

So with a portrait—the mere reproduction of face and figure is on no higher plane than a photograph. If, however, the artist has succeeded in giving you a type of mankind, or has endowed the picture with life and passion, he has accomplished something far beyond a picture which only pleases. The speaker illustrated this by a reference to Tennyson in which the poet says:—

“As when a painter poring on a face,  
Divinely thro’ all hindrance finds the man,  
Behind it, and so paints him that his face,  
The shape and color of a mind and life,  
Lives for his children, ever at its best  
And fullest.”

This is the true spirit of painting, and the man who accomplishes this in the highest degree is a great artist.

The artist depends upon his sight for his chief equipment. If he sees no more in a landscape or a portrait than the ordinary lay person does, he is not an artist at all. It is his vocation to see and feel more than the ordinary individual and by his medium of color, form and arrangement to so represent his subject that we see it in a different light from anything which has occurred to us before, and feel the presence and evidence of the revealing hand.

Looking at the pictures on the walls here, we may readily apply the general principles indicated. If we leave this exhibition with no new feeling or impression and no added sense of the beauty or vitality of the subjects, the artists have failed to reach the level of true art. But if we go from here carrying with us something of the sentiment and the mood and the original conception of the artist himself, then the club has accomplished very much and has given to us works which are entitled to be recognized as art in its highest sense.

That this is the case, an examination of the pictures must convince one beyond doubt, and it is not saying too much to state that if the audience could transport themselves to the large galleries of London, Paris and other continental cities and