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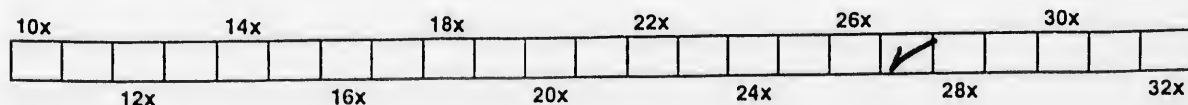
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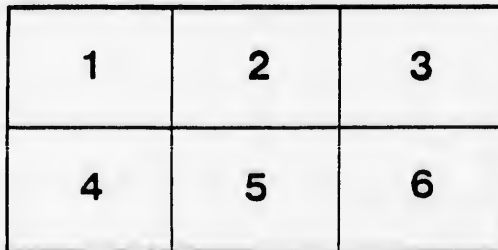
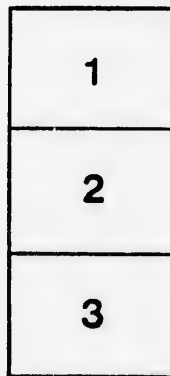
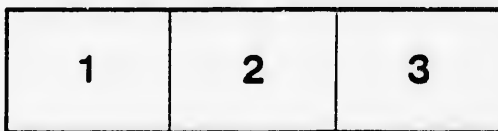
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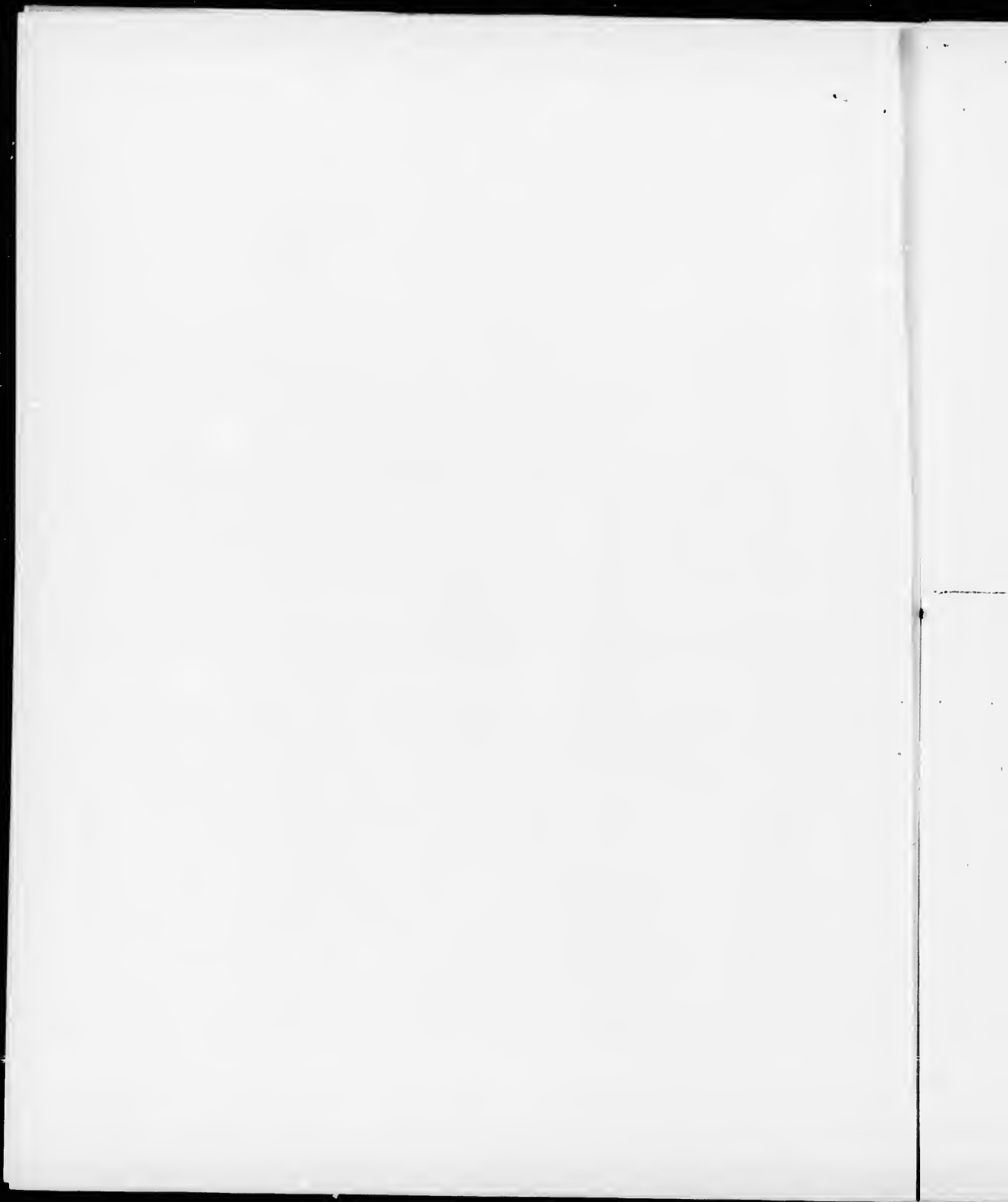
ONCA98-P21

M. and Mme. C. A. de L'AUBINIÈRE.

In offering to the attention of the public of Montreal this unique collection of paintings, we feel that a few words in reference to the two artists whose combined efforts it represents will not be out of place, as although well known in Europe and the United States, M. and Mme. de L'Aubinière are at present strangers in this city, and at all events are known only to the initiated few whose studies and long travels have led them to the art centres of the world.

MADAME DE L'AUBINIÈRE is the daughter of the well-known English water-colour painter, John Stople, and received her early training in water-colours in the best of all possible schools, the English. Since her marriage unremitting study from Nature, continental travel, and residence in Paris, have enlarged and developed her knowledge and skill, she has now acquired the enviable reputation, as an *opinionista*, of having very few equals and probably no superiors. For five years in succession, in 1878, 79, 80, 81 and 82, her pictures were placed "on the line" in the Royal Academy, three times occupying places of honour with large works which called forth the hearty commendations of the Royal Academicians themselves. In 1880, two of her paintings were purchased by Her Majesty Queen Victoria, from an exhibition of works exclusively by M. and Mme. de L'Aubinière, held in London, the collection having been previously visited by H. R. H. Princess Beatrice.

In 1882, Madame de L'Aubinière exhibited a collection of sixteen important water-colours at the Cercle des Arts Libéraux,



in Paris, calling forth the warmest praise from the entire Parisian press, in articles signed by the famous names of Olivier, Messiaen, Albert Wolff, William Reynolds, Gonzague-Trival, Forest-Cueneat, G. Japy, etc., etc., wherein the great artist, whose work is law in the world of art, declared emphatically that her work was "a revelation" which "placed her at once in the front rank of her profession."

For the last five years, her travels through the States, from New York to San Francisco, have resulted in winning for her fresh laurels in each of the large cities of the Union, and during her recent visit to Victoria, B.C., she was commissioned by the Government to paint the address forwarded to Her Majesty the Queen on her Jubilee. Madame de L'Aubinière's subjects are remarkably varied, and comprise landscapes, sea and flower pieces, portrait and genre. The present collection includes the most important work she has yet produced, "The Harvest of the Peace," a noble picture of very exceptional power and dimensions, perhaps the finest example of water-colour art ever placed before the public.

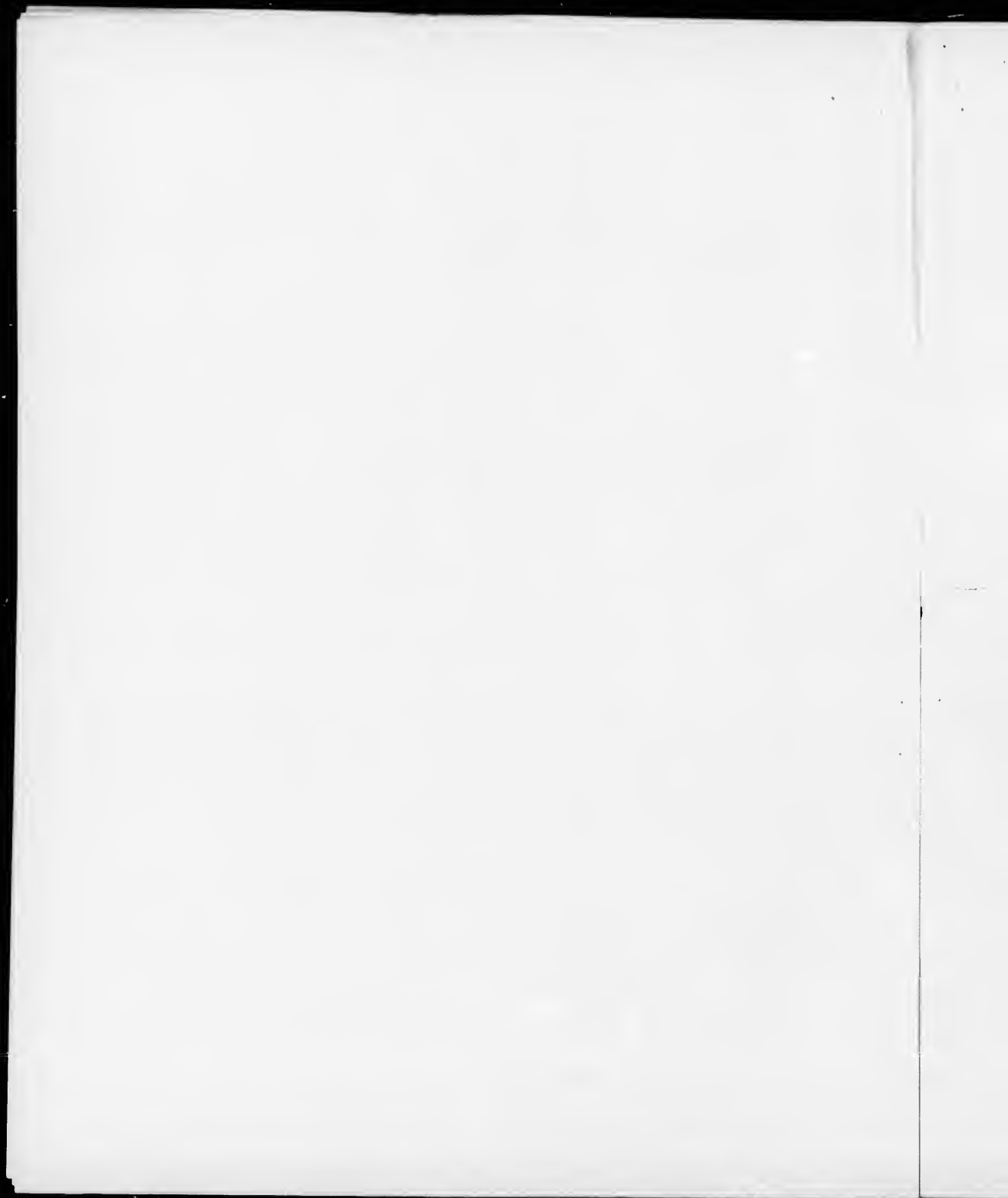
M. DE L'AUBINIÈRE, whose life as writer and painter is conscientiously devoted to Art, has been an exhibitor from time to time in all the principal galleries of the world; but has always held views directly opposed to the usual exhibition regulations, both in the election of juries, the bestowal of medals, recognition, etc., and prefers the system of individual exhibition as facilitating the judgement of the public, and at the same time, doing greater justice to the artist. His early studies were made under Gérôme and Corot, but his own artistic temperament was too strong to permit the lasting influence of any master but Nature, of whom he is an enthusiastic and ardent lover and student, and whose varying moods he renders with an entire originality of style and feeling. The press has always been

unanimous in acknowledging the charm, freshness and intellectual ability of his production. Her Majesty the Queen has honoured M. de L'Aubinière by purchasing an example from his case, and his pictures have found places among some of the finest collections in Europe and America.

In the present exhibition, each picture, it may be well to remark, is the *original work from Nature*. M. de L'Aubinière also includes a very unique and striking series of studies in *black and white*, a style he has made peculiarly his own, and which we think will interest *connoisseurs* particularly; from the extreme ease and grace with which the effective materials are handled.

Having introduced M. and Madame de L'Aubinière to the notice of the Art-Patrons of Montreal, we leave the present collection in confidence to their judgement and appreciation.

M. HICKS & CO.



CATALOGUE.

OIL PAINTINGS.

LONDON, 1880.

THE GLOBE—March 23rd. The interesting collection of over fifty pictures in oil and water-colours are *attributed to the artists of the Quetz*, and the artists, M. and Mme. de L'Audinière, have received a substantial mark of royal favour. *His Majesty has purchased three of the pictures*, which, by contract, had to be submitted to her shortly before her departure, from Buckingham Palace on Saturday.

1. A Winter Evening, Victoria, B.C.
2. Government House, Victoria, B.C.
3. A Pool, Victoria—Winter.
4. The Thames near Oxford, England.
5. On the Lago Maggiore, Italy.
6. The Bridge, Victoria—Night.
7. James' Bay, Victoria—Night.

LONDON, 1880.

WHITFIELD REVIEW, March 17th. The entire collection is the work of two artists, M. and Mme. de L'Audinière, and bears the impress of direct inspiration from Nature. Compared to the now-wrought studio work, too often met with in our galleries, these

Artists' pictures will pass the *test of fidelity to Nature*, and are painted in a bold, firm, and agreeable colour.

The water-colours by Mme. de L'Audinière are little short of wonderful. There is a *genius* in the choice of subject, a *masterly* of effect, and a *knowledge of technique* which would do credit to a representative of the sterner sex, combined with a *graciousness of bearing and purity of feeling*, *undoubtedly the artist's own*.

8. Across the Straits, Victoria.
9. Victoria in Winter.
10. In the Straits, Victoria.

11. Mount Sierra, California.
12. A Winter Day, Victoria.
13. Shawaigena Lake, Vancouver's Island.
14. The Straits and Angels' Gateway, from Victoria.

LONDON, 1880.

ACADEMY—March 6th. "*The Crown of a Torment*," by M. de L'Audinière—a very daring subject—shows a *sublimely* power.

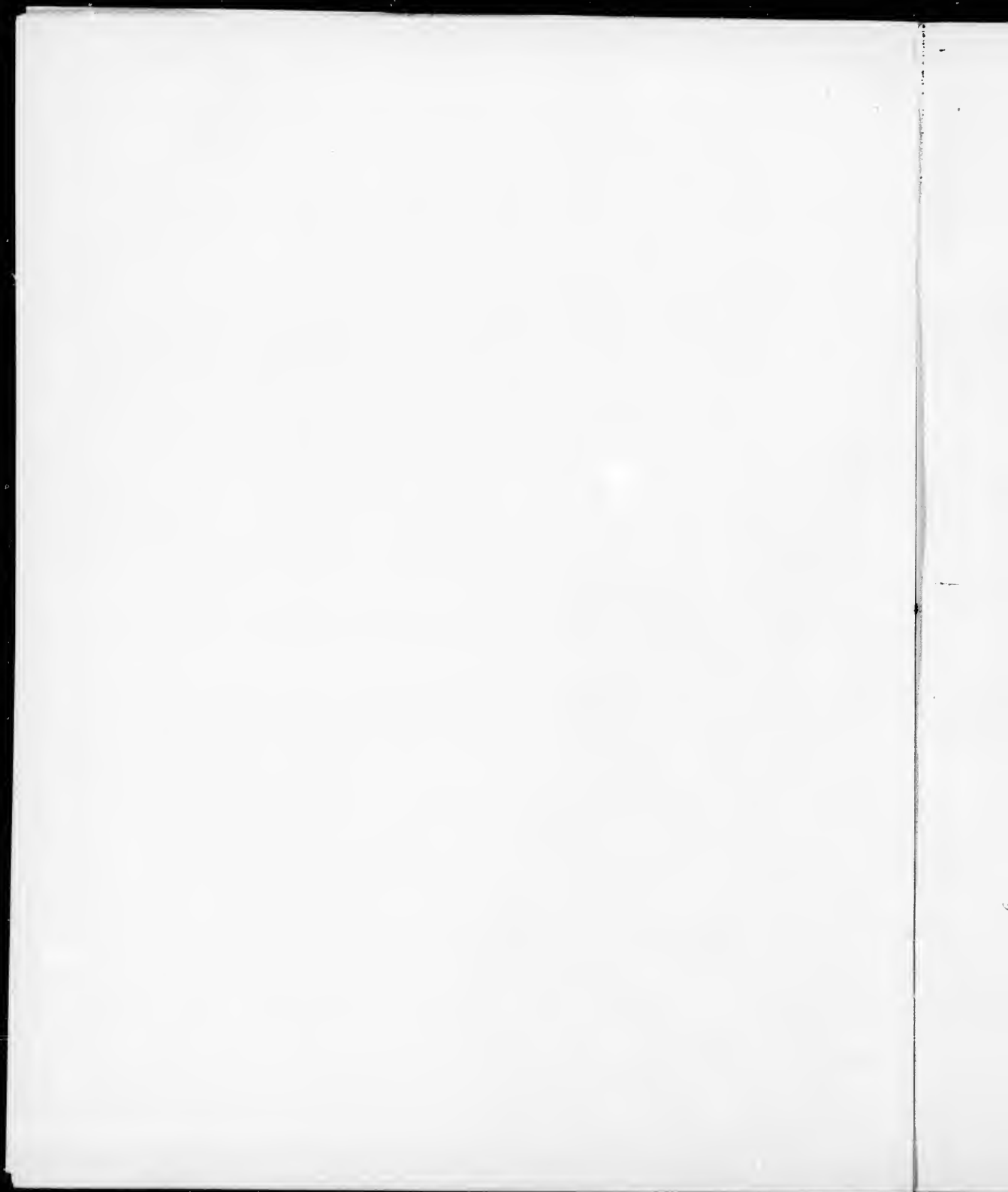
M. de L'Audinière's *art is not only*, and in a view of "*The Lake*, *Magdalen* and *The*, in the mountains above. For, he has cleverly reproduced the peculiar character of rainfall over a *strange* landscape.

15. High Tide.
16. Moonlight on the Seine, France.
17. Sunlight on the Sea.
18. A Reminiscence of Montreal.
19. Quiet Sea—Early Morning.
20. A Rain Cloud.
21. A Fair Breeze.

LONDON, 1880.

ILLUSTRATED LONDON NEWS—March 6th. The works are of considerable merit.

22. The Fishing Boat.
24. From the Cliff House, San Francisco.
25. The Great Glacier, Selkirk, B.C.
26. Mount Baker, from Victoria, B.C.
27. Low Tide at Marblehead, Mass.
28. The Shores of Vancouver's Island.



PARIS, 1892.

LE MOYNE ILLUSTRE.—February 11th. Mme. de L'Aubinière's work reveals excellent drawing and color, taste and knowledge, grace and fineness. Her "Cenny Lake," which now measures about five feet, is an admirably conceived and wrought out composition, the details of which defy the criticism of the most fastidious judge. There is no need for me to warrant us in placing the artist, without exaggeration, in the first rank of watercolor painters.—OLIVIER MEXSON.

29. A Glimpse of the Olympian, from Vancouver's Island.
30. Mount Baker from the Fraser River, B.C.
31. From Mount Royal, Montreal.
32. The Mission, from Vancouver, B.C.
33. A Threatened Squall.
34. The Stanich Arm, Vancouver's Island.
35. Goldstream Valley, Vancouver's Island.

PARIS, 1892.

LE FIGARO.—February 6th. There are here some artists of real and solid talent, among them Mme. de L'Aubinière—a very superior watercolor painter.—ALGERY WALK.

36. Nature's Mirror, Victoria, B.C.
37. The Boulder, Foul Bay, Victoria.
38. The Marshes, Victoria—Spring.
39. The Ravensdale Cascade, Vancouver's Island.
40. On the Cliffs, Victoria, B.C.
41. In the Park, Victoria.
42. James' Bay, Victoria.

PARIS, 1892.

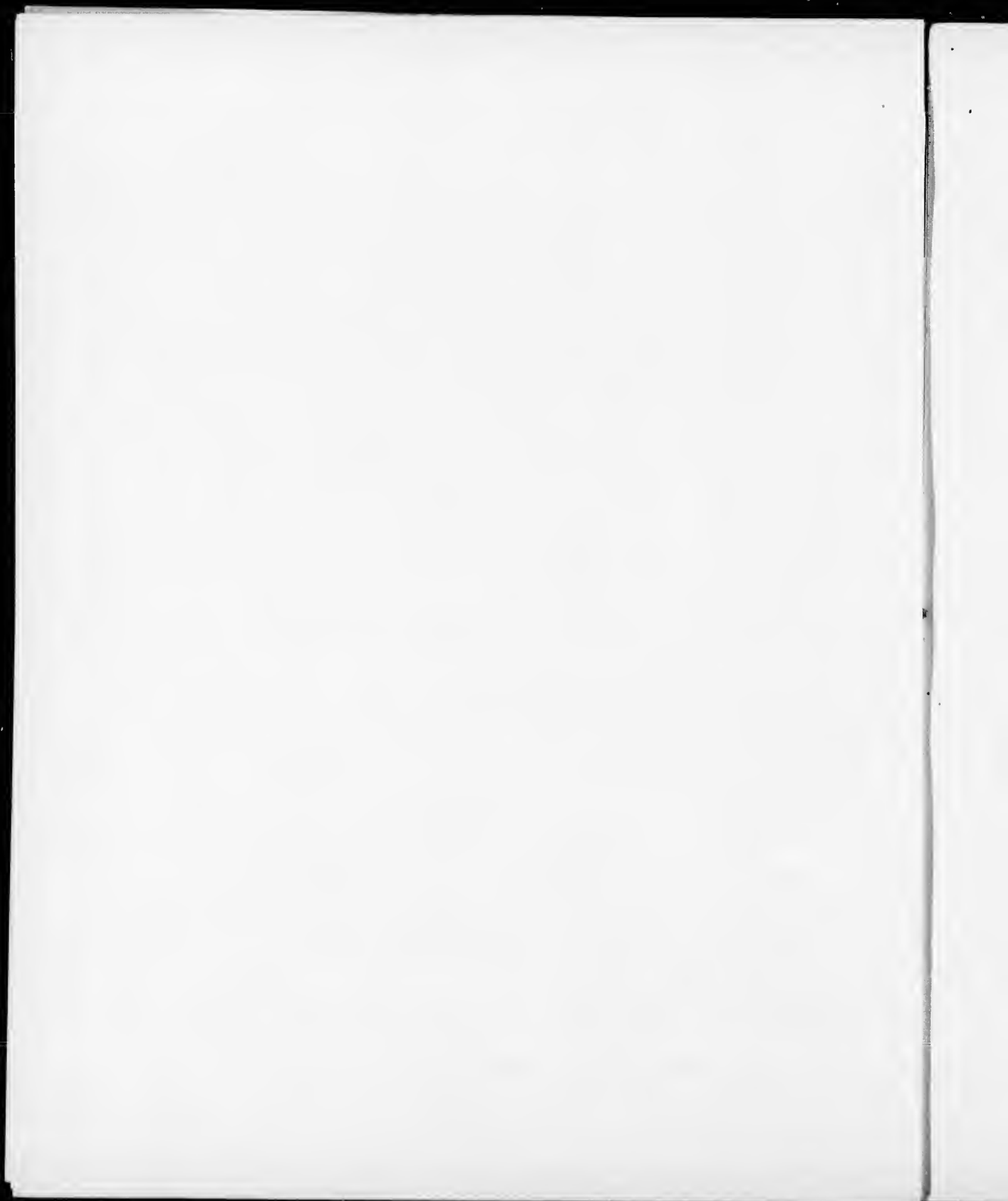
LE SHIELD ILLUSTRE.—February. A beautiful reproduction is the exhibition of the seven masterly water-colors by Mme. de L'Aubinière. IN FRANCE WE HAD NEVER BEFORE SEEN WATER-COLORS TREATED SO GRANDLY. This exhibition is a revelation, by which French art should enrich itself as with new and unexpected wealth. —WILLIAM RAYMOND.

43. Winter Scene, Vancouver's Island.
44. In the Straits, Victoria.
45. Old Victoria—Evening.
46. The Angels' Gateway, from Victoria.
47. The Pool in the Park, Victoria, B.C.
48. Cascade near Manitou, Colorado, U.S.A.
49. Niagara.

PARIS, 1892.

GALLIGNAN'S MESSINGIER.—February 3rd. The great admiration of the Room is the superb exhibition of water-color drawings by Mme. de L'Aubinière. In her works there is none of the uncertainty and incoherence of beginners, no by-stained straggling after a false originality. The study has evidently been intense, for the details are so expeditiously, the line for Nature is given, but the brush has been pressed to compass it, and the hand to render the infinitesimal.

50. A Rolling Wave.
51. Calm Weather in the Straits, Victoria.
52. Castle Rock, Marblehead Neck, Mass.
53. On the Shore, Marblehead Neck.
54. At Hastings, England.
55. Low Tide, Hastings, England.
56. Twilight, Marblehead Neck.



PARIS, 1882.

LA JUS. MICH.—February 6th. These of the drawings
 and the artist's sketch of the waterfalls, the three most important of the pro-
 posed beautifications. More he has treated with great grace the almost complete
 clearing away of the old park lake—L'ÉTANG DU MARAI.

57. The Clum, Marblehead Neck.
58. The Rocks at Marblehead Neck.
59. Castle Rock, Marblehead Neck—Early Morning.
60. Near Fontainebleau, France.
61. Marblehead from the Neck—Evening.
62. Marblehead from across the Harbor—Morning.
63. On Beacon Hill, Victoria, B.C.

PARIS, 1882.

LA JUS. MICH.—February 6th. M. de L'Audinière exhibits an extremely
 fine set of waterfalls. There is great skill in the manner in which the
 artist has brought to satisfactory termination these *scènes de cascade*.—G. H. W. G.

64. Foul Bay, from McNeil's Rocks, Victoria.
65. A Breezy Day, Foul Bay, Victoria.
66. James's Bay, Victoria—Evening.
67. From Buildings, Foul Bay, Victoria.
68. From Beacon Hill, Victoria.
69. A Break in the Clouds.
70. James's Bay—Twilight.

PARIS, 1882.

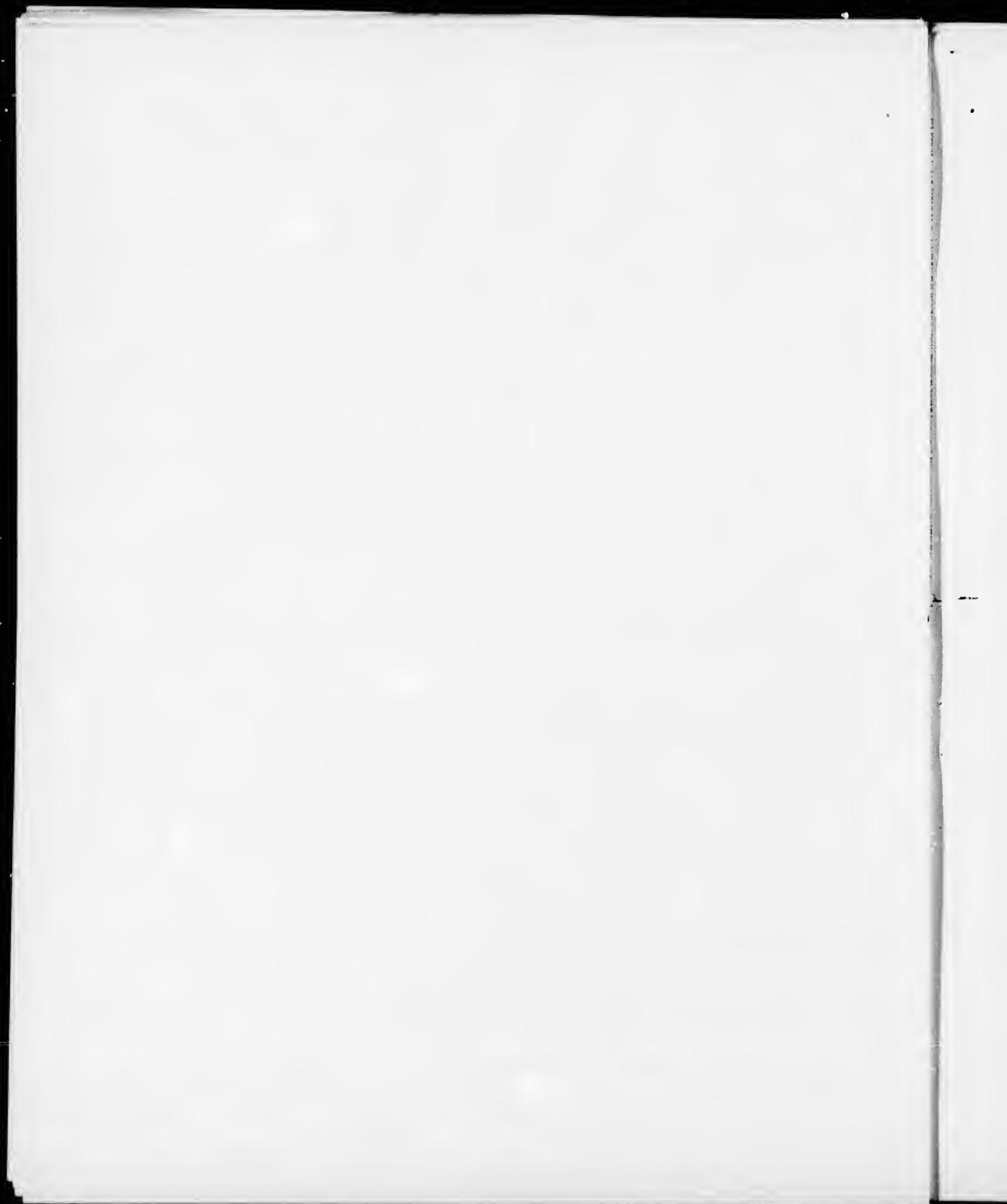
LEVERGNIER.—January 27th. I arrive at the great water-
 falls of the *Chaudière*, the most beautiful of those de l'Amérique-orientale, *scènes*
de cascade of a marvelous variety of color and rock formations, *art de la nature*.—

71. The Cascade Range, from Victoria.
72. On Beacon Hill, Victoria—Early Morning.
73. At Metehausen, Vancouver's Island.
74. Near Victoria—Winter.
75. The Breaking Wave.
76. In Middle Park, Colorado, U.S.A.
77. Spring on Beacon Hill, Victoria.

PARIS, 1892.

LES HANDES. ARTISTES.—February 8th. M. de L'Audinière's water-
 colors are very remarkable. This artist has the power of *paroles d'inspiration* and the
 ability of the *highly masterful*—Eminent Hosiery.

78. The Lighthouse, Belmont, Vancouver's Island.
79. A Chinese Farm, Victoria.
80. A Corner of Foul Bay, Victoria.
81. The Olympian, from Vancouver's Island.
82. A Fresh Day, Foul Bay, Victoria.
83. San Juan Island, from Victoria.
84. Chinese Gardens, Victoria.



PARIS, 1882.

LE JOURNAL DES ARTS—January 27th. We have ready seen water-colors of *Le Petit Sarrasin, Le Chateau de la Roche*. They are very original and very spirited. The composition is large, the execution firm, and sincere.—A. DAVENNY.

85. Across the Straits, Victoria.
86. The Angels' Gateway, from Victoria.
87. In Middle Park, Colorado—Summer.
88. Clover Point and the Casendes, Victoria.
89. The Old Town, Hastings, England.
90. Mount Washington, New Hampshire, U.S.A.
91. The Bay of San Francisco.

PARIS, 1882.

LE PETIT SARRASIN—January 27th. M. de L'Aubiniere's water-colors are a *veritable tour de force*; for any one who *has not been brought up in this branch of art*. They reveal a profound feeling for Nature and an admirable talent of execution.—H. B. M.

92. Brook Scene, Cerny la Ville, France.
93. An Arbutus Tree.
94. In the Park, Victoria, B.C.
95. Goldstream, Vancouver's Island.
96. In the Woods, Victoria.
97. In the Beacon Hill Woods, Victoria.
98. Goldstream Hotel, across the valley, Vancouver's Island.

PARIS, 1882.

LE PETIT SARRASIN—January 27th. "Her principal work, 'Cerny Lake' is executed with *astounding skill*. No one of our landscape painters has greater correctness of drawing.—G. JAYE.

No. 99.

AN ALAMEDA WOODLAND, CALIFORNIA.

SAN FRANCISCO, 1885.

THE SUNDAY CHRONICLE—July 12th. It is an exquisite bit of Nature, so spontaneously represented that in looking at it you feel that you are looking out of a window on a beautiful California dicket. . . . From the wondrously painted thickets in the foreground to all the varieties of foliage in the interlacing trees in the middle distance, this painting is absolutely a woodland poem.

THE SAN FRANCISCAN—August 1st. I. Eagers in the memory of any one who is fortunate enough to have seen it. A more characteristic California landscape was never painted.

NEWS LETTER—August 1st. A work whose charm is so keen, so intimate and so poetic that one watches for the swaying of the branches, listens to the whispering of the leaves, and feels upon one's city-worn and may be weary brow, the gentle fanning of the painter's unmeted breeze. The technique of this picture is remarkable for its utter absence of what is vulgarly known as "chic," each object having its own character simply and earnestly rendered.

SUNDAY CHRONICLE—November 15th. M. de L'Aubiniere may be called the apostle of Nature. He has no mannerisms, and when he paints a picture it exhales the very atmosphere of the scene represented.



WATER-COLORS

BY

MADAME DE LAUBINIERE.

THE ROYAL ACADEMY EXHIBITION, 1880.

LONDON, 1880.

WHITEHALL REVIEW—May 1st. Among the water-colors, although their number need not be there only call for comment at this early stage of the exhibition, namely, the greatly painted and almost life-size group of figures by Mr. Herkimer, Mr. Knight's sweet and *lacy* landscapes, and Madame de Laubiniere's solemn and impressive "Angels," with its broad, flat landscape and recumbent peasant figures. These three important works deservedly occupy the three tracts of honor in the water-color room.

100. The Windmill, Foul Bay, Victoria, B.C.
 101. Afternoon, Foul Bay, Victoria.
 102. The Fishers' Nook, Foul Bay, Victoria.
 103. Twilight in Middle Park, Colorado.

VICTORIA, B.C., 1887.

DAILY TIMES—October 10th. A drawing of well high phenomenal richness and power.

104. A Sunny Afternoon, Victoria.
 105. The Boulder, Foul Bay, Victoria.
 106. A Chinese Farm, Vancouver's Island.
 107. On Beacon Hill, Victoria.

PARIS, 1882

LA VIEUVE—February 14th. In this exhibition—the water-colors by Mme. de Laubiniere. They have all the fulness of oil painting; the intensity of tone is extreme. It would be impossible to render more so vividly the poetry of the woods, and the water upon which play the last light of day.—H. FLEMING.

108. The Old Town, Hastings, England.
 109. From Belmont, Vancouver's Island.
 110. "A Spring Song"—In the Victoria Woods.

VICTORIA, B.C., 1887.

DAILY COLONIST—October 1st. A grand picture, possessing a beauty that is delightful to contemplate.

111. Early Morning, Oak Bay, Vancouver's Island.
 112. Old Houses at Oakland, San Francisco.
 113. A Fresh Breeze, Hastings, England.
 114. Lady-slipper.

CHICAGO, 1884.

THE TIMES—Jan. 10th. M. de Laubiniere, a pupil of Courbet and Garbinet, ranks very high as a landscape painter, while Mme. de Laubiniere has probably no equal among the female painters of the present day, and has few, if any, superiors in the art of water-color drawings.

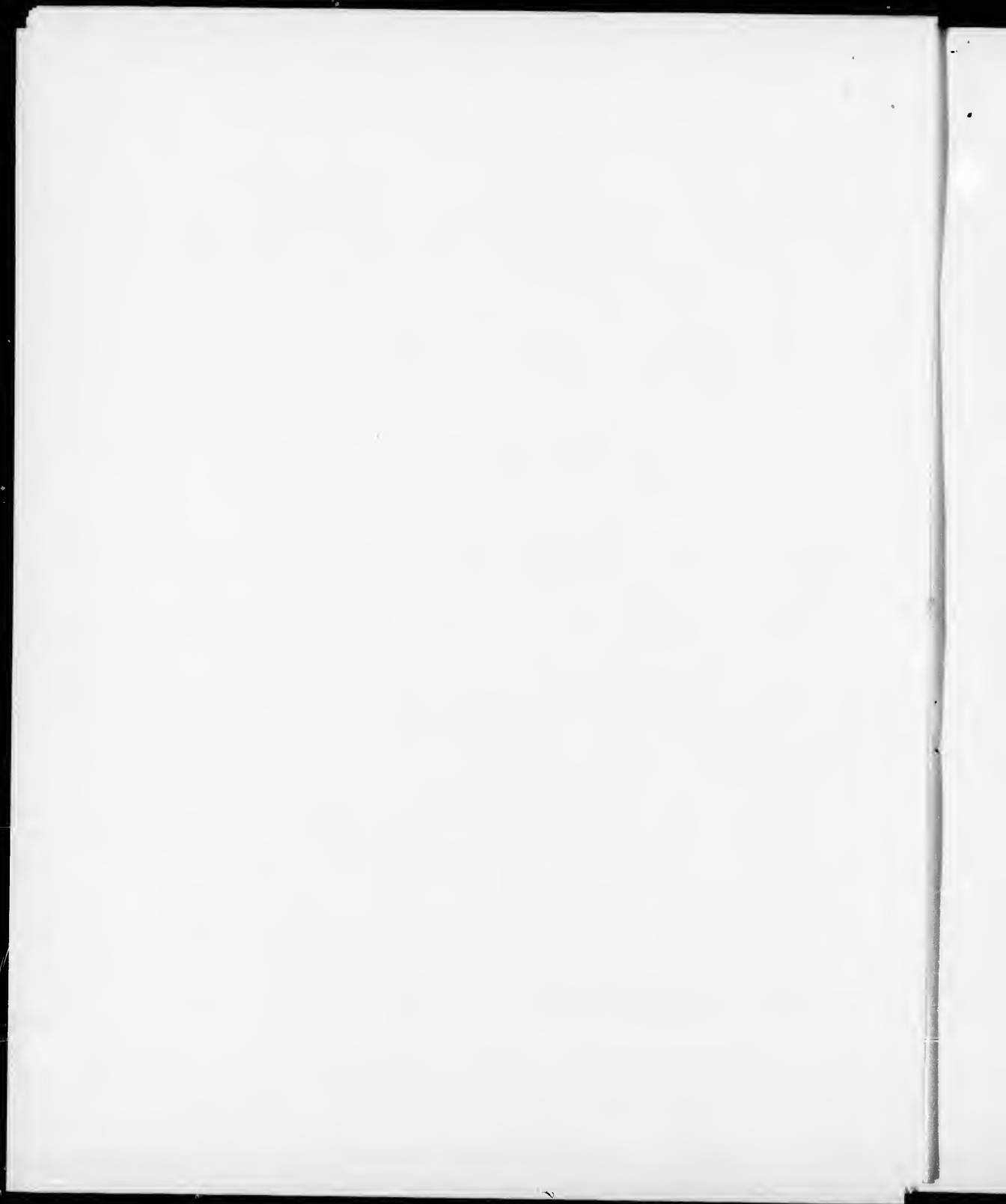
Mme. Laubiniere's works find in the *Chicago* their best sale, and show him to be an adept of the art of interpreting the language of nature.

115. Trillium.
 116. Lilies.
 117. Trillium.
 118. Wild Crocus.

CHICAGO, 1884.

THE CHICAGO WORKS—June 28th. For originality of style, variety of subject, mastery of material and complete control of rendering, of the effect of subject chosen, few painters have yet been seen in Chicago which can compare with Mme. de Laubiniere. "The very smooth and triumphant of water-colors yet appears to us to have been reached by Mme. de Laubiniere in the grand scene 'Above the Falls,' a work of extraordinary skill, a grand subject grandly and completely rendered. Mme. de Laubiniere's 'Beaching Waves' with its broad expanse of sea and sky is harmonious, infinite, grand in its simplicity, and suggestive as to every ocean it depicts.

119. Marsh Lily.
 120. Wild Flowers of Victoria.
 121. Wild Flowers.
 122. Victoria from the Rocks.



CHICAGO, 1884.

ENTER OCEAN—June 15th. The artist enjoys the distance and a *colossal landscape*, and their portrait of America is easily and doubtless by some considerable amount, as it is *not a fiction*. M. de L'Ambroise. "The Blue Wave" is *an admirable work in nature*, as it simply deals with the waves of the ocean and shows sea and sky with no distracting feature to give it an artificial feeling. A stronger picture is a landscape, "Summer at Paradise"—the fine atmospheric effects, the shadows in the woodland pool, and the *masterly handling of natural light*, together with a wonderful play in greens, make this picture stand forth superior in merit, according to the breath of nature.

123. The Garden of the Gods, Manitou, Colorado.
 124. At Alameda, California.
 125. At Dunsmuir's Mills, California.

CHICAGO, 1884.

PILL HERALD—June 15th. *The artist is a nation of the present season is the exhibition of the works by two artists well known in Chicago, M. and W. de L'Ambroise.* Straightforward, serious, and thoughtful works, which *earn their just reputation with the regular connoisseurs*, their unfortunately, stood our critics and place down upon us, from the walls of many a princely home. With work, such as M. de L'Ambroise's, "Summer at Paradise" one is a *master one's self*, and health, may must create one's own disciples. M. de L'Ambroise is perhaps the *greatest mistress of the art of the water-color painting of the day, & next in Europe.*

126. In the Woods, Beacon Hill, Victoria.
 127. On the Cliffs, Victoria.
 128. At Manitou, Colorado.

CHICAGO, 1884.

THE CHICAGO SUNDAY TELEGRAM—June 15th. There is not a single picture that does not seem fresh from the hand of a master.

129. In the Alameda Woods, California.
 130. The Cascade, Ravensdale, Vancouver's Island.

CHICAGO, 1884.

THE TRIBUNE—June 15th. The examples have the advantage of being genuine, and are *not the works of artifice and fancy*. They are thoroughly French, having had and have possessed of that fidelity to nature and artistic taste and feeling, which is *common to the master artists of all lands of the French school.*

131. On the Wilcox Brook, New Hampshire, U.S.A.
 132. Government House, from the valley, Victoria.

CHICAGO, 1884.

THE EVENING JOURNAL—June 16th. Lovers of art in Chicago will have a great treat for the next three or four weeks in viewing the *extraordinary collection* of all paintings and water colors now on exhibition. No one who has a passion for high art should lose this *golden opportunity* for gratifying their taste for the beautiful.

133. Goldstream House, from across the valley, Vancouver's Island.
 134. Parliament.

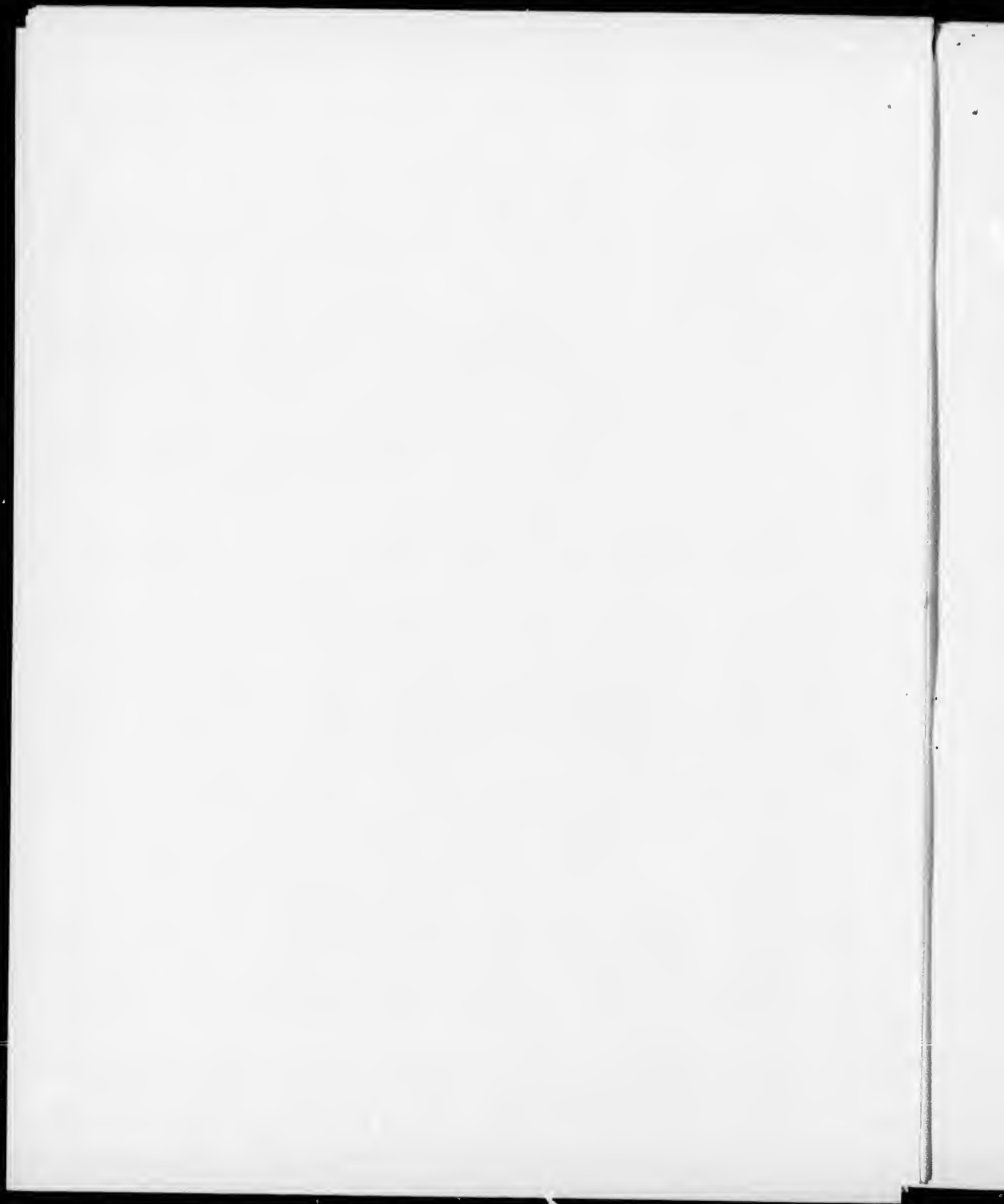
SAN FRANCISCO, 1885.

THE SAN FRANCISCO EXHIBITION—July 18th. It repays study and looks upon the beholder until it almost seems to speak.

SUNDAY CHRONICLE—July 20th. Enormous technical difficulties have been overcome in a masterly manner. It is almost impossible for people who have had no practical experience in art to appreciate the technical excellence of this most unusual work.

NEWS LETTER—August 1st. Perhaps the most astonishing work now on view at this interesting studio is a large water-color by Madame de L'Ambroise. Even her most enthusiastic admirers will scarcely be prepared for such a noble piece of water-color painting as is shown in "Parliament."

135. At Home.
 136. Her First Love-Letter.
 137. A Haymaker, Colorado.
 138. The Ranchman's Daughter.
 139. The Hunter's Return, Colorado.



SAN FRANCISCO, 1885.

SAN FRANCISCO--May 9th. The picture is full of quiet interest, is not forced in effect nor overdone in the least degree. The harmonious blending of rich colors and the careful arrangement of light and shadow, together with the sincere feeling and expression which are visible in all of Madame de L'Aubusson's works, preclaim the artist, while they command our attention and respect.

140. Late Autumn in the White Mountains.

141. Cernay Lake, France.

142. On the Mole, Surrey, England.

143. Winter--Victoria.

No. 140.

THE HARVEST OF THE POOR.

SAN FRANCISCO.

THE NEWS LETTER--January 23d, 1886. Undoubtedly the finest work in the whole collection--one which seems to breathe another air, which seems to stand apart like some vision from another sphere--is the picture about which so much has already been said and written--Madame de L'Aubusson's glorious water-color, "The Harvest of the Poor." There is an influence something in the quiet, subdued pathos of the scene which draws you to it again and again, which brings back memories of home, and years long past, and urges you to ever more and more. It is a painted poem, and affects one so strongly because the artist's sympathy with her subject is itself so keen. The technique is perfect--the masterly handling of the immense surface in itself a wonder and a revelation, the pose and drawing of each figure a study, while the landscape and sky are in complete harmony with the scene.

THE SAN FRANCISCO--December, 1885. Madame de L'Aubusson has contributed one picture which has created a profound sensation among the most appreciative art-lovers in the city. It is a large water-color, probably the largest in this country, and is called "The Harvest of the Poor." A difficult subject admirably executed. The whole canvas is deeply pervaded by a deep poetical sentiment.

THE SUNDAY CHRONICLE--November 29th, 1885. The subject is one which is often painted, just as all poets write of love, and the charm of Madame de L'Aubusson's picture lies in the singular originality and felicity of the art language she employs.

