

OPENED BY VICE-ROYALTY.

BRILLIANT GATHERING AT THE ART ASSOCIATION.

Formal Opening of the New Wing—Utility of Art from a Commercial and Industrial Standpoint.

The new wing of the Montreal Art association's building was formally opened last Wednesday evening by His Excellency Lord Aberdeen. The ceremony in itself was a very simple function, but it proved thoroughly enjoyable to the large gathering present. The Governor-General, Lady Aberdeen and suite did not arrive until after 9 o'clock, but for fully an hour previous people poured into the building and, after divesting themselves of their wraps, congregated in the old gallery, where they examined the permanent exhibit of paintings and stood around in groups engaged in conversation. It was a most representative gathering of Montreal society, and the spectacle was a brilliant and pleasing one. As to the names of those who were there, it would be impossible to give a list, unless one had a complete directory of Montreal's four hundred, or, to be more accurate, thousand, at least. After the formal ceremony the doors of the new gallery were thrown open, and the guest enjoyed a view of the excellent loan exhibition. It was probably no fault of the association that the press were not afforded an opportunity of seeing this exhibition in the afternoon and giving an idea of the treasures of art displayed. When the Governor-General and suite arrived they were received by the president and directors in the reading room. A few minutes later the orchestra struck up "God Save the Queen," and Sir Donald Smith was seen ascending the stairs, escorting Lord Aberdeen, Lady Aberdeen following under the escort of Mr. R. B. Angus. Then came Their Excellencies' suite and the directors of the association. When Their Excellencies had taken their seats on a raised dais at the western end of the old gallery and silence had been obtained, Sir Donald stepped forward and read an address to His Excellency on behalf of the association, to which His Excellency replied as follows:—

Sir Donald Smith, Ladies and Gentlemen,—I heartily recognize the kindness and the cordiality of your address, and the courtesy which has prompted you, Sir Donald, and your colleagues of this Art association to present this greeting and welcome to Her Majesty's representative. You have spoken, Sir Donald, in very kindly terms of the visit of Lady Aberdeen and myself on this occasion—the occasion of the opening of the new wing of the Art gallery; but I cannot help wishing to remind you that we, on our part, are undoubtedly indebted to this association for the opportunity which you are giving us of performing what is not only a privilege but a duty, under the most pleasing circumstances. I mean the duty of making ourselves acquainted by all means in our power with all that pertains to the culture and development of this Dominion. (Applause.) Undoubtedly, this association is to be much valued for promoting education in this respect. I think, Sir Donald, many years ago there was a controversy between two distinguished gentlemen as to whether the existence of a Democratic system in a country was favorable to the development of art. This is a topic on which a great deal might be said, but on which I shall not enter to-night. But whatever opinions may be held on that subject we may all say with satisfaction that so far as regards the colonies of Great Britain—which may be said to be eminently Democratic—in all these colonies there is no want of appreciation of art in the fullest respect, and this is more particularly the case in regard to Canada. (Cheers.) But we must not forget that this appreciation does not come to pass of itself; it is necessary that there should be some special incentive—some reminder and stimulus to ensure its existence. And this is admirably furnished by such an association as this; and when we meet together on festive occasions like this to celebrate any such event as that to be celebrated to-night we will do well to remember that the real work is done by those who often in the most unostentatious manner carry on the work of the movement. And on this occasion I think we ought to refer grate-

fully to the services rendered by Sir Donald Smith and the Art Association of Montreal for the watchful care taken by them in the work of culture and art, and which is so fully set forth in the annual report of the association. (Applause.)

In a young country especially there is need of such an organization as this because the demands upon the energy and enterprise of the country made it difficult for the people to find time for the development of the other departments of national life. Indeed, we do not sufficiently record the wonderful enterprise being shown in this and other branches of the British Empire. Possibly because we do not wish to allude too much to the difficulties to be overcome, but we may well admire the spirit, which is not to be deterred by any obstacles in carrying on the interests of the country in a manner worthy of the people of the country and the country itself. Only the other day the Lieutenant Governor of Manitoba told me a story illustrative of this spirit. A traveller coming to a small hotel had a good sound sleep the first night, and according to the custom of the country on coming to breakfast next morning, was asked by his host what he would order for breakfast. "Well," said he, "in the first place, I should like a napkin." (Great laughter.) The host presently came back to say, "Well, we have no napkins this morning; but if you like napkins for breakfast I will undertake to say you will have one to-morrow if I have to go and shoot it myself." (Loud laughter.) I think the hotel-keeper furnished an admirable example of attention to his guest. (Laughter.) But on this occasion I think we should also refer to the use of art in Canada from a practical point of view, and this reminds me that under the auspices of an emigration society in London there was some time ago an exhibition of Canadian pictures by Canadian artists, and these represented the advantages of Canada as an opening for energetic and industrious emigrants. It seemed to have a great effect. For instance, there were harvest scenes and orchards and so forth, and it was, I think, a very good idea to adopt. Possibly there are persons who are acquainted with only one aspect of our climate, certainly it would be a mistake, no doubt, to allow too much emphasis to be laid on the recreative side of the Canadian winter, on the other hand we may say that if the Canadians do enjoy their winter it is a sign that the bracing air leads them instead of cringing around the fire and moping to go out and take recreation, and it is a credit to them and the climate. (Applause.) But apart from the utilitarian side of the question we must not forget that general culture itself affords a claim for an association of this sort. A special responsibility attaches to the guardians of art. Therefore we may rejoice that those who have the management of this institution are so well qualified for such a position. Like all good things art is capable of misuse. Just as there may be cant in religion there may be cant in art when dramatic or pictorial art is used in a manner not calculated to refine, but in the opposite direction. (Applause.) Therefore we may well rejoice when art is conducted in the manner in which it is conducted in this place.

There is one sentence in the address referring to the entrance of art into the homes of the people. We may well look forward to the growth of a Canadian school of art; there are the germs we may hope already. I notice that a large number of the loan collection are of the Dutch school; and why does it stand so high? Because those who painted were satisfied to take their inspiration from their own country. (Hear, hear.) And certainly you may get inspiration from this country if it was obtained from Holland. (Applause.)

There is another point to be remembered. They took care that a good painting was bought and retained in the country (hear, hear), and I am glad to think that Montreal is well represented by patrons of art. (Applause.)

You have with justice attributed to Lady Aberdeen keen appreciation and sympathy with the work of art, and for myself may I say that having seen many of the rooms of my old home in Scotland decorated by the products of her brush and pencil I can certainly understand the benefit of the products of art in the home. (Loud applause.)

In conclusion, I congratulate you on the opening of this new wing, and extend to you my cordial wishes for this

society. It will be our greatest pleasure to undertake anything in which we can co-operate with the association for the benefit of this work. (Loud applause.)

At the request of Sir Donald Smith, he then pronounced the new gallery open, in a few graceful words, saying that the audience would more thoroughly appreciate the fact that this state of the proceedings had been reached because it was what, in college days, they used to call a "perpendicular." This name was applied because, as their principal never sat down, at his receptions, they could not do so.

The doors were then thrown open and headed by their Excellencies, the guests fyled in to see the fine exhibits.

THE LOAN COLLECTION.

The leading feature of the opening function is of necessity the remarkable loan collection of pictures which the committee has gathered together. All fine art is broadly divisible into three groups—the Classic, the Romantic and the Realistic, and of these the Romantic is chiefly in evidence here; and there is the further division into old and modern masters.

The generic term old masters is of somewhat wide application. It includes the great Italian schools of painting which flourished during the sixteenth century and which are almost unrepresented in America; the German school of Durer, van Eyck and Holbein, the latter of whom spent most of his artistic life in England without, however, leaving behind him aught else than a series of remarkable portraits of prominent Englishmen; and the school of the Netherlands. The latter is in two well-marked divisions, the one noble the other debased. The debased or Flemish school includes Van Dyck and Rubens, whom Charles I. invited to England; after them came Sir Peter Lely and Sir Godfrey Kneller, who were 'court painters' up to the reign of William III. Of England it can scarcely be said that she had of herself any school of painting until the advent of Hogarth and of Richard Wilson, during the eighteenth century. But the Netherlands had a noble as well as an ignoble school during the seventeenth century, and this noble school is well represented by the examples of the Dutch old masters in the present exhibition. Chief of these eminent Dutchmen is Rembrandt and the 'Portrait of a Lady' (64) is worthy even of his masterly brush. Next in eminence is, perhaps, Franz Hals of whom there are two most excellent portrait examples; then Peter de Hooghe represented by an inimitable 'Interior' (40); Teniers by one of his kitchen or butcher-shop interiors, and Ruysdael by two landscapes. Of the allied school of Spanish old masters there are two examples of Velasquez—one a most striking 'Christ on the Cross' (89), and of Ribera, 'the agony painter,' a scarcely less striking 'Aaron the Prophet' (67.) These works scantily fill one panel of the east wall, but they are the most important feature of the exhibition.

The south wall is devoted to the works of deceased painters of the British school, an entirely new feature in Canadian exhibitions and scarcely less important than the collection of Dutch masters.

There is no example of Hogarth, but there is an excellent landscape by Wilson, which was doubtless painted long before Michel or Constable or Corot were born. With the exception of Wilson, the earlier English revivalists were figure painters and of these there are some superb examples. The Gainsborough portrait (31), the Reynolds 'Contemplation' (65), and 'Miss Palmer' (66), and the Romney 'Mrs. Wright' (71), are each in their way beyond criticism. Of rustic genre there are three Morlands and one Wilkie. Of landscapes there is a fine Constable, an excellent Cotman, two characteristic Cromes, and the color dream 'Mercury and Argus' of Turner. Two present day painters are represented—the late Albert Moore, by two of his inimitable color harmonies, 'A Tale' (56) and 'The end of the story' (57) and Macallan Swan by three of his lion pieces, one of which, 'Lions in the Desert' (80), is suggestively powerful and poetic.

The French pictures, filling the long west wall, are more numerous than either of the other schools. 'The First Communicants' occupies the place of honor and its lilacs and laburnums are as fresh, its color harmonies as remarkable, and its blaze of light and shade as subtle as when first exhibited in these

rooms some years ago. There are six Corots, all of them noteworthy, one 'Landscape,' (8) especially so. Daubigny's fine works differ from Corot's composed canvases and Turner's dreams, in that they are manifestly portrait landscapes, studied in the open air, but with no taint of impressionism or of over-elaboration. Three of his moods are represented here, 'Spring,' (20) a large and brilliant canvas; 'Stacking Hay,' (21). At some future time we may hope to see one of his poetic moonlights and one of his seascapes. Of all the 'men of 1830,' Delacroix is pre-eminently the artists' painter. Hypercritics say, with more or less truth, that his drawing is often faulty, and that he violates the laws of hydraulics and of gravitation. Be that as it may, he is one of the masters of his school. Two very diverse examples of his work are here shown.—'The Disciples on Gennesaret,' (23), and an 'Ophelia,' (24). There are three Monticellis—one 'The Terraco,' (53), treated with more reserve than is usual with him, the other two being his usual color phantasies, most fascinating. There is a powerful Decamps, two Isabey's, two Ribots, representing two phases of the artist's work, one unimportant Diaz, a head by Couture, and a dainty example of Fantin, an artist of whom we should like to see more. Millet, Troyon, Rousseau, Dupre, and Courbet, are unrepresented in the room, but of the former two there are examples in other parts of the building. In addition to the Jules Briton, the President's fine Henner is on exhibition, and also several examples of Mettling, Cazin, Hervier, Harpignies, and other modern Frenchmen. And the gorgeous tour-de-force of Fortuny, full of careful detail and glowing with color, should not be passed by.

Of the modern Dutchmen Jongkind's fine landscape 'On the Seine' (43) is by all odds the most noteworthy. He occupies middle ground between the impressionism of Claude Monet and the poetry of Corot, James Maris, Bosboom, Neuhuys, Mauve, Tholen and others of this school are also represented.

A few works by Canadian artists are shown, to wit, a landscape each by Brymner and Hammond, Eaton's masterly portrait, of the president, rendered on a canvas monumental in size, and Harris's fine portrait of the late Mr. Ferrier as chancellor of McGill, one of the best examples of this able artist's worth which we have seen.

We congratulate the association on its new gallery which is in every way a success, and the committee on their choice selection of pictures well hung and capitally catalogued. The rooms will remain open for a fortnight and every one who can ought to pay them a visit.

Life Is Misery

To many people who have the taint of scrofula in their blood. The agonies caused by the dreadful running sores and other manifestations of this disease are beyond description. There is no other remedy equal to Hood's Sarsaparilla for scrofula, salt rheum, and every form of blood disease. It is remarkably sure to benefit all who give it a fair trial.

Hood's PILLS cure all liver ills.

Deaths Exceed Thirty.

ROME, November 30.—The accident between Milan and Venice on the railway yesterday was even worse than indicated by first reports. The deaths will exceed thirty. Most of the killed were emigrants on the way to the steamer that was to convey them across the ocean. It will be impossible to identify the dead, their bodies having been burned to a crisp. Half the train was burned, but the postal waggon was saved.

THE MOST EXCELLENT REMEDY.

DEAR SIR,—I have suffered greatly from constipation and indigestion, but by the use of B. B. B. I am now restored to health. I cannot praise Burdock Blood Bitters too highly; it is the most excellent remedy I ever used. MISS AGNES J. LAFONN, Hagersville, Ont.

"It seems," said the barber, "that my whole life is to be spent getting out of one scrape into another."

Willis: Halloa, Wallace. You are the last fellow I expected to see. Wallace: Don't say it so loud. Everybody will think I owe you something.