



"The Chase," by Edward Atkinson Hornel, purchased by the Mount Royal Club, for Three Thousand Dollars.

BRITISH PAINTINGS IN MONTREAL

By ERIC BROWN

THERE closed on Wednesday, December 8th, at the Montreal Art Association's galleries on Phillips Square, one of the most interesting exhibitions of pictures ever seen in the Dominion. It was the exhibition of the work of the Royal British Colonial Society of Artists and it is good to record that its appearance achieved a signal success, being greeted with great and practical appreciation by art lovers both local and neighbouring.

The R. B. C. S. A. is a society of British painters formed in 1886 for the purpose of affording the colonial public the opportunity of becoming acquainted with contemporary English art and of eventually becoming the means of acquainting the English public with the growth and quality of colonial art by reciprocal exhibitions of their work in England. The motives and aims of the society are beyond all praise and it is to be hoped that their diploma will very shortly be conferred on several Canadian artists whose work would do it infinite credit and whose omission from the present exhibition was an error.

The accompanying appreciation of a few of the most notable canvases is an attempt to describe by the aid of some excellent photographs some of their beauties and to show the relation that art necessarily has to the circumstances of her national times.

A great authority has said this about

English art: "That there always has been, and it seems always must be, a certain softness of spirit which avoids hard contact with reality, which rejects in nature all that is harsh, crude or brutal and which polishes and renders the reality poetic at the

risk of debilitating its power." Art has been said to be "Nature seen through a temperament," and a nation's temperament, like that of the individual, must always be largely influenced by the circumstances of her times. In Great Britain's case, broadly generalising, the times are peaceful, prosperous and even somewhat somnolent.

"Laus Deo," by Solomon J. Solomon, R.A., is a fine example of the artist's well known and boldly impressive style. The conception is purely imaginative—the conquest over self, the triumph of the spiritual over the material, the final chant which marks the end of all earthly strife and the realisation of those greater glories which man shall know as he passes "out from the light into the blaze of heaven." The handling is masterly, though perhaps more spectacular and decorative than pictorial, the treatment of tone values, their restraint in the lower part of the picture to give full prominence to the faces of the figures, a fine example of the artist's skill and a prophecy of future achievement which has more than been fulfilled.

Mr. Solomon is a great Academician, a great teacher in its schools, and a worthy descendant of the greatest traditions of our national school of painting.

It was Whistler who said that true art was to conceal art, and in Mr. John Lavery's picture, "Mary in Green," it



"Home and Shelter," by Robert Allan, F.R.W.S.