

nearly finished. This month the stadium floor will be cleared of construction equipment so that the track and the grass infield can be installed. The stadium will have more permanent seating than thought possible a few weeks ago; it now is estimated that more than 50,000 of the 70,000 seats will be permanent.

As for the velodrome, *Montréal-Matin* comments: "It's ready for the cyclists right now."

The Age of Louis XV – National Gallery exhibition

An exhibition of 124 paintings, called *The Age of Louis XV: French Painting 1710-1774*, borrowed from public and private lenders in seven countries is on display at the National Gallery of Canada, Ottawa, until May 2.

The Toledo Museum of Art, the Art Institute of Chicago, and the National Gallery of Canada collaborated on this exhibition, which contains works by the most famous artists of eighteenth-century France, including Watteau (1684-1721), Chardin (1699-1779), Boucher (1703-1770), and Fragonard (1732-1806). In reviewing its first showing in Toledo, Hilton Kramer of *The New York Times* wrote, "Visually the exhibition is an uninterrupted delight."

Pierre Rosenberg, Curator of Paint-



Vertumne and Pomone, (Jean Ranc, 1674-1735), Fabre Museum, Montpellier, France.



The Descent from the Cross, (Jean Jouvenet, 1644-1717), Toledo Museum, Toledo, Ohio.

ings at the Louvre, Paris, who chose the works and wrote the catalogue, has been intent upon re-evaluating this period from its conception in the nineteenth century – largely inspired by the *Goncourts* – as an art produced for a few connoisseurs to an art intended for the general public.

An earlier version of one of the works in the exhibition, *The Descent from the Cross*, by Jean Jouvenet (1644-1717), now in the Toledo Museum of Art, was copied in the eighteenth century and brought to Canada for the newly-built Calvary at Oka near Mon-

tréal. (A painted wooden relief based on that copy, which is still in the Church of the Annunciation at Oka, is circulating throughout Canada in the Gallery's National Program exhibition, *The Calvary at Oka*, through the spring of 1976.)

The art more traditionally associated with the eighteenth century – often produced for Parisian merchants rather than for the court – is also to be found in the exhibition. Among these works, which are often small and exquisite, like the painting of *Le Mezzetin* by



Lunch, (François Boucher, 1703-1770), The Louvre, Paris.



The Nursemaid, (Jean-Baptiste-Siméon Chardin, 1699-1779), National Gallery of Canada.



Portrait of Denis Diderot, (Louis-Michel Van Loo, 1707-1771), The Louvre, Paris.