



OUR CAMP ON THE PIPESTONE.

—M. Matthews, R. C. A.

and isms of art, but use your common sense and assume bravely your responsibility in the matter. If you find in the Dresden Madonna something more than mere paint, accept art as an interpreter of true religion. The fault is in ourselves if we are not receiving the consolation and inspiration of art. I would advise every one to live constantly in the light of some great masterpiece, let it be but a small photograph of the Dresden Madonna or the "Assumption," and try its effect upon his life. You will find in this companionship something greater than you have yet imagined.

The last year's exhibit at the Toronto Fair, in variety of interest, has surpassed the record of any previous one. The energy and enterprise of its management have gone far afield and brought home rich spoil. Knowing the almost priceless value of some of these pictures, and the impossibility of replacing them if injured, it is strong proof of the sympathy with

this great art movement of the owners of these pictures to generously send them across the sea from their private galleries to aid this higher education of the people. The good-will of His Gracious Majesty King Edward VII. was specially shown in allowing Mr. Edwin Abbey's great coronation picture to be exhibited in Canada. That of the French Government was also signally shown by lending five canvases by distinguished artists. The Corporation of the City of London and the South Kensington Museum also permitted some of their most precious treasures to cross the sea.

Few Canadians have ever had the opportunity to see, except in the great galleries abroad, such masterpieces as those of Sir Lawrence Alma-Tadema, R.A.; Sir John Gilbert, R.A.; Felix Phillipoteaux, Sir John Millais, R.A., and Benjamin Constant. The two latter are represented by canvases generously loaned by the Right Honorable Lord Strathcona and Mount Royal. Lord Strathcona is one of the most generous patrons of art in Canada. He purchased for his art gallery at Montreal some of the most costly paintings ever brought to this country. For Jules Breton's exquisite picture "The First Communion" was paid the sum of forty-two thousand dollars, the largest sum ever paid for any picture in Canada.

The Honorable W. Mortimer Clark, Lieutenant-Governor of Ontario, John Payne, Esq., and R. L. Patterson, Esq., and other patrons of art also enriched our Canadian exhibition by loans of some of the *chefs d'oeuvre* of their galleries. These include, as well as the work of distinguished foreign artists, many canvases by our own Canadian painters. Many of these pictures, however, are copyrighted and cannot be presented in this article. Through the kind permission of Dr. Orr, the manager of the Exposition and of the Canadian Art