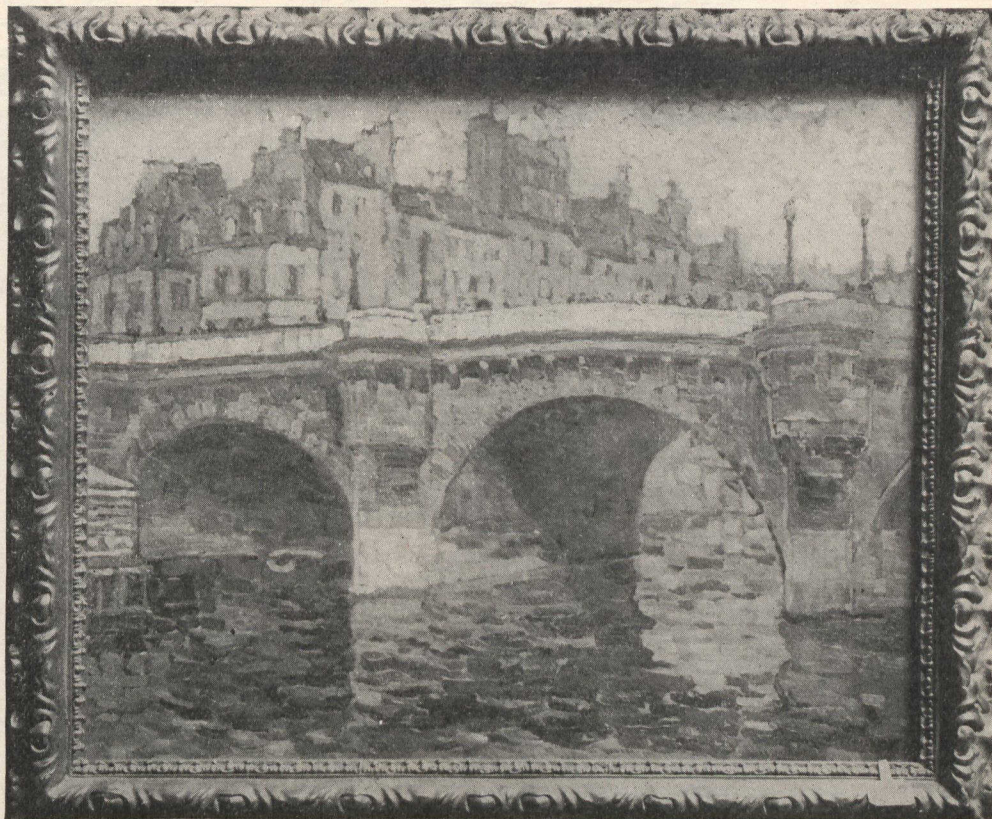




"Young Girls Reading," by Renoir.



"The Funeral," by Jamois.

TWO NOTABLE PICTURES AT THE RECENT ART EXHIBITION IN MONTREAL.

IMPRESSIONIST ART EXHIBITION

By M. JENKINS.

ONE of the most important events for Canadians who are interested in modern painting, sculpture and jewellery has been the formal opening in Montreal of the Exhibition of Recent French Art. A condition stipulated in the arrangements was that the exhibition should be thoroughly representative of each artist's best work. The Government of France, which is directing the exhibition, is defraying the entire expense and has sent out an artist to supervise the hanging and arranging of the various specimens. These include three hundred and twenty oil paintings, some of the most significant productions of Monet, Renoir, Besnard, the most celebrated of the French impressionists, of whom Louis Vauxcelles says, "they have liberated the palette and revealed to all artists the charm of *la peinture claire*." Present at the opening was one of the largest gatherings of French and English society seen in the art gallery for a long time.

A complete surprise awaited those who came to the gallery expecting to see simply paintings, noble in proportion, harmonious alike in idea and form. On entering one is bewildered by the profusion of fresh colours and one stands constantly in wonderment at brilliant visions of nature, here a luminous atmosphere, there a blazing sunset or a marvellous piece of portraiture. Form with some of these artists, seems at times purposely neglected; and art revels in colour, in movement, in the brightness of life. A number of the pictures give you not so much scenes as living atmospheres,—impressions. Of the latter, "The Thames at Charing Cross," by Claude Monet, the leader of the Impressionists, is most interesting. On first glance, you are conscious of little more than a smoky blue atmosphere. Then as you gaze, the Thames and the shadowy outline of Charing Cross stand forth in the dim haze. The effect delights you by the scope it gives to the imagination. The painter, like the poet, thus sometimes affords most pleasure when he leaves something for the imagination to supply. "Mist in Holland" by Billotte is another picture that arouses enthusiasm. Through the fog, made partially luminous by the sun, you dimly see Holland and in the foreground the characteristic Dutch windmill.

From these your eye is directed to "The Woman with Apples" by Jules Grun, a painting rich in colour and showing the fine effects of light. "Chinese Louis XV Salon" by Tendre, "Garden on the Walls of Rothenburg" by Morand, "Finisterre Shores" by Moret, "Autumn" by Costeau, and many others attract you by the gorgeous splendour which they exhibit. "The Passage to the Isle" by Bouchor, and "In a Garden in Andalusia" by Dufau, combine with a charming grace all the free colouring of the modern school.

"Le Berceau" by Roll, Presidente de la Societe

Nationale des Beaux Arts, is beautiful in its revelation of character, tender feeling, mother's love. The harmony in the painting is very pleasing. The autumn landscape blends admirably with the picture. A woman, apparently a widow of the labouring classes, is bending, in patient almost divine love, over her sleeping child that holds for her the essence of life—the joy and romance of it.

A striking picture is "La Manicure" by Carol-Delvaile, which made the painter famous and placed him in the front rank of living French artists. An old lady—la manicure—is busy with the hand of a woman of the world. The characterisation is exceedingly well done and the tone effects skilfully evolved.

Another representative picture is "The Funeral" by Edmond Jamois. The cortege is shown passing over a bridge. The colours are of the richest and there is a fine study of water reflections and of the effects of light and shadow.

Nor must we pass over Renoir's masterpiece, "Jeunes Filles Lisant." The picture represents two sisters reading the one book. That is all. Yet it

is a strong picture that charms us by its simplicity and perfection.

In the sculptural exhibit, Rodin, one of the greatest artistic spirits of the century, is represented by the "Thinker" and a head of Minerva.

Lalique's work is unique. He has introduced a new kind of jewellery or rather he has taken gold, silver, enamel, pearls, diamonds, and has put upon them the magic of his own skill. He has wrought so delicately, so beautifully, and has made such exquisite arrangements and combinations, that the result is in every instance a work of art, and is making a deep impression upon those who are fortunate enough to see what he has produced.

The exhibition so creditable to France is a boon to Canada. When Canadians are abroad, they realise how little is known of art in this busy, young country, and how much there is to know. As great possibilities are here as anywhere. The country is becoming rich from the wealth of grain fields and mines, rich from the mine of thought of all the ages at easy access now. What we perhaps most need is to have our impulses stirred in the direction of art. We need to contemplate what is being achieved. And here comes the splendid opportunity given by the exhibition, which will continue to the end of the month. This display will no doubt give new impetus to artists here and will encourage the study of art in Canada.

VALUE OF CANADIAN CLUBS

Opinion of Sir James Whitney

REGARDING the system of Canadian Clubs, I have strong opinions on general principles, a strong conviction of the great advantages which must accrue to the community at large from great organizations such as the Canadian Clubs. Association has great advantages. It is always good to rub shoulders. I am satisfied that the results that will follow the formation of these clubs will be of great public benefit. The submission of different opinions will be of great advantage for discussion always results in good to the community. It creates a sort of raw material, out of which wise conclusions may be evolved.

"It follows as a matter of course, that there cannot be any influence outside of the press which will have so far-reaching an effect on the minds of the people at large. The press reaches a much larger constituency. It is far from being infallible (laughter), but the press of Canada is having, on the whole, a good and beneficial effect on the people of Canada. (Applause.) The influence of Clubs like the Canadian Club is confined to the cities and towns and large villages, and the constituency it serves must

necessarily be much smaller than that served by the press."

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"We talk about party feeling and being mortals we must admit that there is too much party feeling, or party prejudice. But there is no other way to carry out the British form of government, and the man who derides and sneers at party, and says it is not necessary, fails to understand his position in the British Empire, and is unworthy of the franchise. (Hear! hear!) What better man could we see than the man who is ready to uphold his party when it is right, and oppose it when it is wrong?"

"But there were questions that must be dealt with from a 'larger and broader standpoint'; questions concerning the future of the British race on the continent of America, when party considerations must be put aside.

"Should the time ever come when the future relation of Canada to the Empire is up for consideration, and—which God forbid—an attempt is made from any source to interject party feeling, or it is interjected by accident, such organizations as this must ground and steady men so as to make it impossible for this to have its usual force."