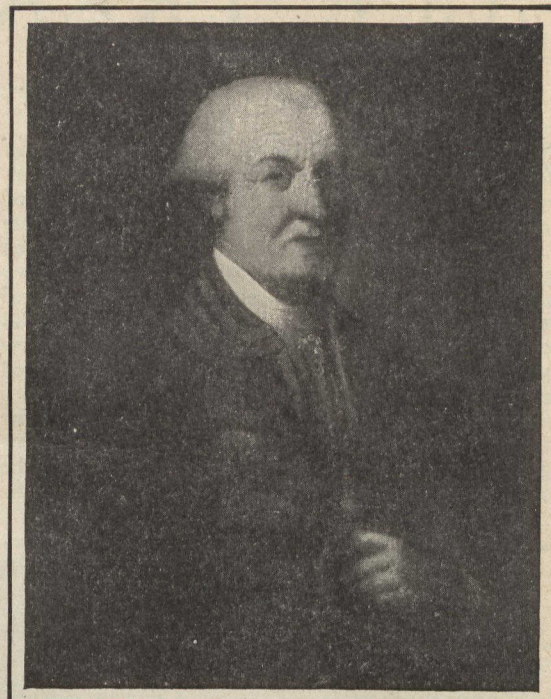




"The Crucifixion," by Nicholas Poussin, found in the cellars of the Archbishop's Palace.



Portrait of Mrs. Siddons, by Lawrence, which was found in a lumber-room at Laval University.



A Portrait of General Luc la Carne, by Gainsborough, discovered in the University.

give thousands to possess one Rubens, the work of one of the greatest flesh and figure painters that ever lived, the man who himself lived the most abstemious and rigorous life, almost to a point of asceticism, that he might be better able to paint such voluptuous pagan pictures of revelry. How that Fruit Garland got to the lumber room at Laval without some shrewd Canadian connoisseur knowing something about it is a mystery.

Besides this there is a celebrated Salvator Rosa, a Poussin, a Gainsborough, and above all a Velasquez, and half a dozen of others; all of which are said to have been the property of old French fam-

in the United States in the hands of private collectors."

So where artists differ—who is to decide? Laval University is no doubt a storehouse of art; in fact is one of three universities in the Empire possessed of a great collection of art treasures, the other two being Oxford and Cambridge. Laval is said to possess four hundred original paintings estimated to be worth at least two million dollars. Sir Wilfrid Laurier is said to be interested in a project to raise funds for the building of a museum in which the treasures of Laval may be housed.

There are divers opinions about the paintings at

at Laval will at least focus attention upon the influence which the church has had upon art, not only in production but in the preservation of pictures. It is a curious thing, however, that so many of the "finds" should be the work of men who did not paint directly for the church.

United-Statesizing the Empire

THE *Literary Digest* goes on an editorial picnic jaunt in order to convince its readers that the United States has undertaken to save most of the British Empire. The article in question is entitled "Americanising British Colonies"; introductory paragraph as follows:

"We recently had occasion to point out, from the utterances of the English and Canadian press, that the Dominion was rapidly becoming an area of American exploitation. More than this, American literature, American social customs, and the American idiom were shown to be rapidly gaining ground in the country that flies the English flag."

Then the *Digest* quotes extensively from Mr. Otto Corbach, a German writer in a Berlin paper of unpronounceable name, who has evidently not taken full notice of the pro-Canada, anti-German attitude of a part of the United States press last week. For it seems that in the event of a war against Canada by whomever—especially Germany—the United States would protect Canada, for the sake of some day owning Canada; all which seems to have been started by an interview in the *Toronto News* in which some commercial wiseacre with his ear to the ground said—that if Germany had gone to war with England, Canada would have been the *casus belli*.

Following this outburst from the if-though-but school of thinkers is part of what Mr. Corbach says about Australia. "The decrees of the law-courts were more frequently founded upon American than upon British precedents. In clothing and in eating the custom and fashion of America became more and more prevalent. In the theatres and music-halls three-fourths of the performers were Americans. The booksellers displayed many more American than English publications. The Australian merchants and exporters looked to America as the headquarters of the world's commerce."

Alas for Australia! Consider also in the light of Mr. Corbach the sad case of the British West Indies:

"The London Colonial Office some time ago announced that it could not reckon with the United States as a possible antagonist in war. This declaration, according to the English papers, produced an unfavourable impression in the West Indies. They thought, as they saw the power of the United States day by day so active all around them, that an indication was thus conveyed to the United States that when they wished to seize any one of the islands England would not object."

Nothing now remains but a few rites and ceremonies. Perhaps, however, it may be necessary for Uncle Sam to wait until a convention of Premiers can be called from Canada, Australia and the West Indies to decide upon the date when all these Imperial colonies may enter the United States with a grand splash, to the playing of "Yankee Doodle" from a bandstand up on a fleet of airships.



"Christ's Call to St. Peter," by Salvator Rosa, discovered in the Seminary of Quebec.

ilies who came over in the days of Champlain and some of which drifted over at the time of the French Revolution. It is said that Monsieur l'Abbe Desjardins, then Vicar-General of Paris, brought over to Quebec during the Revolution scores of these treasures. Whether he fetched the Rubens is not stated; but the picture in question is rated as the original project for the larger painting of the same subject in the Royal Gallery at Munich which when restored had the date "1614" painted on the back of the canvas.

A prominent Toronto artist who has made an intimate study of the Laval collection says he does not believe in the find. He believes most of the alleged masterpieces are fictions; very probably clever reproductions or copies of the old masters.

"That sort of fakery goes on every day," he said, "and has been going on since pictures began. There are always people who can't tell an original from a clever copy; and some of the wisest connoisseurs are likely to be fooled quite as easily as either artists or other people. I don't know that Canadians are more subject to bamboozlement than other people, but there are about a score of alleged D'Aubignes in Canada, while there are probably not half a dozen

Laval. Artists who have seen them, however, agree that the collection is remarkably interesting. The precise value of the pictures not even an artist is able to determine. In all probability many of them are worth much more to Laval than they would be to any private collector. Scores of them came over—in late Renaissance style—in the reign of Louis XIV and formed part of the link between the New World and the Old. Very much of the incidental history of New France is suggested in these pictures, quite irrespective of whether most of them are real old masters or not. So far as art opinion in Canada is concerned, it seems that the Laval collection is a storehouse of great treasures such as can be found nowhere else in America; and if a few of these discoveries should turn out to be splendid copies—which is by no means proven as yet—the fact still remains that a very remarkable find has been made by Mr. Carter.

The mere fact that a picture is an antique by no means proves that it is more valuable than a good modern painting. But the appetite of the connoisseur is eternally whetted for anything that dates back to Velasquez and Rubens, both of whom were great masters in the field of colour. The discoveries