

hotel, had a good sound sleep the first night, and according to the custom of the country on coming to breakfast next morning, was asked by his host what he would order for breakfast. "Well," said he, "in the first place, I should like a napkin." (Great laughter.) The host presently came back to say, "Well, we have no napkins this morning; but if you like napkins for breakfast I will undertake to say you will have one to-morrow if I have to go and shoot it myself." (Loud laughter.) I think the hotelkeeper furnished an admirable example of attention to his guest (laughter). But on this occasion I think we should also refer to the use of art in Canada from a practical point of view and this reminds me that under the auspices of an emigration society in London there was some time ago an exhibition of Canadian pictures by Canadian artists, and these represented the advantages of Canada as an opening for energetic and industrious emigrants. It seemed to have a great effect. For instance, there were harvest scenes and orchards and so forth, and it was, I think, a very good idea to adopt. Possibly there are persons who are acquainted with only one aspect of our country and while it would be a mistake no doubt to allow too much emphasis to be laid on the recreative side of the Canadian winter, on the other hand we may say that if the Canadians do enjoy their winter it is a sign that the bracing air leads them instead of crouching around the fire and moping, go out and take recreation; and it is a credit to them and the climate. (Applause.) But apart from the militaristic 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.

There is one sentence in the address referring to the entrance of art into the homes of the people. We may well look forward to the growth of a 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.)

In conclusion, I congratulate you on the opening of this new wing, and extend to you my cordial wishes for this society. It will be our greatest pleasure to undertake anything in which we can co-operate with the Association for the benefit of this work. (Loud applause.)

His Excellency then formally declared the new wing opened, and headed by the Vice-regal party the collection was viewed. The new gallery is beautifully arranged and

is the realization of long-cherished hopes. It gives an expansion, dignity, and educational value to the Art Association which the latter previously lacked. Not only was there need for addition to the gallery proper, but for class rooms, for studies, and for reading rooms.

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

In addition to the valuable collection of pictures, there were some beautiful bronzes resting on the marble tops of the two radiators which occupy the centre of the new wing.

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