

The largest marble monolith ever prepared in Canada. It is thirty-two feet long and weighs fifty-four thousand pounds. Four of these will adorn Montreal's New Art Gallery.

A MARBLE HOME FOR ART

By ST. GEORGE BURGOYNE

THE new home for the Art Association of Montreal is rapidly nearing completion and its occupation is expected by May next. The present quarters on Phillips Square have been occupied since 1879, and the development of the work and collections has made them inadequate.

The new headquarters are situated on Sherbrooke Street West, in the heart of the section where Montreal's merchant princes have raised themselves homes, which are the equal of any in older lands, and garnered art treasures which are priceless. In the new structure, which it was hoped would be completed in time to permit His Excellency Earl Grey to formally open, everything is virtually of the "last word" variety. In its arrangement it will embody many features not present in even the finest galleries on the European continent.

In the many large studios there will be no dark corners, and the same applies to the exhibition galleries and libraries. It will be fireproof, in marked contrast to the present quarters which have for years taxed the financial heads by reason of the high insurance premiums. So inadequate are the present premises that during the regular Spring and Autumn exhibitions the growing permanent collections have to be stored in the cellars. Moreover, to keep even with the high taxation and insurance the ground floor of the building has been drawing revenue from shops of different kinds. An added drawback, and one keenly felt, is that owing to inflammability of the structure local picture owners are not always willing to risk their priceless canvases for Loan Exhibitions.

In the Sherbrooke Street building, which is of white marble, there will be sufficient space to hold special exhibitions without disturbing the permanent collections. One of the architectural features will be the four columns which add dignity and beauty to the facade. These are the largest marble monoliths in Canada, and were shipped to Iberville, P.Q., from the quarries of the Norcross Marble Co., at Manchester, Vt. They came in the rough to the yards at Iberville, where it took six men three months to cut each column, by the use of compressed air. Each column, in one solid piece, is thirty-two feet long, fluted and tapering from the base, which is three feet six inches. Each column weighs twenty-seven tons.

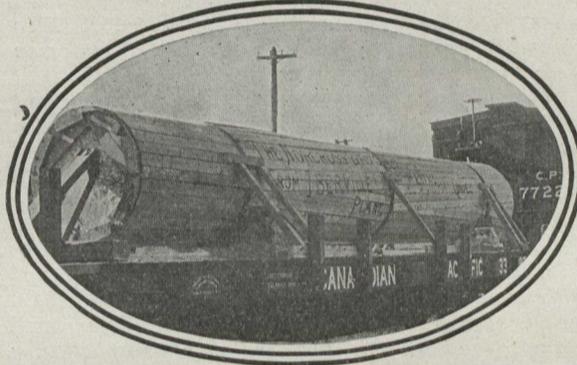
The architects of the new building are Messrs. E. and W. S. Maxwell, of Montreal, Mr. Edmund M. Wheelwright, of Boston, acting in an advisory capacity. Mr. Wheelwright, who has a very high reputation in the United States, has been consulted widely in the matter of school buildings, theatres, and art galleries, and was one of the committee which regulated the decisions and erection of the Boston Museum of Fine Arts. The cost of the new building will be in the neighbourhood of \$300,000. The site cost approximately \$70,000, and the old premises and land on Phillips Square, still occupied, were disposed of for \$275,000.

The forerunner of the present institution was the Montreal Society, formed in 1847. Exhibitions were held at many and various places until 1868, when a show of work by the Society of Canadian Artists marked the beginning of the Royal Canadian Academy. Two years later the patron of the exhibition was H. R. H. Prince Arthur.

The premises which are soon to be vacated were opened on May 26, 1879, with His Excellency the Marquis of Lorne and Princess Louise in attendance. In the following year His Excellency sug-

gested the formation of the Royal Canadian Academy, the body duly becoming "Royal" by letters patent.

From time to time the Association has been remembered by picture lovers. In addition to the bequest of Benjamin Gibb, who, in 1892, left \$70,000 as a trust fund for the purchase of pictures, as well



The marble monolith boxed and loaded on a car for shipment.

as a small collection, there have been collections left by Messrs. W. G. Murray and John Hutton. A noteworthy acquisition was the William, John and Agnes Learmont collection, which was formally presented to the Association last year.

The late Miss Catherine Orkney also left \$50,000 with the provision that the galleries should be closed



The facade of Montreal's New Art Gallery, showing the four marble pillars as they will appear when the building is completed. (E. & W. S. Maxwell, architects.)

on Sunday. It has been this fact, in view of the uncertain support the Association has been accorded, which has prevented the doors being open to the public on that day in line with the liberal practice followed in Europe.

Olive Schreiner's Latest Book.

By JEAN GRAHAM

IT is quite futile for the most conservative of us to deny that there is a Woman Question. We may be bored by the mention of suffrage and sick of the sound of social service; but the eternal interrogation, of the woman who wants work and who desires the adequate training for it, is heard with an insistence which will secure an ultimate reply, both in the old and the new world,

the Orient and the Occident.

It is nearly a score of years since Olive Schreiner's "Dreams" aroused us to consider the significance of the feminine awakening. Her "Story of an African Farm," although deemed grimly unpleasant by many who prefer the "best-selling" type of fiction remains the most striking story of that Land of Unrest. In her latest volume, "Woman and Labour," this author has produced a remarkable work, to which she refers modestly as "a collection of musings on some of the points connected with woman's work." The introduction gives a dramatic account of how an earlier and much more comprehensive work was destroyed during the course of the Boer War. The present volume, however, will probably prove of more popular value than any more scientific and exhaustive treatise on the subject. Within three hundred pages, Olive Schreiner has taken a comprehensive survey of feminine endeavour in the modern industrial and professional world, with a glimpse of the achievements of the future. She has gone beneath the surface unrest of the social and industrial world of the Twentieth Century, in a search for the cause of the present disturbance—and has dealt with scientific detachment, on the conditions which have brought about the turbulence of to-day. This book is no hysterical tract by a shrieking sister, vaguely but passionately seized by a sense of "wrong." It is the result of a lifework of effort and thought by a woman who is quite as remarkable for her emotional insight as for her intellectual grasp.

THE greater part of this book is devoted to a study of "parasitism," an article of particular significance in this age, when it seems as if luxury were the idol of those whom the world esteems successful. Mr. Henry Watterson, of the *Louisville Courier-Journal*, made an attack on the "smart set" some years ago which, for startling invective, has not been exceeded by any other journalistic condemnation of the follies of the multi-millionaire circle. Father Bernard Vaughan, in his London church, has uttered censure of the "sins of society" which has brought fashionable and curious sinners flocking to his congregation. Yet, it may be doubted, whether editor or cleric has been as keenly analytic, as solemnly prophetic as Olive Schreiner, in dealing with the sloth and selfishness of the parasitic woman. The woman who contributes nothing to the active and sustaining labours of her society is described as "the 'fine lady,' the human female parasite—the most deadly microbe which can make its appearance on the surface of any social organism. Wherever in the history of the past this type has reached its full development and has comprised the bulk of the females belonging to any dominant class or race, it has heralded its decay."

Rome, Persia and Greece are quoted as examples of the ancient states which declined and fell through the social corruption which began with the parasite woman. The writer eloquently shows that the idle and luxurious woman means a race of weaklings. She turns to the Germanic races which overthrew Rome, for a confirmation of her statement that the sturdy and industrious woman, who is man's comrade and co-worker, is the origin of a dominant race. Here one is reminded of Tennyson's noble words:

"The woman's cause is man's; they rise or sink
Together, dwarf'd or godlike, bond or free;
For she that out of Lethe scales with man
The shining steps of Nature, shares with man
His nights, his days, moves with him to one goal,
Stays all the fair young planet in her hands."

The chapter on "Woman and War" is the most fervent bit of writing which Olive Schreiner has given us, full of that generous emotion which realizes the terrible price which the mother pays for strife and bloodshed. "War will pass," says the writer, "when intellectual culture and activity have made possible to the female an equal share in the control and governance of modern national life, it will probably not pass away much sooner; its extinction will not be delayed much longer."

Mrs. Schreiner, in her introduction, refers rather scornfully to literary graces. In the present volume she is decidedly too much given to the use of the long sentence, in more than one instance spinning out more than three hundred words from period to period. It would be in better taste to use the word, "woman," instead of the more general term, "female," and the adjective, "virile" is over-worked to a wearisome degree. There is little of wit or humour, but the woman who is writing for a "cause" is usually in deadly earnest.

However, these are but trivial defects in the balance, against a book which is one of the most notable of the year and of which the writer may well be proud as a crowning life-work. (Toronto: Henry Frowde.)