because they say it makes the people contented. A man will have hours of bliss putting a ship into a bottle or building the Eiffel Tower out of fretwork, but I can't think it improves either him or the community; on the contrary. Much of our contemporary handicrafts are as wasteful of time and energy and skill as these silly hobbies.

At the handicrafts fair on St. Helen's Island, I saw a girl incising a sheet of metal. She was outlining a picture and doing it with a firm and skilful hand. But what was the picture? It was one of those romantic Dutch windmills. The girl was copying a colored scribbler cover. At another booth I saw an Indian head-dress. I heard a visitor from England wish she could wear it home and astonish the people on Tilbury Dock. It would astonish the Indians themselves if they were not already spoiled. It looked like the sort of outfit a chorus girl would wear in a Broadway musical comedy.

These things seemed to sum up the fair. In the metal-work section, a miscellany of plaques and trays, cigarette boxes, inkwells, lamps, bracelets and what not, I looked in vain for something that might be native of Quebec. The traditional French-Canadian character was more in evidence in the "crochet chiffon" exhibit of the Cercle des Fermieres de Ste. Madeleine. The hooked rugs and "tableaux" were typical Quebec scenes, worked out in bright colors. But, after all, are these copies and imitations of popular paintings authentic folk art? I think not.

To show the progress of a century, two rugs were on display. The one labelled 1839 was a design of Birds of Paradise with a border of exotic wings. 1839 was an ingenious pattern of flowers, stars and hexagons, in warm red. Infinitely more complicated, more ambitious in scheme and color, was 1939, but except for technical skill, I simply couldn't see the progress. To me, 1839 was real; the other was counterfeit.

I grant you Mlle. Matte is clever with her needle but personally I see no point in copying paintings, be they ever so famous, in silk stitches.

When I came to the wood-carving booth, I thought of the famous artists of old Quebec and groaned "Ichabod!" Skill squandered pettily on moose and beaver, quaint old characters, lovers kissing over the garden gate. Would you stand them on your piano? The St. John the Baptist on the other side of the aisle may not have been the best thing Louis Jobin ever did but it was worth doing, it was done with a purpose, and with style. So was the Lieber trumpeter from Varennes. What beautiful golden wings, what a swirl of draperies, what bigness of conception, what vitality!

Even if they were not essentially Quebec, the handwoven fabrics and the book-binding were worth the effort. They have some use in the world. (By the way, the McGill Library sent an interesting exhibit on binding).

I liked Gilles Beaugrand's chaste modern church utensils. Handicrafts are justified when they are the work of an artist who puts the impress of a personality on them.

The Art Association's summer exhibition of 63 paintings and sculptures by Montrealers opened too late for this issue. It includes a portrait by Lilius Torrance Newton, R.C.A., a recent acquisition. A show of French-Canadian furniture, from the association's own collection, is also on view.

THE STANDARD, MONTREAL, SATURDAY, JUNE 24, 1939

Presented to the Art Association of Montreal



"Mediterranean Scene," by Henri Harpignies (1819-1916), which has been presented to the Art Association of Montreal by Mrs. Robert Anderson of Purley, Surrey, in memory of her husband, who lived 30 years in Montreal. It was painted in 1865.



LE QUEBECOIS, by Adam Sherriff Scott, A.R.C.A. of Montreal, which is on exhibition at the summer show by Montreal painters, being held in the new gallery of the Art Association of Montreal.



UTAKIUT (The Waiting Ones), by Harold Beament, A.R.C.A., which is on view at the Summer Exhibition of work by Montreal painters being held in the new wing of the Art Association of Montreal.

JOINS NATIONAL GALLERY

LONDON, Sept. 29 — (Star Special Cable) — John Rothenstein, director of the Tate Gallery, will temporarily join the staff of the National Gallery at Ottawa, it was announced here. b. 1901

Gazette, 30. 9. 39

Comprehensive Art Exhibition Arranged for Summer Visitors Will Interest Montrealers, Too!

WITHIN the next two months, thousands of visitors will come to Montreal. They will go to the top of The Mountain, they will climb the steps of The Shrine, they will admire The Harbor, and they will spend quiet moments in Bonsecours Church and the Chateau de Ramezay. Many of them will go into the Art Gallery and those who do will find that they are expected guests. The Art Association has hung a show especially in their honor, to give them an opportunity of meeting some 50 contemporary Montreal painters and half a dozen sculptors.

This summer show is a very good idea and it won't hurt Montrealers to have a look at it, even if they are familiar with most of the exhibits.

Comprehensive

It's a pretty comprehensive affair, taking in the younger artists as well as the venerable R.C.A.'s who don't always see eye to eye with them. You'll find Dyonnet and Gagnon—an academic still life and a spring morning at Baie St. Paul; Albert Robinson is represented by a serene St. Tite des Caps landscape, Charles Simpson by scrawly Spring, Coburn by one of his white horses hauling a red sleigh, Jongers by a nude called "The Blue Couch," Sheriff Scott by his "Quebecois" in a fur collar. Robert Pilot is there with the old church at Chambly in a graceful winter setting; Harold Beament with his Eskimo study, "The Waiting Ones." Kathleen Morris tells the visitors of Quebec and Mabel May brings them Knowlton in winter. The des Clayes are on hand, and Adrien Hebert; Paul Caron is represented by a typical piece; Topham's Jessie Dow prizewinner, Montreal's rooftops under snow, Simpkins' Nelson monument and flower-sellers,

a thundering sea by Perrigard, a provincial scene by Cloutier, a map, or sort of cartoon of Hochelaga, by Fortin. . . These are some of the exhibits. I won't attempt to catalogue them all.

It's a long time since I've seen Edwin Holgate's Indian graves from the Skeena Valley. Will Ogilvie's quiet African woman, "No Sutu," makes us feel that he exhibits too seldom. There is a special interest in Lillias Torrance Newton's portrait in the fact that the Art Association has just acquired it. Prudence Heward shows a lively portrait of a little girl with an apple bough. You will remember, from the Spring Show, Mabel Lockerby's "Lucille et Fifi" and Louise Gadbois' "Portrait of Madame L." There is good painting in Anne Savage's forest, Ethel Seath's still life, and Sarah Robertson's apples against a house, all representative of these painters.

"Speak For Themselves"

I seem to be cataloguing in spite of myself. Some of the works I have mentioned interest me a great deal; others, scarcely at all; with strangers in the house, it wouldn't be polite to distinguish, would it? But I must come right

out and say I prefer John Lyman's "Lassitude" to some other nudes that might be around; I'd rather have the passionate individual way Louis Muhlstok and Goodridge Roberts look at the hills than the depersonalized prettyfying of some painters who may be more popular. Bercovitch and Beder and Alan Harrison and Philip Surrey speak for themselves, and Campbell Tinning, with a rich water color of tulips. If you're looking for individuals, as I always am, you'll like Goldberg's "Balcony," you'll appreciate the boldness in Fritz Brandtner that makes him turn Scarborough Bluffs into dominating stylized Rocky Mountains, you'll be glad to see such notes in Montreal painting, as Marion Scott's austere, almost abstract design, "Fire Escape," and Henry Eveleigh's reportage—news-paper, planes, searchlight, bombs—"Shanghai 1937."

Sculpture

The sculpture includes La-liberte's little folk group, "Les Sucres," a standing nude by Henri Hebert, heads and figures by Orson Wheeler, Sylvia Daoust, Agnes Fisher, Pauline Johnson, Prudence Dawes, H. M. Miller and Pierre Normandeau.

Acquired By The Art Association

STANDARD - 1.7.39



"Portrait of a Lady in Black," by Lillias Torrance Newton, R.C.A., a recent acquisition of the Art Association of Montreal. It is to be seen in the summer show in the new wing.

Exhibition of Antique French-Canadian Pieces For Summer Visitors

For the benefit of the tourists who are now descending on Montreal in a friendly invasion, the Art Association has opened an exhibition of antique French-Canadian furniture. It is in the new wing, alongside the show of contemporary Montreal painting and sculpture (which, by the way, has been re-hung and which looks much better opened up and spread out over two galleries.)

Some of the furniture, which comes from as far back as the 17th Century, is reminiscent of Old France, some of it shows the influence of the English Adams, some of it is good rugged individualistic home hacking without benefit of Europe's elegant designers.

There are cupboards so massive—the "morceau de gateau" style of the carving makes them look even thicker and heavier—that you could shut yourself up in one of them and—if you were not one of those fresh-air faddists successfully withstand a long siege. One of them, running to long swooping curves rather than four-square solidity, has carvings of fruit carved on it, something in the fashion of an Egyptian relief but with charming naïveté rather than much sense of design. More graceful still is one, painted white, from St. Philippe des Henri. There are commodes. The famous chest of drawers stands like a monster of cast iron on those incredible

booted feet, as unabashed as vulgarity usually is.

In chairs you can run the gamut from a quaint—I have to use the word some time—corner chair, from a rough monk's bench—or should I say a monk's rough bench—with a great round back that becomes a table-top, through an almost dainty spool chair with a split hickory seat, to straight-backs that would not be out of place in the best dining and drawing rooms of today.

Of course there is a spinning wheel; and a rough-hewn cradle with wrought-iron handles that look anomalous; and a grandfather clock made entirely—works and all—of wood; it has horns on its forehead and it has been deceitfully daubed to look like choice walnut.

Real taste has gone into some of the carved wood panellings and some of the doors.

You will want to peer in at the Staffordshire pottery, out of reach in one of the cupboards. (They have had to twist wire over the fragile chairs so that weary tourists won't feel tempted). The hooked rugs are few, but the stag looking surprised to find himself among flowers as tall as he is, is worth a great many. A few contemporary portraits give you a clue to the sort of people who used some of this furniture in the old days.

If you are interested in days much farther back and in places far away, look at the case in the Association's library. Reproductions of frescoes from the Ajanta caves, scenes from the life of Buddha.

IN BOSTON

If you're going to Boston between now and August 13, you'll have an opportunity of seeing an exhibition of prints by Torii Kiyonaga in the Museum of Fine Arts. Kiyonaga's work belongs to the school of Ukiyo-e-pictures of "the fleeting world", 18th Century disillusionment and frivolity after two centuries of civil wars. They say the prints are amazingly well preserved but they are being shown for only a few weeks in a gallery with light filtered through paper windows.

New Art Exhibition Due at World's Fair

Gazette — 29.7.39
Canadian Group of Painters to Follow Watercolors and Sculpture Collection
zette. — Jul. 29/39

Monday marks the end of the exhibition of work by members of the Canadian Society of Painters in Water Color at the New York World's Fair, shown in connection with which were examples by members of the Sculptors' Society of Canada.

On Tuesday will open a collection by the Canadian Group of Painters—the enlarged old Group of Seven—to last until September 15. On the following day work by the Canadian Society of Graphic Art will hold the walls, with October 31 the closing date.

This series of work by Canadian artists started with a collection selected by the Royal Canadian Academy of Arts, which was on view from May 12 till June 18.

In his foreword to the catalogue of the works, which have their last showing in New York on Monday, H. O. McCurry, acting director of the National Gallery of Canada, explains how these shows were arranged as follows:

"In 1938 the Canadian Government requested the National Gallery to accept responsibility for the Canadian Section of Fine Arts at the New York World's Fair. At the time it was proposed to devote a large proportion of the Canadian Building to this purpose and it was planned to transfer the 'Century of Canadian Art' exhibition, then at the Tate Gallery, London, to New York. When later it was found impossible to secure space for more than 75 pictures, a change of programme became necessary. It was therefore decided to confine the exhibition to the work of contemporary painters, and, in order that a comprehensive review of Canadian art might be presented, to hold a series of exhibitions each lasting six weeks. In arranging these the National Gallery has received the co-operation of the five chartered art societies of the Dominion—The Royal Canadian Academy of Arts, The Canadian Society of Painters in Water Color, The Sculptors' Society of Canada, The Canadian Group of Painters, The Canadian Society of Graphic Art."

Montrealers who contributed to the watercolor show were Jack Beder, Alexandre Bercovitch, Andre Bieler, Sam Borenstein, Fritz Brandtner, John Lyman, Louis Muhlstok, William A. Ogilvie, Goodridge

Roberts, Marian Dale Scott, Philip Surrey, and Campbell Tinning—by virtue of having painted Montreal scenes and exhibited here.

The Montreal representation was not so strong at the Sculpture show, the contributors being Henri Hebert, R.C.A., and Orson Wheeler.

Exhibit at Y.M.C.A. Opening on Monday

Collection Composed of Work Done by School of Fine Art Students
Gazette — 9.9.39

Oil paintings, pastels and water colors will be included in the exhibition of work done during the summer months by students of the School of Fine Art of Sir George Williams College. It is announced by the college. The exhibition will run from Monday to Saturday next, inclusive, and will be open to the public free of charge daily from 10 a.m. to 10 p.m. in the social rooms on the main floor of the Central Y.M.C.A. Building, 1441 Drummond street.

Both men and women will be represented, and most of the exhibitors have been represented at previous exhibitions of the school. Included in the exhibits will be several by James McCorkindale, director of the unit of Sir George Williams College, and among these exhibiting will be John Collins, G. A. Stanton, H. M. Devenney, Margaret Ellis, Dorothy Brown, R. Burkett, Musgrove, Andre Chodat, Winifred Parker, Mrs. S. Tilden, Ida Beck and Mrs. Kathleen Liebrich.

Contemporary Art Of 79 Countries

Montrealers' Work in International Business Machines Corporation Show at
Gazette—15.7.39

Canada is represented in the Gallery of Science and Art in the International Exhibition of Paintings at the New York World's Fair, by "March Snow, Quebec," a work by Marc A. Fortin, of Montreal, which is reproduced on this page.

The exhibition was conceived and sponsored by Thos. J. Watson, president of International Business Machines Corporation. Paintings were chosen by the leading art authorities in the seventy-nine countries where the corporation is represented. No restrictions were placed upon each authority's selection. It was merely suggested that paintings should be characteristic of the life of the country. The illustrated catalogue indicates that discernment and an open mind governed the selection of works.

"In forming this Gallery of Science and Art," Mr. Watson explained, "our endeavor has been to increase the interest of business in art and of artists in business, and to create something of permanent educational and cultural value to the people of our own and other countries, who will eventually see the exhibition."

The resulting collection offers the art student and the public a rare opportunity to see what art authorities throughout the world consider the best contemporary art in their respective countries.

Representing Newfoundland in the exhibition is a painting entitled "St. John's Harbor," by Robert W. Pilot, R.C.A., of Montreal.



MARCH SNOW, QUEBEC by Marc A. Fortin, is typical of this Montrealer's robust landscape work, in which he is ever alive to the decorative value of old elms. It is a painting truly Quebec in flavor—characteristic houses, melting mounds of snow and a noble tree. This work is the Canadian contribution to the exhibit of "Contemporary Art of 79 Countries," sponsored by the International Business Machine Corporation, in the Gallery of Science and Art at the New York World's Fair.

Fortin, whose work is well known to Montreal picture-lovers, was born at Ste. Rose, Que., studied at the Chicago Art Institute, and has found this province, and sections of this city, fruitful in congenial material, which he handles in a direct and individual manner. He is represented in the National Gallery of Canada, Ottawa, by a watercolor entitled "Landscape, Hochelaga."

Art of 79 Countries Hung at World's Fair

Examples by Skilled Painters in International Business Machines Corporation Exhibit
Gazette—15.7.39

Undoubtedly a distinct asset to the aesthetic side of the New York World's Fair is the exhibit of "Contemporary Art of 79 Countries", which Thomas J. Watson, president of International Business Machines Corporation, himself a patron of the arts, was instrumental in forming. He conceived the idea in the fall of 1937 that paintings from the many countries in which the company is represented would make an interesting and important collection from the viewpoint of both business man and artist.

In the introduction to the illustrated catalogue Mr. Watson writes, in part:

"Painting is one of the truest records of a people. When we see what painters reveal, it increases our hope for better understanding among the peoples of the earth. We believe that all who view these paintings will recognize, through the many different forms of expression, traits common to all men which bind humanity together in universal kinship."

Some idea of the scope of the corporation's activities is revealed in the catalogue, which contains a reproduction of the painting selected to represent each of the countries, apt and concise notes concerning the different lands and reference to its art development, and a portrait of the painters and biographical notes concerning their studies and attainments.

The countries represented are Algeria, Argentina, Australia, Azores, Bahama Islands, Belgian Congo, Belgium, Bermuda, Bolivia, Brazil, British India, British Malaya, Bulgaria, Canada, Ceylon, Chile, China, Colombia, Costa Rica, Cuba, Czechoslovakia, Denmark, Dominican Re-

public, Ecuador, Egypt, England, Estonia, Finland, France, French Indo-China, Germany, Greece, Guatemala, Haiti, Hawaii, Honduras, Hungary, Ireland, Italy, Jamaica, Japan, Kenya, Latvia, Libya, Luxembourg, Mexico, Morocco, Netherlands India, Netherlands, Netherlands West Indies, Newfoundland,

New Zealand, Nigeria, Northern Ireland, Norway, Palestine, Panama, Peru, Philippine Islands, Poland, Portugal, Puerto Rico, Rumania, Scotland, Siam, Southern Rhodesia, Spain, Sweden, Switzerland, Trinidad, Turkey, Union of South Africa, Union of Soviet Socialist Republics, United States, Uruguay, Venezuela,

Virgin Islands, Wales, and Yugoslavia.

The painters included those well-known to the world of art. The work representing Canada was by Marc A. Fortin, of Montreal, and that of Newfoundland, illustrated on this page, by Robert W. Pilot, R.C.A., of Montreal.



ST. JOHN'S HARBOR, by Robert W. Pilot, R.C.A., of Montreal, represents Newfoundland in the exhibition of "Contemporary Art of Seventy-nine Countries," which was assembled by International Business Machines Corporation in its Gallery of Science and Art at the New York World's Fair. The canvas is marked by the usual fine drawing and clear color which are characteristic of this serious, Newfoundland-born painter whose work in the Maritimes, about Quebec City and in the Laurentian country has won him many admirers.

Pilot, born in St. John's, studied at the Art Association of Montreal, and at Julian's in Paris, following which he made a tour through France, Italy, Spain, Morocco and England. He is represented at the National Gallery of Canada, Ottawa.

DR. JOHN HAMMOND, NOTED ARTIST, DIES

Gazette—11.8.39
Canada's Oldest Painter Was
Friend of Millet and
Whistler

WAS BORN IN MONTREAL

96-Year-Old Professor Started
Work in Marble Mill at
Age of Nine—Fought
in Fenian Raid

Sackville, N.B., August 10. —
—Dr. John Hammond, R.C.A., LL.D., 96, professor emeritus of the Owens School of Fine Arts at Mount Allison University, died at his home here today after a week's illness.

Dr. Hammond was outstanding among Canadian artists for his marine works, especially for the realism with which he transferred to canvas the peculiar shadowy mists of the Bay of Fundy.

For many years director of the Owens School of Fine Arts, he was made professor emeritus upon retiring. In 1930, Mount Allison University conferred upon him the honorary degree of LL.D.

He is survived by his widow, one daughter, Mrs. Charles A. Krug, Sackville, and two grandsons. A private funeral service will be held at the residence Sunday afternoon and interment will be made in the rural cemetery here.

John Hammond was born in Montreal in 1843, two years after the bill for the union of the two provinces of Upper and Lower Canada came into effect, and just previous to the removal of the seat of government from Kingston to Montreal. He began his art apprenticeship early, at the age of nine years, in a marble mill. "I have never attended an art school," he said. "But I've studied with many of the great painters of our time."

When as young as ten years, he was making good use of his pencil and in early manhood worked in the Notman Studio, Toronto, which then had the strongest group of painters in Canada. Fraser, one of the firm, being an accomplished painter.

IN ARMY AT 23.

At 23 he joined the army and helped repel the Fenian raiders, and later joined the gold rush to New Zealand. Mr. Hammond had been in almost every country in the world in search of subjects, coming through the Boxer rebellion in China in 1900, where only a good stout pair of legs saved him from an untimely end at the hands of looting Chinese waterfront mobs.

When nearly 30, young Hammond decided to try Paris and there threw himself into the study of figure at the Beaux Arts. But the Bohemian ways and hilarious life of the students there proving uncongenial, he left and from that time devoted himself exclusively to landscape sketching in and around Paris, later exploring rural France. Naturally he fell in with other students of nature and in this way met Whistler and was intimate with Francois Millet, and others of the Barbizon group as well as with a number of his compatriots among whom were Paul Peel, Wyatt Eaton, and Theodore Robinson.

Millet, who had not earned enough at his art to marry, cautioned Hammond that as he learned to paint better he would sell fewer pictures. Hammond lived to see the value of his friend's masterpiece soar to heights which Millet could not have imagined in his wildest dreams.

Early in the eighties Hammond ventured to send several landscapes to the Salon and to his surprise and delight they were accepted and one hung on the line. This success brought the artist considerable notice at home and several flattering offers to purchase.

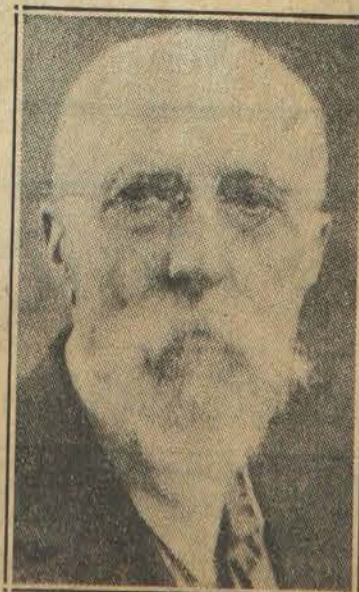
On his return home he was sent by Sir William Van Horne to find subject matter in the Rockies and going farther afield he visited New Zealand and Australia and spent three months in Japan, travelling on foot to the smaller villages in the interior. Mr. Hammond had the warmest praise for the kindness and hospitality he met among the Japanese peasants and many of the sketches made there were useful later on.

China was visited and several large canvases showing the Yangtze with its lampans and crowded shipping were exhibited at different times.

In 1906 Mr. Hammond executed a series of mural decorations for the C.P.R. London offices, at Charing Cross, using views of the Rocky Mountains and Pacific Coast.

For 15 years this painter was art instructor at Mount Allison, and it was owing to his efforts that the present fine art gallery was added to the college building.

Mr. Hammond was a constant contributor to the art exhibitions of Canada and was one of the early members of the Royal Canadian Academy and also for years of the Ontario Society of Artists. His paintings are to be found in all the main art galleries as well as the private collections throughout the Dominion.



JOHN HAMMOND, R.C.A.

Canada's Art Exhibition At the World's Fair "Credit to Dominion"

From Philip Surrey's "Melancholy Of The Slums" to John Lyman's "Happier World" standard, 5.8.39
By ROBERT AYRE

WHATEVER may be said of the Canada Building itself—my own feeling is that a good opportunity has been muffed—the art exhibition arranged for the New York World's Fair by the Canadian Society of Painters in Water Color and the Sculptors' Society of Canada, and set out in the building adjoining, was a distinct credit to the Dominion. The show was selected to present the best Canada has to offer in the two mediums and it was well displayed.

Let's take the Montrealers first. There were a dozen of them in the water color section. Their works ran from the main streets of the metropolis to the world of imagination. You got the red, drab Montreal fairly substantially in "Roofs" and "Across the Street" by Jack Beder; Montreal a little more down-at-heel in the somewhat dirty style of Sam Borenstein's "Early Spring" and "Notre Dame Street"; back doors and railway tracks in the less emotional more structural "Leaving Montreal" by W. A. Winter; a tidy, decorative aspect in the simplification of Marion Scott's "Way Road". Deeper than any of them went Philip Surrey, whose "Spring in Lagauchetiere Street", with sombre red buildings, greenish sky, stark tree and soaring saint, with its children in the gutter and its old man foraging in the garbage can, expressed the melancholy of the slums.

Into a happier world went John Lyman with his summer Laurentian landscape "The Two Orphans". The swing of road and fences was checked by balanced masses of trees. The orphans were two girls in the centre foreground. Lightly handled in fresh color. The lyric note was found, too, in Louis Muhlstock's "Boats at Rest", a pleasant relaxation. He showed the other side of things in the head of a pitiful old man. Two of Goodridge Roberts' intensive individualized landscapes were there: "Lake Bernard" and "Ottawa Valley". You will remember the Bercovitch-Perce Rock made romantic with a stylized figure in the foreground. For formal decoration there was also Will Ogilvie's "African Day", a woman in a landscape of lake and mountains, and he showed a delightful dolce far niente of African natives in a boat, picked out by bright sun. Fritz Brandtner had three works in the exhibition, a happy "Spring, Beaver Hall Square," a semi-abstract still-life in vivid colors and one of his most outstanding pieces, "Riders," with horses and nude figures in unrealistic blue, red and yellow. At this end of the scale was Campbell Tinning whose "Musical Composition No. 12" was a handsome free design of figures, curved lines and color patches.

In the rest of the exhibition you found everything, from the academic, fussy and sedate works of Bridgen, Jefferys, Leighton and the lesser lights to paintings of strong individuality by Lismer, Varley, Comfort, Carr, Milne and Humphrey. The expected, orderly Casson and Carmichael were represented by papers from the Toronto Art Gallery. Peter Haworth and Zema Coghill Haworth showed typical landscapes, good solid controlled design on the one hand, flourish and friskiness on the other. Personality stood out in the landscapes and the still-life (rich in color, solidly built) of Carl Schaefer; flickered through the several styles of Caven Atkins; was sensitive in Paraskeva Clark's "Kitchen Table," vigorous in Miller Brittain's "Street," humorous in Henri Masson's "Wet Pavement," and piquant in Pegi Nichol's Toronto sidewalk procession and her "Pouring Rain," with figures half dissolved and colors blurred. Charles Goldhamer caught the French-Canadian scene quickly and registered it with rough-textured skill; Andre Bieler expressed its community life in largeness of design and color. Julia Crawford worked broadly and healthily in flowers.

There was brilliant color and real punch in Arthur Lismer's "Hibiscus," his "Basuto Village" and "Georgian Bay Channel." I was glad to see, for the first time, something of what Varley brought back from his Nascopie trip. Color richer than you find in most water colors and more subtly modulated, went into his "Night Overtones"—ship's wake, clouds and moon—and his "Aretic Night"—Eskimos on deck. Charles Comfort showed two pieces—the elegant "Bal-

conina" and the big robust portrait, "Young Canadian," which makes the medium do its utmost. There was a different sort of satisfaction in Milne's "Kitchen Shelves" and "One Lily," with its predominance of black and its shapes seen with half-shut eyes. Emily Carr's totem pole, emerging from the dense British Columbia forest, was worth a dozen of the ordinary romantic totem pole pictures you see. And one of our most distinguished young painters is certainly Jack Humphrey, whose "Pottery Market Taxco" and "Dredges, Indian Town," with their loose line and sophisticated color-spotting, were outstanding.

The sculptors were nine. The National Gallery loaned Emanuel Hahn's lively head of Stefanoson and the bust of Elizabeth Wyn Wood; Hahn also showed his designs for Canadian coins and a spirited horse's head of heroic size. "Looks like a bunch of those modernistic curves," I heard a visitor say of Elizabeth Wyn Wood's "Gesture." She was referring to the angles and the emphatic oblique line of an austere figure. Among Miss Wood's exhibits were the unusual and gratifying, "Reef and Rainbow" and "Northern Island," in cast tin. Frances Loring, Florence Wyle, Donald C. Stewart, Stephen Trenka, and Jacobine Jones were well represented. The Montrealers were Orson Wheeler, whose striking "Head of a Negro" you will know, and Henri Hebert, who showed a statuette, "Life is Full of Thorns" and the bronze bust of Aphonse Jongers from the National Gallery.

The present Canadian show at the Fair, which opened this week, was assembled by the Canadian Group of Painters. It will be on until September 15 and will be followed by the Canadian Society of Graphic Art.

Canadian Paintings Lately at World's Fair Now on View in Ottawa

Standard By ROBERT AYRE 15th. 7. 39

IF YOU HAPPEN to be in Ottawa during the next week or so, you'll have a post-view of at least part of the New York World's Fair—the exhibition arranged by the Royal Canadian Academy of Arts. It was in New York from May 1 to June 15 and from the National Gallery it will go to other Canadian centres in the place of the usual travelling Academy show. As far as I can learn, Montreal has not asked for it.

Much of it, of course, would not be new to Montreal. Nearly half the 69 painters are associated with this city; four of the works—Holgate's "The Bathers," Hutchison's "The Melting Snow," Robinson's "Winter, Baie St. Paul," and Royle's "Lumber Wharf, Halifax"—were loaned by the Art Association.

Four Parts

Space limitations made it necessary to divide the Canadian art contribution to the Fair into four parts, into a series of six-week exhibitions. When you have room for only 70 works, you're in a dilemma. It's impossible to show Canadian painting, even contemporary Canadian painting, in 70 pictures. If the jury is academic, it's bound to be less than generous to painters who don't conform and an important ingredient will be left out of the dish. It won't taste like Canada. If the jury is the other way, the conservative will get short shrift and the dish may be too highly seasoned. If the jury is mixed, or if one man does the choosing—well just think of the difficulties. The only way out seemed to be the beries.

When I saw the first of the series in Ottawa a few days ago, I felt that it represented very well the conservative element in Canadian painting, from the portraits by such veterans as Sir Wyly Grier, Edmond Dyonnet, Alphonse Jongers, Archibald Barnes, Kenneth Forbes and Ernest Fosbery, to the landscapes of some of the younger painters not yet officially in the bosom of the Academy. Yet it made me a little uneasy as I thought of the impression it would make on the Fair visitors. This, they would say, is Canadian art. They wouldn't stop to think that another section—the Canadian Group of Painters—would be brought on in August and September. They wouldn't know what it signified. They wouldn't be there to see it. They would have a false impression of Canadian art, wouldn't they?

A little jealous for Canada in the show of nations, I fear that Mr. Whalen or the Dominion Government, or someone, has

blundered. We ought to have had an exhibition that would represent Canada all at once.

Three More

For the benefit of those who are going to New York, it should be noted that the current Canadian show, that of the Society of Painters in Water Color (I hear it's very good) and the Sculptors' Society, will end on July 31. The Canadian Group of Painters will take over from August 1 to September 15 and the Society of Graphic Art from then until the end of October. When they leave the World's Fair, they will be exhibited in the National Gallery. We ought to have them in Montreal.

I hope we're going to have the New English Art Club show which left Ottawa a week ahead of time in compliance with the demands of other cities to see it. Except for one or two changes, it is the exhibition which was sent to Paris on the occasion of the state visit of Their Majesties. The more than 60 painters represented include P. Wilson Steer, O.M., Walter Richard Sickert, Sir Max Beerbohm, Sir Muirhead Bone, Augustus John, D. Sutherland MacColl, Bernard Meninsky, the two Nashes and Nevinson, Pissarro, Rothenstein and Rutherford, Stanley Spencer, Ethel Walker, Winifred Nicholson, Edward Wadsworth and Ethelbert White.

Next Season

Plans for the coming season at the Art Association include, manifestations of two Canadian extremes—a one-man show by the individual Emily Carr of British Columbia and a collection of French-Canadian primitives. I was glad to see the Carrs in the National Gallery the other day. And B.C. through Varley, in rich water colors.

Speaking of the National Gallery and getting back to where we started, I was interested to learn that 49 of the 69 painters in the Academy show are represented in the National Gallery's permanent collection.

Artist To Take Ottawa Post

Star 11.10.39
Toronto Man Named
To Position in
National Gallery

TORONTO, Oct. 11 — (C.P.) — Arthur Lismer, Toronto artist and art educationist, has resigned his position on the faculty of Teachers' College at Columbia University, New York, to accept a post at a newly established art centre in the National Gallery at Ottawa, it was learned today.

Little more than a year ago Lismer left the directorship of the educational department of the Art Gallery of Toronto to accept the more or less experimental position at Columbia.

It is understood Lismer's work in Ottawa will be along the same lines as his work was in the art gallery of Toronto. Miss Gwendolyn M. Kidd, secretary-librarian of the Children's Art Centre in connection with the Toronto Gallery, will go to Ottawa also as an assistant to Mr. Lismer.

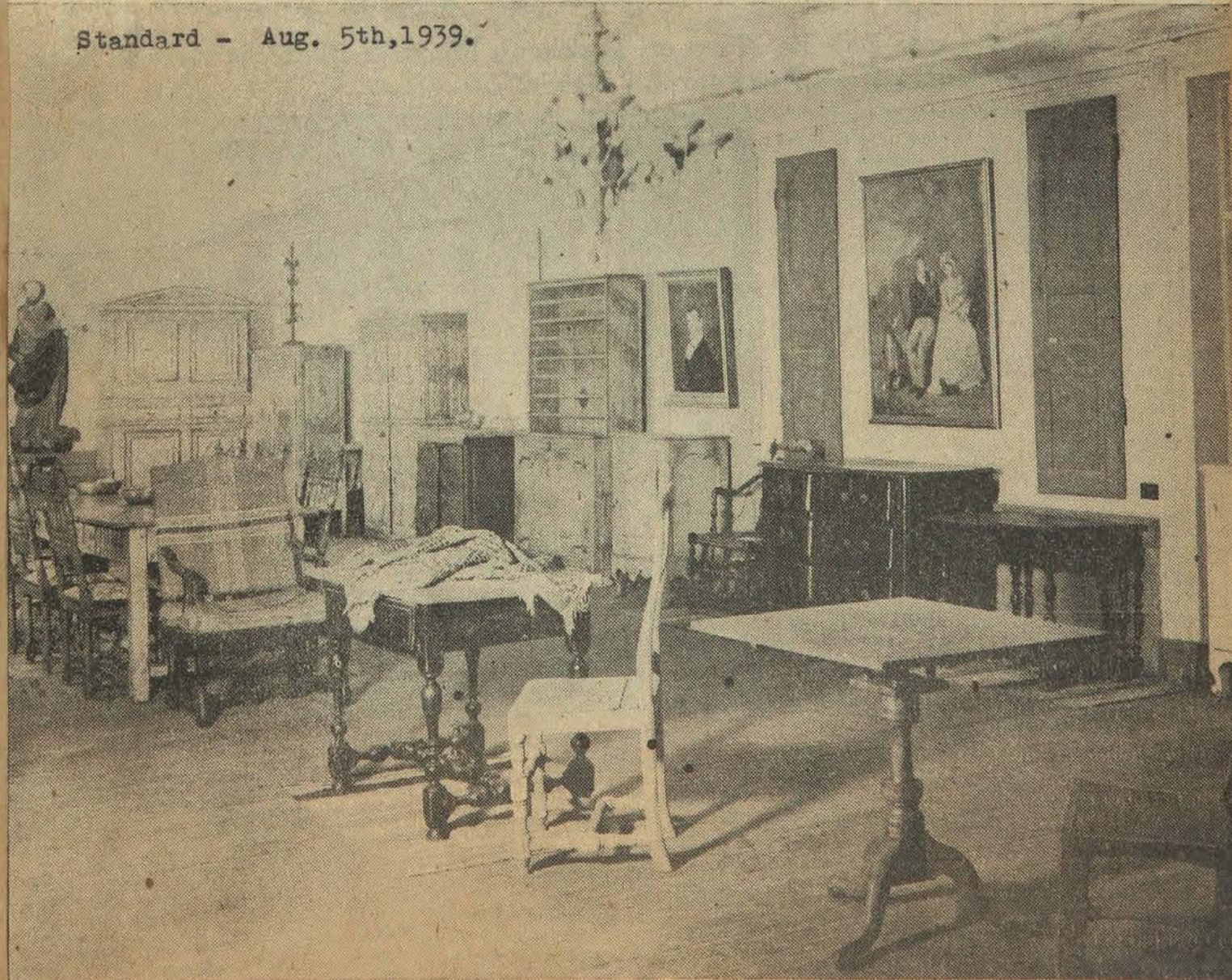
CHILD ART TO BE SHOWN Gazette 30.9.39 100 Pictures in Exhibition Opening October 6

By special arrangement with the Art Association of Montreal an exhibition of paintings by child pupils of Fritz Brandtner will be shown in the new galleries of the association on Sherbrooke street for two weeks, commencing October 6. Between 85 and 100 pictures will be shown, including paintings from the Children's Art Centre, the Griffintown Club, Iverley Centre and the Negro Community Centre.

With children's classes held in his own studio and various community centres, Mr. Brandtner has an outstanding collection of child paintings. Among those to be shown at the Art Gallery are a 43-foot mural painting dramatizing the cotton industry, a 27-foot mural depicting the lumber industry and a 25-foot mural of Montreal from the harbor. The largest of the three paintings was done by an 11-year-old boy and has been widely praised as an outstanding illustration of child art. The other murals were painted by children 14 years old. The collection will be shown in the two galleries upstairs in the new wing of the building.

French-Canadian Furniture at Art Association

Standard - Aug. 5th, 1939.



The Art Association of Montreal has an exhibition of some fine early French Canadian furniture of which this photograph gives some indication. The dresser (right centre) is 18th century, from Beaumont, below Quebec City. The square top tripod table (lower right) is from St. Rosalie, Que., and manifests the English Colonial Influence, circa 1800. The chair (lower centre) is early 18th century and is from St. Anne de la Pocatiere, Que.



Ermine, by Thoreau MacDonald of Toronto, loaned to the Canadian Group of Painters exhibition at the New York World's Fair by the National Gallery of Canada.

ART NEWS AND REVIEWS

Standard - 16.9.39

Regina's Art Lovers Show Fortitude And Overcome Many Difficulties, Including Lack of Funds and Apathy

By ROBERT AYRE

REGINA.

PLUMPED right down in the middle of the prairie, without as much as a wriggling river to water the wilderness, the people of Regina were nevertheless not to be denied beauty. They had a creek and that they enlarged into an artificial lake and they planted gardens about it and they raised a palace for their legislature. And they built a bridge—as strange a sight as you'll see on the prairies are those short Egyptian lotus columns in color and the medallions of bison profiles and the good Queen. They were not for long satisfied that their habitation should be known to an incredulous world as Pile o' Bones.

I could not get to the top of the legislative building to see the yellowing wheatfields creeping in on the city from all sides, for other citizens, less sensitive, had been carving their names in the copper of the dome and throwing things down into the flower-beds and the lookout was closed. The Art Gallery was closed, too. But a kind young lady in the Bursar's office—the Gallery is in Regina College—brought me the keys.

Art Associations

In this little gallery the people of Regina have gathered together some of the beauty of the outside world for their refreshment. Most of it began with the collection of Norman Mackenzie, K.C. There is an Art Association, which arranges for National Gallery and other travelling exhibitions and which encourages art appreciation in the community in divers ways, but my time was short and the architect who is president was out of town and I was not able to get much information. I did see a plan for a gallery building apart from the College but I imagine that it is a long way in the future, what with the war coming on top of drought and grasshoppers.

The Collection

The present collection is something of a mixture. There are about 125 works, including both Old Masters and native sons. Regina has a Guido Reni St. Francis, pathetic of expression as he meditates on a skull; a Tintoretto Virgin holding a rose crown over the head of the Infant Jesus who plays with a rosary while a white dove hovers; (I liked the Tintoretto Woman's Head better); a Titian St. Sebastian, largely handled in a sort of swastika shape; a Ribera saint half lost in darkness; a large

Van Dyck, The Tribute Money, with Christ in pink; the devoted head of St. Anthony bending over the Child, by Tiepolo; and a Young Woman of the Court, from the School of Holbein. We are told that the latter is sealed in an airtight copper case.

There is a tiny Turner, quite a fine little thing, an illustration for Campbell's poems, called The Spectre Ship; a traditional Brangwyn pastel, The Grape Crushers; a charming antique by Thomas Hearne with a miraculous tree in it, and a Leonard Richmond pastel of a park. There are Rodin sculptures—The Kiss, of course, and Eternal Spring.

Qu'Appelle Valley

Lismer's sketch for September Gale, Bercovitch's Ninette, Sylvie and the Rabbit, and James Henderson's Indian portraits must have been out on loan somewhere, but I saw some of Henderson's Qu'Appelle Valley sketches, Kenderdine's prairie pleasantries and some other Canadian works. Inglis Sheldon-Williams, R.O.I., a Saskatchewan artist now in England, was proudly represented by harvest scenes, horses in the snow, horses running away from a fire, an Indian camp and a champion dog. Homer Watson's River Drivers is in Regina and one or two smaller pictures of great-bodied trees. There was a Forest in Winter by F. N. Loveroff, A.R.C.A. Robert Lindneux attempted to do something about local color by means of a Night Rider lighting a cigarette in a very blue night. After his signature he painted a C with a circle round it, which, I suppose means that the painting is copy-right. Illingworth Kerr of Lumsden, Sask., comes closer to things of the West with his Railway Camp—banjo on my knee—but his

tiger looks a strange fowl on the prairie.

Rather a mixed menu, as I say, but on the whole a good beginning. The interest in the home product is good, even if all the product itself isn't. I wish Regina better years.

Tribute to Late Charles deBelle

Standard By RICHARD H. HAVILAND 23.9.39

ON Sunday, September 3, the fateful day on which Great Britain declared war against Hitlerism, Charles Ernest deBelle, a Montreal artist who had won a distinguished place in the Canadian art world, died at his home, 3602 Northcliffe avenue, in his 67th year.

In Monday's papers, which were full of the European crisis and the sinking of the Athenia, few of the many Montrealers acquainted with this artist's work, saw the brief formal notice of his death.

Mr. deBelle was best known for his work in pastel. His delightful and original studies of children, generally with a misty, ethereal

background, are especially well known, although with the advent of "modernism" in later years his work came to be somewhat passed by or overlooked by younger art lovers.

His work soon created an impression, and in 1919 he was elected an associate member of the Royal Canadian Academy. His first friends and patrons were Lady Drummond, Sir William Van Horne, Lord Atholstan and J. K. L. Ross.

Examples of his work are widely distributed, and his canvasses are to be found in public galleries and in private collections in the United States, in England, Ireland and Scotland, and on the Continent.

Local Art Association Plans Interesting Season Despite War

First Address Scheduled For October 23; Huger Elliott of Metropolitan Museum Speaker Standard, 16.9.39

THE Art Association of Montreal is again preparing an interesting program of lectures, exhibitions and other attractions for the coming season, Dr. C. F. Martin, director of the association, informed The Standard today.

Although the full program has not been completely worked out, the opening lecture, he said, will be held on Monday, October 23, when Huger Elliott, head of the department of education of the Metropolitan Museum in New York, will give an address on "Sculpture: Form and Spirit, from Egyptian Times to the Present Day."

This is the year for the annual exhibition of the Royal Canadian Academy, which is held alternately here and in Toronto, to be held in the Sherbrooke street galleries. It will open on November 16 and remain on view for a full month.

The art classes in the studios, where instruction is given in drawing, painting and commercial art, will re-open on October 2. As last year, these classes will be conducted by Edwin H. Holgate, R.C.A., Lillias Torrance Newton, R.C.A., and William Ogilvie.

Children's Classes

The Saturday morning children's classes under Miss Anne Savage, which have been so popular the last few years, will also re-open in October.

During the summer months a special exhibition of paintings by Montreal artists was held, Dr. Martin reported, and attracted a large number of visitors. At the same time there was an exhibition of early Canadian furniture which proved especially interesting to the many visitors from the United States who visited the galleries.

Next week an attractive exhibition of drawings by children from the Kansas City Museum of Art will be on view at the Art Association. This is being shown in an exchange exhibition with the work of Montreal children, and includes paintings, drawings and modellings.

A considerable number of gifts have been received by the association in recent weeks, Dr. Martin said, including both paintings and watercolors.

"The Treasury of the Week," which proved of great interest to visitors to the galleries last winter, will again be featured during the coming season. A special and entirely new setting has been arranged for this feature, by means of which outstanding works of celebrated painters owned privately by Montrealers, and which the public rarely has an opportunity of viewing, are placed on display, a different one being hung each week.

Late Albert H. Robson Praised for Services

Interest in Art Gallery of Toronto Commented on by President Gazette 7.11.39

Speaking at the annual meeting of the Art Gallery of Toronto, R. Y. Eaton, the president, paid tribute to the late Albert H. Robson, whose active pen did much to stimulate interest in Canadian art, speaking in part as follows:

I feel that some explanation should be given you for the delay in calling this annual meeting, usually held in March or April. As you all know, Mr. A. H. Robson, for many years our vice-president, died suddenly early in March. I feel that his devotion to this institution since he first took office requires special recognition from me as your president. If we did not fully realize it before, his removal has brought clearly to our minds the wideness and intimacy of his interest in the gallery. During the time he was confined to his bed, he was in constant touch with all our activities, and initiating and advising on plans for the future. His interests were comprehensive—exhibitions, new acquisitions, the educational department, membership and the quest for new funds for buildings and other purposes—all centred in him; and his tact, ingenuity, patient wisdom, and unfailing energy, to the very last made him the predominant director and guide of the gallery's fortunes. May I remind you that in addition to this, he was a very active man in his business world and we may well direct our expression of sympathy to Rous & Mann, Limited, where his loss must be even more deeply felt. For years, too, he has taken an active part in the maintenance of the Toronto Symphony Orchestra and the Dominion Drama Festival—but the Art Gallery, as he repeatedly said, lay nearest his heart. He, more than any other man, was responsible for the great additions to our buildings in 1926, and it can truthfully be said of him as of Sir Christopher Wren—"si monumentum requiris, circumspice." He has left us with a great task well begun; we will do well to devote our energies, as he did, to its completion.

New Exhibits Are Arranged

Art Association Star Preparing For 30.9. Academy Show 1939

The annual exhibition of the Royal Canadian Academy and several other interesting exhibitions have been arranged for the galleries of the Art Association of Montreal between now and the end of year, Dr. C. F. Martin, president of the association, announced today.

Outstanding will be the exhibition of the Royal Academy, which is held alternately between here and Toronto. November 16, the opening night, will be reserved for members of the association. The exhibition will remain on view for a full month.

On view at the present time is a new exhibition of watercolors, all the property of the Art Association, which have not been shown for a considerable time. In the children's gallery is an exchange exhibition of children's work from the Little Museum for Young Moderns, Kansas City, Kansas.

Next Wednesday an art exhibition from the schools of Montreal will go on display under the supervision of Fritz Brandtner, and will remain until October 23.

From October 10 to 25 will be shown a special exhibition of paintings by Miss Kathleen Morris, A.R.C.A., of Montreal.

Through the courtesy of the National Gallery, Ottawa, the International Photographic Salon Exhibition will be brought to the Association galleries from October 23 to November 8.

The last exhibition prior to that of the Royal Canadian Academy will be a number of portraits by Lillias T. Newton, R.C.A., of Montreal.

Sherbrooke Street Renaissance

BY HANS VALDIN

Montreal, Que.

A SPIRITUAL and physical renaissance has occurred in the Sherbrooke Street Greek Temple wherein is housed the Montreal Art Gallery. Spiritually, a feverish and successful effort is under way to make the gallery a centre of interest and usefulness to the public of Montreal. Physically, the building has lost its air of slightly decayed respectability. Inside and out the building has been repaired and generally spruced up.

A new \$110,000 addition to the gallery is being constructed. It consists of two storeys and a basement, 115 feet by 42 feet. The extension will be completed this winter and will be officially opened by the Governor-General on February 13. The additional space thus obtained will permit the gallery to hang its entire permanent collection. At present, due to lack of space, about one-third of the collection must be stored in the basement. This involves a continual rotation of the pictures on view.

The extra space will also provide room, without interfering with the permanent collection, for the increasing number of loan exhibits planned by the council of the Art Association, which during the past eighteen months has very widely extended general public interest in the gallery. More space will be available both for the museum, and in the basement for a library stock room and a students' lecture hall. New and easier stairways to the upper floor are also included in the new extension.

THE story behind the addition to the gallery goes back a good many years to a time when Harry A. Norton of Ayer's Cliff, Que., became interested in ancient glass, and in due course some of his pieces were loaned to the art gallery for exhibition. From this grew an increasing interest on his part in the Art Association of Montreal, which down the years has benefitted both from his interest and his generosity.

This interest brought forth fruit one hundredfold last year when Mr. Norton offered the gallery \$50,000 towards the cost of constructing additional facilities, provided a similar sum be subscribed by Montrealers. Eager to see the completion of his scheme, and undaunted either by the depression or the European situation, he increased his offer at the beginning of this year to \$60,000. This produced results. Half of the remaining \$50,000 was raised by private subscription amongst the friends of the gallery, and the remainder was taken care of from a bequest of the late Mrs. Charles Meredith.

Gone forever are those former days when neither dogs nor children were admitted to the gallery. Children now

swarm into the place. The changes have come about due to the modern and thoughtful policies adopted by the council. The public's interest has been awakened. People are entering the gallery in much greater numbers; ultimately it will become a civic centre of all things artistic, and not merely a picture gallery.

The number of free public lectures has been augmented, and their appeal widened. This season speakers will deal with a wide variety of subjects ranging from delfware to cathedral architecture, and from the design of samplers and the Acropolis, to nature studies involving the colorings of plants and birds.

PUBLIC interest has also quickened due to the variety of the temporary exhibits held in the gallery. In addition to pictures, exhibits this year will include Polish prints and textiles, wood carving and handicrafts. Another feature which has interested the general public is The Exhibit of the Week. This is a special little loan exhibition which is changed weekly. It may consist merely of three or four pictures of special interest, or again it may include something in no way akin to the graphic arts. Some of the loan exhibits planned for this weekly series this year include jewelled crucifixes, old Canadian silver, Persian glassware, tapestries, English and Irish glass, and rare paintings owned in Montreal.

Resulting from these and kindred activities, public attendance at the gallery has increased substantially. Not infrequently as many as 1,500 persons pass through its doors in a day. Membership in the Association, which steadily declined for four years, is again on the upgrade. It now has 1,400 members, an increase of 16 per cent. over a year ago.

The gallery continues to provide lectures on great artists. This year the series includes Turner, Constable, Degas, Renoir, Van Gogh and Rodin. Prior to each lecture exhibits of the artists' work are hung in the library, and literature germane to the lecture is made readily available on the reading room tables. Loan exhibitions of pictures are appearing with increasing frequency. Planned for the immediate future are exhibitions of Holbein drawings, nineteenth century landscapes, and artists' color proofs.

UNDER Edwin H. Holgate, R.C.A., and Lillias Torrance Newton, R.C.A., the number of art classes and the number of pupils has been substantially enlarged. The gallery also brought William Ogilvie from Toronto to extend its efforts into the realm of commercial and industrial art and design.

The children's classes inaugurated last year by Miss Anne Savage have

increased in numbers and in popularity. In fact there is room for no more children. They have both modelling and painting classes.

In the general expansion of activities, the business man has not been forgotten. On two afternoons a week he has his own quick-sketching classes. This season there are only a few vacancies in any of the various art classes and courses. The facilities of the gallery studios are employed to their fullest extent. The total number of students enrolled is up considerably from a year ago. In all, some 225 students avail themselves of the facilities provided for study. When the room for the study of design in the new extension is completed, unusual facilities for individual study will be available.

WHILE the French appear in great number at the gallery, as usual in Montreal they do not actively support an effort initiated by the English. Less than two per cent of the membership is French. Efforts are being made, apparently, to enlist a more active French interest in the Association and its gallery. For example, an exhibition was held of the work of the students of l'Ecole des Beaux Arts. And by such steps a better rapport might well be established. The prospects are not hopeless because the French-Canadian has an inherent love of the beautiful; and despite his training which leads him to believe that the English are interested only in the things of the flesh, he might, even at this late date, be persuaded to do something to make Montreal life a bit more interesting.

Under the energetic and tactful leadership of Dr. Charles F. Martin, president of the Association, the gallery and its activities are moving forward rapidly and harmoniously—and harmony is no small achievement in the realm of the arts. He it was who induced a few members to absorb the \$45,000 cost of renovating and cleaning up the building, both inside and out. In the last 18 months, roofing and exterior stonework have been put in good repair, and a great many interior betterments have been effected. The building is now in first class shape. He has also extended the gallery's influence by interesting Montreal industries in the facilities now available for improving commercial design, and for the production of better commercial art. William Ogilvie, who is in charge of the commercial work, is in touch and co-operating with those chiefly responsible for Montreal's output of magazine, billboard and advertising illustrations, and fashion designs. The gallery's library has been renovated;

and the number of reference works increased.

The public schools are becoming increasingly interested in, and associated with the gallery's work amongst children. The Saturday morning children's course is composed of the two most promising children from each school, some of the children of members, and some youngsters from the various settlements in the city. The course provides an interest for 125 children. Their production of colored masks for Hallowe'en was an awful, but pleasant, sight to behold.

WHILE the Art Association and its gallery are thus in an exceedingly healthy spiritual and physical position, strangely enough it is also healthy financially. This is the more extraordinary in view of the manner in which the other arts languish in Montreal. This may be due to a certain measure of respectability which surrounds an appreciation of the graphic arts, whereas the addicts of music, literature and the drama are apt to be regarded with suspicion by the more stolid citizenry. And Montreal is more respectable even than Toronto, popular tradition notwithstanding.

Actually, however, much of the financial health of the gallery is due to the generosity of literally a handful of Montrealers who have donated either collections or trust funds totaling some two million dollars. The Association has ready money on hand and its holdings of cash and securities run to some \$250,000.

The gallery does not obtain and never has obtained any financial support from the government. The amount required to operate the Association and the gallery and its facilities each year runs to some \$22,000. About 55 per cent of this sum comes from annual membership fees; some 27 per cent is subscribed each year by a few Montrealers; and the remainder is provided by the interest on the investments.

What has been achieved to date in popularizing the gallery makes those behind the vigorous extension of its facilities hopeful for the future. It is intended to develop to the full every opportunity available for education and diversion in the arts. A wide variety of loan exhibitions of modern painters, etchers and sculptors is now being planned. Many of these exhibitions may not have a universal appeal, some indeed may appear incongruous, yet they will widen the interest in the gallery. In the years to come Montrealers should obtain a great deal more interest and fun from their gallery than they have in the past.

The Spring Art Exhibition. To the Editor of The Gazette:—

Sir.—It had been reported that the Selection Committee for the Spring Exhibition of the Montreal Art Association had been universally severe this year, so that one could expect a display, perhaps smaller than usual, but certainly of super-excellence. As one who is not an artist, but who has studied art for over forty years, I visited this exhibition, and regret to say that never, anywhere, have I seen such a meagre and poor display. There are some works, outstanding for their excellence, Jongers' portraits of Mrs. Pillow, and Air Marshal Bishop; Sherriff Scott's of "Anne" and Wm. Birks, Esq.; Simpson's beautiful winter scenes; Pilot's "October Ploughing"; Coburn's "Dancer"; Macdonald's "Girl in Blue" and some others. The watercolors, as a group, are very good, but one of the best is hung in a corridor. Apart from these, the general average is very low. There is an excess of small portraits, some with badly drawn arms and hands. One or two of the figure-paintings are pictures of figures roughly carved out of stone or wood, not of living beings. Easily, one could give specific examples of harshly-colored distortions. The prevailing school is modernistic, but certainly not modern.

Why was there nothing from Kenneth Forbes, Panabaker, DeBelle and others? Did they not think it worth while to send in, or did this wonderful jury reject them? The artists are not to blame for this lamentable display, because, I understand, the usual number of works of art were sent in, and Canadian artists have not suddenly degenerated in the last twelve months. At the 1937 exhibition there were 479 works of art of all kinds; at this one there are 203. Of oil painting and watercolors there were 323 exhibited in 1937, the usual number; at this one there are 128. This means that there are about two hundred pictures which would have been passed by the jury of a year ago, but which were rejected by this jury. Does this new board expect us to believe that the previous board would have made about 200 blunders in oil paintings and watercolors alone? A very brief inspection of the present exhibition shows that its blunders and mediocre works occur in groups.

The terrible thing is that among the rejected there must be about 40 professional artists who are doing good and sound work, but are not modernistic. These artists depend on their art for their living and on this exhibition for getting known. One of the principal functions of the Montreal Art Association should be to encourage the development of art of all kinds and schools; but in this exhibition it has not merely failed but done the reverse, as this happening will act as a profound discouragement to many artists of first-class talent. Of course, it is very evident that there is some overbearing modernistic influence at work on or in the jury, trying to discourage and keep out all schools but its own. It is certain that, if this kind of thing is to continue, the Montreal Art Association can look forward to a series of dull, uninteresting and depressing exhibitions which will make it a laughing stock.

I. MORIN.
Montreal, March 22, 1938.

Art Judges Criticized

To the Editor of The Globe and Mail:

It had been reported that the Selection Committee for the Spring Exhibition of the Montreal Art Association had been universally severe this year, so that one could expect a display, perhaps smaller than usual, but certainly of super-excellence. As one who is not an artist, but who has studied art for over forty years, I visited this exhibition, and regret to say that never, anywhere, have I seen such a meagre and poor display. There are some works, outstanding for their excellence, Jongers' portraits of Mrs. Pillow, and Air Marshal Bishop; Sherriff Scott's of "Anne," and Wm. Birks, Esq.; Simpson's beautiful winter scenes; Pilot's "October Ploughing"; Coburn's "Dancer"; Macdonald's "Girl in Blue" and some others. The watercolors, as a group, are very good, but one of the best is hung in a corridor. Apart from these, the general average is very low. There is an excess of small portraits, some with badly drawn arms and hands. One or two of the figure paintings are pictures of figures roughly carved out of stone or wood, not of living beings. Easily, one could give specific examples of harshly colored distortions. The prevailing school is modernistic, but certainly not modern.

Why was there nothing from Kenneth Forbes, Panabaker, DeBelle and others? Did they not think it worth while to send in, or did this wonderful jury reject them? The artists are not to blame for this lamentable display, because, I understand, the usual number of works of art were sent in, and Canadian artists have not suddenly degenerated in the last twelve months. At the 1937 exhibition there were 479 works of art of all kinds; at this one there are 203. Of oil painting and watercolors there were 323 exhibited in 1937, the usual number; at this one there are 128. This means that there are about 200 pictures, which would have been passed by the jury of a year ago, but which were rejected by this jury. Does this new board expect us to believe that the previous board would have made about 200 blunders in oil paintings and watercolors alone? A very brief inspection of the present exhibition shows that its blunders and mediocre works occur in groups.

The terrible thing is that among the rejected there must be about forty professional artists who are doing good and sound work, but are not modernistic. These artists depend on their art for their living and on this exhibition for getting known. One of the principal functions of the Montreal Art Association should be to encourage the development of art of all kinds and schools; but in this exhibition it has not merely failed, but done the reverse, as this happening will act as a profound discouragement to many artists of first-class talent.

Of course, it is very evident that there is some overbearing modernistic influence at work on or in the jury, trying to discourage and keep out all schools but its own. It is certain that, if this kind of thing is to continue, the Montreal Art Association can look forward to a series of dull, uninteresting and depressing exhibitions which will make it a laughing stock. I. Morin.

Montreal.

make for a broadening and a strengthening of our experience. For if the return to great remembered achievement be perennially sweet and if also it perennially result in a deeper awareness on our part of the special qualities of which such greatness is compounded, so does fresh testimony augment our understanding or serve, sometimes startlingly, to reshape a whole approach.

Art Association's
2 Mantegna paintings
lent to this show.

ANNUAL MEETING.

ART - WOMENS ART SOCIETY	1	art assoc. lecture programme	205
Atelier - Ex. at Morgans	9	" " Hours change	214
ARTS CLUB - EX.	9	across exhibit	216
ART gallery Theft -	6-7	Canadian Group	216
Allison, F.D. (Jessie Dow Prize)	6	children's work - Ottawa	215
Allison, FRANK D. -	40	art assoc. Sp. Exhibit	229
ART GALLERY - Dr Colby	68	art assoc. programme	215
ART gallery - Lecture (J.A. Maclean)	70	" " Concert	215
ART ASSOC. - ANNUAL MEETING (1933)	73	" " art prizes	220
ART Society - annual meeting	80	" " Ed. programme	223
ART CLASSES - ART GALLERY	87-89	arts club - 25 th anniv. -	(224 226)
ART GALLERY - SPRING EX. 1934	86-90	a.a. annual meeting	225
ANNOT - GIVES VIEWS	89	" " Childrens classes	227
Allward John - dead	93	" " Spring Opening	(229 230)
ART GALLERY Scholarships		" " Exhibitions 233	(232 233)
Newton-Holgate Class	93	" " Students work	232
ALFORD John Gregory -		" " art prizes	233
Chair of Fine Art U. of Toronto	97	" " art classes -	235
ART GALLERY - SPRING EX. - 1935	126-128		241, 242,
Architects EX - Produced in Canada	100		
Abbott Jere - Lecture	112-113	arts club summer show	242
Art Society - annual meeting	129	a.a.m. attendance	246
Art Assoc. - Art Classes	130-131	art assoc. how Wong	(247 248)
art Assoc - 75 th Anniversary	134-136	" " Art School Adm. -	246
Art Case - Cusack		" " Educational Policy	249
Art Assoc. - ART CLASSES - 172		" " add. to Buils.	251
(1936) A. Sheriff Scott & Beaumont	172	" " programme	246
ART GALLERY - spring Exhibition 1936	166-168	" " programme	256
ALLWARD, W.S. - Sculptor	176	argentum exhibit	256
art Society - Programme.	177	" "	"
art assoc - Art Classes	196	Adams, Ex. of Samples	(260 261)
alexander, Ernest - deceased	187	art Assoc - Special Exhibit	260
Art Assoc. - Reception Spring Ex.	194	" " lectures -	259
adam, Robert - dead	192	" " New Gallery -	261
Aubert, Prof. In.	197	" " Ex. to open wing	257
Douglas, Dr. J., portrait	204	" " lecture by Newman	257
art Assoc. Classes, 205		" " Quick Sketch C.	261
" " lectures - Elliott	"	" " French Sculptors	265
" " Children - Savage	"	Drawings	

ALLISON FRANK D. - EX.	40
ART CLASSES - AT ART GALLERY	87
Alford Gregory - U. of Toronto	97
Art Association - 75 th Anniversary	134-136
Art Association -	202
" " 207 -	202
" Saturday	212
Arts Club -	265
Art Assoc. Year's attd	269
A.A. New Wing	269
" " Open. "	271
A.A. concert	271
" " Annual Meet.	271
" " Open. New Wing	272
" " Acquisitions paint.	273
" " New Wing -	276
Arts Club elections	279
A.A. New Wing open -	281
Art of our day, show	286-287-288-291
Albinson, Dewey, show	286-292
Art Assoc. per. collect.	292
" " Ex. of Mont. Artists	292-293
Argenteuil Co., Museum	291
Art Assoc. Summer Show	295
" " Can. Furniture	295-297
" " new exhibits	298

EATONS - EX. 1933.

BONNEY, Therese - Photographs	1.	Browne, Mrs. Half anniversary	175
BYRON - Portrait Found	4.	Beuthener, E.W. - dead	176
Bercovitch - Alexander - EX.	5	Beiler, Andre - Art instructor	176
BRITTON, Harry - EX.	9	Beckwith, James - Exhibit	177
British Etchings - ART gallery	12	Bethune Dr. - To Spain.	179
Brymner William - Prizes	13	Beament, Harold EX.	182
Bolster, Mrs J.G. deceased	12	Belgian art - 197. -	197
Burgoyne Lorna - ARTIST	16	Wacke Art collection -	196
BARBEAU-MARIUS	37	Bolduc, Yvonne -	185
Bessboroughs - ART gallery	44-48	Barnes, Wilfrid - EX.	190
BURGLAR ALARMS.	63	Brandt, Fritz -	181
Brymner Prize Competition	67	Brownwell, F. - Honored	200
BROWN ERIC - Portrait.	68	Beaut Arts - Diplomas	200
BERCOVITCH - EX.	60	Briggs, Prof. Lecture	(218 224)
Bouchard - Sentenced	68-71	Bader, J. exhibit	218
BARRY Lily - Lecture	72	Beament - Lecture	225
BROOKS, ALLAN - Birds	74	" exhibit	228
BIRD Pictures - ART gallery	71-74	Braun. Arts exhibit	235
BINGON, LAURENCE - Lecture	74	Bennett on pictures	240
BEAMENT, Harold	80	Browne, Mrs. J.S.H.	244
Brieden, F.C. - PAINT ROCKIES	95	Bouchard, L. at Sp. Ex	279
BARNES, Archibald A.R.C.A.	47	Braun Arts exhibit	280
Brodie - Mrs K.S. artist.	90	Brown, Eric, deceased	282
Buller Dr. Frank - Bust -	100	Braun. Arts exhibit	(283 290)
Bailey Earle -	101	Business machines	
Buller Memorial -	101	Brandtner pupils Ex.	297
Brigden H. - A.R.C.A.	103		
Bruton Harry R.C.A.	103.		
Bryson Burrows - deceased	106.		
Brooks, F.L. - EX.	108		
British Art EX - Ottawa	113		
British Art EX - Montreal	113		
Barton, J.E. - Lecture	114		
Bartlett Paintings - EX.	138		
Brigden's EX. -	149		
(1936) Beament, Harold -	172-173		
Brymner, Mrs. Wm. (deceased)	173		

CARNEGIE Grant - TORONTO ART GALLERY	9.	Cameron Allan -	143
CULLEN PAINTING	10.	Charlebois - deceased -	150 C
CUSACK JOHN J - PAINTINGS - FIRE	12	Camera Club - Exhibition -	172
CHATEAU de RAMEZAY - SHIPS	17	Carey Arthur Henry - Deceased	173
CANNES - 16 PICTURES STOLEN	16	Coburn, F.S. R.C.A. D.C.L.	173
CANADIAN Group of Painters	19	Cheney W. G. deceased	174
CAN. Handicrafts Ex. - 1933	39	Can. Handicrafts -	179
CONSTABLE WILLIAM	37-39	Cross, Hubert R. - Lecture	180
COTE - SUZOR	42	Cote - Suzor - dead	189
CONSTABLE - LECTURE	51-52	Carter, Mrs Mary Duncan -	187
CARON PAUL - EX. AT SCOTTS	50	Cullen work - National Gallery.	186
CAN. Group of PAINTERS -	61-63	Canadian Water Colour Society -	200
CULLEN MAURICE - EX.	66-67	Corbett, E. A. - EX.	187
Colby Dr. - ART GALLERY	68	Chipman, Mrs. & Mrs. (loan pictures)	200
CAN. Handicrafts - ANNUAL MEETG	70	City Handicrafts	200
CHAMBERS Prof. - LECTURE	72	Constable - William George	
CAOIZAT - LECTURE	72	(appointed Director at Boston Museum of Fine Arts)	201
CLAPP, W. H. - EX.	80	Can. Artists	212
Cullen, Maurice deceased	81	Carnegie grant	215
CLAPP - W. H. - EX. WATSONS	80	Cross, F. G. elect. A.R.C.A.	212
Carmichael - Request.	94	Children's work. N.E.	215
Colby Dr. C.W. - HONORS	96	Can. Indust. Arts	215
CAN. Group PAINTERS	97	Can. Group of P. Ex	{ 216 220
CAMERON ALLAN - SCULPTOR	98	Cullen paint presented	221
Cooling EX - JOHNSON ART GALLERY	100	City Mount. Coat of Arms	{ 225 233 { 228
Constable John - (4 pictures)	100	Can. Hand. Guild	233
Can. Handicrafts - EX. (1934)	100	Charlebois, A. G. exhibit	233
City Grant - \$158.00	106	(Cambridge University)	
Children's EX. - N.Y.	106	Camera Club show.	236
Constable - W. G. - appointment	112	Children's work	237
Cullen - EX. at Watsons.	129	Cartes galleries - moderns	238
Cabot - Statue	137	Can. painters at Eaton's	{ 240 245 248
Quido Casini		Can. art at Tate gal.	241
Canadian Handicrafts - EX (1935)	137	Can. Nat. Exhibit.	250
(on the Athenia May 28, -30)		Can. Children paint.	254
Colour Prints - Art Associ.	132	Chouther A. Exhibit	255
Cusack - Picture Auction	139-141	"	254
Cameron, Alan - Work unveiled	142-133.	"	
Christies Sales	143	"	
		- OVER -	

allan Cameron, deceased.	258
Constable, W. C. -	259 - 260
Cornell, Miss G. on Samplers	260
Clark, Row, exhibition	261
Can. Art - Tate Gallery	265
Clarke, Prof. - "Portland Vase"	265
" " - Eng. Pottery	269
Constable, Prof. Lecture	271
Contemporary Art Assoc.	272 - 273
Concert - February	273
Canadian Group Show	274
Camera Club exhibit	284 - 286
Claghorn, E. exhibit	286

Dow Jessie - Awards 1933	6-8
De Lall - Exhibition	8
Des Clayes, Berthe	54
Deslos - M.A.V Lecture	54
Dawson, Montague	57
Des Clayes - Ex.	66
Drummond Moira - Brymner	67
De Belle, Charles - Ex.	80
Dow, Jessie - Awards - 1934	91
Durnham, Earl pictured bright	92
Moine Sculpture	110
Dawson Montague Ex.	117
Duveen Lord, - Miniature	142
Cameron, Allan	142
Dow Clock Model -	143
Des Clayes - Ex.	149
Dow, Jessie Prizes	196
Durer, albrecht -	184
Des Clayes - Berthe -	185
Douglas, Dr. L. W.	203
Dingle, Ruth	205
Clayton, Dr. B.	206
Douglas, Dr. L. W.	206
Dow, Miss J. prizes	234
De Lall, O. exhibit	234
Dow, Jessie, prizes	279
Davis, P. exhibit	292
De Belle, Chas. duval	298

D
E
F
G
H
I
J
K
L
M
Mc
N
O
P
Q
R
S
T
U
V
W
X
Y
Z

Eaton's Ex. - Bonney photos 1.
 Elwes Simon - Mrs Molson picture 2
 Earle, Paul - (Jessie Dow Prize) 6
 Exhibition - British Etchings 12
 Eilers P.C. - at Johnsons 50-52
 Ex. - 51st spring 86-90
 Eardley, C.H. - Potter's Wheel 101
 Eilers P.C. - Ex. Johnsons 110
 Eve Dean - Portrait 137
 Epstein - 132
 Exhibition - Interior Decoration 173
 Exhibition - Ecole des Beaux Arts 172
 English Etchings - Ex. 191
 Elliott, Arthur 205
 " " 206
 Eds, H. S. Arthur 215
 Epstein, S. Ryan 223
 Eskimo - New Art 226
 Eaton's - French art 228
 " Home paint - 232
 Eaton's autumn ex. 240
 Ecole des B. Arts open. 245
 Eastern Group 265

E

F

G

H

I

J

K

L

M

Mc

N

O

P

Q

R

S

T

U

V

W

X

Y

Z

Fortin Ex. - Eatons	23
French Gallery - EX. (1933)	37-38
Fox, George G. - dead	42
FRAME, MRS. S. - EX.	69
FAUTEUX - CLAIRE	72
French Exhibition	74-75
FANIEL, ALFRED Honored	90
FROST - MARIAN, Museums	92
FORBES Kenneth - R.C.A.	47-98
Fortin - M. EX. Eatons	100
French EX - Scotts	109
Fox George - EX. Scotts	116
Fenwick Kathleen - Lecture	116
Flayman Plaques -	144
French Gallery Sale -	150
French Exhibition - Scotts	178
Flower EX - Watsons	197
Fetherstonhaugh H. L. - Architects	187
Fortin, Marc -	180
French Exhibition -	178
Film & Cinema EX -	200
Fortin exhibition	203
French exhibition	213
Fishes, K. part of B.	225
Feau, P. C. visit	244
Feau, Lady on art	243
French Impressions - Scott	255
Fortin, M. A. Show	257
" " "	254
Fenwick, Miss K.	257
French Drawings Ee.	269
FitzGerald En.	269

F

G

H

I

J

K

L

M

Mc

N

O

P

Q

R

S

T

U

V

W

X

Y

Z

GAGNON, CLARENCE - Illustrator 65
 Gest, Chinese Library - 94.
 Gray, R. D. D. - See will 94.
 Gaspé celebration 95
 Briggs Dr E. H. - Lecture 111
 Grier, Sir Wyly - 137
 Guild of Can. Can. Artists 143
 Gobelin Tapestries Sold - 131
 Gobelin Tapestries - Morgans
 Grant, Mary - Ex. 149
 Gest, Library sold - 173
 Quinta - Exhibition - 180
 Greenshields - E. B. Ex. - 181-183.
 Grier, Wyly - R.C.A. - 181
 Gagnon, Clarence, R.C.A. - 184
 Quinta, Joseph - 180
 Gagnon, C. paintings 215-19
 Gagnon, Sale of O. 219
 " on Maurice 219
 Gagnon - in Chap. - 220-21
 Golding, E. exhibit 228
 Gies, Sir W. mod. art 238
 Gagnon, C., his career 243
 Gies, Sir W. his career 243
 Gagnon, C., Robson on 254
 Gagnon - in C. in Ottawa 270
 " Etchings exhibit 272
 " on False values 290-291
 Goyzoli paint. acquired 293

G
 H
 I
 J
 K
 L
 M
 Mc
 N
 O
 P
 Q
 R
 S
 T
 U
 V
 W
 X
 Y
 Z

Holmes Robert - Wild Flowers	14	Wickson, Lady, deceased	244	
Handicrafts - Ex.	39	Hunter, E. R., appointed Advisor	248	
HENNESSY FRANK Ex.	36-	" " "marriage announcement	248	
Herbert Adrian - Ex.	69	" " arrives Montreal	252	
Handicrafts - Annual Meeting	70	Helbert, A., injured by auto.	260	
Hilbert, Joseph - MINIATURES	90	" improves	261	
HEWARD, Prudence - EX.	90-91	Held. Lectures	265	
Hill, G. W. R. C. A. - dead	95	Helbert paint acquired	275	
Haines, Fred R. C. A.	47-98	" exhibition	280	H
Holmes Robert - Memorial	95	Harris, L. Paint. acquired	281	I
Hammond, M. O. - deceased	99	Handicrafts Ex. at Island	294	J
Handicrafts Guild - EX.	100	Harpignies painted	294	K
Hennner J. J. - The Dead Christ	101	Hammond, J. deceased	297	L
Hewton Randolph - R. C. A.	103			M
Hennessy Frank - ARCA.	103			Mc
Holgate Edwin - ARCA.	103			N
Hemming Arthur - ARCA	103			O
Hennessy - EX. EATONS	113			P
Hagarty Clare, - EX. EATONS	128			Q
Hague Homerville, T. R. A.	130			R
Handicrafts - EX. ("Athenia")	137			S
May 28-1935 for 3 days.)				T
Holgate - (Dean eve) Portrait	137.			U
Hutchison Frederick - N. A.	137			V
Huet, E. P. - Rotterdam	143.			W
Highlanders Parade	148			X
Herbert Paul,				Y
Handicrafts - Art Gallery	176.			Z
Held, Dr. Julius - Lecture	181-184			
Handicrafts - annual meeting	192.			
" exhibit	204			
Holgate paint. pur.	206			
Held - Lectures,	216-219,			
Helbert, H. - Lecture	221			
Herald, collection	224			
Hard painting stolen	225			
Helbert, A. Pres. A's Club	225			

Independent Art Assoc. - Convocation 12
 ITALIAN ART - Lecture 72
 Independent Art Assoc. - 100
 Italian Villas - Lecture 180
 Indian Designs - Ex. 188
 International photo ex. 233
 I.O.O.F. museum at Qu. 239
 Inter. Photo. Ex. 253
 " " " 255
 " " at Morgan 259
 International Business 289-
 Business machines 296

I
 J
 K
 L
 M
 Mc
 N
 O
 P
 Q
 R
 S
 T
 U
 V
 W
 X
 Y
 Z

Jack, Richard - Returned 14
 Jack, Richard - Old Masters 72
 Jacobi, Annot - German Artist 89
 Jotras Joseph - Artist 95
 Johnston Franz - Ex. 101
 Johnson Art Galleries - 100
 Jackson A.Y. - Ex. 108
 Johnson Art Galleries - Ex 110
 Jack - Melville - Sculpture 110
 Japanese Colour Prints 138
 Julien, Henri - Ex. 176
 Johnson Art Galleries - Ex. 181-187.
 Julien, exhibition, 215
 Juvenile ex. at N.C. "
 Jackson & Roberts - 212-218
 Johnson, D. W. Decad 220
 Julien Ex. Ottawa 225
 Jack, R. paint. 229
 Julien exhibition 237-38
 Johnson art Cal. 264
 Jones, Hugh, Exhibit 270

J

K

L

M

Mc

N

O

P

Q

R

S

T

U

V

W

X

Y

Z

KulBach - Silhouettes 42
 KRIeghoff-EX. TORONTO 61
 KRIeghoff-EX. OTTAWA 77-79
 KRIeghoff-EX. MONTREAL
 KulBach - Silhouettes 89-
 KRIeghoff - PAINTing not genuine 99
 Kulbach - Murals 182
 Kilvert Cory - EX. 196
 Klesay, C. exhibit 208
 Kennedy, Lecture 276

K

L

M

Mc

N

O

P

Q

R

S

T

U

V

W

X

Y

Z

Lomer Dr - Lecture -	4	Lectures programme	270
Laurier Museum - Arthabasca -	13	Loan ex, 19 cent	274-5
LEAR NORMAN - RUSSIAN ARTIST	13	Law, C. A. - Jessie Dowling	280
LIEVENS JAN - Jobin -	17	Loan Exhibit, 19 cent.	283
Laurier Museum -	21	Liemer - goes to Ottawa	297
LEMIEUX JEAN P. - Brymner	67		
Lemieux Emile - EATONS -	74-95		
Thomson George - EATONS -	74-75		
LALLEMAND - A. dead -	93		
Lighthall W. D. - Verse -	90		
Long, Marion R.C.A. -	47-98		
Lisner Arthur - Honoured -	97		
Lauffer Berthold - Dead -	97		
Lessor Fredericks - Sculptor	102		
Langman Dr - McMaster Un. -	106		
Lefevre - French EX. - Scotts -	109		
Lavery Lady - deceased -	112		
Lemasnie G. S. - deceased	140		
Leroux Georges - EX. -	142		
Loyola competition -	143		
Lithographs -	171		
Louise, Dr. G. R. -	174		
Lisner Arthur - EX. -	180		
Lander, John St. Helier -	184		
Lallemant art gallery -	185		
Luke, Jane C. - EX. -	190		
Lynan, John - article -	183		
Lisner, Arthur - EX. -	179-180		
Lisner, Cretun	209		
Lectures	211		
Lienochine, D. Exhib	218		
Lhermitte paint.	232		
Lindsay, R. H. exhibit	238		
Lisner Charles T.	248		
" " "	252		
Lynan, J. - on art	262		
Lithographs Ex.	263		

L

M

Mc

N

O

P

Q

R

S

T

U

V

W

X

Y

Z

Morrice J.W. - pictures	5	Martin, Dr. - 192 - (president)	
Meredith Memorial Screen	- 10	Martin, Mower - EX. - 197	
Maillard - E - on Greek art	9	Muir, Miss M. D. - dead	- 178
MUSEUMS - CANADIAN	11	Muhlstock, Louis - EX.	- 177.
MARKHAM, S.F. - Museums Survey	11	" "	209
MUSEUM - LAURIER-ARTHABASCA	13	Morrice, exhibit	209
MORRICE - J.W. - Scotts	11	MacDonald, J. E. H.	211
MacDonald Monument	16	Morrice exhibit	218-9
MUSEUM COURSE - McGill	14-15	Maurice, A. - Exhibit	213
MAURALT - Abbe - Museums	14	Morgan, F. C. - Exhibit	(220-1) 228
MUNDY Ethel F. - Portraits WAX	41-53	McGillivray, dressed	229
MINATURES IN WAX - Mundy	41, 52, 53	Morrice paint - A.A.	233
MURILLO Presented to Nat. gallery	64	Moroney, A. - exhibition	233
MAELEAN, J.A. - Lecture	70	Morgan, F. C. at Junior League	238
MAXWELL, W.S. - Architects	71	MacFarlane, N., New book	239
MARTIN, Thomas Mower (dead)	71	Morgan & Co., Canadian	
MEINDL, ALBERT - EX.	92-93	furniture Exhibit, 244	M
Martin, Dr. C. F. - Honored	94	246-247	Mc
Museum - St. John, N.B.	96	MacCarthy, H. - 92 birth	242
Mellon A.W. purchased "Alba		MacDonald, T.	250
Madonna, By Raphael	96	Macphail, Sir A. dressed	252
Menzies Dr. - goes to St. John	96	Martin, Dr. C. F. - Therapy	253
Museum - Amherst	99	" radio address	253
MacKenzie, Dr. Tait - Bust.	100	Museums - Government	258
Morisset Gerard	106	Maple Leaf exhibit	256
Mount Rita - EX.	108-109	Metropolitan T.P. Ex.	270
Morris Lincoln - EX.	108	Morrice paint acquired	271
Miller David - Sculpture	110	Metropolitan Exhibit	272
Millet Painting - Ottawa	117	Museums - B. Ayer	288
MacMillan - Hon. W. J. P.	137	Museum Modern Art	291
Museum - Catholic opened	138		V
Margorovitch Harry - EX.	142		W
Moroney, Feres - Georges Leroux	142		X
Museums of Montreal	144		Y
Marshall L.E. - EX.	147		Z
MacKenzie, R. Tait - Sculptor	172		
Muhlstock Louis -	177		

McCord Museum - gifts. - 5
 MacPhail Sir Andrew. - 51
 MacLean, J. Arthur - Lecture. - 71.
 McLaughlin, Isabel - Ex. 90-91
 McMaster University - Dr. Langdon 103
 Kreindl Ex - Continental 141
 Mischpeter, Meta - Ex. 142
 McGill - 2 paintings 143. - presented by Isabel McCaw from The will
 of The late Mrs Blanche Hutchison)
 McKenzie Dr. R. Tait - 172.
 McGill University - Exhibition 176
 McCord Museum - 180
 McGill Architectural School 196.
 McGillivray, Miss 229-38
 McKenzie, Dr. R. T. 236
 McGill A. student 237.
 McKenzie, Dr. R. T. 244
 McCullagh, Lecture 255
 McGill - Madam A. 257
 McCullagh Lecture 270

Mc

N

O

P

Q

R

S

T

U

V

W

X

Y

Z

NATIONAL gallery - Purchases	(1932) 3
Napoleon's Soldiers - ONTARIO MUSEUM	16
NATIONAL Gallery - GIFT-Liebentz	17
NATIONAL Gallery - LAuded	27
NORwell Graham -	67
Morton Miss Helen - gift	99
NATIONAL Gallery - Exhibitions	99
New York Museum Curator dead -	106
Nakask George - Photographer	130
Nicholls Bertram EX.	148
Newton, Eric - Lecture	190
Nietzsche, Paul -	177
National Gallery of Canada	
Report on ^{art} museums	201
Komall - exhibition	204
"	205
Nobles. Lecture	213
National Cal. Ribera	216
National Cal. - paint	218
Newman, E. Lecture	(225
National Gallery	(228
	240 - 241
Newton, Eric,	242
Nakask, at Catons	249
Neumann - Rinsis	257
" - Orgao	260
" - Van Gogh	261
Nat. Cal. new paint	281
Neumann, E. show	283 - 286
Newton, L.T. - painting	295

N
O
P
Q
R
S
T
U
V
W
X
Y
Z

ONTARIO MUSEUM - Napoleon's Soldiers	16
Coburn, M. B., Exhibit -	203
Copier, S. W. portraits -	217
O. S. A. Exhibit	224
Ogilvie, William	246
Old Colours Print Ex.	263

O

P

Q

R

S

T

U

V

W

X

Y

Z

PANABAKER - Exhibition	7.	Pilot, R. W. Lecture, W.S.C.	235
PEIFFER - Gordon - CAN. ART.	13.	Prints at Nat. Gal.	238
PAINTINGS Held For RANSOM	18-21	Pictures by Children	256
PAINTINGS Found -	24-26	Pilot, R. W., R. C. A.	257
Phillips Walter - EX.	47	Paint weaving, N. B.	258
PFAIFFER, Gordon - EX.	53.	Police Prints Etc.	261
"Punch" DRAWINGS	61-65	" " "	264
PALMER, H. S. - EX.	80	Pilot paint acquired	281-2
PILOT, ROBERT - JESSIE DOW PRIZE	91		
Pitfield Ward C - acquired pictures	92.		
PATERSON, Emily M. - dead	94		
Phillips. Walter R.C.A.	47-98		
Panet Gen - Commission	96.		
Price Percival - Horner's art	99		
Pierce John G. - Independent art	100.		
Potter's wheel.			
Panton Lawrence ARCA. -	103		
Pilot R. W. - R. C. A.	103		
Pfeiffer Gordon, - EX.	104-106		
Pach, Walter. Lecture	106		
Photographic Art - EX.	111-112		
Pistols old - Museums	112-113		
Picture Action - Cusack	133, 139, 141, 142.		
Pictures for hire -	143.		
Photographic EX - art gallery.	172		
"Produced in Canada" -	180		
Phillips, Walter J. - EX.	199		
Photographic Art - EX.	185		
Pilot, Robert - EX.	187		
Palmer, Herbert S R.C.A.	190		
R. Pilot - Lecture, A.A.	213		
Pilot, R. - Exhibit.	218		
P. O. A. A. exhibit	219-22		
Picture Sale - Spain	223		
	224		
Prop. Que. Religious art	224		
P. O. A. A. elections	226		
Print exhibition in	235		
Leamont gallery			

P

Q

R

S

T

U

V

W

X

Y

Z

Our Musical Festival 225

Q

R

S

T

U

V

W

X

Y

Z

Royal Academy London 1933.	9-13	Rigand painting	223
RIVERA, Diego - MEXICAN ARTIST	fired 10-11	Ryan, Sully, bust	245
" " - MURAL ARTIST	Fired 3	Royal Can. Acad. Ex.	251
Russell, Horne - deceased	15	Riordan, E. Exhibit	254
Ritschl von Baroness - ARTIST	16	" " "	260
R.C.A. - 1933 (Montreal)	43	R.C.A. elections	263
Russell, John - Portrait	42	Royle, S. paint. acquired	281
R.C.A. - 1933 - MONTREAL.	49	Regina art - Expo	298
Royal Academy - Ex. London	52		
RIVERA, Diego - MURAL destroyed	70	Rothenstein, John -	295
Royle, Stanley	71	Robson, late Albert	298
Russell - Horne - Ex.	72		
Robb, Wallace H - Birds	74		
Royal Academy - 12000 exhibits.	90		
Robertson, Sarah - Ex.	90-91		
R.A. - London 1934.	91-92		
Russell John - Can. Ex.	95-97		
Raphael Painting - Purchased	96		
Roosevelt Pres. - Art Satire	96		
Richard, Rene - Artist	98		
R.C.A. - Ex. 1934 - Toronto	103		
Rene Herbert, - Ex. Scotts	105		
R.C.A. - elections	103		
Robert Hubert Marius Ex.	108		
Reid & Lefevre Ltd. - Ex (French)	108		
Ross, J. K. L. Home Sold -	120		
Russian Art Ex. - Morgans	131-133		
Rungius Carl -	181		
Raskin, Saul - Ex.	199		
Rubens - Lecturer -	185		
Ryan, Sully	207, 205-213-233		
Riordan, E., Exhibit	205		
R. C. A. opening	207-208		
Robinson, pres. by N.C.	207		
Royal Can. Acad.	207, 208, 210		
Regina, Nat. Cal.	216		

R

S

T

U

V

W

X

Y

Z

Spring Ex. - ATTENDANCE 1933.	1	Savage, Arthur	205	
Spring Ex - "La Presse" 1933	4	Scott, A.S. paint. per.	209	
Spring Ex - Theft of 16 Canvases (1933)	6-7	Stone, Tom. exhibit	212	
Spring Ex. - TOTAL ATTENDANCE (1933)	6	Sharps, Robt. exhibit	213	
ST. ANDREW + ST. PAUL - SCREEN.	10	Maniavich, A. exhibit	213	
Shackleton, Kathleen - commissioned	11	Savage, Anne, Lecture	215	
STOLEN PAINTINGS - Spring Ex. 18-21		Can. Indian Arts Show	215	
STOLEN PAINTINGS - Returned to gallery 24-26		Smith, Joshua	229	
SHACKLETON - K. EXHIBITION - Gaspe	40	Shackleton, K. art	213	
SCOTTS - HARRY WALLIS EX.	37-38	Scott & Son - French Ex.	213	
SETAILLIANS - EX. EATONS	42	Styza, A. & T. exhibit	221-2	
SUZOR COTE - "SUGAR CAMP."	42	Scott & S. Brit. paint	223	
SCOTTS EX. - HARRY WALLIS	47-49	" " Cal. sold	224-6	
SUZOR COTE - MARRIED (Nov. 1933)	51-53	" " Sale paint -	226 233	
SMITH FALLS - Art Gallery + Museum	45	Smith, J. deceased	229	
STRATHCONA, LORD	65	Scott. art classes	232	
SHACKLETON, K. - Loss By Fire	65	Suzor. Cote at Eaton's	237-8	
SCUDAMORE T.V. - Lecture	72	Canell Hay Show	242	
SPRING EXHIBITION - 1934.	86-87, 90	Scott & Sons - nopen	248	
SIMPKINS, HENRY - EX. Watsons	114	Shaughnessy, deceased	254	
Saint John - Museum	96	Stone, Amy B. Ex.	254	
SCOTTISH PAINTERS - EX.	99	Scott & Sons, French Ex.	255	
SIMPSON CHARLES - EX.	101-102	Smart, E. H. exhibit	256	
SHEA ELIOT - EX.	104	Spanish Re. exhibit	265	
SCOTT & SONS - EX. French	108-109	Spendlow Lecture	270	
STONE TOM, - EX.	111	Spring Exhibition	274-270	
SPRING EX. - 1935	126-127	Scott, S. exhibit	271	S
SPENCER STANLEY R. A.	130	Standard Re. Ex.	272	T
SICKERT Richard - Resigns from R. A.	139	Sp. Exhibition	277-8	U
Snyder Harry - Gift to Museum	173	Savage, A., Lecture	279	
A. Sheriff - Scott - art classes (1936)	172	Sp. Ex. - Lyman	280	V
SILBERMAN, Herman Montreal	184	Scott & Sons re. tin	280	
SUZOR COTE - deceased -	189	Sickert paint. acquired	281	W
SOUTH AFRICA - Days pictures -	196	Students' show class	281	X
Savage, Anne		Students' prizes	282	Y
any Show exhibition -	202	" exhibit	284	
SCOTT'S - French Exhibit.	203	Sp. Exhibit - Lyman	285	Z
SCOTT, A.S. - exhibition	204			
"	203			

Tate gallery - To Serve Cocktails	2	
Thompson, R. R. - Letter To "Morning Post"	3	
Theft of Pictures - Spring Ex.	6-7	
Thompson, R. R. - Gazette	3	
Toronto Art Gallery - gets grant.	9	
Theft of Pictures - Spring Ex.	18-21	
Thouin Paul - Master Burglar suicides	25-68	
Thompson Prof - Lecture	36	
Thouin Accomplice - Sentenced	68-71	
Toronto Art Gallery Report	73	
Thompson - George Ex.	74-75	
Technical School - Ex.	93	
(Toronto University - Art course 97) (John Gregory Alford - instructor)		Folland chair of Fine art.
Toronto Art Gallery	100	
Titania Palace Ex. -	191	
Tudor Evan - decorator	194	
Thompson, Margaret -	179	
Tom Thomson -	202	
Turner, Prof. Lecture	212	
	213	
Tate Gallery director	236	
Town, Michael, dressed	244	
Tate gallery - Can. Paint.	249	
" " " "	252	
" " " "	255	
" - " " "	258	
" " " Posters	258	
" " " "	250	
Traguard, Prof. Lecture	272	
Thames art exhibit	280-285-286	

T
U
V
W
X
Y
Z

utrillo. per. A. A.

214

U

V

W

X

Y

Z

VAN HORNE, - Paintings damaged	2
By Fire. April 1933.	
VISKI, JANOS - HUNGARIAN	10
VAN HORNE EX-ART GALLERY	32-36
VAN HORNE - EX. ATTENDANCE	40
VAN HORNE - EX. EDITORIAL	41, 43.
VAN MASTEN BROEK - EX. - SCOTTS	47-49.
VANDYCK PAINTING IN FIRE.	61
Vanderpant - ^{Pictorial} photography	148
Van Huet - Rotterdam	143
Vimy Mem. Sculptor - W.S. Allward.	176
Varley, F.H.	- 198
Van Gogh Print Exhibition	- 188
Verdun, Art Trade School	228

V

W

X

Y

Z

Women's Art Society - Annual Meeting 1.	
Winter Dr. Chas. - gift of Picture	10
Wilton House - Exhibit	16
Wallis Harry - Ex. at Scott's	37-38.
Wallis Harry - Ex. - Scott's	
Women's Art - Ex.	53-54.
Walker Horatio - Ex. Scott's	83
Wolfe General picture bought	92
Walker Horatio - gift to Art gallery	99
Wallis Harry - Pictures	101
Women's Art - Ex.	109-110
Wedin Peter - Ex.	130
Watson - Wm. - (Art Secty.)	138
Walker Winifred - Painter	144
Watson - Sir William - dead	148
Walters Emile, - Ex.	149
Watson, Homer deceased	173.
Walker, H. B. - Birthday (78)	176
Women's Art Society -	177
Wheeler Orson - classes	176
Watson's Art Galleries - Ex.	197
Watson, Homer - Ex.	193.
Wedgwood, - Lecture - Dr. Clark	182.
Women's Art exhibit	206
Wynne-Edwards, Celine	246
Watson Art Gallery	213 245
Walker, Horatio, deceased	253 262
Women's Art Ex.	261
Wyle, F. elected R. E. A.	264
Watson art Gal.	264
Watson, A. B. Letter	269
World's Fair - N. Y.	282 - 289 - 290
Windsor Hotel, Ry. visit	289
World's Fair - Can. art	298 - 295 - 297
A. B. Watson new galleries	298

W

X

Y

Z

y.m.c.-A.
"

116
295

Y

Z

