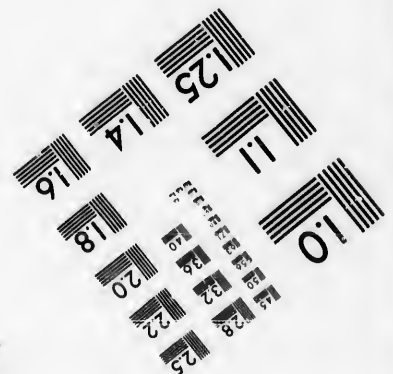
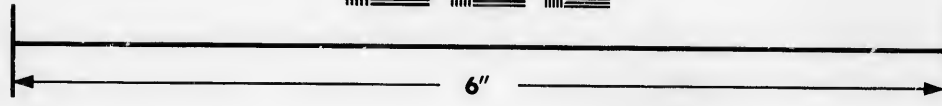
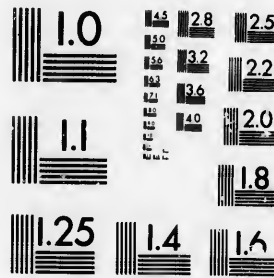


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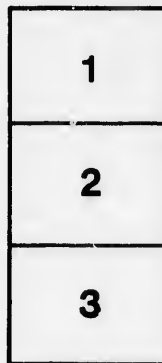
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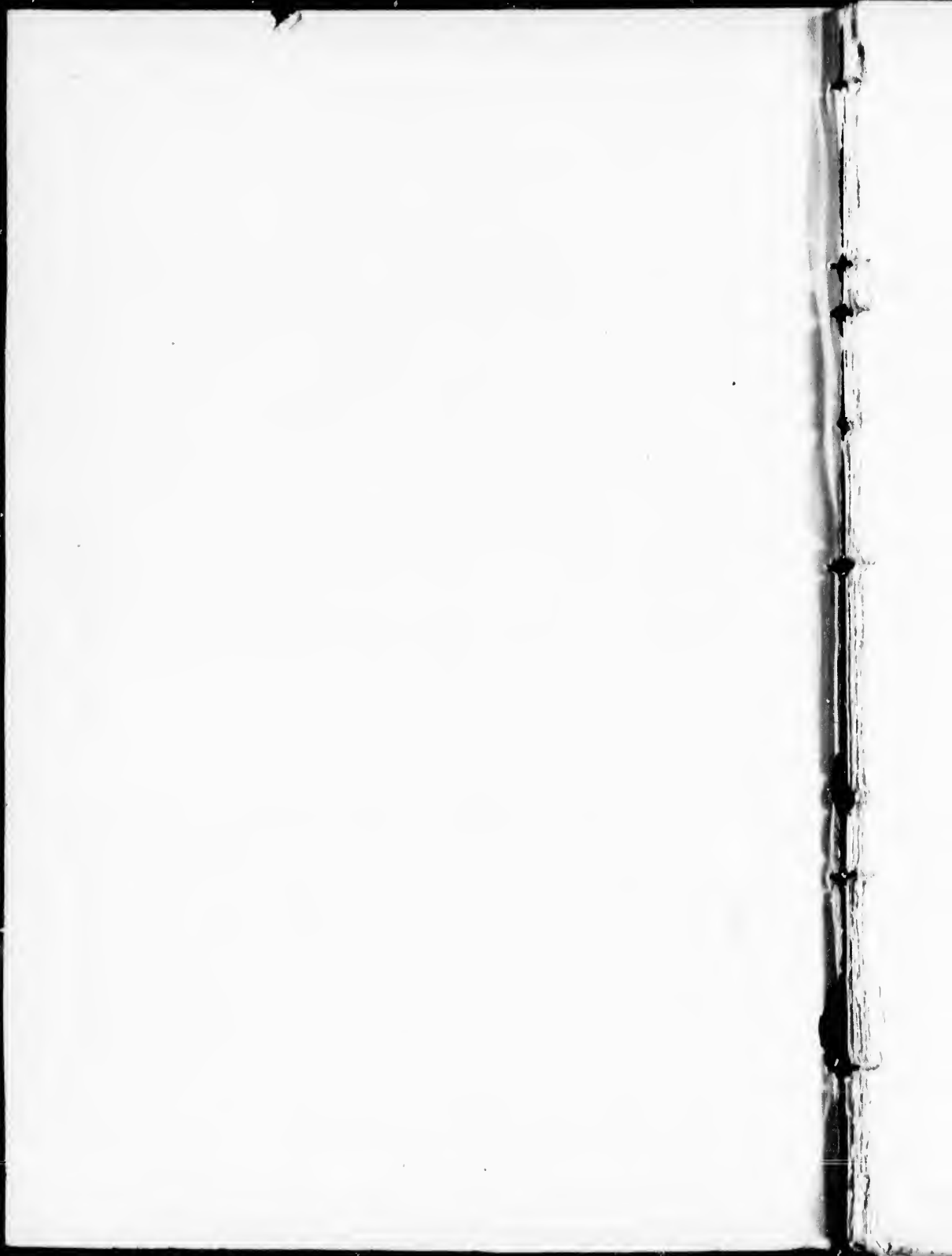
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2

A SHRINE OF ART



A
SHRINE OF ART

Many Noble Paintings



TREASURES

which not many Canadians know their
Country possesses

By J. PURVES CARTER

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A SHRINE OF ART

Some time ago I noticed in the columns of *The Gazette* a paragraph referring to the National Gallery at Ottawa. Not being previously aware of the conditions surrounding that collection, I paid a visit to the Capital, anticipating a mental treat. But—I will say no more, further than to express the hope that the appointment of the committee, headed, I believe, by Sir George Drummond, to superintend the creation of a real national gallery, will soon be followed by a better state of affairs. I may, however, express a doubt as to whether Ottawa is the best place for the establishment of a Na-

tional Gallery of Art. In my humble judgment it should be in some great centre of population and city of importance and contribute to the advancement of a School of Art. But I was told that, notwithstanding the poverty of Ottawa in relation to art, there was really a splendid gallery, not national or even provincial in the strict sense of the term, but available for all who love and wish to study art, and to Laval I turned my steps. I can only say that I was not only surprised, but delighted, and I have endeavored briefly to put on paper my impressions of a visit to that great seat of learning. I was afforded every facility by the authorities in making my examination of their superb collection.

My attention was first drawn to a painting of the utmost interest to the connoisseur of art, entitled a « Head of Christ » numbered in the catalogue, N° 148, but without any name attached thereto. This is a work on panel of the earliest Sieneese school, and I at once arrived at the conclusion that it was the work of Simone Memi, one of

the rarest and most prized of the early masters of Italy, as well as one of the first painters of the post-Byzantine era, 1283-1344. This picture is painted on italian walnut on a prepared stucco ground and is a striking example of the best mastership of the period, containing, as it does, the higher traits of even much later masters. And certainly it may be said that no living man hath the power to draw as did these great masters of the past. With them it was a cult, an innate strength, which culminated a century later and originated with the Greeks long anterior to the Christian era. Although the manner or impression is archaic, the drawing as perfect line exhibits the power due to character. The taste is immaculate and inimitable, thus breathing the purest poetry withal. It is in this direction wherefor, is impelled the deep and developping appreciation of the trecentists and quattrocentists today. Unfortunately it is somewhat difficult to see this picture sufficiently well to critically analyse the work on account of the height at which it

is hung. It must be painted in tempera, a medium known before the invention of oil painting. Pictures of this period have a peculiar interest of their own owing to the romantic history of the times, and Siena affords a remarkable illustration of this charm of history in relation to art. Siena was the first born of the schools of Italian painting. Its earliest works may be dated from the first quarter of the thirteenth century, and it retained its pre-eminence and stood higher than any other school in the first half of the fourteenth century.

It may be noted that Florence produced only Giotto. Siena produced many masters, Berna, de Tomine, di Mino and others. The old and the new Byzantine schools were both represented at Siena. Simone, born in 1284, was not a Giottoese painter, but purely of the Sienese school. Of him it has been well written that « the beings he creates live and move naturally in a world of their own, a world of subtle beauty, of grace and restfulness where there is no pain, nor sin, nor ugliness: where nothing offends the most sen-

sitive eye, where brave knights pure as Sir Galahad move to and fro in burnished armor, where strength pays homage to saintship, where prelates richly vested kneel in adoration: where holy women bearing trophies of their work or their pain, stand wrapt in contemplation... The proof of Simone's genius is that he makes in spite of everything, the world very real to us. Living at a time when in Siena, as throughout Christendom, all that was noblest in the ideals of the middle ages seemed to be dying, he expressed through the medium of his art the ideals of the late middle ages and above all the knightly ideal of the Guelf nobles and princes. And yet Simone was not an artistic reactionary.»

The next work which called for particular attention is that numbered 18, and described as an « Italian Landscape », and ascribed to Salvator Rosa. I had heard much about this picture and was much surprised to find that it is not by Salvator Rosa, but by Zucarelli, whose works resemble those of Salvator Rosa, and who, I may

note in passing, is represented at Windsor Castle by a special chamber, bearing his name. I, however, discovered other works in the gallery by Salvator Rosa not mentioned in the catalogue. Zucarelli's works lack the force and tragical power natural to Salvator Rosa. His paintings have more of a peaceful and rural calm of nature and tranquil aspect. His coloring is comparatively insipid, and his touch lacks that which delights in Salvator Rosa. Francisco Zucarelli was born in Tuscany, about the year 1702, and studied under Morandi and Nelli. After studying historical painting he devoted himself to decorative landscapes, and, travelling to England, became an original member of the Royal Academy. He died in Florence in 1778. The example of his work under notice is a fine specimen of his decorative work.

The «Shepherd and his Flock», numbered 24, is a fine example of the Italian school, and is the work of Rosa di Tivoli, but the name of the painter is not given in the catalogue. The proper name of this artist

was Peter Philip Roos, and he was born at Frankfort in 1657. He had natural talent and was sent to Italy to study, and he soon became well-known as a painter of nature. He lived in the country at Tivoli, where he kept a kind of menagerie, so as to be able to study animals with greater intimacy. His coloring is good and his dexterous touch exhibits great strength.

There are two paintings in the collection, both fine specimens of the work of this master. The «Interior of a Church», N° 33, described as by Peter Neefs, the Flemish painter of interiors of churches, may be by that artist, but it is not a striking example of his power, the perspective being faulty. The figures, by far the best part of the work, are by Palamedes, neither by Breughel or Teniers, as suggested in the catalogue. Neef's works vary in quality, the smaller being very fine, and the larger more coarse, but they are found in the greatest galleries. He died about the year 1661.

The next painting of peculiar interest I examined is that described as «Wine and

Grapes.» N° 36. No name is ascribed. This painting I identified as a genuine work by Campidoglio, whose proper name was Michael Angelo Pace, born at Rome in 1610.

He was a scholar of the famous painter Floravanti, the great Italian painter of still life and musical instruments. He was called Campidoglio, because of an office he held in Rome. There is a room containing a large number of his works at Hampton Court Palace.

The «Adoration of the Shepherds», N° 28, attributed to Carreno, is not by that artist, who was a Spaniard, but by the Italian painter Pietro Beretini, called Cortona, as is also N° 112, described as the «Adoration of the Shepherds», and also as being by Carreno. Beretini, the well-known and prolific painter, was born in Cortona in 1596. He had great inventive power, and he is classed as a decorative painter of the early decadence. One of his pupils was the famous Lucca Giordano. Beretini's coloring is florid and occasionally rich, and essentially of a decor-

ative character, though his drawing was often faulty. He was also an architect. These two pictures are both excellent examples of his usual characteristics.

A very fine flower piece, N° 65, is described in the catalogue as being by Jean-Baptiste Monnoyer, commonly known as Baptist. He was employed by Lebrun, studied in Antwerp, and went to Paris, where he devoted himself to painting flowers and fruit. He worked under Lebrun, and decorated many great palaces in France and England. He died in London. This is a very fine specimen of his work, but is so obscured by dirt and discolored varnish that its beauties cannot be seen.

The two small paintings, Nos 72-3, described at « Marine », and as being by « Lingleback », a Dutch painter, are certainly not by him, but by Salvator Rosa. Though small, they are characteristic of the precision of his touch as well as the coloring, and the material evidence of his work. Moreover, the scenery is Italian, representing a mountainous country, with Italian ships.

The painting N° 77, « Vase with Flowers », is correctly described as being painted by De Heem, and is a very fine specimen of this Dutch painter's still life. His works are to be found in the best collections, and represent all kinds of still life—vases, ornaments of gold and silver, musical instruments and other objects of still life. They have always been highly valued. His best works are on panel, and he may be said to embody all the best qualities demanded in the higher technique and other branches of painting.

The « Toilet of a Flemish Woman », N° 80, and ascribed to Schalken, a « candle-light » painter, is certainly not by him, but by the more refined painter, Gerard Terberg, who was born in 1617 and was sent to Haarlem and also visited Italy. He chiefly painted cabinet pictures, representing history, portraits and « conversations. » His coloring and general ensemble is distinctly refined and his works reflect the greatest mastership and state.

A small panel, N° 81, « A School in

Holland», is by Cornelius Droogsloot, a painter of Dortrecht. He painted landscapes with numerous figures, such as fairs, merrymakings, etc. He was born at Utrecht and flourished from 1616 to 1660.

A very rare painting on canvas, N° 83, « Vase and Fruit », by Kalff, is a splendid specimen of that great master of decorative still life, but it is in a most deplorable condition and sadly needs restoring. It is a superbly painted work, containing all the breadth of handling and fine technique found in the best painters of this class, with a coloring obtained through skilful glazing, which produces the effect of enamel, through a most remarkable finish.

Another extremely interesting work to the art scholar, N° 86, is ascribed to the German school of the seventeenth century. This is, however, a palpable error, as it evidently belongs to the great Milanese school of the early sixteenth century. Judging under difficulties, I should say the painting is by Bernardino Luini or his immediate school. I happen to have a pho-

tograph of the same subject, but the original is differently colored, which is accepted by art learning as a genuine Luini. The original painting was in the Doetch collection and was life size. It represents « Ecce Homo » and the design is certainly that of Luini, of glorious association with Leonardo da Vinci.

A very interesting painting is N° 94, described as « Disciples at Einmaus. » It is on wood, oak, and rightly ascribed to Paul Brill, who, though a Dutchman, was employed by Pope Clement VIII, contrary to Italian usage. He was born in Antwerp, 1555, and, after his preliminary studies, went to Italy to learn Italian art. He assisted his brother in his works at the Vatican, where he was employed, and, on the death of the latter, he was given important works to carry out. His celebrated picture painted for Pope Clement VIII, was a grand landscape, sixty-eight feet wide, into which he introduced St. Clement as the subject. Brill died in Rome 1626.

A very striking painting, « Madonna » wearing a hooded mantle, N° 99, and des-

cribed as of the French school is, on the contrary, most certainly Italian, and painted by Sasso Ferratta, whose proper name was Giovanni Batista Salvi, but who was called by the former name because he was born at the Castle Ferratta. He was sent early to Rome and afterwards went to Naples, where it is believed, he studied under Domenichio Zampieri. His style varied on those of Guido, Albano and Baroccio. His paintings are invariably « Madonnas », of which the present is a typical example. He died at Rome. The picture in question is a very characteristic example of this late Italian master.

A small panel, N° 115, described as « The Mythical marriage of Ste. Catherine Byzantine School of the fourteenth Century », is painted by that rare early master, Margaritone, who was born at Arezzo in 1216. He was painter, sculptor, and architect, and may be considered the earliest transition painter, marking the period when Italian art succeeded the Byzantine. An altarpiece by him is in the London National

Gallery. His works, which are painted in tempera, two hundred years before the invention of oil painting, are characterized by the child-like simplicity which marks the beautiful works immediately succeeding this period. There is not much idea of modelling or light and shade, and his figures and objects are out-lined with a black line, giving them an archaic and distinctive character.

* * *

Leaving the main gallery and passing to the Lecture Hall, I was anxious to see the painting styled « Supper at Emmaus », and attributed to Titian, and described in the catalogue as being the original. I was deeply disappointed on finding that it was not by that great master, but a late school work. It is a small painting, about 2 feet by 18 inches. It may be remarked that Titian very seldom painted small pictures, and that his figures were usually life size.

The « Martyrdom of Sebastian », N^o 3, and attributed to Salvator Rosa, I was de-

lighted to recognize as an undoubted work of that great painter. «The Holy Family», N° 8, ascribed to Carlo Maratta, I would certainly give to the greater master, Schidone.

Two paintings on copper, N°s 16 and 21, and representing «Return from Egypt» and «Tobias and the Angel», are without any name given. These appear to be the original work of Adam Elsheimer, the celebrated landscape and figure painter. His pictures were for the most part small and finished with the greatest attention to detail. He was one of the last painters who introduced gold into his paintings. He might be termed a classical painter, one of the last of the Gothic masters.

In the first ante-chamber, I found a large canvas painting, described as the «Apparition of the Angels to the Shepherds,» Flemish School, 17th century, and ascribed to Palamedes. It is certainly not by that painter, but by one of the pupils of Rembrandt, probably Vanden Eeckhout, some of whose works were painted in a loose and

free manner, like this picture, although it calls to mind a painting I saw in the Clarke collection which was supposed to be a «freak» work of the celebrated Gerald Dou whose signature it bore. This is a picture of great interest belonging to this school.

Another very interesting painting is N° 16, described as «St. Jerome studying the Scriptures», Italian School. It is a splendid original work, but in a terrible condition, by that painter who Sir Joshua Reynolds ranked with Raphael, viz., Mazzuolo, called Parmegianino, one of whose greatest works is in the National Gallery, London, also representing St. Jerome. The characteristics of this master's works are great breadth of handling with a rich impasto, roseate hues permeating the flesh and marked by vigorous drawing.

The picture «St. Joseph and the Infant Jesus», N° 27, and ascribed to the German school in the catalogue, is distinctly Italian and painted by Jose Ribera who, though Spanish by birth, lived long in Italy, and is classed as Italian. The early works of

this master are essentially Spanish in character, and true to life, emphasizing nature literally. His second manner, that formed upon the Italian, after his arrival in Italy, is marked by a rich impasto and depth of chiaroscuro incident, with the school of the period, but latterly he embraced the finer qualities of the greater men, of the past especially Andrea del Sarto so that his best late works might at a distance be easily taken for the works of that great master himself. There is a magnificent picture by this artist of this late period, purchased by the museum of the Wilstach gallery, Philadelphia, representing the death of St. Sebastian, considered one of his masterpieces which might be taken at first sight to be a chef-d'œuvre by Andrea del Sarto himself.

I noticed two fine paintings of birds, N^{os} 19 and 20, the latter being painted by David de Heem, but both are badly repainted and disfigured, but if properly cleaned would prove to be very fine works. A similar painting, and by the same artist, namely Rosa de Tivoli, N^o 24, already described,

is also « Shepherd and his Flock », and make capital pendants by this richly decorative master of liberal brush. It is also much repainted.

In the Reception Hall I notice a small painting « Ecce Homo » described as a panel of Byzantine school, XVIth century, but as a matter of fact it is a work by a Flemish master and painted on oak (which Byzantine pictures never were), and is by the hand of the celebrated Jan Van Schoorel, who was born at Schoorel in the Netherlands, 1495, making it a century older than described. The flesh painting of the nude figure of Christ, is remarkable for its perfect modelling and finish, amounting almost to that of enamel and distinctly quasi-classical gothic.

A painting of a man, and described as a « Portrait », is correctly assigned to Gainsborough, and is a very interesting and valuable work. It is rather slightly painted, but bears the evidences of his work.

Returning to the main gallery, I would refer to N^o 147, a very large painting, des-

cribed as « A Fair ». It represents an Italian seaport, with classical ruins, buildings and mountains standing out against the golden sky effect. It is a composition of numerous figures variously engaged. The painting is facile, the coloring rich and altogether constitutes quite an important work of the Bambocciate school. As the catalogue states, it has been «spoiled by unskilful retouching», but it is not irreparable, as careful and judicious cleaning, to remove the wholesale repaints, as well as skilful relining, would restore this valuable work to its pristine condition.

There are two interesting pictures, cracked and dirty, N^{os} 145-6, described as « A Monk Studying », and « An Aged Monk Meditating », both by torchlight and both as belonging to the « Spanish school.» They are not of the Spanish school, but by the celebrated « candle-light » painter, Gotfried Schalken, Dutch school. Schalken was born in Holland at Dordrecht, and studied under Hoogstraaten, and afterwards under Gerard Douw, until he had afterwards applied him-

self to the style of Rembrandt. He was essentially, and almost entirely, a painter of candle-light effects, in which he was unsurpassed. Both are very fine works and in a sound condition, but need relining to eradicate their terribly cracked condition, which prevents their being clearly seen and their beauties appreciated.

The painting of « St. John the Evangelist » N° 144, is a well painted and carefully modelled head and coincides with the work of Agnese Dolci, one of whose paintings was in the Doetsch collection, signed and dated.

There are two noble paintings representing the « Purification » and the « Presentation of the B. V. M., » by Domenica Feti. Both are splendid compositions of figures set in fine architectural surroundings, and richly colored, with masterly chiariscuro.

Another painting, N° 126, entitled « The Holy Family », is a painting of particular interest, inasmuch as it is in the style of Pietro da Cortona, but it is signed on a fallen entablature in the foreground. L.

Gramiccia P. Pin (pinxt) Vedezia. L. 1771. Evidently the D is repainted by some incompetent restorer, as there was a hole in the place where the N must have been, as it is, of course, Venezia, that was originally written. I am unable in the absence of full reference books to identify this master.

A painting near the foregoing, N^o 129 representing « A Monk in Meditation », is a small copy of the original life size in the National Gallery in London. A painting described as « Italian Scenery, » Milanese School, is distinctly Dutch, and a » Scene in the French Colonies » is rightly attributed to Vernet. Another painting, « St. John the Evangelist », N^o 127, is evidently the work of Artemisia Gentileschi, 1590-1642, « Jesus Meeting St. Veronica », a large composition, N^o 6, and ascribed to Vargas, is magnificent, but sadly needs cleaning before its great beauties can be clearly seen.

The four historical portraits, N^{os} 104-5-10-11, and representing Madame Louise (a Carmelite), Madame Victoire, Madame Adelaïde, daughters of Louis XV, and Marie

Josephe de Saxe, Dauphiness, mother of Louis XVI, are all very fine works, by François Boucher, and of great value, but are in a neglected condition, and if they were properly restored would prove fascinating and beautiful works.

«A Landscape in France», N° 100, no painter's name given, is by Salvator Rosa, and really represents a scene in Italy. A painting on panel, of particular interest, representing «St. Jerome Studying the Scriptures», and given to the Flemish school is distinctly Dutch, and by one of the great men very near to Rembrandt, the impasto and handling, as well as its rich mellow coloring, bearing evidence of its very close proximity to that master. It is a work of the utmost interest to art scholars as well as being of great value.

«Elias Throwing His Mantle to Elisha,» N° 87, by Albert Ouwater, is a splendid composition of fine coloring and most masterly execution. «The Daughters of Jethro», N° 11, by G. F. Romanelli, is a fine brightly colored and well executed

work by this pupil of Cortono, and being signed and dated 1656, makes it of especial interest.

Another painting, N° 10, representing « The Martyrdom, » of Robert Longe is also of great interest. The full inscription at the bottom of the painting is barely discernible, owing to the decayed and discolored varnish which almost entirely obscures it.

A small painting on panel, N° 22, a « Vase of Flowers », is by a Dutch painter. It is signed, but it is impossible to clearly decipher the signature on account of the light in which it is hung. There is no name known in the domain of art as that recorded in the catalogue: « Fiesue ». It evidently belongs to the school of Cornelius Kick and Matthew Wilthous.

« Angels adoring the Infant Jesus », by Mignard, is a very beautiful work of great charm, and is in a fine original condition.

The painting entitled « St. Louis Bertrand », by Pisano, is a portrait of interest. The full inscription is on the parapet below, but it has been painted over, and although just

discernible, is not legible. It should be cleaned to reveal the inscription as well as the original beauties of the work.

The portrait hanging near, N° 42, «Diana of Poitiers», is a fine work, by Jean Goujon, alike of historic interest and a beautiful work of art of the period and is of great value.

A small painting, N° 44, described as «A young woman playing a guitar,» Italian school, is Dutch, painted on an oak panel, and is a genuine work of David Teniers, the younger, but is too obscured by decayed and discolored varnish to admit of critical examination. It is, however, a valuable work.

The fine paintings of life sized figures, N°s 49-53, representing «Sloth, Pride, Anger, Avarice and Gluttony », by Gerard Honthorst, are superbly painted and works of great value.

The « Portrait of George Bilogui, Nuncio at Paris, XVIth Century,» in the Lecture Hall is a very fine work and very like that of Pompes Batoni. In the same room are two

small landscapes, N° 6, with no painter's names given, fine examples of the French painter Gaspar Poussin, the great landscapist of the French school.

Passing to the first ante-chamber of the Reception Hall, I was first attracted by two paintings, N°s 28-32, designated as « Harem Scenes », as of the Flemish school. These are by Victor Honorius Janssens, 1664-1739, a painter of interiors and « Conversation pieces » of small size, whose works are very rare and very highly prized.

« A Landscape in Italy », Italian school, N° 15, I identified as the work of Salvator Rosa, but it is considerably repainted over. It is his favorite subject, viz, « Italian Banditti » among their mountain fastnesses one with which he was necessarily familiar, having been, if not actually, a bandit himself, at least a protege of these unpleasant but romantic characters. Another work by Salvator Rosa, N° 57, is described as a « Landscape Mountain and Ruins, Italian school. »

In the first ante-room, N° 5, the land-

scape described as « Rural Scene », Italian school, is by the same hand as N^o 18, in the main gallery, and referred to above, namely, as being by Zuccarelli, though, as I said before, referring to that picture, wrongly ascribed to Salvator Rosa.

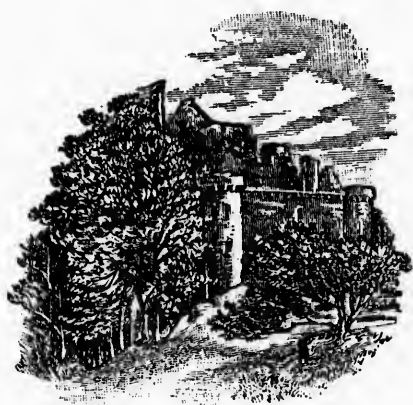
« St. Jerome », N^o 28, described as of the Milanese school, is distinctly Dutch.

In the first ante-chamber the painting « On the Way to the Cross », N^o 10, described as Modenese, is from the brush of that prolific painter, Pietro della Vecchia, the Venetian, and not as stated. It was the works of this master that were largely attributed to Giorgione before the advent of Morelli, the Hercules of modern art criticism, who disillusionized the powers that were and changed chaos into order.

In concluding this brief sketch of the contents of this noble collection, my visit to which was « a feast of nectared sweets », I would call attention to the painting N^o 34, in the second ante-chamber, described as « The Blessed Virgin, Infant Jesus and St. John the Baptist, a panel of the XVIth

century, Italian school.» This is a fine and most interesting work by that great painter Andrea Schiavone, whose name was Meldolla, and who was born in Dalmatia, in 1522, and died in 1582. His style was founded on that of Titian and Giorgone. It is even said, significantly, that Titian rescued him from obscurity. This painting of Mother and Child is soiled by the accretion of ages, so much so that I heard some one remark in sarcasm that it was a colored Madonna and child; little knowing that they were in the presence of such a thing of beauty, it being literally buried and embrowned by discolored varnish, made opaque by dirt and grime; but underneath, to those who know, how lovely, fresh and beautiful, in all the luxuriance of the poetry and beauty of the truth conceived by the painter's mind! If we could only see this revelation and interpretation of the best that has come down to us in Venetian art—the most noble—a masterpiece as every masterpiece is, bequeathed to us free and full, and imbued with that sweet abnegation akin to that

peace which passeth all understanding, and
wherein lies the mystery and the power
that holds the world spellbound and in awe
and which is Art !





II

In my last article upon the great art treasures in the galleries of the University of Laval, which recently appeared in the *Quebec Chronicle* and the *Montreal Gazette*, only a small portion of the collection came under critical notice, as my time was limited. A renewed examination has enabled me, by the courtesy and cooperation of the University authorities, to obtain a great deal more information and I have also made some new discoveries of a character which will, I believe, be of the utmost interest to the world of Art and the public alike.

I would first refer to a painting described in the catalogue as "Portrait copied from Van Dyke." It represents the portrait of a gentleman of advanced years, of distinguish-

ed appearance, attired in black brocade velvet doublet over which falls a lace collar, with a chain of gold around his neck. This fine work is certainly not a copy but a fine original work painted by the noted Justus Sustermans, whose works have frequently been attributed to Velasquez. His works are characterized by a grandeur of simplicity and refinement, and, in the coloring of the flesh, have a tone begotten of a skilful glazing on a well-modelled impasto. Great firmness of line gives power to his fine portraits which are to be found in the chief collections in Europe. The painting, however, hangs in a very dark corner and its beauties, therefore, cannot be fully appreciated and, what is worse, is in a very bad state owing to its being under a coat of decayed and of opaque varnish virtually hiding the handsome costume depicted.

Another painting which puzzled me is that described in the catalogue as « Demetrius the Poet », on wood, by Brownzig. This is a typographical error, as there was no such painter, and Bronzino is meant. I

further saw an error in the description of the subject as « Poet » as the picture represents one of the Pope's wearing the undress cap as represented in the portraits of others of the Holy Fathers which I have seen. And I turned the painting round and upon the back I found written « Le Poète Demetrius, par le Bronzine. » « Le Bronzine » is French, equivalent to « Il Bronzino », as the painter is commonly called, going to show that in the catalogue the names « Bronzin » and « Brownzig » are mixed, but for this the poor proof reader the « pack mule » of literature, is probably alone to blame. The family name of Bronzino was Angiolo Allori. He was born at Florence in 1502 and died there in 1572. He studied under Raffaelino del Garbo and subsequently under Jacopo Carucci, called Pontorino ; studied Michel Angelo's works and emulated his strength and style. He was employed by the Grand Duke of Tuscany Cosimo I, and painted him and his family as well as his Court.

In the second ante-room is a « Portrait of

a Lady», N° 35, which is painted in Bronzino's school.

A work of the greatest interest is that described as «St. John Chrysostom», French school, N° 141, and is, as the catalogue rightly remarks, «spoiled by unskilful retouching», for, as a matter of fact, it has been greatly disfigured by partial and clumsy repainting, but it is not irretrievably injured. But what is really of prior importance is that it is not of the French School at all, but by one of the greatest Italian masters, namely, Domenico Zampieri, called Domenichino, who studied under the Carracci and went with Albano to Parma and Modena to study Correggio and Parmigiano. His celebrated masterpiece, «The Communion of St. Jerome», which is now in the Vatican Gallery, has been compared for sublimity and grandeur, to Raphael and ranks as the second painting in Rome. It was painted for the High Altar of San Girolamo della Carita. Pope Gregory XV appointed him his principal painter and architect. Domenichino's composition and design is always

grand and his handling and coloring most masterly, the latter being characterized by purity and clearness, with a certain silveriness only attainable by direct handling, that is to say without painting over previous painting, a device which is resorted to by many painters for lack of skill necessary to paint and finish the work forthwith, the painting over paint being done to correct errors. But the procedure creates the heaviness and capacity observable in many paintings.

All the great painters painted at one sitting, and only slightly retouched afterwards thereby allowing that purity and brilliancy so noticeable in their works. In this portrait is observable all the traits and material evidences of this famous master, even to the canvas itself and its priming.

N° 137, described as « The Century », is not Italian, but distinctly French, XVIIIth century. It is the pendant of N° 24, which hangs in the second ante-room and which is described as « The Ascension of Our Lord », Italian school, but both these fine

works are by the celebrated « Le Brun », whose religious works, particularly, show the influence of Nicholas Poussin in colouring composition and the *tout ensemble* only with this great difference that the figures of Poussin are abnormally attenuated, while those of Le Brun are better proportioned and squarer set. His draperies are more classical and have the influence of his Italian training. Furthermore there is a certain grandeur in Le Brun's work, which Poussin lacks, the latter's works manifesting in their detail more of the decorative than of the grand. These two noble works are extremely fine — but are very cracked all over and loaded with grime and brown decayed varnish which prevents their glories being seen.

Turning to the Dutch school, of which so many really fine and valuable works abound in these galleries, particular notice may be drawn to a painting on panel, N° 82, described as « A Hunting Scene in Holland » (on wood) XVIth century, (this should be XVIIth century). This painting represents

a hunt with a number of figures mounted and on foot with several dogs of different breed and a dead hare in the foreground, with a hilly landscape forming the background and a bright sky overhead, and the painter is no less a master than Albert Cuyp, whose works were first appreciated by the English collector and where (in England) his finest and rarest masterpieces are still treasured. His great masterpiece adorns the noble gallery of the Marquess of Bute's London Mansion. Albert Cuyp was born at Dortrecht, in Holland, in 1605. He studied under his father and painted everything : landscapes with figures, and cattle in the morning and evening, and in winter and summer, sea pieces, river scenes, birds, and still-life. In like manner, horse fairs, interiors of stables, other interiors, battle scenes and portraits, interiors of churches, flowers and fruit, as well as etching, and, as Bryan says, he may be called the most universal painter of his school. Another very rare work of this great master in this gallery is N° 59, representing a « Winter

piece on panel.» I identify this, beyond doubt, as being by Cuyp. The panel is, however, cracked in two, and the surface is exceedingly brown with grime and discolored varnish.

The two delightful little paintings described as a «Scene in a Tavern» Flemish school, and a «School in Holland» respectively, are both painted by that charming Dutch painter, Joost Cornelius Droopsloot. There is always a pathos in his delightful works which are imbued with the spirit of kindness and the love of humanity in its suffering and commiseration. He loved to paint the humble, the poor and the wretched; rich burgomasters giving bounty to the congregated poor, the crippled and the ragged, so beautifully painted and invested with a sunny atmosphere, which seems for the moment to reflect complete happiness, and he never failed to introduce some quiet innocent humour to give that touch of nature which shows the bright side of human life. The two present instances bear out the truth of this sweet and gentle motive

of the philosophic mind and heart. His touch, impart and clear coloring are inimitable, and his works are highly prized in the best European galleries. He was born at Utrecht and flourished from 1616 to 1660. He was made a regent of the Hospitaliers of St. John.

N^{os} 67 and 93 are two extremely fine and valuable paintings by the celebrated painter Van der Meulen, and are described as an « Episode of the Thirty Years War », Flemish school, and « Battle in the Low Lands », Van der Meulen, respectively, and rightly ascribed, except that they are Dutch and not Flemish. Nothing can be finer than the painting of horses and men in combat. The composition and the handling are exquisite, and the coloring, aerial perspective and atmosphere superb. Both are, however, terribly cracked and falling to pieces.

I referred before to N^o 83, « Vase and Fruit », by Kalf, but as it improves on acquaintance, I cannot refrain from praising its exquisite beauties. For masterly design and painting, revealing as it does, the very acme

of the painter's technical skill, it is a unique and priceless work of still life.

Another painting of rareness and value is N° 61, described as « Gleeful Bacchanal, » Stevens, is an interior with cavaliers and ladies playing cards; it is a splendidly painted work by Palamedes Stevens, who died in 1638, aged 38, so his works are rare and valuable. He is the painter of the figures of the « Interior of a Church », by Peter Neefs, mentioned in my last article upon this gallery.

The painting described as « Jesus on the Cross », N° 29, is a fine work, but it is too cracked and obscure to allow of a fair examination. It is more likely to be of the Van Dyke school than by Carracci, as stated.

The painting, « St. Louis Bertrand Pissano », N° 40, I noticed briefly before but omitted to state that it cannot possibly be by Pissano as stated, as he was a master of the North Italian school of the XIVth century. The work is inscribed beneath, but it is so obscure as to be indecipherable.

The same remarks apply to an admirable work, described as « Robert Longe, 1764.»

The magnificent work entitled « Religion and Time », Spanish school, is Italian, and the master is Francesco Albano, who was born at Bologna in 1578 and died 1660. He belonged to the School of Carracci and Guido, and was celebrated as a painter of Historical, Religious, Allegorical and Mythological subjects. The Angelini are superb, as are also other figures. Albano delighted in painting children, his own serving him as delightful models.

Coming to a very important work, the fame of which has extended beyond the limits of Quebec, is the painting N° 74 and described as « Mater Dolorosa », Van Dyke. I have given a deal of attention to this painting on several occasions and have approached it with a feeling of trepidity, inasmuch as I had at first misgivings as to the originality and authorship. I have now found out the reason and cause of this act of apprehension at first acquaintance. It is because it had been badly disfigured by

some incompetent restorer who has cruelly bedaubed it in many important places. The heads and hands have suffered greatly, so that the true beauty is sadly marred. These disfigurements can be safely removed, leaving the original work of the master intact and perfect.

As to the painting itself, I am certain that it is really the genuine work of the great luminary of the Flemish school Sir Anthony Van Dyke, but it was painted long before he was Sir Knight. The expression of the features of the dead Christ is most impressive, as is also that upon the sorrowing Mother and the attendant Angels. The painter had evidently at heart that wonderful and mysterious poem «*Stabat Mater Dolorosa*», a hymn which has influenced all people, even those differing in creed from the author. As Dr Philip Schaff, a Lutheran Protestant, has said in the course of an eloquent tribute to this wonderful composition : «*It is Christ's sufferings which were reflected in Mary's agony. As it is the heavenly beauty of the Christian*

Child which shines on the face of the Madonnas of Raphael», and in the course of a further reference to the subject of this hymn he quotes a German contemporary as saying with reference to it: «The loveliness of sorrow in the depth of pain, the smiling in tears, the childish simplicity which touches the highest heaven had to me never before risen so brightly to my soul. I had to turn away my tears, especially at the place:

Videt suum Dulce natum.

Saw her son's meek resignation
As he died in desolation
Yielding up his soul to God.

But while I am now convinced that it is undoubtedly an original work by the great master, only, not as we are wont or apt to look for in him or associate him in our minds, but as an early work, the work of a very young man, still studying in the studio of the great Rubens, and exhibiting all the evidences of the faithful enthusiast seeking for the truth or perfection, for absolute

beauty. For overpoweringly striking is the sculpture-like adamantine hardness and chiselled precision of the dead body of the Savior, exhibiting actually *rigor mortis* in all the painful gruesomeness of reality, but, to make amends, however, allowing the display of a marvellous knowledge of anatomy, of a power of drawing and wonderful modelling, as wonderful a coloring and chiaroscuro and all the equally wonderful technique that should make possible the greater man yet to be when he should grow and develop in wisdom and become «The man whom the King delighted to honour» as well as dearly love.

But even in this early work, which is even earlier than the fine «Venus and Cupid» I discovered in the celebrated Lambert collection, in which the same critical remarks apply, but always only forecasting the greater men yet to be, as a rainbow in the brighter day to come, when his guiding star should lead him to another teacher, who spoke in words mightier than in letters of lead, because the painter's art can de-

scribe feelings and thoughts subtler than words, more subtle than the sweetest music, and reveal the otherwise indescribable mysteries of the psychic being. And, as, therefore, kindred minds wend on and meet together attracted to the goal of the All Beautiful as by a magnet, or impelled as rivers to the ocean. So he saw in Titian the mighty, the grand, the sublime, and, following him into his kingdom of eloquent thought and more eloquent feeling where he might fathom the depths of sorrow and grasp the pearl of truth so as to reveal it as a divine message unto eternity in the nobility of the repressed expression of the beauty and holiness of abnegation or sacrifice. For it is in this that Van Dyke learned from Titian all that is noblest in art, and all that the power of art can reach in the innermost depths of the mystery of the soul, and which was consummated in the miracle of art, known as the Entombment, in the Louvre, wherein the perfect and absolute have been vouchsafed.

Whilst referring to Van Dyke, I might

incidentally remark that the painting of the Crucifixion in the Basilica is a work of the same early period, but the beautiful work of life-sized figures, representing the Immaculate Conception in the same noble and historical edifice, is a specimen of the painter's art, to be identified with his later manner where softness, mellowness and grace, golden colouring and loveliness even in death, marked his advance.

The painting N° 20, described as « The Coronation of the Virgin », Tintoretto, is not by that master but by Sebastiano Ricci, or, as he is sometimes called, Rizzi. He was born in the Venetian State. Several of his finest works, which are of enormous proportions, adorn the royal palace at Hampton Court in England. He emulated the style of Paul Veronese, and his sketches and smaller works might be taken for those of Veronese, but for a certain heaviness and redness of color which he acquired from his early association with the Bolognese school. He was essentially a painter of grand decorations, of which the present painting is a

sbozzo for a larger work to be carried out either on a wall, for an altar or for a ceiling. He was much employed by royalty and the nobility of England.

Another work by this master is that described as « Simon Majus, XVIIth century, Italian school ».

A « Flight into Egypt », N° 65, on panel, described as « Allegory » Sardinian school, is really a genuine and very fine work by Salvator Rosa.

N° 54, described as St. Anthony preaching to the Fishes », is a work by that charming master and pupil of Albano, Pietro Francesco Mola, who was born near Milan, but went to Bologna and studied under Albano, whose sweet style he emulated.

A very fine work representing « St. Peter in Prison », life size, N° 46 (second ante-room) and described as Italian, XVIIth century, is by Jose Ribera, 1588-1656, called « Lo Spagneletto » (the Spaniard), who spent a deal of his life in Italy, and became much influenced by the best Italian masters. This

picture is an early work in his Spanish manner.

N° 48 is described as « A Portrait » and is evidently a mistake, as it represents in a composition of six figures, « St. Peter in Prison » with our Lord appearing. It is a magnificent composition of the Florentine school, and painted by Jacopo Carrucci called Pontormo, who is also the painter of the fine Assumption of the Blessed Virgin, which hangs in the second ante-room and which is a most superb work although it is unnamed.

N° 55, described as « The reading woman », Flemish school, is a most interesting work of the finest quality, as well as of great value. As far as its obscure condition will permit, I should identify it as a work of Van der Meer, of Delft, born 1632 and died 1675. He is ranked as one of the best masters of that school.

Another work of particular interest is N° 6 « On the way to Calvary », described as « Jesus meeting the St. Veronica », Vargas. This is a most magnificent work of the

deepest eloquence and sublimity. The extremely fine coloring and the draperies and several of the figures can, however, hardly be seen, but the face of Our Lord, who is bent beneath the weight of the cross, wears the most eloquent expression of suppressed sorrow which, together with the general pose, the hands and the expression of St. Veronica and the Blessed Virgin make this one of the noblest works to be found in any gallery. It is a very large painting and evidently designed for an altar. Louis Vargas was born in Seville in 1502, and died in 1568. He studied in Italy especially the works of the great Venetians.

A large painting in the first ante-room, N° 1, described as « Apparition of the Angels to the Shepherds », Flemish school, XVIIth century (Palamedes) I mentioned before. It is distinctly Dutch and of Rembrandt's school. It calls to mind a very magnificent work dealing with the same subject belonging to Captain Evans of Montteogl, wherein the scene is illustrated by the light emanat-

ing from the Divine Infant. The work is a fine example of Van der Eeckghout, Rembrant's favorite pupil and assistant whose works are extremely rare and much prized.

N° 47, described as « A Fair », by Monnix, and mentioned in my last article, is one of those large compositions representing Italian seaports in which Jan Weenix excelled. The name is evidently a mistake.

N° 36, a large landscape, described as « A landscape in Italy », Italian school. I identify as a fine work by Zucarrelli.

A painting of extreme interest is N° 87 described as « Elias throwing his Mantle to Elisha » (Ouwater), I mentioned before, but omitted to state that it cannot possibly be by that master, as he was living in 1480, whereas the painting is that of the XVIIth century. Moreover Bryan says, « No picture can certainly be pointed to as his. » After carefully examining the work, I feel certain it is a fine original painting by no less a master than Philip de Champagne, who was born in Brussels, 1602 and died in 1674. The characteristics of de Champagne's

works are generally light decorative coloring with a sweeping action and masterly composition and a charming sense of atmosphere. His flesh painting is as dexterous as it is inimitable. He went to Paris at the age of 19 and became intimate with Nicholas Poussin, whose works he emulated though he did not imitate. He painted a full length portrait of Cardinal Richelieu as well as that of Louis XIII crowned by Victory. He was celebrated for his fine rendering of hands, and, in the collection of the Earl of Spencer at Althorp, there is a portrait of an Ecclesiastic where the hand is a most remarkable piece of painting. The painting in this gallery contains all the traits of this superb master. It is a happy discovery, as several of his fine works were destroyed in the most lamentable fire which consumed the Chapel of the Seminary some years ago.

Another really important discovery is that of N° 128, described as «The Adoration of the Shepherds», but no name given. It is undoubtedly a fine and genuine work by that great old Venetian, Jacopo Bassano.

The figure of St. Joseph seated is extremely fine, and there is a breath of handling and a splendor of color which gives grandeur to this fine work. Bassano was so named from his birth-place, his proper name being Jacopo da Ponte. He studied under Titian and Bonifazio at Venice and developed his own peculiar style which is always large and decorative. The dates of his birth and death being 1510-1582.

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Many paintings of great value are contained in the Chapel of the Seminary, and among them I found one of extreme interest and value which is not mentioned. It is painted on panel (a tondo) round. It represents the Holy Family and hangs in the fourth chapel near the sanctuary. It is painted by Giovanni Antonio de Jacopo Tisoni, better known as Bazzi. His works are invested with an atmosphere of most solemn poetry, and his coloring, whilst being rich and pure, is at the same time

delightfully subtle. Leonardo da Vinci's influence upon him when still young, deepened and strengthened by contact with the great Florentine and his pupils; and his biographer, speaking of him, says: « The first scene of the series depicting the swooning of St. Catherine is well realized and finely painted. Artists and physiologists have united in praising the figure of the fainting Saint Catherine. Outside the works of Michel Angelo and of the great Venetians, there are few figures more finely modelled in the whole range of Italian art. He was a friend of Raphael and his portrait appears beside Raphael's in the latter's famous work, the School of Athens.»

Another extraordinary work in the chapel is that representing St. Hilaire, by Salvator Rosa, a truly magnificent work. I also noticed an « Assumption » described as being by « Le Brun ». But the work is engraved as a well-known Rubens, but it is in too dark a situation to speak with certainty as to its being an original.

Other works there include several magni-

ficient Le Brun's, a Carlo Dolci, at least two Guidos, and many others.

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Although far from having exhausted this magnificent field of art, I would not miss referring to another painting which is of extreme interest. Unfortunately it is so obscure that one can hardly distinguish some of the details, and its great beauty of color is entirely veiled. It is that numbered 17, and described as « Matyrdom of St. Stephen », school of Padua.

I am sorry to have to differ again, but it is certainly not Italian, but distinctly Flemish and by a master of the Rubens-Vandyke school, most probably Van Balan, who was the master of Vandyke and painted the same subject. It is well designed and the coloring, could it be seen, must be rich and superb. The dramatic posture of the Saint, who is kneeling, wearing a crimson dalmatic, with clasped hands and face inclined heavenwards, is very fine. He sees the Eternal

Father and Son, in Glory, whilst behind him stands an unclothed frenzied figure holding in both hands a huge stone, about to hurl it at him, whilst others are scrambling wildly for stones to aid in the murderous tragedy. In contrast, on the other side stands a stately figure, probably meant to represent Saul, with his back to the spectator, pointing out the crime to a mother and child and a group of scribes who are horror stricken. On contemplating this magnificent work, one instinctively thinks of the grand lines of Tennyson in «The Two Voices», in which, referring to St. Stephen, he says:

« He heeded not reviling tones,
 Nor sold his heart to idle moans
 Tho' cursed and scorned and bruised with stones.
 But, looking upward full of grace,
 He prayed, and from a happy place
 God's glory smote him on the face. »

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Finally although there are still many works remaining that deserve mention and due appreciation, I have omitted none of

the most important from what I feel to be a fair criticism and eulogy. It has been a labor of the keenest interest as well as of the greatest delight to have been given the privilege of making so exhaustive an examination of this fine gallery and I trust the result of my research has thrown at least some new light upon a collection of such importance, as it is of universal interest, and claiming as it justly may, by its natural right, to stand henceforth not only as one of the oldest art collections in the American continent, but as the most historical, shrouded in the romantic and stirring events of the past, as well as it truly is one of the finest yet extant. And out of which, like an old orchard still bearing good fruit, let us pray this source of intellectual enlightenment and refinement will ever continue as a perpetual fountain, whereat the tired pilgrim may continue to slake his thirst as well as to rest in the rapt contemplation of the beautiful. For it hath been said that the life of a nation manifests itself in its art. For art is morality,

and that which is not moral is, therefore, not art.

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Here are exhibited priceless treasures, destined to probable destruction, should a conflagration take place in or around the University. These masterpieces, products of some of the greatest painters, if destroyed, would be an irreparable and national loss. Immediate measures should be adopted to prevent a possible calamity.

Fifteen years ago we know what ruin was wrought when fire destroyed the Seminary Chapel, with all its artistic treasures. Why not obviate the recurrence of such a mournful catastrophe, by prompt and active cooperation? Surely there is enough and more than enough, of public spirit in this City and Province, if once aroused, to help the University Authorities to build a fire-proof museum where these magnificent paintings could be safely installed and remain on view for the benefit of artists, students and visitors.

