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formally declared
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Association which
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On the east wall are
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gallery, another the
galleries; and it was
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The exhibition was strong in pictures by the older Dutch mas-
ters, of a superior order. There were two fine portraits by Franz
Hals, a beautiful interior by Pieter de Hoogh, a superb Ren-
brandt, a portrait of a lady, two exemplary works by Jacob van
Ruysdael and a really great David Teniers. The older English school
came out with particular power, the examples including "A Lock
on the Stour," by Constable; a landscape, by John Sell Cotman;
"The Mill Pond," by David Cox; "The Terrace of Haddon Hall;"
Etty's "Bivouac of Cupid and His Company;" a portrait by
Gainsborough, another by Lawrence, three typical Morlands, a
water color of Westminster Abbey, by Roberts; a landscape on
Hampstead Heath, by John Stark; the "Mercury and Argus," of
Turner; a "Group from the Village Festival," by Wilkie; a land-
scape by Richard Wilson, a portrait by Romney and two by Rey-
nolds, and a landscape by the preacher-painter, John Thomson, of
Duddingston. The modern Dutchmen were represented in oils
and water colors by Adolphe Artz, Johannes Bosboom, Jongkind,
Mauve, Jacques Maris, Mesdag, Metting, Neuhuys, Tholen,
Weissenbruch, Margaretha Roosebaum and Thérèse Schwartze.
In addition to "The Communicants," of Breton, were seen works
by Cazin, Monticelli, Hervier, Ribot, Isabey, Henner, the master-
piece known as "La Source," Harpignies, Fantin-Latour, Diaz,
Delacroix, Decamps, Fortuny, Daubigny, Couture and six Corots,
each a gem. Some modern English painters appeared, among
them John Macallan Swan, with three examples; Ernest Parton,
an Anglicised-American; J. A. O'Connor, of Dublin and Albert
Moore. There were works by members of the Royal Canadian
Academy, John Hammond, Robert Harris and William Brymner,
an example of Wyatt Eaton, and others by Baron Gleichen-Russ-
wurm, Karl Kronberger and Carl Seiler. As may be seen, the se-
lection, while limited as to numbers, quite well expressed the art
of to-day. The catalogue was well made, its only deficiency being
that it did not name the owners of the pictures specifically.

Most collectors on this side of the border know in a general way
that there are fine art collections in Canada. Exactly how fine
these arts are, however, few probably are aware. For choice
quality, the great Canadian collections are conspicuous. Indeed,
I believe the leading collectors there get the choice of much which
comes from Europe in the way of pictures before the invoices are
broken out for inspection in New York. It has been said that the
Canadians are more English than the English. They certainly are
thoroughly English in that sentiment which has made Great
Britain the richest repository of private art collections in the
world. It was a Canadian collector, Sir Donald A. Smith, who
created the era of high prices for Jules Breton on the Western Conti-
ent, when he purchased "The Communicants" at the Morgan sale
for \$45,500. I am reminded of this fact by the receipt of a cata-
logue of the Art Association of Montreal of its seventeenth loan
exhibition, on the occasion of the opening of the new gallery of
the association by the Governor-General and Lady Aberdeen.
"The Communicants" being one of the pictures loaned for the
occasion. There were in all 93 pictures, in oil and water-colors,
exhibited, loaned by Sir Donald A. Smith, the President of the
association, the Vice-President, Mr. E. B. Greenshields, Messrs. R.
B. Angus, Samuel Bell, David Morrice, James Burnett, Samuel
Coulson, W. R. Elmhurst, W. J. Learmont, Duncan McIntyre,
Charles G. Hope, S. F. Morey, Frank Newby, John O'Flaherty,
George Olds, John Popham, R. G. Reid, C. E. L. Porteous, James
Ross, Andrew T. Taylor, F. Wolferstan Thomas and W. C. Van
Horne. Other contributors were the Hon. G. A. Drummond, Dr.
A. A. Browne, Dr. William Gardner, Dr. Francis J. Sheppard,
Laurie & Co. and W. Scott & Sons, the dealers. In addition were
shown some fifteen Chinese and Japanese bronzes of rare
quality.

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