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## **P125 Women's Art Society of Montreal fonds**

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# SCRAP BOOK

1921 - 1928







# Dr. MacMillan's Lecture.

To the Editor of The Gazette:

Sir,—Dr. MacMillan's authoritative lecture given on Tuesday morning before the Women's Art Society, brought out strongly the fundamentals of the spirit of the early people who started the literature of Canada. There was not time enough for him to say more. There was not time enough for him to speak of the varied nature of the land which has so notably moulded the characters of its people. No other country in the world has a similar range of natural beauties, tender or austere; and no other country, I believe, has produced a nation so definitely grouped into splendid types as has Canada. Her types are produced by the forces of Nature, or the face of the land; the fisher-folk, the trappers and hunters, the farmers, the lumbermen, the miners; and the deeply poetic French-Canadian, so unforgettably revealed by Dr. Drummond, who struck a note for Canada which no one will ever strike again. He may have imitators, but he was the discoverer of that term of Canadian spirit of which the literary world was unaware.

One coming into Canada with perceptions and with imagination is deeply impressed by the great richness of theme and by the strength of the types from Acadia to the Peace River and the Yukon, or from Quebec to the far outposts of Hudson Bay or Labrador. Thus, listening to Dr. MacMillan's very impressive lecture, one also thought of this other side, and of the poetic or tragic or romantic issues of the lives of these Canadians who have made and are making an unconscious appeal to the writers of today and of tomorrow, who have the vision and the power to bring this great wealth in fuller measure to the wide world of literature.

ISABEL ASHCROFT.

Montreal, November 9, 1921.

WEDNESDAY, JANUARY 25, 1922

The artist, unlike the prophet, sometimes finds honor in his—and her—own country. The Women's Art Society of Montreal has shown its appreciation of the work of Miss Katharine Wallis, Canada's chief woman sculptor, by purchasing a piece of her work, to be presented to the permanent collection of the Montreal Art Galleries. The purchase, a marble bust of a child with round, baby curves, was on exhibition at the meeting of the Society yesterday morning in Stevenson Hall. Miss Wallis, who was born in Peterborough, Ont., and has been at her home for some time caring for an invalid sister, has her studio in Paris.

Mrs. W. H. Drummond gave a talk before the Women's Art Society yesterday morning on what she called "The Eighth Art," meaning the photoplay, or, as popularly termed, motion pictures. Mrs. Drummond, who while staying in California visited the scene of the motion picture "Industry," described something of the practical methods observed. She spoke of the progress made in cinema productions within the past few years. Public approval or disapproval expressed to those responsible for showing the pictures would, the speaker thought, do much towards improving the cinema. In conclusion, Mrs. Drummond advocated encouragement of Canadian

films, a question now being considered by the Canadian Authors' Association.

## BALLADS OF THE HEBRIDES

Feb. 16 1921  
Examples Were Sung by Major G. D. Kilpatrick

"The singing of the sea, and the loneliness of far places" were in the ballads of the Hebrides sung by Major George D. Kilpatrick, D.S.O., at the meeting of the Women's Art Society at Stevenson hall yesterday afternoon. Taking as his subject, "Scottish Ballad Poetry," the speaker gave a short account of the rise of ballads, with examples of the different types, some of which he read, some he sang to the traditional airs. The ballad, he said was, briefly, a narrative poem adapted for singing, and it was essential to the true ballad that it should be pure narrative, without comment or any intrusion of the author's personality, in fact, in the majority of cases, the original author was unknown, and the song had been handed down orally, with additions and modifications and even an entire change of dialect. Thus the ballad, like other folk songs, became a part of that "accumulated fund of tribal memory" from which history has developed. There were the simple songs of love and sorrow that sprang up and were treasured among plough-boys and the women spinning, and wherever people sang at their work in the sun or around the hearth, and the stirring and romantic songs of romance and high adventure that were sung by the minstrels and ballad mongers at the courts and in the halls of the nobles.

Major Kilpatrick quoted some extracts from the municipal accounts of Edinburgh to show the importance attached to these minstrels and the part they played in public functions. "Item, to Wallace the Tale-Teller, 9 shillings, item to the crooked vicar of Dumfries who sang to the king, 18 shillings," and so on.

In the course of his lecture, Major Kilpatrick read the famous "Sir Patrick Spens," "The Wife of Usher's Well," and several other well-known ballads, and sang two of the songs of the Western Isles, with their haunting minor melody, telling of "old unhappy far-off things and battles long ago."

The speaker's account of the folk music of the Hebrides was particularly interesting, and he took several instances within his own experience to show that the old love of the music and rhythm of the western ocean remains deeply planted in everyone who is born within sound of it, and that folk song is inherent in these people, even at the present day. "Work, love, pain, death, the very life of the people finds voice in song as the dawn sets the lark singing."

Major Kilpatrick's lecture was well received by a very well-attended meeting, and, at the close, the President announced that at the next meeting, the same line would be followed in an address on "The Spirit of the North in Poetry." A tea followed the lecture.







Tuesday March 7<sup>th</sup> 1922

## DESCRIBES INCORRECT USE OF WINDOWS HERE

Windows dressed up in "underclothes and overskirts" came in for criticism by Percy E. Nobbs in an address on "The Use of Windows," delivered to the Women's Art Society yesterday afternoon.

He told his audience all about windows and indulged in a gentle fling at the common Montreal practice of building expensive windows and then permanently shutting off one-third of the light with heavy clothes which "turned the room into a camera" and made its contents invisible.

"We go to great expense to make windows," he said, "with all they imply in heat-losses and draughts and replacements to sun blinds, double sashes and rollers, and then keep half of their area permanently shuttered or sunblinded. To complete the idyll we dress them up in underclothes and overskirts. The object, if object there be in something so absurdly instinctive a relic, perhaps of our cave life not so very long ago—may or may not be to conceal our apparatus of life on account of its inherent ugliness or its inherent dustiness. At least the effect is to render invisible whatever we have that may be worth looking at."

Mr. Nobbs dealt in an easily comprehensible way with the technicalities of aspect planning, giving sound advice as to where windows should be placed in houses and the reasons for these positions, and illustrating with lantern slides.

From the movement of the sun in our latitude," he said, "it follows that streets with houses in them should run due north and south so that every window might get east or west sunlight, morning or afternoon, while the bleak north and blistering south are avoided as exposures. The compass bearing of all the residential terraced streets of Montreal and most of the similar streets of Westmount is unfortunate in this respect for the houses on one side of these streets have the best of the bargain in the south-west front exposure, while those on the other mope in the shade and on both sides the individual houses have an over-sunned and an over-shaded side."

## APARTMENT PLANNING.

Mr. Nobbs condemned certain recent developments of Montreal apartment planning. The device employed to appropriate light for the rooms back from the streets by means of re-entrant bays in party walls matched in low cunning the worst that was known of the art of breaking the rules of professional sport, since such a building ruined a number of homes in its neighborhood by the shadow. It provided, as a rule, a few over-sunned and a number of under-sunned homes in exchange and these were lighted only for so long as the re-entrant bays remained unobstructed by future buildings. When these were built up a first class slum was created.

He told of correct methods of lighting, showing the beauties that could be obtained through properly diffused light. Effects admired in a Velasquez or a Rembrandt picture could be achieved in the parlors of ordinary homes, he said, but strangely enough the people who were the first to appreciate this thing in a picture were the last to apply it in their daily lives. He illustrated this portion of his address with views of about forty interiors of the Dutch 17th century and examples of the work of three great architects, Hoffman, Messel, whom he described as the greatest master of internal lighting since the Middle Ages and Sir Robert Lorimer.

## All Can Take Part In Dramatic Art, Prof. Lloyd Tells W.A.S.

What we need to do to make life more pleasant is to take an interest in dramatic art, was an idea advanced by Prof. Francis E. Lloyd, of McGill University, in a talk before the Women's Art Society in Stevenson Hall yesterday forenoon. Every one could take some part, because dramatic production called for many kinds of ability besides acting.

Professor Lloyd, who began his address in a semi-facetious vein, took his "text" from a magazine article on the point of view of American criticism, which spoke of the vein of pessimism running through modern American literature, such as "Main Street." "I call this pessimism auspicious because criticism is directed not against the political and economic framework of society, but against the kind of personality produced within it. The life we celebrate is not beautiful, not satisfying. We are going to revolt from it."

"Life at the present time," remarked the lecturer, "is one of the most trying processes a human being can be subjected to." The cost of living was high, art was at a low ebb. On the whole we were drifting, trying to get satisfaction out of life, purchasing oblivion for the moment with various forms of entertainment.

The answer to the criticism of present day life, Prof. Lloyd held, lies in the propagation of community art, and this he defined as "an appreciation of the things which paint the walls of the house of society and hide the bare framework." Dramatic art, he said, has the advantage over other forms in that we could all be in the game. Every one had the instinct to do a certain amount of acting, to make use of the dramatic element in a thing. That is the reason why dramatic art makes an almost universal appeal. People, generally, know whether acting is good or bad more than they know whether music or painting is good or bad.

Prof. Lloyd enumerated the various kinds of ability needed in community art production, decoration, lighting, costume making, poster drawing, advertising, secretarial work, etc. He showed posters and photographs, indicating the possibilities of producing plays with the materials to hand. Lantern views were shown of the production of the Stevenson Masque at Carmel, a small town in California, in whose open air theatre everyone was interested "from the plumber to the professor."

Mrs. W. H. Drummond, in expressing thanks to the speaker, said that people in Montreal were too reluctant to do things for fear they might not do them to the admiration of their neighbors. She hoped the Community Players would be well supported this season.

Nov. 23<sup>rd</sup> 1922  
The exhibition held the latter part of this week in the Studio of the Women's Art Society, in the Coronation Building, is interesting, showing a decided advance in the work of the members. Workers in the Studio now enjoy the advantage of critical visits from well-known artists,—G. Horne Russell, Maurice Cullen, C. W. Simpson, and John Johnstone showing their interest in this way. The opportunities afforded by the Studio have resulted in more and better work, and the sketches exhibited show in many cases considerable merit. They are over one hundred in number, eighty in oils, and the remainder in water colors, with one or two pastels.

The work in practically every instance is sincere, and without faked striving after novelty for novelty's sake. The aim to achieve something of beauty is evidenced, rather than the intention to venture along new but less pleasing paths, or to experiment with uncertain methods. To note only a few of the pictures briefly:

Miss M. Grant has four boat scenes that are done with vigor and freedom. In "The Newsboy," Mrs. J. Maclean has succeeded in depicting the restless, independent nature of the youngster even when in a position of inaction. Miss V. Hewitt has sketched the studio model, in a white blouse and red drapery over her hair. The drawing is good, and the face has expression, particularly in the eyes. Miss E. M. Harold has some boat scenes effectively colored. Mrs. Pringle's woodland scenes are well composed but a little low in tone. Mrs. D. McGill's "Street in Malabar" shows the mellow coloring of the old houses. Mrs. G. Horne Russell's "Low Tide, Grande Mere," is a pleasing little sketch, with boats in the shallow water. Mrs. T. Caverhill has painted a realistic view of the dome of St. James Cathedral, showing beyond a succession of roofs. No. 51, "Street in St. Laurent," has an effective treatment of the horizon, seen through the tall stems of the trees. In the water-color room, Miss M. Sanborne's "Chebeague Island" is clean and freely washed in. Miss S. Williams has two marine sketches, "Scarboro Beach" and "Near Prout's Neck." Miss F. B. Sweeney's "Lake St. Joseph" is clear in its effect of atmosphere, with luminosity in the sky, and the water limpid and tinged with delicate reflections. Miss S. A. Phillips has a study of daffodils. Mrs. Mulock's "Canal" in oils, and "Naperville" in water colors, a quiet bit of landscape with a satisfactory tree, are equally meritorious. These are only some of the sketches that are worthy of mention.

The list of exhibitors in oils includes: Miss Ida Black, Miss A. D. Brown, Mrs. T. Caverhill, Mrs. Delacourt, Mrs. A. F. Gault, Mme. Gervais, Miss M. Grant, Miss E. Harold, Miss V. Hewitt, Miss J. Huddell, Miss G. Kyle, Mrs. Luke, Miss Macfarlane, Mrs. Mann, Mrs. D. McGill, Mrs. Mullaly, Mrs. Mulock, Miss Jean Ness, Mrs. Pringle, Miss Reynolds, Mrs. Horne Russell, Mrs. J. Maclean, Mrs. McLeay, Miss H. Young, Miss M. Dale, Miss Frieman, Mrs. Sweeney, Miss B. Richstone. In water colors, Miss B. Butler, Miss E. Derrick, Miss E. J. Evans, Mrs. Lordy, Miss E. MacMullen, Miss Marshall, Mrs. Mulock, Mrs. Norton, Miss S. A. Phillips, Miss Spendlove, Miss F. B. Sweeney, Miss M. Sanborn, Miss S. Williams.

The exhibition includes a couple of tables of china, with some beautiful pieces both in lustre ware and design.







# DISCUSS PIONEERS OF CANADIAN ART

Nov. 28<sup>th</sup> 1922  
Women's Art Society Hears  
of Contribution to  
Sculpture

"In Canada we are still in our beginnings; some of the pioneers of Canadian art whose names history will honor are still with us," said Mrs. Alfred Ross Grafton in the course of her paper on "Canada's Contribution to Sculpture," read at the meeting of the Women's Art Society in Stevenson Hall this morning. Mrs. Grafton began with some remarks on the awakening of a national consciousness in art, and the development which must necessarily be slow and gradual in a new country.

Individual Canadian sculptors were then referred to, their characteristics touched upon, and some of their chief works enumerated. The first was Louis Philippe Hebert, "whose monument of Maisonneuve in Place d'Armes has been called the finest of its kind on the continent." Others of his works were the Bourget monument, Jeanne Mance, King Edward VII. in Phillip's Square, Madeleine de Vercheres. "The Last Indian," was considered by some to be his masterpiece, because of the feeling in the face of the Indian gazing at the steel rails which signified the advance of civilization. Hebert had immortalized the history of early Canada.

Geo. W. Hill portrayed in stone and bronze some of Canada's great builders, notably in his monument of Sir George Etienne Cartier; also in a bust of Lord Strathcona, and the Hon. Thomas d'Arcy McGee. His "Strathcona's Horse" on Dominion Square was notable. Alfred Laliberte's work was described as preserving the tradition and characters of our early national life, as in the monument of Dollard on Lafontaine Park. Boucher, and Sir Wilfrid Laurier for the cemetery in Ottawa. Henri Hebert was doing decorative sculpture in color as well as busts and monuments. Reference was made to the work of Hamilton McCarthy, and of his son, Coeur de Lion McCarthy, who did the C.P.R. war memorial that is in the concourse at the Windsor station.

M. A. Suzor-Cote was preserving Canadian characters of the country in statuettes, a number of which had been exhibited in the Art Gallery, and was also doing portrait busts. Among his statuettes were some of the "Maria Chapdelaine" family immortalized in Hemon's story.

Among women sculptors were Katherine E. Wallis, of Peterborough; and one who found in her inquiries that in art the stultifying jealousies and envies, racial and political differences, disappear as honor is paid to genius. She urged an individual interest in art and the work of artists, "When we are considering the beauty of holiness may we not forget the holiness of beauty."

The presentation of the subject was made more graphic by a number of statuettes lent by the artists, including Henri Hebert's "Evangeline," Laliberte's replica of young Indian hunting, sketches of "The Woodman" and "The Sower," and Suzor-Cote's "Pioneer Mother and Father" in bronze, and the Chapdelaine father and mother and Francois Paradis, the guide. A large number of photographs of sculpture were also shown.

January 9<sup>th</sup> 1923

## George Bernard Shaw Topic of Lecture at Women's Art Society

Some of the peculiarities and idiosyncrasies of the author and playwright about whom such differing opinions are held were dealt with by W. A. Tremayne, in a paper entitled "George Bernard Shaw, an enigmatic Modern," before the Women's Art Society, in Stevenson Hall, this evening. It could not be denied, Mr. Tremayne said at the outset, that "G. B. S." is an enigma. "Anyone who is so thoroughly liked by some people, so thoroughly hated by others—who is acclaimed on the one hand by many as a philosopher, a philanthropist, and a genius, and on the other hand denounced by full as many as a quack, a mountebank, and a charlatan, must be something of a puzzle."

Mr. Tremayne proclaimed himself an ardent admirer of Shaw's brilliant work. He thought there was a good deal of misconception with regard to his views. Most of his eccentricities were due to the abnormal development in him of humor and pugnacity, and the almost total lack of reverence. There were times when his sense of humor ran away with him.

With regard to his pugnacity, Shaw was like the Irishman who said he was always "agin the government." A thing had only got to be conventionally established and believed in, to awaken in Shaw a desire to pull it to pieces and show that its inside workings are entirely unsatisfactory.

Shaw's pugnacity once satisfied, the lecturer said, he is exceptionally fair-minded, and willing to see the other fellow's side of the question. On the other hand, no matter how much he is attached to a cause, or person, or party, he never hesitates to launch his shafts of ridicule at its foibles and follies.

### HIS PLACE IN LETTERS.

With regard to Shaw's place in modern literature, the speaker said, he is again somewhat of an enigma. It was perhaps as an essayist, controversialist and propagandist, that his name will go down to posterity. If he were less of a controversialist and propagandist, his standing in other branches of literature might be much higher. "He is a brilliant playwright, but his plays are not nearly so brilliant as the preface to them, and he often spoils a play from a technical point of view in his desire to drive home his propa-

ganda. In his novels, too, the story is often lost in the propaganda. He lacks the divine gift of the storyteller."

Some of Shaw's cleverest work was done, Mr. Tremayne thought, in the years when he was dramatic critic on the London Saturday Review. While one disagreed frequently and strongly with his criticisms, there could be no doubt of their trenchant writing and keen insight into dramatic values.

As to Shaw's personality, Mr. Tremayne said in conclusion, "I think if you knew him intimately, you would find under the rough, caustic exterior a warm and likeable nature; a man who, in spite of having written some foolish and possibly unfair things, has on the whole chiefly used his brilliant talents in opposing abuses and fighting for reforms. With regard to his ultimate place in literature, I think when time has given a greater perspective, and his works are reviewed without the prejudice of the controversial atmosphere in which a good many of them were written, he will be ranked not perhaps as among the greatest playwrights and novelists, but as a man of exceptional talent and versatility, who might probably have been greater if he had not been so versatile, for this is the age of the specialist."

Mr. Tremayne read a number of extracts from Shaw's critical essays and other works to illustrate the views expressed in his lecture. Mrs. H. Wallace Stroud presided, and introduced the speaker.

1923

WEDNESDAY, JANUARY 17, 1923

## Women's Art Society Hear Possibilities Of Canadian Design

How prehistoric Canadian art might be made of value in Canadian manufactures today was explained by Harlan I. Smith, Dominion Archaeologist, in a lecture before the Women's Art Society in Stevenson Hall yesterday afternoon. During the war, Mr. Smith said, when sources of design had been cut off, he had formed the project of looking up old Canadian subjects, from ocean to ocean, arranging them in groups.

Different forms of design were found in different parts of the country. For example, in the Pacific coast regions, the motif was usually taken from fish, birds, or beasts, not from flowers, which apparently were never used by the Indians, in their designs.

It was the lecturer's idea to make Canadian prehistoric designs available for use in printing and weaving, in silk and other fabrics, wall-paper, linoleum, etc., and bring them to the notice of manufacturing firms. In regard to ancient pottery work of Ontario, Mr. Smith mentioned that a woman, a stenographer in the Government employ, had done some pottery work designed from prehistoric remains. Just as now we recognized a Dutch tile, an Arabian vase, or other foreign works of the potter's art, the lecturer said he hoped the

time would come when people in Europe would recognise certain pottery as of Canadian workmanship and design. The lecture was illustrated with many lantern slides.

Dr. W. D. Lighthall, who moved the vote of thanks to the lecturer, mentioned that Hochelaga pottery had been found between where McGill University is now and Burnside Place. Specimens were to be seen in the Redpath Museum, the David Ross McCord Museum, and the Chateau de Ramezay.

Mrs. J. J. Louison presided at the meeting. Tea was served, Miss Mary Samuel and Miss Gertrude Hagar presiding at the table.







## Edith Wharton, Theme Of Address Before Women's Art Society

Before a large and interested audience, Miss Jean S. Foley lectured yesterday at the Women's Art Society on "Edith Wharton." The speaker pointed out that in many ways Mrs. Wharton is unlike our literary present, but drew attention to the fact that it did not greatly matter whether she is a modernist of yesterday or not, since her books are such a potent and unassailable vindication of the preserving quality of genuine art.

Miss Foley first considered the point of her supremacy as an artist, and dwelt upon the technical quality of her work, particularly her superb gift of story-telling, which, she said, was the chief source of her popularity. After showing how Edith Wharton belongs to the purely artistic and intellectual tradition of prose-fiction, Miss Foley next made clear how within that tradition she had so well drunk from her own cup. She claimed that, if not an innovator, she was at least an influence in two directions; in reducing the short-story to the single scene, and in the brevity movement of the novel, "Ethan Frome." Miss Foley pronounced epoch-making, since it was the first triumphant expansion of the short-story technique.

Mrs. Wharton's greatest contribution to the intellectual tradition of fiction, said the speaker, is her satiric comedy. In this respect she stands alone in her kingdom of cool, clear impersonal satire, as Jane Austen stands alone in her kingdom of more womanly and more playful satire. In conclusion, Miss Foley claimed that in her latest novel, "Glimpses of the Moon," Mrs. Wharton showed more humanness than ever before, and that there were decided evidences of her departure from satire into the more humanistic field of sympathetic depiction. Before, the picture had always dominated the idea in Edith Wharton's work; now there were signs of the idea becoming more prominent. Miss Foley held her audience closely interested as she criticized point after point in the works of the eminent prose writer.

## Two English Poets Contrasted Before Women's Art Society

That the poets Tennyson and Browning were different in every way, but greatness was maintained by Alfred W. Martin, in an address before the Women's Art Society yesterday afternoon. Mr. Martin dealt chiefly with surface differences, all of which were reflected in the works of the poets, who had never considered themselves as rivals.

Tennyson was pure English; Browning of composite nationality. Tennyson was educated at Cambridge; Browning had a private education under the direction of an eccentric father, who thought he should be taught all that had gone before, which is one reason why we read Browning now "with a dictionary at one hand and an encyclopaedia at the other."

Tennyson wrote on political, social and economic subjects; Browning, on personal themes; Tennyson was a recluse; Browning a man of the world. Tennyson favored the middle ages; Browning, the Renaissance. Tennyson had some marks of the refined and timid lady; Browning was masculine, but with powers of penetrating the heart of the lady. Tennyson strictly observed the canons of poetry; Browning was indifferent to them. Tennyson was a dramatist at the end; Browning at the beginning.

Mr. Martin went on to deal with the deeper differences shown in their philosophy and interpretation of life, contrasting in conclusion Browning's "Epilogue" with "Crossing the Bar."

Mrs. J. J. Louson presided, and there was a large attendance.

WEDNESDAY, MARCH 28, 1923

## Architecture and Literature Coupled In Imaginative Art

The way in which poetry and imaginative literature can assist in an appreciation of architecture was illustrated by Prof. Wm. Carless, O.B.E., F.R.I.B.A., before the Women's Art Society in Stevenson Hall yesterday afternoon.

Poetry and architecture, the lecturer said, are "two great conquerors of forgetfulness in man," serving to rescue other times from oblivion. The path to a true understanding of great art was arrived at in different ways by different individuals. One way to an appreciation of architecture was through imaginative literature. The language of imagination was universal in art. Ruins to which the mightiest ages were reduced appealed to the imagination of the poet, the historian, and the artist, who endeavored to restore them to their ancient glories, by means of their art.

Mr. Carless showed on the screen views of architectural wonders of ancient Egypt, Greece, and Rome, as reconstructed by the imagination of artists, particularly etchers like Meryon, Whistler, D. Y. Cameron, and Watson. Views were also shown of English and French Cathedrals of great architectural beauty. Coupled with the art illustrations, the lecturer gave quotations from both classic and modern writers and poets, expressing the spirit of different styles of architecture. In conclusion he spoke of the abstract quality of pure beauty possessed by certain structures, which, like Shelley's "Sky-lark," spring from the ground but soar upward, stirring the imagination and carrying the spirit with it.

A vote of thanks to the lecturer was moved by Mrs. A. R. Grafton, Mrs. W. D. Lighthall presided.

## April 10<sup>th</sup> 1923 MAGAZINE DAY AT WOMEN'S ART CLUB

An interesting part of the year's program of the Women's Art Society is the annual Magazine Day, at which members contribute original short stories, sketches, etc. This formed the program at the meeting of the Society this morning at eleven o'clock in Stevenson Hall, Mrs. H. Wallace Stroud presiding.

"A Letter from Egypt" was contributed by Mrs. R. D. McGibbon. Mrs. A. W. Cochrane was the author of a sketch "While the Heroine Waits." Mrs. J. J. Louson contributed a prose sketch, "A Visit to Margaret." The poetical contents were the work of Mrs. J. W. C. Taylor, Mrs. Bladen and Mrs. V. Spicer, a life member of the Society, now resident in Chicago.

## April 17<sup>th</sup> 1923 WOMEN'S ART SOCIETY HAD SUCCESSFUL YEAR

### Numbers Increased and New Studio Showed Good Results

The outstanding advance in the Women's Art Society during the past year, as stated at the annual meeting held yesterday afternoon in Stevenson Hall, was the securing of a permanent studio where those who desire to do serious work may paint every day. In her address as president, Mrs. W. D. Lighthall observed that the studio was already showing excellent results, and promised to become an important element in the art life of the city. The Society had grown in numbers and had maintained its high ideals. Mrs. Lighthall expressed her personal thanks to Mrs. J. J. Louson who had acted as president during her illness, and presented Mrs. Louson with a bouquet of orchids and lilies of the valley.

Mrs. Jean Foley brought in a motion to the effect that since the Society had reached its numerical limit of 350 and there were others desiring to join, the number permissible be raised to 400. The motion was carried.

Reports were given from the different departments. Miss Hay Browne, recording secretary, reviewed the year's work. The financial statement showed total receipts, \$2,857.22; disbursements, \$2,251.58, balance on hand, \$605.64.

Mrs. G. Horne Russell reviewed the activities of the studio department. There were twenty-six members in the studio class, and an exhibition held in November had indicated much benefit from the study and instruction. Nine members exhibited at the spring exhibition in the Art Galleries, and five pictures had been sold, one having been purchased for the National Gallery in Ottawa. The students were indebted to Maurice Culen, G. Horne Russell, and J. Johnstone for help and criticism, and to C. W. Simpson for a lecture on colored etching.

Mrs. John Plow reported in connection with the soldiers fund, that seven visits were made to the hospital at St. Anne's since last November, each time taking out magazines and tobacco and sometimes flowers. Magazines were also sent to St. Agathe. Some money had been given to assist a special case.

Miss M. Sanborne, for the outdoor watercolor sketch class, reported that there had been twelve members in the spring and the same number in the autumn class. Twenty-one water colors were hung at the Women's Art Exhibit. There was a membership of twenty-six in the spring and twelve in the fall sketch classes under the direction of John Johnstone, A.R.C.A.

Mrs. C. T. Shaw, convener of the Music Committee, reported four musical programs given; Mrs. Louson and Mrs. H. Wallace Stroud gave the reports of the morning courses; Mrs. Godfrey Burr gave the Library report; Miss M. Samuel, the report of the House and Tea committee; and Miss Jessie G. MacVicar, the Press committee.

Mrs. W. D. Lighthall was re-elected president, and the other officers elected for the ensuing year are: First vice-president, Mrs. J. J. Louson; second vice-president, Mrs. A. W. Cochrane; recording secretary, Miss Hay Browne; corresponding secretary, Mrs. R. W. Ashcroft; treasurer, Mrs. C. L. Scofield; executive committee; Miss Armitage, Mrs. W. I. Bishop, Mrs. Godfrey Burr, Mrs. Dalrymple, Miss Mary Samuel, Mrs. Arnold Stevenson, Mrs. G. Horne Russell, Mrs. W. H. Trenholme.

Tea was served at the close of the meeting, Mrs. J. J. McGill and Mrs. J. N. Warrington presiding at the table. During the tea hour, Miss K. Seymour Barnes sang, accompanied by Mrs. Percy Ross, and Miss Grace Shearwood played piano selections.







WEDNESDAY, OCTOBER 17, 1923

## PYRENEES PICTURED FOR ART SOCIETY

An impression of the wild and lonely grandeur of the Pyrenees mountain range, "unspoiled by tourists," was given to the Women's Art Society in an address by Rev. Dr. W. Harvey-Jelle yesterday afternoon in Stevenson Hall. The address was illustrated by lantern slides, made from photographs, many of which were taken by the lecturer himself.

Starting at the western end of the range, Dr. Harvey-Jelle took his audience through the Pyrenees by different routes, calling attention to geographically and historically interesting features by the way. Old Spanish towns with streets so narrow that the inhabitants of houses on opposite sides could almost shake hands from their upstairs windows were seen on the road leading up from Spain. Shepherds guarded their flocks in the valleys or drove them for the summer into the mountain uplands, where goats and white cattle also pastured. Donkey carts, muleteers and ox-drawn carts represented travel on the narrow

roads. On the French side of the range, types of Basque and Bayonne peoples were shown. Along some of the routes pictured the lofty mountains were covered almost to the top with forests of pine, beech and birch trees, and many waterfalls cascaded down the precipitous sides, while torrents rushed through the ravines. Long narrow valleys defiled among the mountains, and in other places a wild chaos of enormous boulders dominated the scene. The traveller in Europe who wanted to get away from the beaten track of the tourist, Dr. Harvey-Jelle remarked, would find the Pyrenees unspoiled. In the course of his address he spoke of a tiny republic, Andorra, in the heart of the Pyrenees, independent, tradition says, since the time of Charlemagne, and living today very much to itself.

Mrs. W. D. Lighthall presided at the meeting, which had a large attendance. The president spoke of the

work of the studio group, and also referred to the coming Parkman celebration, and said she was sure the Women's Art Society would do all it could to help in promoting the centenary.

## 700.65 1923- Scandinavian Folk Song

### Interpreted Before Women's Art Society

Scandinavia has a large inheritance of folk-songs, as was demonstrated in the program of Scandinavian music given at the meeting of the Women's Art Society in Stevenson Hall yesterday afternoon. Several groups of folk-songs were sung by Madame Beckman, who first touched on the national music of the Scandinavian countries.

Madame Beckman, both in voice and method, interpreted the songs in a manner which won the admiration of the audience. She sang the songs in Swedish, prefacing each one with an explanation of the theme and a free translation into English. One group of songs, adapted to childhood, were such as are sung in the schools of Sweden. Some of the play-time songs bore a close resemblance to those of "Mother Goose." The many numbers rendered by Madame Beckman covered a wide range of sentiments and ideas from the patriotic and grave to the humorous and gay. Included were a song "expressing the wistfulness of the human soul in its search for peace and beauty", an idealistic love song, a rhythmic peasant dance number, a spring song, "tragedies of the barn yard" as seen through childish eyes, and so on. One or two numbers were typical of the sombre note in Norwegian coloring.

Miss Aagot Hasel played the accompaniments in a most sympathetic and musical manner, and also played a piano number, "Merikanto," a composition from Finland, and a selection from Grieg.

Both entertainers were in Scandinavian village costume, one costume quite different from the other. Madame Beckman said that each parish or township in Sweden has its own special style of embroidery, and that girls from adjoining parishes never copy each other's patterns. Mrs. Alex. Murray was convener of the program. Tea was served after the recital, Mrs. J. J. Louson and Miss Mary Samuel presiding at the table.

## 700.65 1923- Swedish Folk Songs

### Sung to the Women's Art Club

At the Stevenson Hall yesterday afternoon the Women's Art Club heard folk songs and play-time songs of Sweden sung and described by Mrs. Brita Beckman, a resident of California. Before singing, Mrs. Beckman gave, not a lecture but a short, conversational, account of the nature of the songs and of some matters of the customs and costumes of Sweden.

The songs were in some cases true folk songs, in others children's songs, while one or two seemed to have been composed with rather more art than is found in most folk-songs. There were songs of all kinds, from dance songs to love songs, and all proved not only highly interesting but very melodious and attractive.

The songs, or others of their kind, are to be given again by Mrs. Beckman, under the auspices of the Women's Alliance at the Channing Hall, Simpson street, this Wednesday afternoon at 3.30.

WEDNESDAY, NOVEMBER 14, 1923

## WOMEN'S WORK

### First-hand Knowledge Of Drama Recommended As Means to Benefit

To find out at first hand, by reading and studying them, what plays are worth while, and then to patronize them, was recommended as a step towards helping to benefit the drama of the future, by W. A. Tremayne in an address before the Women's Art Society in Stevenson Hall yesterday morning. The subject of the address was, "The English drama, a record of these and other times."

Beginning with the Elizabethan dramatists, Shakespeare and his contemporaries, who were both playwrights and actors, Mr. Tremayne outlined different periods of the drama in England, touching on conditions under which the plays of the time were produced, and pointing out the effects of political and social changes, resulting in reactions reflected in the drama.

The Civil War in the early Stuart period was fatal to the drama, and the progress of the previous century was arrested. With the Restoration of Charles II., came a reaction against Puritanism, with a corresponding laxity and artificiality in the drama, a phase which, in turn, had its reaction.

George I. and George II. "knew nothing about the English drama and cared less," but in the following reign the theatre assumed a more prominent place. Mr. Tremayne touched on the work of Goldsmith, Sheridan, and others, among them Byron whose tragedies did not succeed, because "he had not that sense of theatre." Bulwer Lytton's "Lady of Lyons" and "Richelieu" were pointed to as productions which lived on.

While the early Victorian era produced a number of great novelists, dramatists were rather in the background. Literary men were no longer

in close touch with the drama as in Shakespeare's time. While there was stagnation in the English drama, there was progress abroad, and the influence of the French school began to be felt, although at first regarded with some suspicion. The lecturer touched on the work of noted actors and dramatists, dwelling longer on that of Sir Arthur Pinero, who, he thought, had not received the credit he deserved. Shaw, Galsworthy, Sir James Barrie, St. John Ervine, were among the present writers mentioned as "each in his way great."

The war had affected the drama, revues and light opera taking the place of more serious plays, as people went to the theatre for relief from strain. Now, the lecturer thought, the theatre pendulum is swinging back to normal, and good work may again be hoped for.

Speaking of the theatre in America, Mr. Tremayne said that, while a number of clever plays had been written and produced, the theatre in recent times has become largely a commercial speculation, to the detriment of real art. For one original play that was produced, hack writers turned out a deluge of imitations lacking in originality. The Little Theatre and Community Players were good movements, but handicapped by want of experience.

Suggesting lessons from the history of the drama, Mr. Tremayne said that the dramatic is the art which most quickly responds to public opinion. He advised his audience, if they would help the drama, to take an interest in it, and keep in touch with the best things being produced.

"Read the published plays and try to judge for yourselves. Don't be too 'high brow.' Don't condemn a play because it is not the kind of play you like. Try to judge whether it is good of its kind, an honest piece of workmanship. Beware of thinking a

play is good simply because it has a good moral, or clever because it is hard to understand. Let your criticisms be constructive. Avoid the cheap and trashy, separate the clever and original from the hackneyed and banal, and when you find a good play, patronize it. In this way you will be helping to bring about the establishment of the drama in Canada on a firm and lasting basis."

Mrs. A. W. Cochrane presided at the meeting, which was well attended.

WEDNESDAY, OCTOBER 24, 1923

## POKE ON MEDIAEVAL ART.

Mrs. J. J. Louson presided at the meeting of the Women's Art Society in Stevenson Hall yesterday morning. When Prof. Ramsay Traquair, A. R. S. B. A., gave an interesting address on "Mediaeval Art." In opening his address, Prof. Traquair explained some of the respects in which the minds of the English and the French nationals differ, and the influence which that difference exercises upon the art of the two nations. Prof. Traquair spoke of the art of the twelfth and thirteenth centuries, and showed many illustrations of the finest examples of carving in stone as well as some figures wrought in metal which belonged to the art of that







## TOLD OF RAMBLINGS IN CENTRAL EUROPE

From his "summer ramblings" in central Europe, George M. Brewer gave an entertaining talk to the Women's Art Society in Stevenson Hall yesterday morning. Mr. Brewer told of his journeyings from one city to another, narrating incidents by the way, giving general impressions of the places visited, with some description of art galleries, museums, churches, and other points of interest discovered in a few days' stay. In Germany Mr. Brewer met with the usual post-war experience of being charged an astonishing number of marks for hotel accommodation and service, which worked out cheaply in dollars. Poverty in Germany, Mr. Brewer found, was comparatively hidden, while in Vienna it was quite apparent. The necessity of having a new visa, every time one entered or re-entered a country was one of the difficulties in the way of European rambling. Trains were frequently crowded, and sometimes one met with cultured mid-Europeans who conversed fluently in English. Mr. Brewer had a word of praise for the politeness and efficiency

of the train officials of Czechoslovakia, through which there is considerable travel, owing to the geographical position of the republic.

Among the cities visited were Strasbourg, Munich, Nuremberg, which gave an impression of the mediaeval German period; Prague, with its old castle and mazes of covered streets; Dresden, whose art gallery Mr. Brewer considered one of the greatest in Germany; Leipzig, associated with many of the great musicians and philosophers; Berlin, "Correct, symmetrical, impressive, and uninteresting;" historic Warsaw, and the ancient Polish capital, Cracow, with its fascinating old market place; Budapest, whose Parliament buildings are hardly second to those of London, the city built on both sides of the Danube, spanned by picturesque bridges; Vienna, Paris, and London. Mr. Brewer touched on the musical associations of different cities, and mentioned that in Leipzig he had found on the tomb of Bach in St. John's Church a wreath from some society in Chile,—an example of the way in which music is a "tie that binds." Mrs. J. J. Louison presided at the meeting, and Mr. Brewer was cordially thanked for his talk.

## Jan. 15 1924 Oriental Rugs and Their Symbolic Design Shown to Art Society

The fascination as well as the beauty, of Oriental rugs was brought out in the course of a lecture before the Women's Art Society yesterday afternoon, by T. B. Thomas, who showed a member of rugs of different Oriental weaves and designs to illustrate his address. The weaving of rugs in Eastern countries, Mr. Thomas said, was an art more than two thousand years ago. The first pattern, so far as is known today, was a Persian rug, which was designed to bring into the palace the beauties of the garden beloved by a Persian monarch. One of the most valuable rugs in the world today, the lecturer stated, was woven in the sixteenth century, and took eight years to complete.

Mr. Thomas distinguished between the traditional designs and patterns of Oriental rugs, those in Mohammedan countries being designed with geometric patterns and symbols, never with animal or human forms, while the Persian and Chinese showed more freedom. The lecturer pointed out various symbols woven in Oriental rugs, and explained their significance. He showed examples of prayer rugs and larger pieces, drawing attention to differences between those woven in different parts of the East. The significance of color was pointed out, and it was noted that the use of red, as a note of joy, happiness, vitality, etc., is frequent in Persian rugs. The Persian will weave a rug

with the red left out, to order, but not of his own volition. "If you take the Persian rug out of its own atmosphere," the lecturer commented, "you will lose a lot."

Mr. Thomas gave some practical hints in regard to the care of Oriental rugs, warning against having the rug beaten to clean it. A good way in winter was to lay the rug on the dry snow, face down, sweep it off with an ordinary broom, then turn it over, brush off the surface, and finally cover it with clean snow and brush off.

Mrs. W. D. Lighthall presided. Tea was served. Mrs. Griffith Jones and Miss M. Samuel presiding at the table.

## Jan. 22 1924 Women's Art Society Had Lecture on Old Canadian Architecture

A large attendance at the Women's Art Society yesterday morning, enjoyed an interesting and instructive lecture by Huntly W. Davis, B. Sc., on "Old French-Canadian Architecture." Mr. Davis showed many illustrations of types of architecture in churches and old French-Canadian houses in and near Montreal, and noted the change from the earliest, which were of the severe classical and Louis Quatorze style, and which were later abandoned for the Gothic style of architecture. In many of the earlier types both styles were used with good effect in one building, and greater elaboration was employed, as in the beautiful church at Ste. Rose, which shows the effect of the period. The Church of St. Vincent de Paul, with its triple arches for entrance and arched windows showing Louis quatorze and Louis quinze style, was shown and described. A gentleman's home near L'Assomption (said to be 120 years old) with a beautiful door way, six upper front windows and an elaborate cornice about the roof was one of the many old-fashioned French-Canadian houses near Montreal, which were illustrated and described in an interesting manner. Gateways were included in the subject, and the one at the entrance to the Cathedral in Quebec was especially commended for its simplicity and symmetry.

## Feb. 12 1924- ART SOCIETY HEARD ADDRESS ON DRAMA

"The growth of symbolism in the drama" was the subject of an able address by Mrs. W. G. Macnaughton at the meeting of the Women's Art Society in Stevenson Hall yesterday. Mrs. Macnaughton spoke of symbolism as "a blending of the infinite with the finite," the introduction of something of the spiritual into the realism of the drama. The founding of modern dramatic symbolism was traced to a French playwright, Gerard de Nerval. Maeterlinck was one of the first to introduce a symbolism that appealed to the popular understanding. In some of the earlier symbolism the connection with real life was not sufficiently apparent to be readily understood. Mrs. Macnaughton referred to the work of leading playwrights who had made use of symbolism, among others Villiers de l'Isle-Adam, Ibsen, and Yeats in the Irish drama. Wagner was the greatest symbolist, but the length of his dramas made them difficult of presentation. The speaker read illustrative passages from plays of Lord Dunsany, who, she said, never seems to lose his grasp on reality while employing symbolism. The plays from which readings were given included "A Night at an Inn," "The Golden Doom," and "Tents of the Arabs." Mrs. A. W. Cochrane presided at the meeting, and a cordial vote of thanks was given for the address.



**Exhibition By The  
Women's Art Society  
Shows Much Promise**

**A**MONG the few organizations that really exercise influence of a practically beneficial character in the local field of art, The Women's Art Society of Montreal is prominent. Its work is not of a demonstrative character, but it loses nothing of efficacy on that account. The annual exhibition of paintings by members of the society, —an exhibition which is wholly independent of any other body—affords solid proof that its ideals are of the right kind and that the spirit behind its efforts is such as merits recognition and encouragement.

The fifth floor of Messrs. Henry Morgan & Company is this year the scene of the society's exhibition, and the two hundred odd paintings and works of sculpture on show will reveal to the studious a very sincere and ambitious tendency. Naturally there is a very wide range of quality in the works that have been sent in, but it is inevitable that such a feature should be apparent, for these paintings are not the product of any class or classes, but of amateurs who are working on their own account and endeavoring to express their own ideas and to progress along paths of their own deliberate choice.

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One never objects to ambition when it shows evidence of intelligent conception and design. In not a few cases in this exhibition it is clear that accomplishment has fallen far short of intention, but the hopeful and the satisfactory feature is that the intent is in the great majority of cases clearly indicated, and in not a few shown also to be of a praiseworthy character. In the general treatment of landscapes there is a tendency towards experiment with light and with brushwork that marks a desire to achieve something by other than formal methods. In some instances, both in landscapes and seascapes, atmospheric values have been suggested with no little skill and poetic sense is clearly indicated in others with considerable force.

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The portraits of heads in particular give promise of better work to come. Alike in poise and in drawing, they contain some examples of sound draughtsmanship and coloring, though flesh-tints are not always handled either dexterously or convincingly. But the effort to achieve distinction is noteworthy, nevertheless. This is to be perceived in the sculpture, too. It may be said, without drawing any invidious comparisons, that the exhibition as a whole is one of which the society has good reason to be proud, not so much because of any outstanding individual achievement as for the fact that it shows intelligent and resourceful effort to win definite results and to avoid, at all costs, the puerile and meaningless commonplace.

S. Morgan-Powell.

# MESSAGE OF MUSICAL POEM BY BROWNING

Lecture by Alfred W. Martin to  
Women's Art Society

The Women's Art Society opened its season yesterday afternoon with an unusually large gathering of members in Stevenson Hall, Mrs. J. J. Louison presiding. Mrs. Louison made an inspiring address on the aims and aspirations of the society, and its relation to the encouragement of art. Cultivation of a love of the beautiful had its part to play in the world, even in the present war-torn period. Those who could not be creative artists, could still learn to appreciate the work of artists and lend encouragement and support.

The speaker of the afternoon was Alfred W. Martin, M.A., S.T.B., of New York, who lectured on Browning's poem, "Abt Vogler," which Mr. Martin considered "the most penetrating of any poem on music, a poem which by its splendor and inspiration entitled the author to be designated as pre-eminently the poet of music."

The lecturer reviewed briefly the salient facts in the life of the Abbot Vogler, born in Wurzburg, Germany, in 1749, and ordained to the priesthood in 1773, but remembered as the inventor of the orchestrion, a type of organ with four keyboards of five octaves each. With this instrument, packed in a space of nine cubic feet, he travelled and gave concerts.

Explaining the reasons why Browning chose Abt Vogler for his poem instead of better known musicians like Beethoven or Brahms, Mr. Martin said it was a characteristic of Browning to choose obscure, unfamiliar personages, a result of the training he had received at the hands of his father, who held that no one was really educated unless he was grounded in "the holes and corners of history." As a pioneer in his own chosen field, the Abbe Vogler had a dramatic interest for the poet. Furthermore, the musician suffered from public misappreciation and criticism, as Browning himself did for twenty years. The lesson to be deduced from this was not to be disturbed by criticism, but to go on quietly working out one's own mode of expression.

In the poem, the lecturer pointed out, Browning chooses the moment when the soul of the musician is passing through a critical experience. He has been improvising on the instrument of his invention, "building a palace of musical sound," and he realizes that when he has finished it has gone. Then he questions if any good thing can really go, and in finding the answer "finds a key to the problem of the transitoriness of happy spiritual experiences."

Mr. Martin read from the poem, and interpreted the stanzas, dealing with the improvised "building of the palace of music," the functions this fulfilled in the spirit of the man, and the symbolic message in regard to the conservation of good and of spiritual energy. "We cannot always stay on the high pinnacle of spiritual experience, but must come down to the 'C major of life,' the common round of every day."

A reception was held after the lecture, and tea was served, under the direction of Mrs. H. Griffith Jones.



# ART SOCIETY SHOWN NOTABLE SCULPTURE

"The appreciation of Sculpture" as the subject of an interesting address given by Prof. William Carless before the Woman's Art Society in Stevenson Hall yesterday afternoon. The lecturer, who showed views of notable sculpture of different periods, first pointed to the beginnings of the art in the times of prehistoric man, who scratched rude figures on stone, in an attempt to express what was in his thoughts.

Professor Carless spoke of the sculpture of the early Greeks with special reference to the works of Phidias and Praxiteles, and compared with the sculpture of the Italian Renaissance. Italy, he pointed out, was the home of the equestrian statue. Coming down to modern times, the lecturer dwelt particularly on the work of Rodin, showing his "John the Baptist," as a notable example of the expression of life and action in statuary. The sculpture of today, Professor Carless thought, loses through the modern process, in which the sculptor models his figure in clay and then hands it over to be cast in the harder medium, whereas the sculptors of classic times cut the marble or stone itself. Mrs. W. D. Lighthall presided at the meeting. Tea was served, with Mrs. L. V. Webber and Miss Hard at the table.

WEDNESDAY, MARCH 12, 1924

## Future of Short Play Assured, the View of Mr. Caplan

The short play has come to stay as surely as the short story, Rupert Caplan stated at a meeting of the Woman's Art Society held last night. He compared the one-act play and the short story, pointing out points essential to the success of both. Two factors, he said, had helped to popularize the one-act play vaudeville and the repertoire theatre.

The speaker gave a description of the Little Theatre and the one-act play, telling of the formation and change in the character of plays since the Elizabethan period to the time of the Little Theatre Plays of the Washington Square Theatre, New York, which, in its presentation of short plays has helped to make them popular in our time. Mr. Caplan read an illustration of one-act plays, Eugene O'Neill's "Ile," showing marked dramatic ability, especially in the scene between the master sailor and his wife. The exposure and cruelty of life on the whaling vessel are robbing her of her senses. The master is really in love with his wife, but his character is not strong enough to outweigh his prejudices, scruples and ambitions. Cecil T. Gordon, in presenting the thanks of the society, expressed appreciation of Mr. Caplan's ability as lecturer and spoke of the instruction which was to be gained from the reading of the plays he had mentioned. Mrs. A. W. Cochrane, presided.

## Indian Poet's Views

### On East and West as "Inevitably" Destined to Meet 1924

That Rabindranath Tagore, the Indian poet, does not agree with Kipling in his pronouncement regarding East and West that "never the twain shall meet," was shown by Alfred W. Martin, leader of the Society of Ethical Culture, New York, who addressed the Women's Art Society yesterday afternoon in Stevenson Hall. Tagore had declared that East and West were destined to meet, and he had attempted a solution of the problem of reconciling the apparently irreconcilable.

Mr. Martin dealt with factors which made the task of reconciliation so difficult, summarizing the deep-seated psychological differences between East and West. The Western mind had turned towards exploration and scientific investigation, developing a life of activity, while the Eastern mind acquiesced in the enjoyment of nature, and turned in upon itself, becoming meditative. "The Western mind never produced a great religion; the Eastern mind never produced a great scientist."

Tagore had come to an understanding of both Eastern and Western mentality. He saw that the Eastern

mind made the mistake of fixing itself on the inner world to the exclusion of the outer. In its excessive introspection it ignored the fact that personality is not complete in itself, and that the essence of life is action, creation, not stagnation. The Western mind had gone to the other extreme and was absorbed in the process of getting rich. "The Western eye sees in a superb water-fall, not the grandeur of nature, but an effective force to supply light, heat and power."

Tagore realized the "narrow, congested rampant nationalism" of the present age and recommended a new conception of a nation as a member of a great international society, in which each would contribute of its own special worth to the enrichment of the world. He pointed out that the present age is based on the earlier stage of civilization, and that the present age is based on the earlier stage of civilization, and that the present age is based on the earlier stage of civilization.

cannot be answered.  
as a diagnosis or prescriptive for individuals  
and where a stamped, addressed envelope  
it suitable, letters will be personally  
answered in this column. Where space  
sanitation, and prevention of disease.

W. A. EVANS.  
In models come of the art and  
users.

WEDNESDAY, APRIL 16, 1924

## Women's Art Society Ends Thirtieth Year With Good Outlook

The thirtieth annual meeting of the Woman's Art Society was held yesterday afternoon in Stevenson Hall, Mrs. W. D. Lighthall presiding. The annual reports read by the secretary, Miss Hay Browne, referred to the year as one remarkable for steady growth in membership, development of the various departments, and large attendance at each meeting. During the year there had been seventeen executive meetings, twelve lectures, five music days, two evening meetings, a luncheon, and a magazine day.

The treasurer's statement, presented by Mrs. C. L. Scofield, showed total receipts, \$2,912.81; disbursements, \$2,153.13; balance, \$759.68.

Mrs. G. Horne Russell, in giving the report of the Studio, commented on the earnestness of purpose shown by those attending, and the improvement in work from the model. To encourage good drawing, G. Horne Russell, P.R.C.A., had offered a prize for the best drawing in charcoal from the model. The winner was Miss Helen Young, and a second prize was awarded to Miss I. Huddell by Archibald Browne, R.C.A. Mr. Russell's prize is offered again for next season. In February, C. W. Simpson, R.C.A., gave a helpful talk on color, with demonstrations. A class has been formed for original design as applied to china decoration, under the supervision of Miss Perry. Reference was made to the fact that four members of the painting class—Miss M. Grant, Mrs. L. A. MacLean, Mrs. E. B. Luke, and Mrs. McGill—had pictures accepted for the spring exhibition of the Art Association.

Mrs. Henry Plow, reporting on the soldiers' fund, said that visits are made to the hospital at Ste. Anne de Bellevue twice a month. Magazines, flowers, cigarettes, are taken to the men, and the committee endeavors to meet individual wishes in the matter of home papers, etc. There is always a call, it was stated, for magazines in French, and it was found difficult to obtain supplies of this reading matter.

Mrs. W. D. Lighthall, the retiring president, was presented with a bouquet of flowers and a life membership in the society. In her presidential address, Mrs. Lighthall reviewed the progress of the three years during which she has held office, and emphasized the value of the studio department, and the aims of the Woman's Art Society.

The report of the library was given by Mrs. Geoffrey Burr of the water color sketch class, by Miss M. Sanborn; the house and tea committee, by Miss M. Samuel; and the press committee, by Miss Mary Armitage. A short program of music was contributed by Miss Grace Shearwood, pianist; and Miss Mary Tooke, violinist, accompanied by Madame Lall-berte.

The officers elected for the ensuing year are: President, Mrs. J. J. Louison; first vice-president, Mrs. A. W. Cochrane; second vice-president, Mrs. Alex. Murray; secretary, Mrs. P. B. Motley; treasurer, Mrs. C. L. Scofield; executive committee, Miss M. Armitage, Mrs. W. I. Bishop, Miss Hay Browne, Mrs. J. R. Hutchins, Mrs. W. D. Lighthall, Mrs. Arnold Stevenson, Mrs. H. W. Sweezy, Mrs. W. H. Trenholm.



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preciation of Mr. Caplan's ability as lecturer and spoke of the instruction which was to be gained from the reading of the plays he had mentioned. Mrs. A. W. Cochrane, presided.

## Women's Art Society Contributed Original Work to Magazine Day

Magazine Day of the Women's Art Society, meeting in Stevenson Hall, brought out a number of able contributions. Mrs. David Porter read a paper entitled "A woman and her vision," in which she pointed out that all down the ages the exceptional woman has stamped her influence on her times and her environment. There were three things which should be the outcome of the new ideals women were endeavoring to work out to-day—balance, evolution and regeneration.

Mrs. J. J. Louison read a short story written by herself, entitled "Hospitality," in which she pictured the life of a family living in a small town in the United States. The father was a deacon in the church, and hospitality and scriptural injunctions were his hobby, "Quarter day" for the church, the garden, and the simplicity of the home life were described delightfully.

Mrs. F. H. Henderson read a group of poems entitled "Things no audience could have guessed," including "Italian Memories," as one sees Venice to-day and as one looks back upon it in the past; "A Blue Jay's Message," "The Child's Window," written by a child of six years; also a poem comparing life above the boulevard and life in a city apartment.

Mrs. A. W. Cochrane related in humorous vein the trials in connection with procuring suitable furniture for the production of two one-act plays, "Phipps" and "Trifles."

Mrs. I. A. Mackay, in "Art for Life's Sake," said that Art is the appreciation of life, and the meaning of all true Art is to achieve something.

Speaking of our own country, Mrs. Mackay said that what Canada might lose in delicacy in Art it might gain in strength. The speaker made an appeal for more sympathy with humble efforts.

"Mrs. Jack's Revenge," a humorous story of two jealous ladies and a New York gown, was read by Mrs. W. A. Wehr.

Miss Jean Foley paid a tribute to the talents of the late Katherine Mansfield as a woman and authoress, speaking of the profound depths of her genius; her sharp sense of the dramatic, the grasp of her tonality of words, her art of subtle expression, etc. Miss Foley said "she served beauty by showing with fine scorn what ugliness is."

WEDNESDAY, APRIL 16, 1924

## Women's Art Society Ends Thirtieth Year With Good Outlook

The thirtieth annual meeting of the Woman's Art Society was held yesterday afternoon in Stevenson Hall, Mrs. W. D. Lighthall presiding. The annual reports read by the secretary, Miss Hay Browne, referred to the year as one remarkable for steady growth in membership, development of the various departments, and large attendance at each meeting. During the year there had been seventeen executive meetings, twelve lectures, five music days, two evening meetings, a luncheon, and a magazine day.

The treasurer's statement, presented by Mrs. C. L. Scofield, showed total receipts, \$2,912.81; disbursements, \$2,153.13; balance, \$759.68.

Mrs. G. Horne Russell, in giving the report of the Studio, commented on the earnestness of purpose shown by those attending, and the improvement in work from the model. To encourage good drawing, G. Horne Russell, P.R.C.A., had offered a prize for the best drawing in charcoal from the model. The winner was Miss Helen Young, and a second prize was awarded to Miss I. Huddell by Archibald Browne, R.C.A. Mr. Russell's prize is offered again for next season. In February, C. W. Simpson, R.C.A., gave a helpful talk on color, with demonstrations. A class has been formed for original design as applied to china decoration, under the supervision of Miss Perry. Reference was made to the fact that four members of the painting class—Miss M. Grant, Mrs. L. A. MacLean, Mrs. E. B. Luke, and Mrs. McGill—had pictures accepted for the spring exhibition of the Art Association.

Mrs. Henry Plow, reporting on the soldiers' fund, said that visits are made to the hospital at Ste. Anne de Bellevue twice a month. Magazines, flowers, cigarettes, are taken to the men, and the committee endeavors to meet individual wishes in the matter of home papers, etc. There is always a call, it was stated, for magazines in French, and it was found difficult to obtain supplies of this reading matter.

Mrs. W. D. Lighthall, the retiring president, was presented with a bouquet of flowers and a life membership in the society. In her presidential address, Mrs. Lighthall reviewed the progress of the three years during which she has held office, and emphasized the value of the studio department, and the aims of the Woman's Art Society.

The report of the library was given by Mrs. Geoffrey Burr of the water color sketch class, by Miss M. Sanborn; the house and tea committee, by Miss M. Samuel; and the press committee, by Miss Mary Armitage. A short program of music was contributed by Miss Grace Shearwood, pianist; and Miss Mary Tooke, violinist, accompanied by Madame Lall-berte.

The officers elected for the ensuing year are: President, Mrs. J. J. Louison; first vice-president, Mrs. A. W. Cochrane; second vice-president, Mrs. Alex. Murray; secretary, Mrs. P. B. Motley; treasurer, Mrs. C. L. Scofield; executive committee, Miss M. Armitage, Mrs. W. I. Bishop, Miss Hay Browne, Mrs. J. R. Hutchins, Mrs. W. D. Lighthall, Mrs. Arnold Stevenson, Mrs. H. W. Swezey, Mrs. W. H. Trenholm.



# WOMEN'S ART SOCIETY

Tuesday, January 27th.

at 8.15 P.M.

1925.

1925

## Matinata

(A Morning Song.)

Comedy in One Act

—BY—

LAWRENCE LANGNER.

### CAST

Columbine.....*Miss Ruth Simonds*  
Pierrot.....*Stuart Armour*  
Harlequin.....*Gerald Fels*  
Scene—Home of Pierrot and Columbine. A small room in a big city.

## The Cost of a Hat

Play in One Act

—BY—

BOSWORTH CROCKER

### CAST

Agnes O'Connor.....*Mrs. J. J. Flynn*  
Sheila O'Connor (her daughter).....*Mrs. T. H. Forlong*  
Patrick O'Connor (her husband).....*W. A. Tremayne*  
Tim Donahue.....*T. H. Cox*  
Scene—The O'Connor flat, in a tenement house, New York.

## The Open Door

Duologue in One Act

—BY—

ALFRED SUTRO

### CAST

Sir Geoffrey Transom.....*Chas. Robinson*  
Lady Torminster.....*Mrs. Bruce Crombie*

Scene—Drawing-room in Lord Torminster's cottage by the sea.

Plays produced under the stage direction of W. A. Tremayne



# ROMANCE AT CENTRE 1925 OF IRISH WRITING

Lecture by Shaw Desmond Before  
Women's Art Society

Three leading Irish dramatists of the present time,—Lord Dunsany, W. B. Yeats, and George Bernard Shaw—formed the subject of a lecture by Shaw Desmond at the opening autumn meeting of the Women's Art Society in Stevenson Hall yesterday afternoon, at which there was a large attendance. Mrs. A. W. Cochrane presided, and introduced the speaker.

Mr. Desmond adopted the method of revealing the personality of the writer from his works, dealing especially with manifestations of the gift of imagination. A salient characteristic of Dunsany was that he "shows the wonder of the ordinary things of life." Yeats was "one of the few conscious poets on earth." He knows the things of which he is singing, he sees the fairies of which he writes.

The lecturer devoted a major part of his remarks to Shaw, "whose curse was that he had never seen a fairy and never would." The difficulty in regard to Shaw, Mr. Desmond said, is his complexity; his actual meaning is not easily grasped by the ordinary individual—which was not the ordinary individual's fault. To take his paradoxes literally was to misunderstand his meaning. Often he chose that means of "giving us curiously to think."

After showing the several sides of the personality and work of the three writers, widely different in themselves, the lecturer led his hearers to see how they all three meet at one point,—romance as the centre of life. We need more of this quality, more intervention instead of extroversion, to combat the material concepts of modern life, Mr. Desmond insisted. A diverting phase of the lecture was the running commentary on Irish qualities, some of which, according to Mr. Desmond, are usually misapprehended. The Irishman, he asserted, is not as a rule sentimental or romantic, but serious. He has no humor, but he has wit.

Tea was served at the conclusion of the meeting, in the ladies' parlor, under the convensership of Mrs. Hugh Griffith Jones, Mrs. T. B. Little and Mrs. Philip Lyman poured tea and coffee, while assisting were Mrs. William Burnett, Mrs. H. L. Doble, Mrs. Dakers Cameron, Mrs. Godfrey Burr, Mrs. E. B. Luke, Mrs. McLea, and Mrs. James Brace.

Church was erected in 1885 and is the third edifice on the same site."

## ON IRISH WRITERS

### Shaw Desmond Addressed Women's Art Society

Lord Dunsany, W. B. Yeats and Bernard Shaw are men whose expression and feeling are widely different, yet whose belief in romance tends to make them much alike, according to Shaw Desmond, Irish author and lecturer, who addressed a meeting of the Women's Art Society at the opening meeting held in Stevenson Hall. This was the first occasion on which Mr. Desmond has lectured to a Canadian organization, and it was the initial meeting of the society for the present season.

The names of three persons to whom Mr. Desmond referred in his discourse, are, in his opinion, the most outstanding names in Irish literature in the twentieth century. Lord Dunsany possesses striking personality, and although he states he does not believe in fairies, writes remarkably appealing tales of elfland. Yeats professes to consider the little wild people as characters of such consequence that, said the speaker, he believes in them absolutely. Mr. Shaw is a man of deep religious convictions, a fact that is not apparent in his cynical works of literature.

Mrs. A. W. Cochrane, the president of the society, was in the chair.

### Trinity College Alumni

E. J. Stark.

### FRUITION OF DREAM IN COURSE OF TIME

People have always seen visions and dreamed dreams, some of which have in the course of time been realized. One of these has been the dream of learning to fly. In the course of address on "Such Stuff as Dreams

are made of," by Charles R. Hazen, M. Sc., before the Women's Art Society in Stevenson Hall on Tuesday, the speaker recalled a poem widely recited a generation ago, about "Darius Green and his Flying Machine," in which the would-be inventor was ridiculed, whereas the fruition of the dream had been one of the wonders of a time a few decades later.

Another old dream was that of a communistic state, in which each person should do his or her chosen work but for the welfare of the whole community, not only of the individual. This, the speaker thought, was "ideal but impossible."

The dream, or hope, of a future life had had great expression in the building of cathedrals, from about the twelfth to the fourteenth century, most of the great cathedrals having been the creation of about two hundred years.

The dream of the "Philosopher's stone," or elixir was another old idea. Alchemy at first concerned with the attempt to transmute the baser metals into gold, was later devoted to medicine and what is now the realm of chemical research.

Mrs. T. H. Wardleworth presided at the meeting. It was announced that an exhibition of work of the Studio Class will be held in the Morgan building during the week of November 16.

1925

E. J.

THE MONTREAL DAILY STAR.

### Early Printed Books, Topic of Lecture to Women's Art Society

An interesting and instructive topic was presented to the Women's Art Society at yesterday morning's meeting in Stevenson Hall, when E. C. Woodley, M. A., addressed the Society on "Early Printed Books." Mrs. T. H. Wardleworth was chairman for the meeting.

The lecturer traced the progress of the art of printing since early times, and showed several fine examples of old books printed by hand and beautifully illuminated by the monks, in the 14th century. John Gutenberg produced the earliest specimens of printed books in Germany, notably "The Indulgence" of Nicholas the Fifth," and the famous Gutenberg Bible, the most valuable book in the world today, and of which only forty copies are in existence.

The Ellesmere edition of books in Louvain, 1553, represent the first attempt to issue printed books of a price and size to meet the needs of the people, the lecturer said. In 1476 William Caxton issued the first printed books in the English language, "The Canterbury Tales," "The Golden Legends," etc. Early in the 16th century, the speaker said, printing reached a high degree of excellence, which would be hard to excel even today. Wynkyn de Worde set up the first press in Fleet street, four hundred and fifty years after the modest hand press. The development of the printers' art today, it was pointed out, gives some idea of human progress.

## WOMEN'S WORK

### ART SOCIETY ENJOYED PROGRAM OF MUSIC

A large audience of the Women's Art Society enjoyed a joint recital by Jean Belland, cellist, and Mlle. Anna Messenie, pianist, in Stevenson Hall, yesterday afternoon. The musicians were well received from their opening number, a sonata (Sammartini) in three movements, allegro, grave, and vivace. The program was varied, and the different numbers were rendered with assured technique. Mr. Belland's group, "Elegie" and "Berceuse" (Faure), and "Tarantelle" (Popper), won enthusiastic applause. Mlle. Messenie's solo numbers were Second Fantaisie in C minor (Mozart), the melodious "Au Soir" (Widor), and a brilliant rendition of "Danse Hongroise" in G minor (Brahms). The finale was a sonata by Boellmann, for the cello, with piano accompaniment.

Mrs. Alex. Murray was in charge of the afternoon. Tea was served under the convensership of Mrs. Hugh Griffith Jones, Mrs. E. B. Luke and Mrs. T. B. Little presiding at the table, assisted by Mrs. James Brace, Mrs. J. A. C. Heriot, Miss Scott, of Toronto; Miss Day and Mrs. Archie Lockerby.

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**Russian Paintings On  
Exhibition This Week  
At Henry Morgan & Son**

It is a strange paradox of art that the greatest artistic achievement of any nation are generally the outcome of a period of travail. Almost it seems that suffering sharpens the artistic faculties and deepens inspiration, bringing out what is highest and noblest in human imagination. There is on view at the departmental store of Henry Morgan & Sons this week a remarkable exhibition of paintings from the brush of Russian artists. These artists have escaped from the blight of Bolshevism and are exiles from their native land. But they are still expressing themselves in their art, and through its medium they have given the world a revelation of the soul of Russia in turmoil. The exhibition is being shown here under the auspices of the Women's Art Society of Montreal, and the proceeds of any sales go to meet the urgent need of these artists, whose only means of existence since they have been compelled to flee from their homes and leave all behind them is the product of their brushes.

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The exhibition is in many ways a thoroughly representative one. It contains examples of the work of most of the established contemporary Russian painters, both men and women. It covers an amazingly wide range as to school and genre, and it is comprehensive in an exceptional sense, for it reveals not only the soul of Russia under passing eclipse, the effect of anguish endured, but also the Russian spirit in its free and joyous expression, with its love of elemental humor and its peculiarly pliant appeal to the spirit of childhood that lies dormant in the hearts of all men.

One finds an individual technique in many of these pictures. It is a difficult thing to grasp at first sight, for it is composed of complex factors, new angles of vision, new methods of utilizing pigment to represent light and shadow, a new assessment of comparative light and shade values, and a vigorous, ruthless, at times defiant elimination of all conventions that might hamper the artist in his endeavor to utilize both his imagination and his technical equipment as a means of adequate expression.

The landscapes are remarkable for their vividness, for the handling of light in a manner unknown to western painters. The result is not always realistic in the sense in which we understand that word as applied to painting, but it certainly is arresting, and it is unquestionably effective in striking a note that compels both interest and studied attention. There is a tremendous breadth and vigor about the manner in which these modern Russians handle masses of tree foliage, in which they strike the banners of sunset against a sky that is a purple pall. But you realize that you

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OVER 100 PICTURES**

**Many Examples Have Affinity,  
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In the exhibition of modern Russian paintings now being held, under the auspices of the Women's Art Society, in the gallery on the fifth floor of the Morgan Building, there is much that will make appeal to Montreal picture-lovers. Save for a very few examples, the paintings do not tax credulity, being well drawn, soundly painted and sanely observed. There are over one hundred pictures on view, in charge of Mr. Isaac McBride, who, having made several trips to Russia and seen the painters at work, sometimes under very harassing and discouraging conditions, is in attendance to give the interested any information needed. Incidentally, the present show embraces some of the thousand odd works which were first placed on view in the Grand Central Palace, New York, where they attracted wide attention from the public and critics alike, and then were divided into four sections which have been travelling to the larger centres of the United States, Los Angeles, San Francisco, Denver, Philadelphia, Baltimore, New Orleans and Boston among other places. The pictures here will later be to Toronto.

Barring in some instances the costumes and architecture, Montrealers will decide that Canada and Russia have much in common as to the winter season, and there are some fine paintings of this period of the year. Olga Della in "The Young Mother" has a canvas which might well have been painted in any country district in Canada—a woman with shawl-covered head, heavy-booted, and carrying an infant in a snowy landscape, with houses and blue shadows on the ridge in the background and two boys with a sledge in the middle distance. "Winter Day," by Nikolai Krymov, with houses and blue shadows, is in the same class, as is (barring the quaint architecture and the copper domes) "Monastery of St. Sergius in Winter," by Petr Petrovichev. "Moscow Yard in Winter," by Appolinari Vasinetsov, might well be a peep at snow-covered buildings in some older section of Montreal. Winter landscapes are also contributed by Alexei Lisenko, Alexei Yassinski, Stanislaw Jukowski, and Nikolai Bogdanov-Biel-ski, the last-named artist having a

the songs, compositions by Mrs. F. E. Devlin, a member of the League, sung by Mrs. William Ewing, Jr.

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Farm Life Presented  
Before Art Society**

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The interest of the audience was sustained by the capable acting of the performers. As the farmer, opinionated, prejudiced, quick to anger at any opposition to his will, J. B. Brown did excellent work, while Beatrice Lawrence Barry gave an attractive interpretation of Mrs. Widecombe, harassed by the rival claims of wifely devotion and sympathy with her daughter. Dorothy Davis-Stein played the part of the daughter effectively, with the right degree of emphasis on her changing moods. Gerald Fels threw himself into the role of Robert Blanchard, the fearless, manly young lover, in a convincing way. As William Blee, the farmer's head man, W. A. Tremayne had a large share of the comedy element in his part, to which he did full justice, at the same time imbuing the part with a suggestion of the faithfulness of the family retainer. Miss Lorraine Higginson made a dainty dairy maid, and A. Forester "won laughs" as the cow man. W. P. Fortune as the ancient laborer, helped considerably to convey the atmosphere of the time and place.

Mrs. A. W. Cochrane presided, and there was a good attendance. Coffee was served after the program.

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"On the Volga," which is reminiscent of a wide stretch of the St. Lawrence, with rafts, barges, barrels, horses feeding and a group of peasants seated on the river bank, is an outstanding performance by Sregei Vinogradov, who also has a well-painted snowy landscape entitled "A Monastery," with a hint of coming spring in the muddy path and freshening color in the trees, and an effectively-painted interior with standing girl reading.

There is a note of humor in the work of Boris Kustodiev, who, besides showing an original portrait of Chalkapin, the famous Russian singer, shows "Coachman," blue-coated, and green-gloved, inviting a fare to his yellow sleigh. "Merry-Go-Round" is also decorative in treatment, and there are solid qualities in his portrait of a nun. Alexei Isupov has a strongly-treated pastel in "Peasant Boy."

All the works are worthy of close inspection, for pictures by Russian painters do not come to Montreal often, and it is interesting to observe that in the treatment of some subjects they work along lines similar to our native artists.

the songs, compositions by Mrs. F. E. Devlin, a member of the League, sung by Mrs. William Ewing, Jr. **Mar. 23**

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WORKS AT MORGAN'S**

**Interesting Exhibition Being  
Held Under Auspices of  
Women's Art Society**

**OVER 100 PICTURES**

**Many Examples Have Affinity,  
in Subject and Treatment,  
With Products of Can-  
adian Artists**

are looking upon foreign landscapes through eyes you have never yet used, and you begin to realize also that what seems very strange at first grows rapidly in its power to stir your imagination.

Some of the more decorative work is of rare richness and kaleidoscopic variety, with sharply contrasted hues and most intensely deep coloring. The still life, the best of it, is magnificent. Nothing by Fantin-Latour excels it in beauty, in realism, in gorgeousness of color and in amazing reproduction of nature upon canvas.

Some of the genre work is equally arresting with the decorative canvases and the landscapes. Some of it, on the other hand, is so strange as to be weird. In portraiture it is clear these Russians go their own way without heeding any man and without regard for any school. They know what they want to achieve, and they attempt attainment each through the expression of his or her artistic individuality.

colorists, they are supreme. On the common ground they can face the world without fear. It ought to provide also a common viewpoint of interest for the art-loving public. In any event, no matter from what aspect their work be considered, it is a very vital artistic achievement.

**S. MORGAN-POWELL.**

Paintings of this period of the year, Olga Della in "The Young Mother" has a canvas which might well have been painted in any country district in Canada—a woman with shawl-covered head, heavy-booted, and carrying an infant in a snowy landscape, with houses and blue shadows on the ridge in the background and two boys with a sledge in the middle distance. "Winter Day," by Nikolai Krymov, with houses and blue shadows, is in the same class, as is (barring the quaint architecture and the copper domes) "Monastery of St. Sergius in Winter," by Petr Petrovichev. "Moscow Yard in Winter," by Appolinari Vassnetsov, might well be a peep at snow-covered buildings in some older section of Montreal. Winter landscapes are also contributed by Alexei Lisenko, Alexei Yassinski, Stanislaw Jukovskiy, and Nikolai Bogdanov-Bjel-ski, the last-named artist having a well-painted subject piece entitled "The Sick School Teacher," who is receiving a visit from a little boy as she reclines on a couch near an open window. "Italian City," with figures, buildings and rocks, by Grigori Bobrovski, is fine in quality and tone, and Isaac Brodski in "Old Boats" has truthfully rendered the effect of rotting and discarded craft on grass under delicate sunlight. "Fire in the Village," by Abram Arkhipov, is dramatic in treatment, the sense of panic among the housemen and pedestrians striving to save their effects being well conveyed. The dramatic also enters into "The Battle of Poltava," by Oimritri Kardovski, and "Raid on a Country Seat," by Appolinari Vassnetsov. Alexei Stepanov shows two excellent canvases, a freely-brushed group of barns with man and woman on horseback, and a spirited winter scene entitled "Trotting Races in Moscow," which might be a Canadian scene.

"On the Volga," which is reminiscent of a wide stretch of the St. Lawrence, with rafts, barges, barrels, horses feeding and a group of peasants seated on the river bank, is an outstanding performance by Sregel Vinogradov, who also has a well-painted snowy landscape entitled "A Monastery," with a hint of coming spring in the muddy path and freshening color in the trees, and an effectively-painted interior with standing girl reading.

There is a note of humor in the work of Boris Kustodiev, who, besides showing an original portrait of Chalkapin, the famous Russian singer, shows "Coachman," blue-coated, and green-gloved, inviting a fare to his yellow sleigh. "Merry-Go-Round" is also decorative in treatment, and there are solid qualities in his portrait of a nun. Alexei Isupov has a strongly-treated pastel in "Peasant Boy."

All the works are worthy of close inspection, for pictures by Russian painters do not come to Montreal often, and it is interesting to observe that in the treatment of some subjects they work along lines similar to our native artists.

three songs, composed by Mrs. F. E. Devlin, a member of the League, sung by Mrs. William Ewing, Jr. **March 23**

**Comedy of Devonshire  
Farm Life Presented  
Before Art Society**

"Devonshire Cream," as the title of the three-act comedy by Eden Phillpotts, presented by amateur players under the auspices of the Women's Art Society, in Stevenson Hall, last night, is from the theme of an old song to the effect that "the cream of conquest is the strife," and "love is the cream of life." The plot is one that has been much used since "Romeo and Juliet" was written, — a long-standing feud between families, reacting against the happiness of lovers in the young generation. In this case, the lovers are, respectively, the daughter of a Devonshire farmer and the supposed-nephew of a man against whom he had borne the grudge of a life-time. The scene is in the barn at Coombe Farm on the silver wedding day of Elias Widecombe, the farmer, and his wife, and the comedy, which is plentiful in situations and lines, is given relief by touches of genuine feeling evoked by the anniversary.

The interest of the audience was sustained by the capable acting of the performers. As the farmer, opinionated, prejudiced, quick to anger at any opposition to his will, J. B. Brown did excellent work, while Beatrice Lawrence Barry gave an attractive interpretation of Mrs. Widecombe, harassed by the rival claims of wifely devotion and sympathy with her daughter. Dorothy Davis-Stein played the part of the daughter effectively, with the right degree of emphasis on her changing moods. Gerald Fels threw himself into the role of Robert Blanchard, the fearless, manly young lover, in a convincing way. As William Blee, the farmer's head man, W. A. Tremayne had a large share of the comedy element in his part, to which he did full justice, at the same time imbuing the part with a suggestion of the faithfulness of the family retainer. Miss Lorraine Higginson made a dainty dairy maid, and A. Forester "won laughs" as the cow man. W. Fortune as the ancient laborer, helped considerably to convey the atmosphere of the time and place.

Mrs. A. W. Cochrane presided, there was a good attendance, and was served after the program.

**EXHIBITION OF  
Modern Russian  
Paintings**

**Under Auspices of  
WOMEN'S ART SOCIETY  
In Gallery on 5th Floor  
MORGAN'S BUILDING**

**Opening Wednesday**

April 22nd, and continuing for limited period. Free to Visitors.

Private view, annual meeting of W.A.S. and tea to members, Tuesday, April 21st, at 3 p.m.



*Murray*  
*Eugene O'Neill*  
**Mrs. Macnaughton Lectures  
before Women's Art Society**

A vivid sketch of the American dramatist, Eugene Gladstone O'Neill, is given by Mrs. W. G. Macnaughton for the Women's Art Society on Tuesday morning in Stevenson Hall. A large number of the members were present.

The lecturer began with some account of the life of the writer who was the son of an Irish father and an American mother, the father James O'Neill, a well-known actor, of the 80's and 90's. Being born in New York in 1862, but accustomed from babyhood to travel a great deal with his father, and later, on his own account, he thus became acquainted with life in various countries and had that close habit of observation of character and human emotion so obviously marked in all of his plays. Many of these were dealt with by the lecturer.

"Where the Cross was," "Emperor Jones," "The Hairy Ape," and "Desire under the Elms," the last-named being critically and selections read from his plays. O'Neill's conviction as to the greatest motive force in life, was contrasted with Shaw's cynical attitude to romance under any condition; the lecturer closed by giving a list of O'Neill's love of quietude which has led him to select only 37, to select for his study promontory on Cape Cod, surrounded by sea and sand, and his wife lead an ideal life from the bustle of the world, and where he can find himself to the inspired work of placing him in foreground as a playwright.

The influence among the artists and poets of his day, and those forming the tastes of his period in painting and poetry, mentioning many of his contemporaries, Holman Hunt, Burne-Jones, among the painters, Browning and Tennyson among the poets. The story was given of his courtship and marriage with Elizabeth Siddell, whose face appears in all of Rossetti's pictures. His custom of composing poems and then painting a picture on the same theme was especially interesting, as were the poems which were afterwards read by Miss Arnold with two of the best known of his ballads, "Sister Helen" and "The King's Tragedy," which has been pronounced one of the finest things he ever wrote. At the opening of the meeting Miss Hay Brown gave the report of the helpful work done by this society among the disabled soldiers at the Ste. Anne's Hospital.

Officers, W. A. Weir, confere, presided over the meeting. Tea and coffee was served at the close by Mrs. H. G. Jones and her committee.

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## ROSETTI, PAINTER-POET

### Subject of Lecture to Women's Arts Society

"Rosetti, Painter, Poet" was the subject of the address given before the Women's Art Society Tuesday morning by Miss Gertrude Arnold. The life of Rosetti was briefly sketched with allusions to his influence among the artists and poets of his day, and those forming the tastes of his period in painting and poetry, mentioning many of his contemporaries, Holman Hunt, Burne-Jones, among the painters, Browning and Tennyson among the poets. The story was given of his courtship and marriage with Elizabeth Siddell, whose face appears in all of Rosetti's pictures. His custom of composing poems and then painting a

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## ART SOCIETY HAD EXCELLENT MUSIC

The last musicale for this season of the Women's Art Society took place yesterday afternoon in Stevenson Hall when a large audience enjoyed a delightful program of songs by Mrs. William Ewing, soprano, and instrumental music by Madame Oscar Beaudouin, pianiste. Mrs. Ewing's first group included songs by Rubenstein, Franz, and Schumann, and she was also heard to advantage in the four charming canzonets, by Landon Ronald. Madame Beaudouin charmed her hearers by the delicately sym-

thetic rendering of the varied numbers on her program. Miss Muriel Gurd accompanied the singer in her usual efficient manner. Mrs. Alexander Murray was in charge of the meeting and tea was served at the close by Mrs. H. G. Jones and her committee.



At the meeting of the Poetry and Drama Department of the Women's Art Society held in Stevenson Hall yesterday, Miss E. Thompson gave a paper on "The Evolution of the One-Act Play." She drew attention to the fact that originally all plays were given in one act. The Greek plays were in one continuous scene, the mediæval mystery plays the same, although the play might take hours to present. In modern days the long play divided into several acts appeared to have taken first place. A revival of the short one-act play commenced in 1887, when one-act plays were produced in Paris with much success. Since that time many writers have been trying to express themselves in this class of drama, such writers as Masfield, Yeats, Lady Gregory, E. E. O'Neill, J. M. Barrie and many women including: Elizabeth Baker, authoress of "Miss Tassey." Miss Thompson said that the Irish dramatists had been the most successful with the one-act play, and she quoted Wilde's criticism, that "Riders of the Sea," by J. W. Synge, was "the greatest of one-act plays, expressing as it did language, movement, sentiment, and all that goes to make up life." After Miss Thompson's paper the one-act play, "Miss Tassey," by Elizabeth Baker, was presented under the direction of W. A. Tremayne. The parts were ably taken by the following:—Miss Winnifrid Goodchild, as "Miss Postlewait"; Miss Violet Woutersz, "Rose Clifton"; Miss Audrey Ransome, "Miss Limmerton"; Mrs. Basil Donne, "Sara"; and Mrs. Forlong, "Miss Tassey."

VOL. CLV. No. 77

# CANADA ISOLATED FROM CENTRES OF WORLD'S CULTURE

EUROPEAN STANDARDS

Because Canadians, in his opinion, suffer profoundly from intellectual isolation, Prof. P. E. Corbett, Gale professor of Roman Law at McGill University, holds that citizens of the Dominion, should, as individuals, concern themselves with what is being done in the field of international co-operation by educationists.

"We are more provincial," he said in the course of an address on "The League and the Intellectual Worker," before the Women's Art Society yesterday afternoon, "in matters of the mind than England has been since the days of William the Conqueror. Our main inspiration, or had I better call it influence, comes from the south. We may not have much to learn in politics, from Europe, at the present time, but in abstract things of the mind we have an infinity."

To signify the value of intellectual co-operation, Prof. Corbett reviewed the activities of those Departments of the League of Nations, which are responsible for steps in the assistance of nations where educational progress, as a result of the war, is endangered. Not only in Austria and in other countries where currency has become lowered, are savants financially aided, but in cases where the purely scientific figure discovers some principle, of commercial benefit, protection is sought for the professor who, in former times, saw the profit that should have gone into his pocket, become the possession of some financial organization.

General interest in the aforementioned undertakings of the League is heightened by the fact that the French Government has recently had erected in Paris an institution for the promotion of intellectual co-operation. On the board of governors of this establishment is a worthy representation of an eminent committee, which, in 1922, met to consider the conditions of intellectual life in various countries and other factors of educational interest that now concern the League of Nations. The names of Gilbert Murray, Regius professor of Greek at Oxford University; of Einstein, the prophet of relativity; and of the discoverer of radium, give additional prestige to the personnel of what was once the original committee and what now is the directorate of an institution that should attract every Canadian visitor in Paris.

Miss Dorothy Hensker, honorary secretary of the town planning committee of the Civic Improvement League, was the other speaker. In her address on "Town Planning as a Fine Art," she maintained that the graceful arrangement of buildings is a modern necessity to which public opinion should be thoroughly educated.

In honor of Mrs. J. F. Stevenson no longer an active member of the Women's Art Society, some fifth Tuesday in the club calendar will be designated as "Stevenson Day" each year. Mrs. Alfred Ross Grafton referred to Mrs. Stevenson as a woman of sterling type, who gave much valuable support to the society.

Mrs. Alexander Murray presided at the meeting.

Lecture by Arthur Guiterman at  
Women's Art Society Luncheon

The Women's Art Society was happy in its choice of a speaker for the annual luncheon, in the Prince of Wales Salon, Mount Royal Hotel, yesterday afternoon, when Arthur Guiterman gave a lecture on "Song and Laughter." Mr. Guiterman, who has written much humorous verse, gave an entertaining lecture, in the course of which he quoted from a number of his own and other poems, in varying moods. The luncheon was attended by a large number of members of the Society, and friends. Mrs. A. W. Cochrane presided, and introduced the speaker.

"In olden times," Mr. Guiterman began, "the poets referred to their poetry as 'song,' and poetry in its finest manifestations is song." Men's earliest literary expression was in song, although not in rhythm, but a barbaric chant.

Free verse, the lecturer considered, is a revival of an ancient form of composition. The origin of "free verse" could be found in the King James version of the Bible. The translators did not make the mistake of putting it into metric verse. They adopted a simple, crude chant, which in the later part of the Bible becomes smoother and smoother. Mr. Guiterman quoted the twenty-third Psalm, to show this tendency, and also the spring song from the Song of Songs, which, he pointed out, falls into a rhythm almost perfect.

The impulse to sing begins early, and the child naturally falls into free verse, said Mr. Guiterman, who quoted some juvenile productions both in free verse and in rhyme. The connection of some folk songs with poetry was also shown.

Mr. Guiterman quoted from some of his own poems, with comments on their origin. To the writer, one of the charms of composition was the mood in which a lyric comes to him wedded to song. Sometimes the poem springs from a single word, as did "The Bat," from the name "airy mouse" given to it in the north of England. Another lyric was written while on a tramp through the woods.

Referring to the quality of humor, the lecturer said that, like poetry, humor depends to some extent on the power of appreciation of the hearer. A distinction between "wit" and "humor" was that the latter was more a matter of the spirit. "The humorist loves what he laughs at. The wit looks down on what he laughs at. There is always something essentially human in humor. It is not mere fun. The humorist is not like Puck. He does not say "What fools these mortals be," but "what fools we mortals be," which, remarked the lecturer, "is more likely to make for good feeling", humor sometimes becoming a peace maker. Humor and pathos were allied, because both appealed to humanity.

Mr. Guiterman read several humorous poems suggested by phases of every-day life. One was a department store ballad, "The Quest of the Ribbon," in mock heroic strain after the old ballad style. Another "Strictly Germproof" dealt with the over-emphasis placed on sterilization when the idea was first urged of sterilizing everything with which the baby could possibly come into contact. In more serious vein was a poem on education, written on the discovery in later years that some teachers had meant more to the writer than he had recognized at the time,—"not all your books on all your shelves, but what the teachers are themselves, for education is making men." Mr. Guiterman closed with an out-door lyric, a hill man's tribute to the hills.

The president called on Frank L. Packard, the novelist, to move the vote of thanks to the speaker. In recognition of Book Week, a brief review of Martha Ostenso's prize winning novel, "Wild Geese," was given by Francis Hankin.

At the head table were Mrs. Cochran, Arthur Guiterman, G. Horne Russell, P. R. C. A., Mrs. Russell, Archibald Brown, R. C. A., Mrs. Arthur Leger, Arthur Browning, Mrs. David Seath, Mrs. Alex. Murray, Mrs. Richard Kerry, Frank L. Packard, C. W. Lindsay, Miss Hay Browne, Mrs. J. B. Waddell, Bernard K. Sandwell, Miss Josephine White, of London, Miss Esther Botting, J. A. McNeill Mrs. J. B. Waddell, Mrs. P. B. Motley, A. R. Grafton, Francis Hankin



## SPOKE ON POETRY

### Twentieth Century Verse Treated by B. K. Sandwell

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APRIL 18, 1925.

## SYMBOLISM OF ART

### Dhan Mukerji Addressed Women's Art Society

"Eyes are turned to this continent from all parts of the world, watching for the time when you will produce the 'great lover' who will bring forth the most beautiful work of art the world has yet known." With these words Dhan Jopal Mukerji, Brahmin author, lecturer and graduate of Oxford, concluded an address before the Women's Art Society, yesterday afternoon, in Stevenson Hall. His address dealt with the relation between love and art, especially stressing the symbolism of art.

During his remarks, the speaker condemned that education which imparted facts and failed to teach wisdom. "Information," he said, "is not education, and it is impossible to teach children art without teaching them love and wisdom."

"Children in India," Dhan Jopal Mukerji went on, "are taught to listen to silence. When I was young, I was sent into the jungle to learn silence; to learn the relation between the sounds of the jungle, the sounds of silence, and animals and man. The different things I could hear told me things about the animals; then there would come silence, and in that silence was profound beauty and depth that made it articulate with the greatest things."

To illustrate the symbolism of Indian art, he described the statue of the Goddess of Time which would appear revolting to anyone who did not understand and feel its deep religious import; it was symbolical of the present, the past, and the future, the constant motion of time, and finally of the impotence of time to vanquish resignation.

To illustrate the influence on art of the love of man for woman, the speaker outlined the story of the building of the Taj Mahal, certainly the most beautiful monument in the world ever erected by a man to the memory of a woman.

"Great love, either religious or of a man for a woman, is the mother of all art."

from the lyrical "Je f. Aime" (Edward Grieg) to the "Serenade de Don Juan" (Ischaikowski). The latter gave M. Saucier the opportunity to express his fine dramatic ability. "Les Yeux" (Rabey) with violin obligato by Lucien Martin, was much appreciated. Mme. Saucier at the piano proved a sympathetic and capable accompanist. Lucien Martin, violinist, gave great pleasure by his rendition of "Concerto" and "Scherzo-Tarantelle" (Wieniawski) and "On Wings of Song" (Mendelssohn). Miss Yvonne Martin was an artistic accompanist for the violin selections. This was the closing musicale of this season, and Mrs. Alexander Murray and Miss Muriel Gurd, conveners, received the congratulations of the society for the programs which they have pro-

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Mrs. J. M. Almond, chairman of Magazine Day, presided and in opening the program stated that all the contributions were original writings by the members who would read them.

Mrs. C. A. Sutton read "My Guido," the story of a couple who love good clothing, good eating and what is generally termed a good time. They go to Italy for a wedding trip, return to Canada, tragedy overtakes them—but the bride expressed faith in "Her Guido" to the end. Miss Alice Light-hall read a group of poems entitled, "Moods of Normandy"; "Child's Rhyme," or "Knight Errant"; "The Cathedral at Rouen, 1917" (interior); "The Cathedral at Rouen, 1917" (exterior); "Forest de Roumare." Mrs. Thos. Morgan read "Some Memories of the Old World," touching on experiences in Paris, Milan, Venice, and Florence. In an essay by Mrs. J. T. Gnaedinger, "The Holy Pool of Golden Lilies," the writer contrasted the spiritual state of mind which dominated the people of India, with the mind of people of the West. A group of poems by Miss Beryl Muir included "A Dream," "Will O' the Wisp," "Evolution," "For others," and "A Fancy."

Arch - 1926

THE GAZETTE

## WOMEN'S

### EXCELLENT MUSIC GIVEN BY ARTISTS

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WEDNESDAY, APRIL 9, 1925

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SUPPORT CAMPAIGN  
PUBLIC MEETING TO

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THE MONTREAL DAILY STAR, WEDNESDAY, APRIL 3, 1925

### CLOSING MUSICAL HAD FINE PROGRAM

A large gathering of the Women's Art Society enjoyed the musicale yesterday afternoon in Stevenson Hall. M. Joseph Saucier divided his program in three groups, beginning with "Le Manoir de Rosemonde" (Duparc), then a group of songs sung in English, "Oh Give Me This One Day" (Bagrinowski), "At Dawning" (Wakefield Cadman), and "Mother O'Mine" (Tours). The third group ranged from the lyrical "Je t'Aime" (Edward Grieg) to the "Serenade de Don Juan" (Ischakowski). The latter gave M. Saucier the opportunity to express his fine dramatic ability. "Les Yeux" (Rabey) with violin obligato by Lucien Martin, was much appreciated. Mme. Saucier at the piano proved a sympathetic and capable accompanist. Lucien Martin, violinist, gave great pleasure by his rendition of "Concerto" and "Scherzo-Tarantelle" (Wieniawski) and "On Wings of Song" (Mendelssohn). Miss Yvonne Martin was an artistic accompanist for the violin selections. This was the closing musicale of this season, and Mrs. Alexander Murray and Miss Muriel Gurd, conveners, received the congratulations of the society for the programs which they have provided.

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General Co-operation of Community Will Be Invoked to SUPPORT CAMPAIGN

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Madame Olga Lieber, gave a brilliant interpretation of the Bach-Babst Toccata and Fugue, to which she added Moskowski's Barcarolle as an encore which proved a fine achievement. Miss Ruth Mace sang charmingly a group of three soprano songs, Air from La Boheme, Brahms' "Nightingale's Song," and "A Birthday," by Cowen.

Magill Tait won applause by his singing of "Bois Epais," and "Love, I Have Won You," while the "Volga Boat Song," for which George Brewer played the accompaniment, was received with especially great appreciation. The last number on the programme was a piano solo played by Madame Lieber.

All the performers responded with the greatest generosity to the demands for encores made by the audience which almost filled Stevenson Hall. The accompanists were Mrs. McDougall and Mr. Brewer. Mrs. Alex. Murray presided. Tea was afterwards served by Mrs. Griffith Jones and her tea committee.

## THE MONTREAL DAILY

### PROPERTY FOR SALE

GILROUARD AVE., 343—Beautiful location, facing park, modern, well built semi-detached house, tiled bathroom, sleeping porch, fine divided basement with laundry and toilet, very attractive home, in excellent condition. Reduced price, owner leaving. Walnut 43711.

### HOUSE, FURNITURE AND AUTO

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## ART OF MINIATURE HAD HISTORY TOLD

*Gazette* — *Mon 24/26*  
Paper by George W. Pacaud  
Read Before Women's  
Art Society

Intimate glimpses into the times, thoughts and tendencies of the age in which were painted the miniatures which formed the subject of a paper by George W. Pacaud, were given before a meeting of the Women's Art Society held yesterday in Stevenson Hall. In the absence of the lecturer, his paper was read by Mrs. Theodore Wardleworth.

The history of miniature painting was traced back to the early Egyptians, who rubricated their papyri and were undoubtedly, it was said, the earliest users of gold, silver and color in the ornamentation of manuscripts, these practices later finding their way into Greece and thence to Rome. Ancient missals were mentioned as showing the use made of illuminated portraiture, in representations of well-known persons—some prince, emperor or pope of the period being introduced among the decorations of the parchment page.

The origin of the name given to the beautiful work, in "miniature," the red lead so freely used in these decorations, later to become miniature painting, was mentioned. Reference was made to an entry by Samuel Pepys in his diary, regarding a "picture" of his wife which Samuel Cooper, called by John Evelyn, "that rare limner," had painted for him.

Miniatures have been painted on vellum, paper or ivory, with any description of medium, whether oils or water colors, and in every style, either the head only, a half-length or full-length, and even in groups, the audience was told. An exhibition organized in South Kensington, London, in 1865, limited acceptance to examples drawn to a small scale, which has come to be the recognized form of miniature painting.

Brief sketches of the more famous among English painters of the sixteenth, seventeenth and eighteenth centuries were presented, and points to be followed in collecting miniatures were given.

The chair was taken at the meeting by Mrs. Theodore Wardleworth, a vote of thanks being expressed by Mrs. A. W. Cochrane.

## CONQUEST DREAMS IN EUROPE TODAY

Dhan Copal Mukerji Made  
Startling Statements at  
People's Forum

### ITALY WORLD MISTRESS

Some of Fascists Would Even  
Annex Britain—Indian  
Decried Civilization  
Through Subjection

Culture and civilization cannot be brought to the East through the conquest and the mutilation of peoples, declared Dhan Copal Mukerji, Indian lecturer on world affairs, in addressing a large gathering at the People's Forum last night. The speaker decied, as an opium dream, the belief in certain European countries that their mission is to bring culture to the barbarians, and in this connection he presented a startling picture of alleged national ambitions in Spain, France and Italy.

The lecture was attended by a gathering which filled the Church of the Messiah to capacity, and the remarkable fluency of the speaker and the fervor with which he spoke created a deep impression. His description of present-day Italy, alive with dreams of national aggrandizement, drew smiles of amusement, especially when he told of certain Fascist who even hoped to conquer Great Britain—with the exception of Scotland.

Taking as his text "Western Chaos and Eastern Mysticism," the speaker drew a vivid picture of continental Europe today, as he visualized it after a recent tour through Spain, Italy, France and other countries.

Mr. Mukerji first told of the syndicalists in Spain, including the "original syndicalists" who are usually given short shrift when they fall into the hands of the authorities. This class, forming a very small minority, believe, said the speaker, that the proletariat has only to do away with capitalism and paradise will be at hand. These syndicalists will listen to only one side, and will not believe that the experiment has not been a success in Russia.

A more harmless class, said Mr. Mukerji, were the republicans, who had remarkable facility in bribing their way out of jails, though frequently their relatives were punished when the authorities could not get at them.

Then came the great mass of the Spanish people, who did not know whether they want a revolution or not. But into their heads was being instilled the idea that they are a super race, and that they must bring culture to the barbarians. As proof, the speaker told of an interview with a powerful Spanish politician, who expressed the opinion that Spain was the most cultivated country in the world—except India—and that her duty was to civilize the Riflians. This, continued the speaker, was an opium dream which was being spread throughout Spain today.

Mr. Mukerji attributed even more grandiose ambitions to Italy. Everywhere in that country, he said, was the desire that Italy should become mistress of the world. Italian culture should be extended to the less fortunate races, on the Mediterranean first, and then the boundaries were to be pushed to the Danube. Finally she would take back what rightfully belonged to her 2,000 years ago—Great Britain, with the exception of Scotland.

The speaker, after the ripple of merriment which this statement created, smilingly remarked that these ambitions were probably superficial, but he pointed out that no denial had been made by the Fascist.

### CONDITIONS IN FRANCE.

In France, proceeded Mr. Mukerji, he had been told that there would be no peace until France took North Africa. Frenchmen pointed out that years ago France had conquered Algeria and Morocco, and had brought civilization to the peoples of these countries.

There was a great deal of chaotic thinking among the ruling classes of these European countries, affirmed the speaker. They were bent on bringing civilization and culture to peoples who do not want it. The Riff, the Damascan, the Chinaman, the Hindu, are not willing to be chus civilized, and those who believe the contrary are living in a paradise which does not exist.

The reaction against this kind of civilization in Asia had come to stay, said Mr. Mukerji. While a few monarchies still existed in the East, republican institutions were arising, and this republicanism was a cry for equality. "With a mentality like that, how can you impose your superiority?" asked the lecturer.

Such solutions of world problems, through conquest and subjugation, were merely mechanical. They could not succeed because they had not behind them the moral quality which could alone bring about the brotherhood of man. The body could not be disarmed unless the soul was disarmed.

Mr. Mukerji then described many phases of eastern mysticism, the movement lead by Gandhi in India, and winning of equality by the Parlians under his spiritual guidance. The spiritual element in the solution of world problems must precede the purely mechanical. Culture was not to be achieved through the conquest and mutilation of peoples.

"Real culture is of the soul; when you develop the spiritual life, you will not need to conquer us; we will come and in all humility ask for it," said the lecturer in conclusion.

## MUCH ORIGINAL TALENT

Women's Art Society Held  
"Magazine Day"

The "Magazine Day" held yesterday in Stevenson Hall, under convensership of Mrs. J. M. Almond, brought out considerable original talent in both prose and poetry. Mrs. C. L. Sutton brought a short story called "My Guilds," followed by a group of poems by Miss Alice Lighthall, "Four Moods of Normandy—I. Knights Errant, II. Foret de Rowmare, III. and IV. Rouen Cathedral." Mrs. Thomas Morgan then gave a paper, "Some Old World Impressions," and Mrs. J. T. Gnaedinger, "An Essay: The Holy Pool of Golden Lilies," a study of Hindu Mysticism. Miss Beryl Muir was the last speaker on the programme, with five short poems, "A Dream," "Will o' the Wisp," "Evolution," "For Others," and "A Fancy." It was announced by the president that the annual meeting of the society would take place on Tuesday next in the gallery on the fifth floor of the Henry Morgan's store, and will be followed by a private view of the collection of modern Russian paintings that will be on free exhibition in the galleries for a short time under the auspices of the Women's Art Society. A brief descriptive address on the various pictures will be given and tea will be served at five o'clock.

## ART SOCIETY HAD PROGRAM OF MUSIC

Members of the Women's Art Society and their guests filled Stevenson Hall yesterday afternoon, to hear a program of English chamber music, under the direction of F. H. Blair. The program opened with Elgar's "Quintet in A Minor, Opus 84" for pianoforte and strings, in three movements, played by Miss Florence Hood, first violin; E. Sherard, second violin; Miss Mary Izard, viola; Miss Yvette Lamontagne, 'cello; and F. H. Blair, piano. A group of old English songs, arranged by Lane Wilson, were sung by Miss Audrey Hutcheson, the numbers being "The Slighted Swan," "The Happy Lover," and "The Pretty Creature." What was, in the opinion of many of the audience, the best part of an excellent program was the "Phantasia in A Minor" (John Ireland) for violin, Miss Hood; 'cello, Miss Lamontagne; and piano, Mr. Blair. Mrs. Alex Murray voiced the appreciation of the audience which had already been evidenced by repeated applause. After the concert tea was served in the ladies' parlor, under the convensership of Mrs. Hugh Griffith Jones, Mrs. C. E. Hardie and Mrs. E. B. Luke presided at the tea table.



WOMEN'S WORK

LAUGHTER AS INDEX  
TO NATION'S QUALITY

"How a nation laughs is an unerring index to the greatness and vitality of the nation," said Dr. W. D. Woodhead, head of the Classical department of McGill University, lecturing on "English Humor," before a large audience of the Women's Art Society in Stevenson Hall yesterday afternoon. "It is an index," he continued, "which, happily, was not lacking during the dark days of the war."

One surprising thing about English humor was the noble contribution that the Church of England has made to it. Dr. Woodhead said, giving as instances, Dean Swift, whose "Gulliver's Travels," has been read by thousands; and Laurence Sterne, the author of "Tristram Shandy." Sidney Smith and Richard Bartram were also noted for their wit in the early nineteenth century. And to complete the gallery of clergymen Dr. Woodhead, added the Rev. C. L. Dodgson, better known as Lewis Carroll, who represents a field in which England is particularly rich, for there have been many of these writers for children whose work is equally a delight to adults. Lewis Carroll's books for children, Hilaire Belloc's "Beast Fables," and A. A. Milne's "When We Were Very Young" are secure of immortality.

It is because Shakespeare possesses in such abundance that quality of sympathy so essential to true humor, Dr. Woodhead said, that he can create such irresistible characters as Falstaff. He, indeed, bears out the truth that the line between comedy and tragedy, between humor and pathos is a very narrow line indeed. His plays present an incomparable gallery of portraits, which mirror a sympathy with human beings and an understanding of their nobility and of their weakness that none but a complete man could possess.

Passing on to Charles Lamb, Dr. Woodhead said that Lamb represents at its best one of the most fruitful fields of English literature, the essay. A similar vein of humor, he added, may be discovered in the essays of Addison, notably, Sir Roger de Coverley.

Contrasting these early days with the present, Dr. Woodhead said, "Nowadays literature is a profession rather than a religion, and the author, in order to make a living, forces himself to over-produce, and writes to please the public rather than himself, and we have only to read the popular favorites to know what that means. One looks back with many regrets to those days when men wrote to give birth to what was struggling for utterance within them, and there were no temptations for the best authors to prostitute their talent by stooping to sensationalism, sentimentality and that unhealthy toying with sex problems which is so much more objectionable than downright coarseness."

Going on from Oliver Goldsmith to "the greatest of them, with all his faults, Charles Dickens," Dr. Woodhead quoted from some of the well known middle class characters. "But we have our humorists of high life, too," he added, and, referring to George Meredith as one who wrote to the manner born, he said that no novelist had shown such an understanding of women and no appreciation of English humor would be complete without him.

The lecturer mentioned a number of writers whose place in literature was assured, and others whose work is of high technical quality, but whose very brilliance dazzles sober critical faculties.

In conclusion Dr. Woodhead said, "If it is an exaggeration to call this age an 'age of bluff,' it can hardly be denied that it is an 'age of efficiency,' and efficiency is an enemy both to sentiment and to leisure. The brain is everything today. Our young authors display a perfection of technique which is nothing short of marvelous. They write with astonishing brilliance about the more unpleasant sides of human life and character, as if they despaired of human nature and saw in it nothing but a happy hunting ground for the psycho-analyst. There is, indeed, abundance of wit, but wit, according to Nietzsche, is an epitaph on the death of an emotion, and true emotion is a thing of which we seem ashamed or afraid."

Mrs. A. W. Cochrane, who presided at the meeting, introduced the speaker and extended the vote of thanks. Tea was served afterwards, under the convener'ship of Mrs. Hugh Griffith Jones.

THE HUMOR OF IT.

In his address before the Montreal Women's Art Society, Professor Woodhead hit off the nature of humor very happily when he said it is a delicate balance between emotion and intellect, a combination of heart and brain, and that the study of how a nation laughs is the true index of its spirit and greatness. Laughter is to play what blossom is to stem, and grows from joy as a fresh leaf is woven from vital sap. Laughter is inspiring, medicinal, a healthful tonic the optimist might bid the pessimist use with great advantage. And good humor is the fountal source of laughter. Let us remember that merriment is closely allied to tenderness. There is a difference between wit and humor. One is a surprising flash of the mind. The other is a laugh-provoking situation that shakes us out of our soggy moods. Humor lies in the blood and is a flavor character, whilst wit is the rapier stroke of the polished intellect. Douglas Jerrold was witty when in reply to a bore who stopped him and enquired—"What is going on?" simply said—"I am." But the look of puzzlement or chagrin on the countenance of the poor fellow so cleverly left lamenting would be humorous to a group of bystanders. They could cackle with glee to their heart's content.

Wit strikes once and strikes one o'clock, and cannot go on like an alarm without spoiling the trick. But humor keeps up its gay and bizarre antics, the longer the better, and we never tire of the company or the "turn" of a sprightly humorist who really offers us the bubbling wine of life. Humor is individual and also racial. Every country has its own special brand of this commodity, and in any crowd you will find a majority susceptible to a comic interlude and a few who for some reason or other cannot respond. 'Tis the height of folly to try humor upon folk made of Spanish leather. But flint will spark on being deftly struck, which caused Montaigne to say that some of the gravest of souls are really the most humorous.

Americans have a high repute for the humorous. Irishmen are consciously witty and unconsciously humorous. The Scotch quality is "pawky," whatever that means. Laughter jumps off at the last word. The French possess a fine flavor of delicate and tickling vivaciousness betimes irresistible. 'Tis an impish whiff of the wind amongst the leaves, and up they go in a merry, mad scamper—a whirlwind. The Germans chuckle in guttersals. Their humor has the wagging rumble of an ill-fitting wagon wheel. As for the Britisher, he is reputed to be appreciative, but slow. The joke hatches out for him the day after tomorrow, it is said, although probably there is as much humor in Sammy Weller as in Sam Slick; and if "Tom Sawyer" is funny, so also is Mrs. Partington and Mrs. Malaprop, the latter telling us that her son "is as stupid as an alle-gory by the Nile." Very likely. Maybe we have all stupidities ourselves to some extent in these exacting and gradgrind days, when science has dried up the livelier humors of the blood and drollery, like a frightened bear, has ambled off somewhere into the backwoods.

Gayette Feb 23rd 1926

ANCIENT ARCHITECTURE

Early Examples of Art in Egypt Discussed

Saracenic art in Egypt was discussed before the Women's Art Society yesterday in Stevenson Hall by Col. R. R. Thompson. The lecture was illustrated by lantern slide views, some showing remains of Arabian architecture still to be found in parts of Egypt, showing the gradual development of certain effects which were known and practised by early builders centuries before they appeared in Europe.

Views were shown of early Egyptian buildings in ornately carved detail. An ancient mosque in Cairo was of special interest, having almost every known form of arch, domes ornamented with intricate arabesques and its windows with lace-like fret-work carved in stone. The beauty of

the minarets, from which were sounded morning and evening calls to prayer, was emphasized in the detailed descriptions given. Interiors of some of the mosques formed an interesting collection of slides, showing the "mirab," or holy of holies, in which art was lavished on pillar, arch and jewel encrusted carvings.

The lecturer also showed a few choice specimens of Saracenic brassware, bowls and vases set with silver and copper designs on the brass and surrounded with inscriptions.

The chair was taken at the meeting by Mrs. Wardleworth, who thanked Col. Thompson on behalf of the meeting.

Art of Saracens Was Shown in Lecture to Women's Art Society

No other people have developed geometrical design to the degree of beauty achieved by the Saracens. Col. R. R. Thompson said, in the course of an address on "Some Aspects of Saracenic Art," at the meeting of the Women's Art Society in Stevenson Hall this morning. Saracenic art, the lecturer explained, applied to the art of the Arabs generally and was not confined to Mohammedanism, although the influences of that religion could be seen throughout.

The lecture was illustrated with lantern views of unusual interest from the point of view of art. The lavish use of tracery of flowers and foliage conventionalized in Egyptian architecture was pointed out, this form of design having been emphasized because of the religious prohibition of the use of animal forms. A series of views showed the development of the architecture of mosques from early centuries to the standard of the present day. The golden age of Saracenic art, the lecturer said, was just prior

to the Elizabethan period, when marvellous mosques were erected.

Besides the pictures, Colonel Thompson exhibited specimens of pottery and metal work in silver, gold, and copper, in characteristic lines and designs as produced by Saracenic craftsmen. The last view shown was that of a manuscript with the rich coloring and symbolic design of an Oriental carpet. The Saracens, the lecturer said, had contributed to the renaissance of art in Southern Europe.

Mrs. A. W. Cochrane presided at the meeting, and the lecturer was introduced by Mrs. T. H. Wardleworth.



Jan. '26

About two hundred members of the Women's Art Society had the pleasure of viewing privately the art and curio collection of the late Sir William Van Horne. The guests were received by Miss Van Horne, who escorted them through the various rooms, giving the descriptions and many interesting incidents connected with each work of art or curio. Among the members present were Mrs. A. W. Cochrane, president; Mrs. Alexander Murray, vice-president; Mrs. Theodore Wardleworth, Mr. and Mrs. G. Horne Russell, Mrs. Annable, Mrs. C. T. Shaw, Mrs. D. Seath, Mrs. Robert Ballantyne, the Misses Hay-Brown, Miss Georgina Hunter, Mrs. W. G. McNaughton, Mrs. I. A. Mackay, Mrs. W. A. Trenholme, Mrs. Henry Newman, Madame Leger, Mrs. Louise Mowry Bowman, Mrs. Richard Kerry, Mrs. R. E. Welch, Mr. Henri Hebert, Dr. and Mrs. Lighthall, Miss Kyle, Mrs. R. D. McGibbon, Mrs. Fred Budden, Mrs. J. A. Herriott, Mrs. W. A. Weir, Mrs. J. R. Hutchins, Mrs. A. R. Grafton, Mrs. W. I. Bishop, Mrs. E. B. Luke, Miss Armitage, Mrs. Norton, Mrs. Hugh Griffith Jones, Mrs. Murray Williams, Mrs. J. T. Ayers, Mrs. Norman MacVicar, Mrs. Butler, Miss Julia Lyman, Mrs. H. W. Cowan, Miss Hagar, Mrs. Marriott, Mrs. Arnold Stevenson, Mrs. David Gurd, Mrs. Harry Clarke, Miss Christine Stewart, Mrs. William Larminie, Mrs. Fraser Gurd, Mrs. J. H. A. Acer, Mrs. S. M. Bayliss, Mrs. H. A. Stewart, and Mrs. Gifford.

## ROMAN CITY LIES IN AFRICAN SANDS

### Buried Glories of Leptis Magna Revealed by Recent Excavations 26

Leptis Magna, the Roman city now in process of being unearthed from the sands of northern Africa, was vividly described by Dr. Bruno Roselli, in addressing yesterday's meeting of the Women's Art Society in Stevenson Hall. Dr. Roselli has taken part in the excavations carried on during the past seventeen months, and illustrated his lecture with lantern slides, some of which were taken as recently as three weeks ago.

The city of Leptis was built in the second century by the emperor Septimius Severus, himself a native of northern Africa, said the speaker, and anxious to show to his own people some of the glories to which their son had risen as Roman emperor. To a land devoid of stone or marble, he caused these to be carried by sea from Italy, and from Egypt, and erected temples, palaces, baths and other magnificent buildings, adorned with pillars, statuary and carvings, the like of which hardly existed even in "Rome, the magnificent," declared Dr. Roselli. The city was doomed from the first to be a victim of the desert, he said, the sands gradually encroaching, until, after some two hundred years, its inhabitants gave up the struggle for its existence. Thirty feet of sand lay over the city, which has at last been attacked by determined explorers who, in less than two years of scientific excavation, have made marvellous discoveries.

Pictures were shown of the many monolithic columns, 28 feet in height, which supported public buildings, their capitals carved in designs reminiscent of Grecian art, while some of the statues found in the baths and in the forum surpass many of the world's greatest art treasures by their exquisite beauty, said the lecturer. The last of these shown by Dr. Roselli, was of a marine goddess, a life-size figure in contemplative pose, showing a graceful and dignified disposition of draperies.

Mrs. A. W. Cochrane presided at the meeting, and moved the vote of thanks to the lecturer, after which tea was served by the committee convened by Mrs. Hugh Griffith Jones.

## MEMBERS READ OWN VERSE AND PROSE

### Women's Art Society Heard Interesting Programme on 'Magazine Day'

'Magazine Day' was held yesterday morning by the Women's Art Society before a large attendance of members in Stevenson Hall, with Mrs. Ita MacKay in the chair.

The programme, consisting entirely of original contributions both in prose and in poetry, was well carried out by the following readers and speakers: Mrs. R. E. McDougall contributed three short poems entitled 'To Madame, Jacquet', 'Little House of Death' and 'Spanish Dancer', to which she added as an encore, 'Old Age.' She was followed by Miss Dorothy Heneker with an historical paper on old French Canada, called 'Seigniorial Days.'

Mrs. R. A. E. Greenshields gave a vivid sketch of two sunrises in India, which she had been fortunate enough to witness, the first being seen from Benares, over the sacred river Ganges, describing the ceremonies conducted by the faithful along the banks of the river at the hour of sunrise; and the second, the indescribable glory of sunrise over Mount Everest and its surrounding peaks.

Mademoiselle de Steiger was the next reader and gave, first, translations into French of Mrs. McDougall's poem, 'From a Train Window' and of Beatrice Redpath's 'In the Night' from 'White Lilac', and then her own 'Impressions de 'White Lilac.'

Mrs. W. H. Barry gave a bright little story, having for its subject a Syrian wedding, called the 'Bubble House', and Mrs. R. O. Sweezy carried her hearers into the country of Maria Chapdelaine, in her graphic account of a September trip into Canadian northlands, after which Mrs. Wolff wound up a delightfully interesting morning with her poem, 'Shepherds of the Stars.'



## CLEVER ACTING BY AMATEUR PLAYERS

*by Eden Philpotts*  
"Devonshire Cream" Given

Under Auspices of Women's  
Art Society

*March — 23/26*

Some very capable acting marked the presentation of "Devonshire Cream" in Stevenson Hall, under the auspices of the Women's Art Society last night. The play in itself is a rather trivial affair, with a family feud standing between the lover and his lass; but though the path of true love proves a thorny one, it unites them happily in the end. Slightness of plot, however, was amply compensated by apt and amusing character delineation, and the amateur company took full advantage of the opportunities provided.

Dorothy Davis-Stein as the heroine, Beth Widdicombe, a well-to-do farmer's daughter, displayed the talent and poise that her previous appearance in local little theatre productions led the audience to expect. Her Beth is a winsome wench, and not only has she charm, but she is mistress of a wealth of deep emotion. W. A. Tremayne, so well known in Montreal for his work with the Community Players, made the lugubrious, phlegmatic and sorely tried handy man a deliciously amusing figure.

The hard-headed old father was very well portrayed by J. B. Brown, who was particularly effective in the more unreasonable, hot-tempered passages, while the part of his wife was most sympathetically interpreted by Beatrice Lawrence Barry. Gerald Fels, as Robert Blanchard, proved a very dashing young hero, and successfully avoided the melodramatic pitfalls laid by the playwright. The rest of the cast, A. Forester as the cow-man, Lorraine Higginson as the dairy-maid and W. P. Fortune as the doddering laborer, extracted

case in the afternoon, and rendered a verdict of death from natural causes.

The man was unmarried and lived alone on the top floor of a two-storey house. Neighbors had not seen him for several days, and when they came to make inquiries received no response to their knocks at the door. They finally forced their way in and found the body. Dr. J. N. Laporte, of St. Hilaire, who was called, said that the man had been dead for two days.

the last ounce of comedy from their thumbnail sketches.

The play was competently produced by W. A. Tremayne. Staging was good, the entire play taking place in the great barn at Coombe Farm, Devonshire. Stevenson Hall was a wise choice for a little theatre production, as it is small enough to preserve the intimate relation between actors and audience that such work demands.

Mrs. A. W. Cochrane presided and coffee was served after the play.

*April 6<sup>th</sup> / 26*

Mrs. C. A. Phelan, Mrs. J. E. Mulhally and Miss A. Bury.

Mrs. S. C. Marson, who presided, was presented with a bouquet of roses as a mark of appreciation on the occasion of her retirement from office.

## MUSICALE HELD

*— Murray*  
Talented Artists Heard by  
Women's Art Society

Delightfully rendered songs and piano solos formed a well-selected programme which was given yesterday before the members of the Women's Art Society at their closing musicale for the season, held in Stevenson Hall.

The artists, Mrs. William Ewing, soprano, and Madame Oscar Beaudoin, were the soloists of the day, while accompaniments were played effectively by Miss Muriel Gurd. Mrs. Ewing's choice of songs was well suited to the qualities of her voice, and her talents were especially pleasing in selections by Franz Schreker and Carl Goldmark, which she sang in German, and also in the group of four canzonets by Sir Landon Ronald. These songs so charmed her audience that Mrs. Ewing responded to demands for an encore by singing "The Sleep that Flits O'er Baby's Eyes."

Madame Beaudoin proved herself a pianist of delicate finish in her interpretation of compositions by de Fragny, Gabriel Faure, Chabrier and Chopin, while Miss Gurd showed herself to be a capable and sympathetic accompanist.

Mrs. Alex. Murray presided at the meeting. Tea was served afterwards by Mrs. H. Griffith Jones and her committee.

Wilson; convener of nominating committee, Mrs. J. G. Savage.

## RECITAL FOR ART SOCIETY.

A large audience of the Women's Art Society was present at the recital in Stevenson Hall yesterday afternoon by Miss Florence Hood, violinist, and Rex Battle, pianist, and the finished rendition of the various numbers on the program evoked enthusiasm. Miss Hood and Mr. Battle opened the program with a duet, the Sonata in C minor, in three movements, by Grieg. Miss Hood played a group of selections, "Londonderry Air," (arranged by O'Connor Morris); "Humoresque" (Tor Aulin), and "Viennese Waltz" (Kreisler); also "Andante" (Lalo). Mr. Battle's piano numbers were "Polonaise in A flat" (Chopin); "Rhapsodie in G minor" (Brahms); "Clair de lune" (Debussy), and "Rhapsodie in F sharp minor" (Dohnanyi). This was the second musicale for the season of the Society, and the audience showed a keen appreciation of its merits. Mrs. Alexander Murray was in charge of the program. Tea was served in the ladies' parlor, under the direction of Mrs. Hugh Griffith Jones.

## Women's Art Society Members Contributed To Original Magazine

"Magazine Day" proved one of the most interesting of the meetings held this season by the Women's Art Society, when a large audience gathered in Stevenson Hall to listen to a program contributed by members of the society. Poems, short stories, historical essays and travel talks were presented in an interesting way.

Mrs. R. E. MacDougall read three short poems, "To Mme. Jacqueline," "Little House of Death," and "Spanish Dance," and an encore brought a pathetic little poem entitled "Old Age." Miss Dorothy Heneker's paper on "Seignorial Days" was entertaining in its historical reminiscences, and description of the old Seignorial system, which ceased to exist after 1854.

Mrs. R. A. E. Greenshields gave a graphic description of two sunrises witnessed in India—one at the bathing ghats in Benares, where thousands of worshippers came to bathe at sunrise in the Ganges; and the other at Darjeeling, in the Himalayas, from which there was glimpsed at sunrise the peak of Mount Everest, and the Kinchinjunga range.

Mlle. Steiger read French translations of Mrs. R. E. MacDougall's poem, "From a Train Window," "White Lilac," by Beatrice Redpath, and her original impressions of "White Lilac." Mrs. Percival Woolf read three original poems, "The Shepherd of the Stars," "The Hourglass" and "Sweeping." Mrs. R. O. Sweezy, in her paper on "The Canadian North Land," took her hearers on a delightful trip up the Peribonka River, and through the Maria Chapdelaine country. Mrs. W. H. Barry's story of the "Hubble Bubble House," with its description of an Assyrian wedding, completed an entertaining program.

Mrs. Ira Mackay presided at the meeting.

*8 each*



Jan. 1926 WOMEN

# JAPANESE WOMAN'S LIFE WAS DESCRIBED

Women's Art Society Entertained  
by Mrs. Ongawa

An artistic entertainment was the portrayal of "A Japanese Woman and Her Day," by Mrs. Michitaro Ongawa, at the tea held by the Women's Art Society in the ball-room of the Ritz-Carlton yesterday afternoon, attended by a large number of members and their guests. Mrs. Ongawa, whose English diction is excellent, described the various scenes in graphic sentences, and with the graceful little gestures of her native land. Each scene was made the occasion of giving interesting details of Japanese life and customs. Japanese lanterns, screens and a few cushions gave stage atmosphere.

Beginning with a formal call, Mrs. Ongawa showed her audience in imagination over a typical Japanese city house, calling attention to what to the "honorable foreigner" was most striking, the "absence of things,"—no furniture to polish, no curtains to drape, no bric-a-brac to dust. Mats of uniform size on the floor constitute the chief furnishings, and there is always the to-ko-no-mo, or decorated alcove, for "the Japanese must have at least one touch of beauty in the house." The simplicity of household arrangement affords the Japanese woman more leisure than her western sister enjoys.

Mrs. Ongawa took advantage of an imaginary "visit to a bookshop"—and a wait while the proprietor prepared the inevitable tea for his customer—to read selections from Japanese books of poetry, pointing out the characteristic art of conveying an idea or painting a word picture in a few Japanese syllables. Taking up the book which every Japanese woman is supposed to study, "The Whole Duty of Woman," Mrs. Ongawa mentioned some of these duties, first and foremost of which is obedience. The Japanese girl obeys her father. When she marries she must obey her husband. And if she is left a widow she learns to obey her eldest son. "So, you see, she is never finished with obedience," remarked the daughter of Japan, with one of the quaintly humorous turns of phrase that delighted her audience.

While supposed to be waiting for refreshments in a tea house, the entertainer became a geisha girl; sang folk songs, playing their simple accompaniments on a Japanese guitar, and performed dances, among them a pretty cherry blossom dance with song accompaniment.

Lastly, Mrs. Ongawa showed the "knack" of dressing up in the kimono for ceremonial occasions. Styles are the same for all ages and are unvarying in form, but individuality is gained by the choice of material and its decoration by rich embroideries and sometimes by hand-painting. Several obis—or sashes—are worn, each with its own purpose to serve. Obis of gold cloth, fourteen feet long and fourteen inches wide, are handed down from one generation to another. Mrs. Ongawa was wearing an obi of this kind, with a kimono in a pattern of many colors.

Mrs. A. W. Cochrane presided at the meeting and with her at the head table were: Mrs. Walter Lyman, Dr. F. J. Shepherd, Mrs. W. D. Light-hall, Mr. Justice E. Fabre Surveyer, Mr. and Mrs. G. Horne Russell, Mr. and Mrs. A. Ross Grafton, Mrs. R. A. E. Greenshields, Mrs. Murray E. Williams, Miss M. M. Phillips, Mrs. Sheldon Stephens, Miss Hay Browne, Mrs. C. P. Paton, Mrs. C. L. Henderson, Mrs. Marriott, Mrs. W. G. MacNaughton, Mrs. J. J. Louson, Mrs. Stephenson, Mrs. Hayter Reed, Miss E. Botting.

Gayelle  
Nov 10<sup>th</sup> 1926  
THE GAZE

## PAGE

### RISE OF CANADIAN DRAMA PREDICTED

Development Along "Little  
Theatre" Lines Anticipated  
by Toronto Critic

"Tendencies cannot be seen while in the course of formation, but are only visible in results or on looking back over a period of time" declared Fred Jacob, of the Toronto Mail and Empire, in an address on "Tendencies of the Modern Theatre," before a meeting of the Women's Art Society yesterday morning in Stevenson Hall.

Between 1910 and 1926, immense changes have grown up in the theatre and theatrical productions, Mr. Jacob continued, none of which could have been predicted, yet all of which were the natural outcome of world-felt happenings, the destruction of old ideals and ways of thought, and the insistence on frankness of expression which in these later days often verges on lewdness in a playwright's fierce struggle to depict reality.

The younger school of writers, said the speaker, has adopted expressionism as the goal to be attained, that is, the dramatization of the thoughts that actuate people in their conduct of life; while the older plays are based on action alone.

Shakespeare had foreseen this modern tendency, Mr. Jacob stated, as witness the great scene in "King Lear" in the storm on the moors. The endeavoring to depict the thoughts that pass through the mind has led to changes in dramatic technique, many modern plays having as many as twenty or more short and vivid scenes instead of fewer and longer ones as seen in the older dramas.

Speaking of the modern development of the little theatre, Mr. Jacob predicted that it would have a marked effect upon the drama of the future on account of the great scope that it offers for the production of short plays and the stimulation of dramatic talent. It was along this line that Mr. Jacob foresaw the ultimate success of a Canadian school of plays and acting. Although much has already been accomplished in this direction, the lecturer declared that the movement, like the country, was still young, and had much to learn. He expressed the opinion, however, that the time might not be far off when Canadian plays and players would be as well known throughout the theatrical world as are the Irish and English productions, and companies that come here from time to time.

WILL SPEAK ON SUNDAY

Fred Jacob is Well-Known  
Toronto Critic and Author

Fred Jacob, who will be the speaker at the People's Forum on Sunday evening, has for 16 years been the dramatic and musical editor of the Toronto Mail and Empire. Although the theatre is the chief object of Mr. Jacob's interest, he also writes book reviews and articles on art. He has had a long and varied newspaper experience, having joined the Mail and Empire staff in 1903, and did many kinds of work before he began to specialize in critical writing. He has written from time to time for other periodicals, and for the past two years he has conducted "The Stage" department in The Canadian Forum. Last year an article from his pen on "The Canadian Literary" appeared in The American Mercury.

Two books have been published by Fred Jacob, the first being a volume of five one-act plays entitled "One-Third of a Bill," and exactly a year ago his initial effort as a novelist, entitled "Day Before Yesterday," was published. At one time he wrote considerable verse, and his first piece

of writing to receive attention was a poem entitled "The Departure of the Wild Geese," which won the prize in a poetry competition. In 1909 he won the prize for a historical poem offered by the Toronto Globe, his subject being "Laura Secord."

Last January Mr. Jacob visited Montreal and addressed the St. James Literary Society on "The Little Theatre." The following month three of the plays from "One-Third of a Bill" were used at Hart House Theatre, Toronto University, and ran successfully for a week. Fred Jacob is a native Canadian, having been born and educated in the village of Elora, Ontario.

### Women's Art Society OCT. Heard Illustrated 1926 Talk on Cathedrals

The opening meeting of the art section of the Women's Art Society took place on Tuesday in Stevenson Hall, when a large audience listened with close attention to a delightful lecture on "English Cathedrals," given by Miss Emily Warren, A.R.B.A., of London. Miss Warren has spent many years in the study of the old Cathedrals of England and those of other countries. Herself an artist, she has painted pictures of the interiors of many of the Cathedrals, Ely, Canterbury, Durham, Salisbury, Westminster and St. Paul's, and as these were shown on the screen, in color, they formed pictures of much beauty.

The lecturer carried her hearers along through the centuries, describing different cathedrals, and the development of style, decoration and architecture, and recounting many legends clinging around the ancient piles, whose traditions are woven into the very life of the nation. Interesting pictures were shown of St. Martin's, the first Christian Church in Canterbury, Stoke Poges, and others.

Miss Warren had the honor of being a contributor to the Art Section of Queen Mary's Doll House, having been requested to paint a picture of the tomb of the "Unknown Warrior," in Westminster Abbey, this picture being reduced to the dimensions of 2½ inches.



## WOMEN'S ART SOCIETY

Meeting Was Addressed by  
Dr. Gregory Zilboorg

Spiritual qualities which distinguish the artist from the average person were discussed by Dr. Gregory Zilboorg at yesterday's opening meeting of the Women's Art Society. Stevenson Hall was filled to capacity by the large attendance of members.

The artist lives unconsciously in another world, seeing pictures visible to no other eyes, hearing music inaudible to other ears and working with clearer faculties than others possess, the speaker said.

Mrs. A. W. Cochrane presided at the meeting. Refreshments were served after the lecture by Mrs. Hugh G. Jones and members of the tea committee. Appreciation was expressed towards the platform committee for the beauty of the stage decorations, in the arrangement of which Mrs. Hayter Reid had given much assistance.

FAVORITE FRENCH DISH

Seath.

## ART WORK

### ART EXPRESSED IN FEELING, NOT WORDS

Address by Dr. Zilboorg Before  
Women's Art Society

"The soul of the artist speaks directly through feeling, not through words. The language of the artist is a direct speech, with images you understand without having learned the theory of their production," said Dr. Gregory Zilboorg, who addressed the Women's Art Society in Stevenson Hall yesterday afternoon, on "The Soul of the Artist." The lecturer sought to interpret the theme from the point of view of the layman, including under the term "artist" painters, composers, dramatists, writers.

The address in part was what Dr. Zilboorg called "A Plea for the Artist," who, he held, was appreciated only after he is dead. "The artist is seldom revered while he is living, and he has been dead a long time before we wake to the feeling that we have had an artist with us."

How were we to recognize when something is artistic, he asked. By the quality is possesses of bringing out something of the deep reality for all time of what it represents. "Hamlet" goes on from century to century, not because we think of Hamlet as an individual, but as symbolic of an eternal truth that cannot be changed.

Each person perceives something different in the work of the artist, because he presents a general, eternal truth, and this truth has so many facets each of us can draw from it something for himself. The artists speak with feeling, emotions, not with words.

Mrs. A. W. Cochrane presided at the meeting. Tea was served, under the direction of Mrs. Alex. Robertson. Mrs. Macleay and Mrs. E. B. Luke poured the tea and coffee, assisted by Mrs. J. A. C. Heriot, Mrs. Fred Dakin, Mrs. A. Lockerby and Mrs. T. B. Little.

## WOMEN'S ART SOCIETY

Enjoyable Concert Given by  
Montreal String Quartette

Members of the Women's Art Society enjoyed a delightful concert by the Montreal String Quartette yesterday afternoon in Stevenson Hall, when a programme of instrumental music was given by Miss Florence Hood, Miss Mary Izard, Miss Yvette Lamontagne and R. H. Bryson.

The quartette played Mendelssohn's Opus 44 in its four movements, which they played also in their concert in Windsor Hall on Monday night. Two solos, "Arioso," Handel-Hubay, and "The Bee," by Schubert, were given by the second violin, Miss Mary Izard. In their next appearance the quartette offered "Sara-bande" by Blumenfeld, an "Adagio" of Elzet and Granger's "Molly on the Shore."

Miss Izard in her violin numbers was accompanied by Mrs. R. M. Ballantyne. In the absence of the president, Mrs. Hutchison presided at the meeting. Tea was served under the convensership of Mrs. E. B. Luke, assisted by the committee.

## WOMEN

### COMMUNITY THEATRE AND NATIVE DRAMA

Address by Dramatic Critic Before  
Women's Art Society

The community theatre, growing out of the "little theatre" movement, is the most important movement in regard to the drama Canada has yet had, in the opinion of Fred Jacob, dramatic and musical editor of the Toronto Mail and Empire, who lectured on "Tendencies in the Modern Theatre" before the Women's Art Society in Stevenson Hall this morning. Mr. Jacob thinks that the community, or non-professional theatre has created an interest in native Canadian drama, which did not exist before the war.

Commenting on the difficulty of detecting tendencies in the drama, music or literature, the lecturer recalled that it had been expected public favor after the war would turn to romance as an escape from grim realism. But this had not been the case, although to some extent the drama had broken away from the compressed realism of the Ibsen school.

Mr. Jacob divided tendencies of the modern theatre into the superficial, not likely to have any permanent effect, and potent tendencies. Outstanding in the former was the growth of what was called "frank" conversation on the stage. George Bernard Shaw fought for twenty-five years for the right to talk in the theatre of the vital things of life, and to get away from the "conspiracy of silence." But a certain type of playwright had taken advantage of the lifting of the ban, and the pendulum had swung much too far in the other direction, helped by relaxation following the war. However, the lecturer thought this ultra-sensationalism for its own sake was a phase that would pass.

Among the potent tendencies was expressionism, which began in Germany, and which had three purposes,—to dramatize people's thoughts as well as their actions, to dramatize abstract forces as well as concrete people and events, and to make the subjective side of the play objective. The fulfillment of these purposes led to a breaking up of the traditional compact style of play writing, short scenes being introduced to show mental states, to express moods, and so on. The influence of expressionism was on technique and new ways of creating dramatic interest.

Out of the "little theatre" movement which sprang up in different parts of Europe, came the community theatre, of especial importance in Canada, where because of the small population and great distances there was no chance for a large commercial theatre producing plays of Canada for Canadians. With the community, or non-professional theatre, came a change in the status of the amateur actor, and a corresponding growth of interest in the quality of the plays chosen.

There had also been created an interest in the native drama. A work to be truly native to a country must be the result of observation, feeling, living the life of the people pictured in book or drama. Atmosphere was not an external thing. Young Canadian authors and play-wrights were realizing this.

The non-professional theatre, Mr. Jacob concluded, is tending to give us an opportunity to create a native drama. We are not likely to produce great imaginative works for some time, nor a great drama of idealism while we are in the chaotic period of youth, but genre pictures of the real life of the people may be looked for. The lecturer said he felt sure the time was coming when Canadian plays would be carried by Canadian actors to New York and London.

Mrs. J. B. Waddell presided at the meeting.



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## PLAYED "CRAIG'S WIFE" 1926

### Good Performance by Women's Art Society Members

"Craig's Wife," a drama by George Kelly, was given an excellent presentation by the Women's Art Society before an audience that filled Stevenson Hall to capacity last night. The players created an atmosphere of sincerity too seldom achieved in an amateur production, while the direction, which was by W. A. Tremayne, was marked by a professional polish.

The theme of "Craig's Wife" is summed up in a remark made to Mrs. Craig by her husband's aunt, "People who live to themselves, Harriet, are generally left to themselves." Harriet Craig, an intensely selfish woman, prizes material security above love and friendship, with the result that she is finally abandoned to the cold companionship of her prized household goods.

Mrs. Thomas H. Forlong, who plays the title role, draws a very vivid and convincing portrait of the "Thing-minded" woman. In a part that it would be easy to overplay, she maintains a nice balance and is natural even in the most dramatic moments. Leonard Paul, as her husband, shows a fine restraint, getting the deep feeling of his lines across with a minimum of effort. A most amusing sketch of the dryly humorous housekeeper is given by Mrs. Dorothy Davis Stein. This character bit is worthy of the good work that Mrs. Stein has given her audiences in previous productions. Mrs. F. H. Wallis, as Craig's aunt, is charming and dignified, speaking her lines with delightful clarity; while Mrs. J. M. Almond is effective as Mrs. Frazier. Miss Lydia Dillon Lawrence's Maizie is one of the play's bright spots. The remainder of the cast, Miss Lorraine Higginson, F. W. Carrow, W. A. Tremayne, Sydney Mitchell and Gerald Fels, come up to the standard set by the principals. The production was luxuriously staged.



## FREE EXPRESSION CLAIMED FOR ART

Painter Should Comprehend  
All Nature's Aspects, Said  
Leonard Richmond

"Why should an artist follow nature?" asked Leonard Richmond, R.O.I., R.B.A., and well-known pastel artist, in the course of a talk yesterday afternoon before the Women's Art Society in Stevenson Hall, when he made a plea that his audience would in the future be more lenient in judging works of art that they did not appreciate.

He said: "Poets put words in different positions to create an artistic atmosphere, but the painter of landscapes is not given the same freedom. There is no reason why an artist should not paint a tree red and the sky black, if he wishes to convey a mystic significance. Don't buy the picture if you don't like it, but don't discourage the painter."

Mr. Richmond defined such terms as subject, pattern, tone and color when he referred to landscape painting and also some of the popular words used by critics in describing works of art, such as harmony, rhythm and volume, on which topic he became quite emphatic.

"I have no objection to the use of these words, but they are so often misapplied by journalists as to be tragic." Harmony should be reserved to express a balance in all details of the composition, while rhythm signified the same balance carried further into a perfection of spirit as well as technique, he said.

In painting, the invisible is made visible, and, as when the musician selects notes to make a fine composition, the quality of the piece depends on the mentality of the composer, so in painting the selection of material makes the fine painting. A landscape painter who just represents the colors he sees is matter of fact, said Mr. Richmond. Landscapes can represent any human emotion as well as spiritual vision. Castles in Spain as well as the engineering marvel were fit subjects.

The lecturer said that the Cathedral mountain of the Rockies was splendid material for the artists who call themselves modernists because it affords fine examples of geometric figures. He attributed the present popularity of pastel work to the fact that all pastel treatments are a feeling in the hand. He claimed that a landscape painter should be highly educated and capable of expressing all moods of nature. Consequently, travelling was necessary for the artist who would get a conception of nature in all its aspects.

"Cleverness is a drawback in artistic work, as it is seldom linked up with inspiration," the speaker said in regard to the merely clever work which everyone admires, yet forgets in a week, whereas some clumsy, imperfect work which has the finer fire behind it is remembered. He spoke of the place that color holds in the landscape painting of the day. It has come to the forefront. "Perhaps the ladies are responsible," he suggested.

## TOO MUCH IMITATIVE CRITICISM OF ART

Should Study to Form Own Opinion,  
Artist Tells Women

A plea for more intelligent judgment of the painter's work was made by Leonard Richmond, R.B.A., R.O.I., who addressed the Women's Art Society yesterday afternoon in Stevenson Hall, on the subject "Landscapes." The majority of people judge a landscape from its likeness to nature, Mr. Richmond said. They do not look for the artist in his work.

"Why should a painter copy nature?" the lecturer asked. A poet, an author, arranges words to suit his meaning, and an artist should have the same liberty in the use of his medium. Yet if what he wants to do is not what is expected, they say he is not sincere, that he is not 'true to nature.' As a matter of fact, he may have something quite fresh to say. If he is interested in occult forces behind nature, let him say so, even if he has to use a red tree and a black sky."

Cleverness was seldom allied to inspiration, Mr. Richmond said. The clever painter did something which won admiration but was soon forgotten. The inspired painter interpreted the essential qualities of the scene. The painter who merely copied nature was commonplace.

As a musician selected notes to make up a composition, so the landscape painter selected what he wanted for the composition of his picture, and in both cases the quality of the finished work depended on the mentality of the worker.

Mrs. A. W. Cochrane presided at the meeting. Miss Hay Browne reported on what had been done through the soldiers' fund of the Society for entertainment at Ste. Anne's Hospital.

Tea was served under the direction of Mrs. H. G. Jones. Mrs. Archie Lockerby and Mrs. James H. Brace poured tea and coffee.

## WOMEN'S ART SOCIETY

Max Panteleieff and Mme.  
Lieber in Joint Recital

Members of the Women's Art Society held their first music day of the season yesterday in Stevenson Hall, when the artists were Max Panteleieff and Madame Olga Lieber, who accompanied his songs and operatic arias. Madame Lieber also contributed a number of piano selections.

A Chopin scherzo, played by Mme. Lieber, proved a captivating rendition, while other numbers by Borosine and Mendelssohn were also enthusiastically received by the audience.

Mr. Panteleieff gave an effective performance of the aria from "Benvenuto Cellini" by Diaz, and the "Hamlet" aria by Thomas, also singing a Beethoven composition.

The audience demanded encores, to which Mr. Panteleieff generously responded with the "Toreador" song from "Carmen" and the "Song of the Sea," made famous by Chaliapin.

Mrs. Alex Murray was convener for the afternoon. Mrs. A. W. Cochrane, president, opened the meeting with various announcements, followed by a brief statement from Mrs. E. B. Luke concerning the studio department.

## PEASANT ARTS OF CZECHOSLOVAKIA

Lecture on National Crafts  
Given Before Women's  
Art Society

Universal love of art among the peasantry and its application to the common things of life, were exemplified by Mrs. Frantisek Kveton, wife of the consul-general for Czechoslovakia, in a lecture on the peasant crafts of that country given before the Women's Art Society yesterday morning in Stevenson Hall.

Mrs. Kveton showed many colored slides depicting the beauties of the country, exquisite scenery, ancient castles, mountains and lakes combining to inspire a feeling for art among the people. This influence was shown in the simple homes, even the kitchens being decorated with paintings, the women making their own patterns and painting them without previous training.

The lecturer exhibited many beautiful examples of the peasant arts of her country, including hand-worked embroideries, laces, and dresses decorated in the national fashion. Mrs. Kveton explained that the national costume is only worn on special occasions, such as weddings and on October 28, the anniversary of the country's independence.

The Government, fearing the decline of these arts, has established schools where bookbinding, glass cutting, decoration of china and wooden toys are taught together with other arts. Mrs. Kveton said, adding that bead making was an important industry, at present employing thousands of women.

An interesting picture exhibited showed many thousands of men and women who assemble from remote parts of the country every year at Prague, to participate in gymnastic drill, this being intended to foster the spirit of patriotism.

Mrs. Theo. Wardleworth presided and thanked the speaker for her address.



## AUTHORESS READS HER OWN POETRY

### Miss Katherine Hale Ad- dresses Women's Art Society

Katherine Hale, well known Canadian journalist and poetess, took her audience on an enchanted visit from the tropics to the North of Canada through the medium of her delightful verse, when she gave readings from her poems to the Women's Art Society at Stevenson Hall yesterday.

Miss Hale, in private life Mrs. John Garvin, chose a wide variety of subjects for her program, among which were some vivid impressions of people and subtle pictures of humorous circumstances. She has wrung tragedy from the commonplace, and has played slyly with comedy about some of humanity's most bristling dignities.

Life to her is not a series of events but drama, deep-dyed with meaning, as is shown in her colorful verse on "A journey by motor from an Ontario city into some of the Northern mountains." Here with simple language, and short vibrant rhythm she pictures the auto ride from civilization to "something older."

The "Brief Portraits" or "Impressions" seemed to be most appreciated by the audience. In these she wove a little philosophy, with plenty of inquiry into the abstract. Clear vivid words full of meaning dealt with one portrait of "Charles Chaplain," whom Miss Hale maintained was the one comedian of the world who never smiles, "Strange and eternally forlorn attended by high laughter," was her version of the comedian.

The poetess likened Pavlova to "a rose of Russia in a bright wind swaying" in the poem portrait, filled with delicate words that painted a picture full of movement and fantasy. "Silver Slippers," and "Indian of Stony Lake," were also read, as well as the humorous attitude of "Public Women."

Miss Hale concluded with a narrative poem called "An Old Lady," in which a woman tells of the hardships suffered in Canada 50 years ago by the wives of that day. Wolves not far off and a great struggle for an existence were features of life in those times.

Mrs. A. A. Bowman presided at the meeting and introduced the speaker. Mrs. J. J. Louson extended her thanks on behalf of the club to Miss Hale.

Mrs. Alexander Murray, the president announced that a tea will be held by the Society January 3, in the Ritz-Carlton, when a Chaucerian recital in costume will be given.

## STAINING OF GLASS 27 IS AN ANCIENT ART

### Women's Art Society Hears Illumin- ating Address

The origin of the art of glass staining as used to beautify cathedrals of old, and manor houses today was dealt with in a demonstrated lecture by W. Kelsey to the Women's Art Society this morning. First used by the monks for the education of the people in the day when very few could read, the art at present is a finished one, used for decorative and pictorial purposes.

"Today glass is bought with the color already in it, and then the artists follow out their designs. Formerly the artist had both to color the glass and execute the design.

"The great things that glass can and should give in this respect," said Mr. Kelsey, "is color, light and sunshine, the purity of sky, brilliant flowers, luscious fruits and wine, and the flash of jewels. Directly this is lost sight of, then comes decadence. A little, tastefully done, is infinitely better than the ostentatious vulgar display which characterizes the work of stained glass workers in many villa residences of the day.

Burne Jones and William Morris, of the Victorian era, stand out pre-eminently for their delicacy and conservatism. Pictorial glass painting was at its best during the beginning of the 16th century. This can be seen in Flanders and France, but it is to Italy that we must turn to see the best picture windows.

"Europe owes the introduction of colored windows to the French, since a colony of Venetian glass workers settled there in 979. But the oldest fragment of glass stained window to which a date is assigned is at St. Denis, 1108. The oldest in England is in York Minster, but the more important windows are at Canterbury, Salisbury and Lincoln."

There were four distinct periods of development in the art, Mr. Kelsey said. First came early windows in 1280; second, the decorated form in 1380; third, the perpendicular Gothic used about 1530; and lastly, the Renaissance period, comprising Italian, Francois premier, Henri deux, Tudor, Elizabethan and Jacobean.

Mrs. F. H. Wurdleworth presided.

## JOINT RECITAL 127 PLEASES AUDIENCE

### Women's Art Society Hears Cello and Piano Program

A joint recital by Miss Germaine Malepart and Jean Belland was given at the Women's Art Society in Stevenson Hall yesterday. Their program was suitably chosen for the occasion, embodying themes of a gay, melodious character with offerings also of a more serious nature. Miss Malepart brought to her piano work her perfection of technique and colorful interpretation. Mr. Belland's performance on the cello was replete with sympathetic response and deep feeling for musical nuances.

The recital opened with a sonata for cello and piano by Cervetto, a musical story with a wide range of effects both gay and morose. Miss Malepart gave brilliant support on the piano and Mr. Belland's fine playing enhanced the delightful number.

Miss Malepart rendered the Chopin Scherzo, opus 39, in a singularly effective manner, and received great applause at the close of the number.

The meeting was opened by Mrs. Alex Murray, president of the society. Miss D. Hay Browne read the report for the summer work of the soldiers' work fund of the society prepared by her sister who was absent through illness. A sum of \$302 had been received from the treasurer and spent on ice cream, cake and cigarettes for the men at the Military Hospital, Ste. Anne de Bellevue, it was reported.

Mrs. Murray announced that the studio department of the Women's Art Society is now actively engaged in its varied work under the patronage of Mrs. W. G. Annable. Life classes are held on Wednesday and Thursday afternoons. A class in drawing and oil painting, conducted by A. S. Scott, meets on Friday afternoons. Classes are held in the Art Gallery.

Tea was served by Mrs. T. B. Little and her committee.

As was early as A.D. 105, invented by Tsai Lun, Dr. Lomer pointed out. The art reached Europe as a result of the information given by Chinese captives at Samarkand who were freed by the Arabs in the eighth century, and had been forced to tell the secrets of paper making. The knowledge travelled through Africa until it came to Spain with the Moors, and so reached Europe in the twelfth and thirteenth centuries.

Tree bark, hemp, rags and old fish nets made the first Chinese paper, the speaker said. Crude blocks for printing charms were used at first. Then there was the invention of the moveable earthenware and iron type in China, 500 years before Gutenberg. Fust, Schoeffer and Coster were making the earliest printed books in Europe.

The palm leaf manuscripts used in Ceylon were described by the speaker, and also the development of the Mughol and Rajput schools of painting in India. Slides illustrating examples of writing materials and manuscripts were shown and some results of the most recent research in China and Turkestan made by such scholars as Dr. Stein Weesner, Pelliot and Carter.

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Mrs. F. H. Wurdleworth presided.

## CHINESE PRINTED EARLY AS 868 A.D.

### Dr. Lomer Describes Early Bookmakers to Society 27

The printing of complete books was practised by the Chinese as early as 868 A.D., according to Dr. Gerhard R. Lomer, librarian of McGill University, in his lecture on "The Book Makers of the Orient" to the Women's Art Society yesterday. The arts of printing and paper manufacturing in the time before Christ were outlined in the lecture and illustrated by lantern slides.

The art of manufacturing of paper was known in China as early as 105 A.D., invented by Tsai Lun, Dr. Lomer pointed out. The art reached Europe as a result of the information given by Chinese captives at Samarkand who were freed by the Arabs in the eighth century, and had been forced to tell the secrets of paper making. The knowledge travelled through Africa until it came to Spain with the Moors, and so reached Europe in the twelfth and thirteenth centuries.

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Mrs. H. M. Mackay presided and introduced Dr. Lomer.



Star March 17<sup>th</sup> 1926

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## WOMEN'S WORK

# OLD TREASURES NOW BROUGHT TO LIGHT

Discoveries in Ancient City Described to Women's Art Society

"The New Pompeii recently discovered in Africa" was the subject of an exceptionally interesting lecture before the Women's Art Society in Stevenson Hall yesterday afternoon, when Dr. Bruno Roselli described the results of excavations being carried on to uncover the remains of the ancient Roman city of Leptis Magna in North Africa. Dr. Roselli, who is head of the Italian department of Vassar College, has recently returned from Africa and he spoke from first hand knowledge, illustrating his lecture with lantern slides, some of them shown for the first time, having been made from photographs which arrived in America only a few weeks ago.

The excavations being carried on by the Bartoccini expedition in Tripoli, Dr. Roselli said, cover only about 17 months in time, but enough had been discovered to show that this part of Northern Africa was going to be of great importance to archaeologists and all students of the early days of humanity in "the cradle of civilization" along the Mediterranean. The excavations begun after Tripoli came into the possession of Italy in 1911, were discontinued during the war, and have been actively resumed within the last two years. It was significant, the lecturer observed, that the native tribes speak of all Latins still as "Romans." To them there are only two chapters in the history of North Africa, its occupation by the Romans and the crushing of that civilization by the Mohammedan invasion.

Dr. Roselli sketched the history of Leptis Magna, 100 miles east southeast of the present Tripoli, founded originally by the Phoenicians, and under the empire of Rome becoming an important city. The Emperor Septimius Severus, who was born at Leptis Magna, returned there from Rome in 209 A.D., and beautified the city of his birth, causing to be brought from Italy and Greece marble and materials for erecting baths, arches, palaces, and buildings with wonderful pillars, statuary, and carvings, as splendid as those in Rome.

Leptis Magna, one of three cities constituting Tripolitana, was at the outermost edge of the Roman Empire, beyond which civilization ceased. The lecturer sketched the invasions of the city by nomadic tribes, the decline of its commerce, and finally its abandonment as the harbor silted up. Between the sands of the desert and those from the Mediterranean shore Leptis Magna became buried deep, and this sandy sepulture, Dr. Roselli said, has kept the city in a remarkable state of preservation, the more so that the lack of vegetation has not tempted native tribes to do any digging and the place has been left undisturbed. The Emperor Justinian in the fifth century ordered that Leptis Magna be cleared of sand and restored, but it was found impossible even then, and the sand has deepened since.

At various times some columns and statues have been removed — in the Cathedral of Valetta, Malta, there are stones from Leptis Magna — but it is only recently that serious archaeological investigation has been carried on. About one quarter of the city has been uncovered, Dr. Roselli said, and it is hoped that work will be completed in another five years. The removal of the sand, of which, it is estimated, there is between one and two million tons, must be done in a way that permits it to be examined for possible treasures.

Dr. Roselli showed extremely interesting views of some of the discoveries, among them the quadrifrontal arch of Septimius Severus, buildings with rows of monolithic columns, the ancient Justinian door, baths, amphitheatres, docks — the only Roman docks in existence today, statues, details of beautiful carvings and decorative treatments. One of the views which aroused enthusiasm was that of a marine goddess, wonderful for its representation in marble of a sense of reverence, contemplation, and dignity, as well as beauty of form and drapery.

Mrs. A. W. Cochrane was chairman and voiced the appreciation of the audience.

Star

Second lecture continuing former theme

Jan 14, 1927

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## S WORK

Gillespie, Miss Wood, Miss L. McConachie, Miss H. M. Sutherland, Miss C. M. Watling, Miss Agnes Jamieson, Miss Debrisay, Miss Janet Wainwright, Mrs. Kieran, Miss M. A. Seguin, Mrs. Kirk, Miss Smiley, Miss Lunny, Miss Maude Wright, Miss Ida McGregor, Miss Flora Thompson, Miss Ena Wilson.

### Contemporary Poetry Topic of Address to Women's Art Society

Comparing tradition and innovation to the feet of the human being in progress, B. K. Sandwell applied the figure of speech to the subject "Contemporary Poetry," on which he lectured before the Women's Art Society yesterday in Stevenson Hall. Tradition, the lecturer said, is necessary, but it is also inevitable, and there was never much danger of its having too little influence. It was possible to "keep both feet on the ground, but not possible to take both off it for any length of time. It is the moving foot that needs to be supplied with energy and supervised with attention." It was in regard to the "moving foot," or innovation, that Mr. Sandwell devoted most of his lecture, particularly in inquiry as to what use is being made of the existing freedom. Contemporary poetry was novel in respect both of the matter which the poet is seeking to communicate, and the technique through which he makes the communication.

In poetry, matter and manner were two aspects of the same thing, but readily distinguished. The content of a poem—as of any other work of art—was the result of the artist's conception of the universe. Every man has his own conception, but it is of necessity largely colored by the general conception which prevails in his own time and country. The conception of the universe which has held the western mind for the last 300 years, Mr. Sandwell held, is now in process of being radically and rapidly altered, in a way which must greatly affect the art of the present epoch.

The lecturer illustrated some of the tendencies to change by quoting passages from poets of the present time and classics of the last century. In regard to the older school, everyone was apt to feel a sense of possession in

one's favorite poets and a desire to preserve them from rivalry. Nevertheless, contemporary poets should receive encouragement.

Mrs. Louise Morey Bowman presided at the meeting.

## POETRY INFLUENCED BY POST-WAR IDEAS

Modern Trend in Verse Was  
Analyzed by B. K.

Sandwell

Changed mental attitude brought about by the post-war conditions is opening up a new field to contemporary poetry, B. K. Sandwell told the Women's Art Society yesterday morning in Stevenson Hall. The new liberty which is expressed in poetry and the arts today is setting tradition and convention aside, and if poetry has any obstacle with which to contend, it is that innovation is too easy, and consequently the muse is making dangerously rapid strides, said the speaker.

In alluding to the older school, Mr. Sandwell referred to the sense of possession of property which he said was to be found in everyone's favorite poets. Dealing with contemporary poets, he advocated all possible encouragement of their efforts.

"The content of a poem, or any other work of art, is the result of the artist's conception of the universe, but it is necessarily colored largely by the general ideas which prevail in his time and country," he declared, adding that the conception of the universe which has held the mind of western Europe for the last 300 years is now in process of being radically and rapidly altered in a way which must have important effect on the art of the present epoch.

Mr. Sandwell illustrated many of his points by readings from the modern poets, Robert Bridges, Rupert Brooke, Edith Sitwell and others.

Mrs. Louise Morey Bowman introduced the speaker and expressed the thanks of the society at the close of his address.

The meeting of the Montreal General Hospital Alumnae Association



## REALISM OF IBSEN 21 IN DRAMA TODAY

Youthful Author of "Young Woodley" Addresses Women's Art Society

Not a single serious play of the last 25 years could have been written, if it were not for Ibsen, according to John van Druten, author of the well-known play, "Young Woodley," who addressed the Women's Art Society in Stevenson Hall yesterday afternoon on "Modern English Dramatists." Modern drama is based on the realism which Ibsen introduced to the stage, he explained.

In his lecture the playwright discussed such dramatists as Bernard Shaw, Galsworthy, Barrie, C. K. Munroe and Sean O'Casey. He regretted that his time did not permit him to more than mention Eugene O'Neill, George Kelly, and Sidney Howard, whose work, he held, showed more promise than any of the younger English dramatists. He divided a playwright's work and prestige into two parts: his method of writing, and the contents of what he wrote. In discussing why dramatists chose that career he said "A playwright writes because he is stage-struck."

Most dramatists use the theatre as a means to express their social messages or prejudices, he claimed. Ibsen realized the stage was a tempting platform for the lay preacher and proceeded to use it to show up shams. In the old type of play, the hero rises to heights of nobility and courage so that the man in the audience began to believe himself capable of saving the heroine from a burning building and left the theatre well pleased with himself. But in the type of drama exemplified by Ibsen, he was made to wonder whether after all, he was as base at heart as the character in the play.

Shaw as the greatest disciple of Ibsen in the theatre was pointed out by the lecturer as the greatest playwright since Shakespeare, and one who borrowed his ideas from many sources, Nietzsche, Samuel Butler, Ibsen, and perhaps Darwin. Shaw's method was to take a burning topic and adjust it to some farcical or dramatic situation and make a play of it, thus letting the audience absorb some of the idea which underlies it. His method was often to show up the innate decency which is in man and from which he cannot escape. The Devil's Disciple was an example of this.

Turning to Barrie, Mr. van Druten said, "his plays are composed of isolated bits of emotion strung together, only he soars to the stars so that no one dares follow him except A. A. Milne who usually falls like a damp squib."

Galsworthy characters had an infuriating habit of posing, the speaker said. The efficient technique of Somerset Maugham prevented him from writing as brilliant a play as he could have done.

Touching lightly upon the works of Noel Coward, Frederick Lonsdale and Michael Arlen, Mr. van Druten spoke of C. K. Munroe and Sean O'Casey as the greatest of the younger playwrights. Sean O'Casey was a poor Irish bricklayer on the unemployment dole list three years ago, now he is a rich successful playwright. His sense of humor is almost as robust as that of Shakespeare, and he has almost a Greek sense of terror and tragedy.

Mrs. Alex Murray introduced Mr. van Druten. Tea was served after the meeting.

## TRACES GROWTH OF NATIONAL GALLERY

Former Lecturer at Famous Institution at Women's Art Society

The National Gallery ranks among the first three such museums in the world, from the point of view of possessing a wide range of masters. Stewart Dick, late official lecturer at the National Gallery, London, England, said in his lecture to the Women's Art Society of Montreal yesterday in Stevenson Hall.

"While other famous galleries contain more complete collections," he explained, "the National Gallery has a collection of the world's painting, showing the history of the art in all countries. The Gallery is unique in that it is not a growth from some royal collection, but had its beginning in the 19th century, when at the instigation of Lord Beaumont, the Government made a grant to purchase the first 38 pictures. In the following hundred years, 1824-1924, the number of paintings had so increased that in 1924 there were 2,800."

Beginning with the early Italian work of the 13th century, Mr. Dick used a series of lantern slides to show the audience pictures of the Sienese school, the first secular tendencies of the Florentine masters, and to the impressive direct realism which were summed up in the great later trio, Leonardo, Michaelangelo and Raphael.

The Venetian school was noted for its rich harmonies of color. Then came the famous Titian's lines, and work with light and shade. A review of the early Flemish school illustrated its quiet and luxurious precision and their work up to the famous Rubens and Van Dyck. Finally the mastery of the greatest of modern painters, Rembrandt.

The British School of portrait painters were reviewed. Crome, Constable and Turner, who produced landscapes, which the speaker said were really more significant than former landscape ideas.

Mrs. Alexander Murray, president, outlined the arrangements for the season's activities in her opening address to the members. She announced that arrangements had been made with the council of the Art Association for the use of one of their studios for the society's classes, and a special instructor, A. Sheriff Scott, had been appointed to take charge of a class in drawing antique.

A vote of thanks to the speaker was moved by Mrs. A. W. Cochrane. The tea hostesses were Mrs. A. A. Robertson and Mrs. Hugh G. Jones.

Mr. Dick is accompanied on his tour by his wife, Mrs. Dorothy Dick, who is a sculptress, and it is probable that the two artists will give a joint exhibition here at a later date.

## FRENCH CANADA AS FIELD FOR WRITERS

Gazette Feb. 9th 1927

Historic Charm of Legend and Song Described by Dr. Call

French Canada offers a field of literary wealth hardly touched as yet for writers of historical novels, Dr. Frank Oliver Call, of Bishop's College, Lennoxville, told a gathering of the Women's Art Society yesterday which completely filled Stevenson Hall. The speaker dealt with the lives and customs of the people of French Canada from the pioneer days to the present, touching upon the charm of ancient legend in folklore and folk-song.

"Literary Backgrounds of French Canada" was the subject chosen for the lecture, which was illustrated by lantern slides depicting some of the handicrafts and other activities of the habitant. Pictures of the old wood-carvers and folk singers and of many historic churches were shown on the screen, one of the most interesting being old St. Gabriel farm, built in 1689, the time of Marguerite Bourgeoys and now occupied by some half dozen nuns and used as a museum by the Sisters of the Congregation of Notre Dame.

Commercial innovation, the speaker said, was rapidly working changes in the scenery of the country.

Dr. Call closed his address by giving readings from his own works, including several sonnets from "Blue Homespun"; "The Road of St. Angele," "The Old Wood Carver," and "The Legend of the Magic Fiddler."

Mrs. Bowman introduced Dr. Call, who was thanked at the close of his address by the president, Mrs. A. W. Cochrane.

**SHAKESPEARE LECTURE**  
Nov-9-27  
Dr. Cyrus MacMillan Addressed Women's Art Society

The theatre of Shakespeare was the theme of an illustrated lecture given by Dr. Cyrus MacMillan, of McGill University, before members of the Women's Art Society yesterday morning in Stevenson Hall.

Dr. MacMillan spoke of the early life of the great dramatist, and showed slides of old Stratford-on-Avon including the toll bridge, the grammar school which Shakespeare attended, and many other interesting spots.

Many scenes of old London were also shown on the screen, including the theatres of Elizabethan times. The lecturer gave a description of the construction of the old Globe Theatre at which Shakespeare's plays were first produced, comparing it with the modern theatre.

An interesting account of the companies of strolling players, and those who took part in Shakespeare's productions was given. The types of musical instruments used by the orchestra of the Shakespearean theatre were also shown and described. The last slides showed portraits of Shakespeare and the memorial statue to the dramatist.

Mrs. T. H. Wardleworth presided



## ARCHITECTURE LECTURE

E. A. Scott  
Prof. William Carless Ad-  
dresses Women's Art Society

The evolution of architecture in England from earliest Saxon times down through the centuries to the present day was presented before the Women's Art Society yesterday morning in Stevenson Hall, by Prof. William Carless, of McGill University. The lecture was illustrated by lantern slides, showing many of the old historic homes and castles of England. The lecture began with the thatched huts of the charcoal burners in Yorkshire, which resembled Indian wigwams, and on through the middle ages.

The speaker contrasted the condition of women of the East and the West. While the eastern women had more comfort, they had no freedom, and vice versa, men enjoying more out-door life, did not feel the lack of comfort in the house, but the women, in trying to get what they wanted, gradually influenced the plan of the English house.

An influential class, which was instrumental in bringing about more comfortable dwellings was the Monks. The monasteries owned large estates, and they built small houses called "granges." The nobles built the "manor house"—the home of the English gentleman, as the grange was of the Monks.

About 1540, representing an important time when the Renaissance was influencing England, great changes took place in architecture. Henry the Eighth brought Italian workmen into England, who introduced the classic style.

The Elizabethan reign was marked by a more open and free style—large windows—so unusual that Bacon observed that "such windows would kill a man."

When architecture was no longer over-riden by the feudal system, new fashions came with many things pertaining to comfort in the home. Baths, gardens for beauty, etc.

Among the historic houses shown on the screen were—the 13th century Stokesay Castle, in Shropshire—one of the first to have glass; Charn House, Glastonbury, showing a change in architecture—the necessity for defence having passed; the House of Ottwells, in Kent—a 15th century example surrounded by a moat, and inhabited until 50 years ago; Had-don Hall, the most beautiful house in England, owned now by the Duke of Rutland, built in the 16th century, showing the old Minstrels' Gallery.

A Goethic renewal took place under Ruskin and William Morris. In 1840 Morris made his own furniture, which was the beginning of the influence of the arts and crafts on the English school.

Mrs. Theo. Wardleworth presided at the meeting, and thanked the lecturer.

## THE MONT

### To Lecture



CECIL ROBERTS,  
English author, who will address the  
Women's Art Society on Tuesday  
afternoon.

### ENGLISH AUTHOR ON "ART OF NOVELIST"

Cecil Roberts, English novelist, poet, essayist and critic, will address the Women's Art Society on Tuesday afternoon, January 18, at 3.30 o'clock, in Stevenson Hall. His subject will be: "The Art of the Novelist." Few authors of the younger generation have had a more varied career than Mr. Roberts. Soon after leaving college he served as special correspondent in the Great War. He was for a time naval correspondent with the Grand Fleet, Dover Patrol, and was accredited correspondent with the Royal Air Force and with the British Armies on the Western Front. His published work includes five volumes of verse and three novels. Mr. Roberts is on his third lecturing tour on this side of the Atlantic. He speaks without notes or manuscript, and is accounted an eloquent lecturer with a finished literary style.

Mrs. A. W. Cochrane will preside at the meeting, at the conclusion of which tea will be served.

### DR. BARNES SPEAKS ON ICE FORMATION

Dr. Howard Barnes, D.Sc. F.R.S., M.E.I.C., of McGill University spoke on "The Hidden Beauty of Ice" before the Women's Art Society yesterday morning in Stevenson Hall, when an unusually large number were present. By means of lantern slides he showed some of the beauties of ice formation. No ice formation was like any other one, he pointed out. The sight was a beautiful one and showed some, startling effects.

Dr. Barnes explained that ice was germless. The high temperature of cold would not tolerate germs.

Mrs. H. M. Mackay the president opened the meeting.

## INSPIRATION FOR FICTION.

M R. CECIL ROBERTS is a writer of acumen, experience and judgment. Since he entered the field of fiction he has met with unusual success. His address to the Women's Art Society yesterday contained some pithy comments upon his craft, and, incidentally, some illuminating criticism of writing generally. He very properly pointed out the debt owing to the writer of "best sellers" which enable the publisher to make sufficient profit to permit him to publish books of more import but less remunerative returns. His most significant remark, however, was concerned with those who write with one eye on the screen. It must be clear even to the tyro that an author who hopes to sell his tale to the picture producers must concern himself solely with the type of tale they can utilize in a medium which is deliberately scaled down to be grasped by the infantile mind. That explains why we have such a tremendous output of rubbish in our fiction today.

## BEETHOVEN SONATA

### Tribute to Composer at Women's Art Society Musicales

An interesting programme of vocal and piano numbers was given at the fourth musicale of the Women's Art Society in Stevenson Hall yesterday afternoon, before a capacity audience, by Mlle. Germaine Malepart, pianist, and Mrs. S. Cairns Dalgleish, contralto.

Following the precedent set this year by the leading musical societies and musicians of all countries, to include works by Beethoven in many of their programmes and thus commemorate the hundredth anniversary of the composer's death, Miss Malepart opened her performance with a finished and sympathetic interpretation of the famous Sonata in D minor,—opus 31, No. 2. This sonata in many ways represents the qualities found in Beethoven's later compositions, being forceful and dramatic to a degree while interspersed with passages of the utmost poetic feeling and the contrasting effects so often introduced in his works. Mlle. Malepart played the sonata with due appreciation. Later she interpreted groups of selections by Chopin, Borodine and Granados. Her programme was nicely balanced and gave scope for dramatic feeling as well as for brilliant execution.

Mrs. Cairns Dalgleish delighted her audience with songs by Brahms, Amy Woodford-Finden and Hatton. She was ably accompanied by Mrs. D. J. Diplock.

In the absence of the president, Mrs. Alexander Murray presided at the meeting. At the close tea was served by Mrs. H. G. Jones and the committee.

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# FRENCH CANADA AS FIELD FOR WRITERS

Historic Charm of Legend and

Song Described by

Dr. Call

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"Literary Backgrounds of French Canada" was the subject chosen for the lecture, which was illustrated by lantern slides depicting some of the handicrafts and other activities of the habitants. Pictures of the old wood-carvers and folk singers and of many historic churches were shown on the screen, one of the most interesting being old St. Gabriel farm, built in 1689, the time of Marguerite Bourgeoys and now occupied by some half dozen nuns and used as a museum by the Sisters of the Congregation of Notre Dame.

Commercial innovation, the speaker said, was rapidly working changes in the scenery of the country.

Dr. Call closed his address by giving readings from his own works, including several sonnets from "Blue Homespun"; "The Road of St. Angele," "The Old Wood Carver," and "The Legend of the Magic Fiddler."

Mrs. Bowman introduced Dr. Call, who was thanked at the close of his address by the president, Mrs. A. W. Cochrane.

# FIELD FOR WRITERS IN FRENCH CANADA

Illustrated Lecture by Dr. F. O. Call  
to Women's Art Society

In the historical background of French Canada lay a great field for literary work, and a wealth of material which had hardly been touched on as yet and awaited the writer of the historical novel, said Dr. Frank Oliver Call, of Bishop's College, Lennoxville, in an address before a large audience of the Women's Art Society yesterday morning in Stevenson Hall. Dr. Call's travels through French Canada, his knowledge of the customs of the people, their folk lore, legends and folk songs, enabled him to present his subject with much interest to his hearers.

The lecture was illustrated with colored slides showing historic churches, monuments, and old landmarks, as well as the scenery of the country, which the speaker said was rapidly changing through commercial innovations. The oldest house in Canada was shown on the screen, a house built in 1635 at Sillery, Que., and the most interesting spot in Canada, in the lecturer's opinion was old St. Gabriel's Farm, built in 1689 and still occupied by a few nuns, and used as a museum by the Sisters of the Congregation. At the close of his address, Dr. Call gave several readings from his own poems, sonnets from "Blue Homespun," "The Road of St. Angele," "The Old Wood-carver," "The Legend of the Magic Fiddler," and others.

Mrs. Louise Morey Bowman introduced the lecturer. The president, Mrs. A. W. Cochrane, expressed the thanks of the meeting to Dr. Call for his lecture.

## ART OF STAINED GLASS

Interesting Lecture Given by  
Charles W. Kelsey

A topic of unusual interest was presented to the Women's Art Society yesterday morning in Stevenson Hall, when Charles W. Kelsey addressed the members on "The History and Art of Stained Glass." A fine painted window was described as the most perfect art form existing, and, when well and harmoniously carried out, was likened to the tones of music or the flash of jewels when the sun glows through the beautiful colors.

Mr. Kelsey gave an interesting description of the development of the manufacture of stained and painted glass from a remote period to the present day. While the ancients were crude in their figure drawing, none could question the beauty of their coloring, which in the past was made by the artist, while today it is bought with the color already in it. The monks made use of colored glass for the education of the people in mediaeval times, he said.

The progress from geometrical to decorative and more complex form was traced by the speaker, and a number of examples of antique glass were shown. The art was well developed in the twelfth century, and the thirteenth century left a rich legacy in glass in the cathedrals of Canterbury, Lincoln, York, Salisbury and others, he remarked.

The lecturer showed some interesting examples of glass, which, he said, underwent corrosion from age and atmosphere which only enhanced its beauty.

A vote of thanks was tendered to Mr. Kelsey at the close of his address. Mrs. T. H. Wardleworth presided at the meeting.

## S WORK

## STAINING OF GLASS IS AN ANCIENT ART

Women's Art Society Hears Illuminating Address

The origin of the art of glass staining as used to beautify cathedrals of old, and manor houses today was dealt with in a demonstrated lecture by W. Kelsey to the Women's Art Society this morning. First used by the monks for the education of the people in the day when very few could read, the art at present is a finished one, used for decorative and pictorial purposes.

"Today glass is bought with the color already in it, and then the artists follow out their designs. Formerly the artist had both to color the glass and execute the design."

"The great things that glass can and should give in this respect," said Mr. Kelsey, "is color, light and sunshine, the purity of sky, brilliant flowers, luscious fruits and wine, and the flash of jewels. Directly this is lost sight of, then comes decadence. A little, tastefully done, is infinitely better than the ostentatious vulgar display which characterizes the work of stained glass workers in many villa residences of the day."

Burne Jones and William Morris, of the Victorian era, stand out pre-eminently for their delicacy and conservatism. Pictorial glass painting was at its best during the beginning of the 16th century. This can be seen in Flanders and France, but it is to Italy that we must turn to see the best picture windows.

"Europe owes the introduction of colored windows to the French, since a colony of Venetian glass workers settled there in 979. But the oldest fragment of glass stained window to which a date is assigned is at St. Denis, 1108. The oldest in England is in York Minster, but the more important windows are at Canterbury, Salisbury and Lincoln."

There were four distinct periods of development in the art, Mr. Kelsey said. First came early windows in 1280; second, the decorated form in 1380; third, the perpendicular Gothic used about 1530; and lastly, the Renaissance period, comprising Italian, Francois premier, Henri deux, Tudor, Elizabethan and Jacobean.

Mrs. F. H. Wurdleworth presided.

## NEW ELEMENT SHOW IN MODERN POETRY

"Where are modern poets going? what are they doing?" were questions touched on by Prof. P. E. Corbett in a talk on "Some Contemporary English poetry," at the meeting of Women's Art Society yesterday afternoon in Stevenson Hall. The speaker referred to the work of Walter de Mare, Masfield, Siegfried Sass, Elizabeth Gibson, the Sitwells, other poets of the present time, and quotations from characteristic verse.

The new element in poetry come to stay, Professor Corbett predicted. We might look for less of story in poetry, less of the sermon, perhaps for a little less morality, for much greater liberty in poem form. However, beauty was still to be found if one looked for it.

Mrs. A. W. Cochrane presided, and the speaker was thanked by Mrs. Wallace Stroud.

Tea was served under the direction of Mrs. Hugh Griffith Jones and her committee. Mrs. J. H. Brace and Mrs. Hardy presided at the table, assisted by Mrs. James Hutchison and Mrs. T. B. Little.

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## CHARM OF ITALY WAS DESCRIBED

Art Society Heard Papers by  
Mrs. C. L. Henderson  
and Miss Hunter

Italy, with its picturesque towns, its centuries of art and architecture shown in palaces and cathedrals and in developing delightful gardens, was the keynote of papers given before the Women's Art Society yesterday in Stevenson Hall by Mrs. C. L. Henderson and Miss Agnes Hunter. Mrs. Henderson's paper was entitled "A Stop-over at Orvieto," and Miss Hunter's, "Italian Gardens and Villas." The sense of harmony and fitness in utilizing materials that lie at hand in creating magnificent buildings, and in developing gardens that are a delight to the eye, with the overshadowing boughs of ilex and cypress, was well brought out by the speakers, before a gathering that almost filled the hall.

Mrs. Henderson dealt with the charm of the old hill town of Orvieto, perched thousands of feet above the sea and approached by a winding roadway. She spoke of its history reaching back to the dim past, of its wonderful views and of its buildings composed of volcanic rock of which the hill is formed. She particularly commented upon the fine thirteenth century cathedral built in contrasting marbles and noted for its carvings, frescoes and stained glass, which, she noted, had inspired some of Michael Angelo's great works.

Miss Hunter gave a fascinating picture of cool and shady garden alleys, with fountains playing over marble terraces and disappearing in green vistas. Appropriate for the occasion was a collection of water colors by Mrs. Hugh G. Jones, including views of Venice, Rome and other Italian towns which illustrated much upon which both speakers had touched in their papers.

The chairman at the meeting was Mrs. Theodore Wardleworth, who introduced the speakers, and thanked them at the close of their addresses.

## Women's Art Society Had Addresses On Italian Beauty Spots

Scenic beauties of Italy, its arts and the charm of its gardens and villas formed the theme for the program presented before the Women's Art Society yesterday in Stevenson Hall, by Mrs. C. L. Henderson and Miss Agnes Hunter. Mrs. Henderson gave an interesting account of her visit to Orvieto, whose story reaches well back into history, with its many 13th century houses and palaces. Its chief glory being its splendid cathedral, begun about 1285, and for 300 years enriched by a succession of artists and sculptors, it formed the centre of the artistic life of the town. Mrs. Henderson described her arrival at the "city set on a hill," and the devious ways by which she finally reached her hotel, which turned out to have been an old palace. Mrs. Henderson also read an original poem on Florence.

Italian gardens and villas were delightfully dealt with by Miss Hunter, who described an Italian garden as an outdoor livingroom, much of its charm being due to seclusion and it being screened from the public. Italian gardens, the speaker said, are adapted to the lines of the house, to the landscape, to the life of the inmates, and, as they are meant to be lived in, they are as carefully planned as the houses, with their loggias, walks and fountains. Architectural and artistic beauties of the Roman villas of Pamphile, Medici, and Borghese were described, the latter, with its several hundred acres of park, being the great playground of Rome.

Mrs. T. H. Wardleworth presided at the meeting.

A lovely Italian rug, loaned by Miss McKenzie, and a number of water-color sketches of historic Italian beauty spots by Hugh Griffith Jones, adorned the platform.

## CULT OF BEAUTY IN HOMES URGED

March 16<sup>th</sup> 1927  
Canadian Types of Furniture  
Highly Praised by Art  
Director

"We live in an age of high-pressure industrialism, which works incessantly 24 hours a day, and has no time for art," declared Leon Dabo, director of the Arbuckle Institute, of Brooklyn, in addressing the Women's Art Society yesterday in Stevenson Hall. The speaker proceeded to make strong appeals on behalf of beauty in the home, where, he said, woman reigns supreme, and where her individual taste should rise superior to the passing fashions of the day.

In introducing the speaker, Mrs. A. W. Cochrane, the president, quoted from Hugh Walpole's "Harmful John," in which a man found that the simple purchase of a blue plate of particularly exquisite tone and placing it in his room brought out so many discrepancies among the other decorations that he felt obliged to eliminate all his furnishings one by one, replacing them with others more in harmony, and ended by moving into another dwelling where the view from the windows accorded with the scheme of the room.

Mr. Dabo took up the idea thus suggested and declared such a course would undoubtedly follow in many instances where conscientious efforts at beautifying a home were undertaken and where the claims of beauty and harmony were placed before mere whims of fashion. He felt it to be fortunate that so many pieces of fine furniture had been brought out to this country by the early settlers, and had served as models when furniture began to be made here. Mr. Dabo paid a high tribute to Canadian workers and workmanship for such interesting specimens as are to be found in many Canadian homes.

The speaker emphasized the advantages of children whose background has been that of beauty and culture over others who lacked such environment to look back upon, urging the cult of beauty in every phase of life to offset the inroads of materialism.

## Women's Work

## GEW-GAW HABIT IS VICE OF DECORATION

Eliminate Superfluous, is Advice of  
Artist Lecturer

The great vice of the present generation, from the point of view of home decoration, is the gew-gaw habit, according to the opinion of Leon Dabo, artist, who addressed the Women's Art Society yesterday afternoon on "Decoration of the Home."

"If a woman looks about her drawing-room or boudoir and sees a vacant spot, she places there a chair or a little table, and on the table a little piece of embroidery, and on the embroidery a foolish little pot or a funny little dish. And so she clutters up her rooms and robs them of poise and repose."

The principle of home decoration is to eliminate everything you don't need, Mr. Dabo declared; eliminate everything that is not beautiful in itself, and as far as possible do away with useful articles that are not beautiful. The speaker recognized that often women had no choice but to take inartistic objects.

Mr. Dabo contended that modern standardization and mass production were inimical to beauty. Early American furniture was copied by craftsmen from pieces brought over by the English Colonial governors, and the influence of one Hepplewhite chair in Virginia could be traced through several generations. But with factory production the idea of individual beauty was left out, and the present day cult of the antique was a revolt against the results of standardization.

"Taste is something that begins at home through the influence of objects seen, just as a child's enunciation and vocabulary are influenced by the language he hears," said Mr. Dabo. A boy brought up in Chicago, for example, who wanted to become an architect, would be handicapped as compared with a youth who grew up in Florence. America needed a cultural background to utilize her great wealth.

Giving some practical hints as to home decoration, Mr. Dabo insisted on the need for making a room the setting for its occupants and not something that obtruded itself in competition with them. A wall paper, for example, that showed good coloring and drawing in the strip, might become a tragedy when pasted all over the walls. Oriental rugs, in color and design, fitted only into Oriental settings. Windows were intended to let in light, not to have it excluded by curtains. Chairs should be useful and comfortable as well as beautiful. Every object in a room should have its reason for being there. The personality of the home-maker should dominate her rooms, and not the sway of some "fashion" of the moment.

"Have the courage to get rid of the superfluous," Mr. Dabo concluded. "Achieve poise in your homes by elimination. There is no repose in a cluttered room."

Mrs. A. W. Cochrane presided, and introduced the lecturer. Tea was served at the conclusion of the address.



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WEDNESDAY, APRIL 13, 1927.

# AN'S PAGE

## OWN PLAYS READ BY CANADIAN AUTHORS

Group of Poems Was Also  
Given Before Women's  
Art Society

Three one-act plays, "The Dream," by Mary Wallace Brooks; "The Hardhead," by Nancy Rankin, and "The Tractor," by Leslie G. Barnard, were read by their authors, all members of the Canadian Authors' Association, in an interesting programme, which also included a group of poems by Louise Morey Bowman entitled "Wax Works," given before the Women's Art Society yesterday afternoon in Stevenson Hall. Mrs. Bowman's poems included "John Knox and Queen Mary," "Milton and Cromwell," and "George Washington."

These readings were all received with much appreciation, as was also a poem by Nancy Bird Turner entitled "A Slim Youth Called Shelley," which was read by Mrs. Almond to introduce the playlet, "The Dream," one of the characters in which is Shelley.

There was a large attendance. Mrs. A. W. Cochrane, the president, was

in the chair and introduced the speakers, also thanking them at the close of the meeting. In introducing Mr. Barnard, Mrs. Cochrane mentioned that his play, "The Tractor," has been accepted in story form by the Century Magazine and that all three of the plays had received honorable mention in the recent competition held by the Canadian Authors' Association.

Tea was served at the close of the meeting by Mrs. Hugh G. Jones, convener of the tea committee, assisted by Mrs. C. A. Mackay, who poured coffee, Mrs. Fred Dakin, who poured tea, and Mrs. T. B. Little, Mrs. Alex Robertson, Mrs. Archie Lockerby, Mrs. James Brace and Mrs. W. L. Day.

## 'S WORK

### Authors Read Plays And Poems Before Women's Art Society

Members of the Canadian Authors' Association had charge of the program that was given yesterday afternoon in Stevenson Hall for the Women's Art Society, reading three of the one-act plays which have lately received honorable mention in the competition held by the Canadian Authors' Association. The plays, read by their respective authors were: "The Dream," by Mary Wallace Brooks; "The Hardhead," by Nancy Rankin, and "The Tractor," by Leslie Gordon Barnard, this last named play, as the president mentioned when introducing Mr. Barnard, having also been accepted in story form by the Century Magazine. All three plays interested the large attendance that filled the Hall to capacity. A group of poems by Louise Morey Bowman received appreciation. The group, entitled "Wax Works," included "John Knox and Queen Mary," "Milton and Cromwell," and the last "George Washington." Mrs. J. M. Almond read a poem, "A Slim Youth Called Shelley," which led up to the first of the plays, "The Dream," in which the poet Shelley figures. Mrs. A. W. Cochrane presided at the meeting and at the close the tea committee, convened by Mrs. Hugh G. Jones, served refreshments. Mrs. H. C. MacLeay and Mrs. Fred Dakin poured the coffee and tea, assisted by Mrs. T. B. Little, Mrs. Alex Robertson, Mrs. Archie Lockerby, Mrs. James Brace and Mrs. W. L. Day.



*Jan 9*  
*Nov 29*

## LONDON THEATRE OF SHAKESPEARE'S DAY

Dr. Cyrus MacMillan of McGill University, spoke on the "Theatre of Shakespeare in an address before the Women's Art Society yesterday in Stevenson Hall.

The companies of strolling players and those who took part in Shakespeare's productions made an interesting study.

Many scenes of old London were shown among the lantern slides. The construction of the old Globe Theatre at which Shakespeare's plays were first produced and how it compared with the modern theatre, was an interesting aspect of the address. The theatres of Elizabethan times showed great variety of architecture.

Dr. MacMillan briefly outlined the life of the dramatist from his boyhood, taking in his marriage to Anne Hathaway and his first trip to London.

Mrs. T. H. Wardleworth presided at the meeting.



# WOMAN'S PAGE

## WIDE VARIETY OF INTERESTS NOTED

Members of Women's Art Society Exhibited Work During Year

## SEVERAL CAUSES AIDED

Gifts Taken Fortnightly to Military Hospital—Mrs. Alex. Murray Elected President

Having carried out its scheduled programme for the year without any change of plans having been necessitated, the Women's Art Society reported a successful year in all departments at the 33rd annual meeting held yesterday afternoon in Stevenson Hall, there being a good attendance, with Mrs. A. W. Cochrane, the president, in the chair.

In her report as recording secretary, Mrs. P. G. Marriott, stated that the past year had been entirely satisfactory, carrying on the society's object of promoting and encouraging a higher standard of workmanship in art. The society had reached its full membership of 400, exclusive of life, honorary and out-of-town members.

The interesting and varied programme of lecturers heard during the year was itemized, together with reference to the dramatic evening, members' day and four musical afternoons enjoyed by the members. It was noted that a small grant had been made to the University Settlement for its art class, and that English teachers temporarily at local schools had been given the privilege of attending meetings of the society. A donation to the fund for Mr. Tremayne had been made in token of appreciation for his long services to dramatic art. A donation had also been made to the Town Planning committee. A wreath was placed on the cenotaph on Armistice Day. Mrs. Marriott voiced the society's appreciation of Mrs. Cochrane's services as president.

the soldiers' fund, stated that the patients at the Military Hospital at Ste. Anne's were visited fortnightly, receiving from 150 to 200 magazines, both English and French, on each visit, also 600 cigarettes, tobacco, fruit, playing cards, etc. Supplies sent out had increased this year. Ice cream and candy treats were given. Many generous gifts from members towards this work were recorded. Receipts for the soldiers' fund were \$384, expenditures \$238.

A special tribute to Miss Hay Browne for her work in taking out gifts regularly to the patients was expressed by Mrs. Cochrane, the president.

The treasurer's report also presented by Miss Hay Browne, showed receipts to have been \$3,378, expenditures totalling \$2,665, leaving a balance on hand of \$703. Additional expenditure since the auditing of the accounts had amounted to \$132, leaving an actual balance of \$581.

Officers elected were: President, Mrs. Alex. Murray; first vice-president, Mrs. A. R. Grafton; second vice-president, Mrs. Theo. Wardleworth; honorary recording secretary, Mrs. F. G. Marriott; honorary corresponding secretary, Mrs. A. H. Dalrymple; honorary treasurer, Mrs. Godfrey Burr. Executive committee, Mrs. A. A. Bowman, Mrs. W. Godbee Brown, Miss Daisy Hay Browne, Mrs. W. A. Gifford, Miss Muriel Gurd, Mrs. T. B. Little, Mrs. H. M. Mackay and Mrs. Ira Mackay.

It was decided to send a suitable expression of sympathy in their recent bereavements to Mrs. C. Thaxter Shaw and to Mrs. Misson. Deep regret at the death of two members during the year, Mrs. S. H. C. Miner and Mrs. J. R. Allan, was recorded.

## WOMEN'S

## ART SOCIETY HAD SUCCESSFUL YEAR

Varied Activities Reported at Annual Meeting

With a membership of 400, exclusive of honorary and out-of-town members—449 in all,—the Women's Art Society completed a very successful year, as reported at the annual meeting held yesterday afternoon in Stevenson Hall, under the presidency of Mrs. A. W. Cochrane. In her report as secretary, Mrs. F. G. Marriott reviewed the activities of the past year, which had included lecture and musical courses, practical studio work, and the usual social gatherings. A tribute was paid to the efficiency and personality of the retiring president, Mrs. Cochrane.

The financial statement, presented by Miss Hay Browne, showed total receipts for the year to have been \$3,368.22, and expenditure \$2,665.17, leaving a balance of \$703.05 at the close of the fiscal year. A further call on this, however, left \$581.40 with which to begin next season.

The studio report compiled by Mrs. W. G. Annable, acknowledged the courtesy of the Council of the Art Association, who had given the use of a studio at the Art Gallery, where classes were held twice a week, twenty-one members having begun work last October. Nine members of the group were also members of the R.C.A. life class, under direction of E. Dyonnet. A highly creditable exhibition was held by the studio class, including 62 oils, 34 water colors, and one piece of sculpture. Several of the members were represented in the spring exhibition at the Art Galleries. Reference was made to the entertainment of the studio group by Mrs. J. K. L. Ross at her residence, where the art treasures of the house were viewed. The report expressed gratitude to G. Horne Russell, P.R.C.A., for his valuable assistance and criticism.

Miss M. Sanborn gave the report of the out-door sketch class of fourteen members. Miss D. Hay Browne presented the library report. Mrs. A. H. Dalrymple gave the corresponding secretary's statistics.

The ex-service men at Ste. Anne de Bellevue have been remembered during the year, and Miss Hay Browne, reporting on what had been done with the soldiers' fund maintained by the society, told of fortnightly visits to the hospital. Magazines, fruit, cake, candy, playing cards, cigarettes, are taken to the men regularly, and special treats, including ice cream, were given on anniversaries. On St. Valentine's day, 24 dozen heart-shaped cookies were added to give a characteristic touch to the occasion. The Christmas treat, to over 400 men, included 85 pounds of candy, 1,600 cigarettes, individual packages of cake, a quantity of fruit, etc. All requests for socks, shirts or undergarments for men who are not drawing an allowance had been met by donations from members of the Society. Receipts for the fund during the year amounted to \$384.10, and a balance remained of \$186.14.

New business discussed, after the reading of reports, dealt with the question of raising the membership fee from \$4 to \$5, the decision being taken to make the change.

Officers for the ensuing year were elected as follows: President, Mrs. Alex. Murray; first vice-president, Mrs. A. R. Grafton; second vice-president, Mrs. Theo. Wardleworth; recording secretary, Mrs. F. G. Marriott; corresponding secretary, Mrs. A. H. Dalrymple; treasurer, Mrs. Godfrey Burr; executive committee, Mrs. A. A. Bowman, Mrs. W. Godbee Brown, Miss Daisy Hay Browne, Mrs. W. A. Gifford, Miss Muriel Gurd, Mrs. T. B. Little, Mrs. H. M. Mackay, Mrs. Ira A. Mackay.

Mrs. Cochrane was presented with a lovely bouquet of spring flowers, by Miss M. M. Phillips on behalf of the Society. Mrs. Hugh Griffith Jones and her committee served tea at the close of the meeting. Mrs. Fred Budden and Mrs. Alex. Robertson poured tea and coffee, and assisting were Mrs. William Burnett, Mrs. Fred Dakin and Mrs. Thomas Morgan.



## ART SOCIETY HAS SUCCESSFUL YEAR

Women's Organization  
Elect Officers at Annual  
1928 Meeting

The Studio group of the Women's Art Society has made such great progress that it was self-supporting this year, according to the report of this group presented at the annual meeting of the Society held in Stevenson Hall yesterday afternoon. This means that the fee for models and tuition for instruction was all met through the remuneration realized from the sale of pictures, it was announced.

The Women's Art Society has had an unusually successful year reports showed, and the treasurer's report indicated a substantial balance in the bank, all of which gives good promise for the success of the coming year, it was pointed out.

Mrs. Alexander Murray will remain in office as president of the club. Four new officers were elected to replace those retiring. There are: Mrs. R. E. Welsh, honorary corresponding secretary; Mrs. C. L. Henderson, Mrs. Rudolph Picard and Mrs. E. Palm on the executive.

Mrs. David Seath the honorary secretary stated that all the lectures arranged for during the year had been attended by capacity audiences. Musicales and lectures on artistic and literary subjects had been included in the year's program. The art exhibition had been decidedly successful both artistically and financially. The total membership to date is 400, she stated.

A balance of \$838 in the bank was announced by the honorary treasurer, Mrs. Burr. Miss Daisy Brown in the library report, noted the buying of many new books with the sum allotted this committee.

The corresponding secretary, Mrs. Dalrimple, said that 121 letters of sympathy and congratulation had been written during the year. Mrs. W. A. Gifford, who presented the report of the door committee, pointed out that punctuality was a necessity in club life.

A report that was listened to with great interest by the members was that of Miss Hay Browne, convener of the Invalid Soldiers' Fund. In this she pointed out that the club is doing more for the patients in St. Anne de Bellevue Hospital this year than ever before. Tobacco, fruit, and ice cream were brought to the men, once fortnightly, and a balance on hand will help this good work to be carried on throughout the summer.

Miss Sanborn read the report of the Outdoor sketching class.

Mrs. Murray, the president, thanked members of the executive for their co-operation during the year. A vote of thanks to G. Horne Russell for his interest in the work of the Studio group was moved and passed. Mrs. C. L. Henderson moved a vote of thanks to the press. Mrs. Horne Russell, Mrs. Harvey Brown and Mrs. A. R. Grafton also moved votes of thanks that were duly seconded.

## CATHEDRAL WILL BE COMPLETED BY 1940

Liverpool's Great Ecclesiastical Masterpiece Subject of  
Prof. Turner's Lecture

1928.

The erection of the great Cathedral of the Church of Christ, Liverpool, marks an epoch in the annals of national architecture, for when completed it will be by far the largest ecclesiastical building in England. Prof. Philip J. Turner, F. R. I. B. A., declared in a lecture before the Women's Art Society in Stevenson Hall yesterday.

As planned, it is exceeded only in size by St. Peter's, Rome, and Seville Cathedral in Spain. It will be half as large again as St. Paul's Cathedral, London, and five times that of Truro in Cornwall, these being the only other Anglican cathedrals which have been built in England since the Reformation. It was stated.

"The great interest taken in Liverpool Cathedral is due to the fact that the building is the conception of one master mind, Sir Giles Gilbert Scott. He has produced a design which whilst Gothic in spirit is in no sense 'imitative Gothic,' nor a modern edition of a medieval cathedral, but one which demonstrates in a remarkable way the triumph of spirit over letter in the employment of architectural style.

"The architect has stated that his desire has been to make the building appear as though constructed out of solid rock and it has in consequence a solemn and impressive aspect. In its originality, its distinctive character, its emancipation from both past precedent and present fashion, it stands almost by itself, and the ultimate realization of the enterprise is a matter of world wide interest," said Prof. Turner.

The romantic story of how Giles Gilbert Scott's design was prepared in his spare time at night, whilst serving his apprenticeship, and which won first place in open competition, was related. At the age of 21 he became the winner of the greatest competition of modern times, and though at first Mr. Scott was asked to work in collaboration with Mr. Bodley, a leading church architect of the day, the association of the two men did not work out altogether successfully, and Scott was given entire control and responsibility at the age of 27.

The building was commenced in 1904 and the first portion, the Lady Chapel, was consecrated in 1910. The chapel, which is really a cathedral in miniature, is particularly interesting as showing the gradual development of the architect's style. It is 120 feet by 33½ feet, and stands at a lower level than the floor of the main building. It has been compared to a little boat lying off a liner's bow. The windows which are all filled with very fine stained glass, have as a subject scheme "a chronicle of the deeds of good women."

The second portion to be built, including the chancel, the chapter house and east transept, was completed in 1924 and opened by the King and Queen in person. On this occasion Giles Gilbert Scott was knighted, being at the time 44 years of age.

The total length of Liverpool Cathedral will be 619 feet, its width 197, and the height of its central tower, which is 90 feet square, 308 feet above the floor level. The cathedral when completed will accommodate a congregation of 8,000—the great central space which forms one of the principal features in the plan is so arranged to provide seating accommodation for 3,000 people within easy hearing distance of a preacher, it was estimated.

The cathedral is being built of a red sandstone and the portion now erected has cost approximately one million pounds and it is estimated that two and a quarter million pounds in all will be required before the whole structure is completed.

Progress is now being made with the large central space, which it is hoped will be finished during the next five or six years, and if the necessary funds are forthcoming, 1940 should see the cathedral finished in all its simplicity of outline and perfection of detail.

Prof. Turner was introduced by Mrs. H. M. Mackay, who also thanked him at the close of his address.

## 'MODERN' PLUMBING IN ANCIENT CRETE

Lecture on Remote Civilization Given Before Women's  
Art Society

Jan 24 1928

Modern plumbing and such twentieth century details of domestic architecture as window sashes are really an old story, according to information imparted by Prof. Carleton W. Stanley in a lecture before the Women's Art Society yesterday in Stevenson Hall.

The palace at Cnossus, on the island of Crete, now being excavated, reveals a surprising knowledge of modern plumbing, while the window sashes gave evidence of a substitute for glass having been used in them, and the very successful use of the light well shows that the device was known hundreds, perhaps, thousands of years B. C., the lecturer stated. The two great stairways were perhaps the origin of the Greek amphitheatre while a great olive mill and trough for the oil show that the Cretans knew this industry long before the Greeks. The Agamemnon tomb at Mycenae was filled with gold and art treasures which were removed and are now in a museum thirty times as large as the hall in which the lecture was being given.

There is a hill in Crete composed entirely of shards of pottery, broken art fragments and human bones, the audience was told. This hill dates back at least 5,300 years, while many add two thousand to that, and some experts even date it back to 12,000 years ago, Prof. Stanley said. This hill is a great human document, adding to our knowledge of Palestine, Phoenicia, Greece and Asia Minor; it is a great contribution to the history of art and to anthropology. The Greeks destroyed the interesting civilization of Crete centuries before Homer, and until the year 1900, nothing was known of Cretan civilization except through Greece. The museum at Athens and that of Candia are illuminating and invaluable as studies of Cretan art, to which European art is almost directly traceable.

Crete was described by the lecturer as an island of great natural beauty with pleasant climate.

In rapid succession were shown on the screen a cup of pure gold, weighing, according to the lecturer, 2½ pounds and having beautiful reliefs; beaten gold objects and gold filigree decorations; faience models of houses, appearing surprisingly familiar and modern; fine-glazed pottery, daintily decorated egg-shell china, a colored frieze and finally the "snake goddess" figurines in their tight-laced finery and a most realistic carved bull's head.

Mrs. H. M. Mackay presided and thanked the lecturer for his address. Mrs. Alexander Murray invited all those present to attend the studio exhibition to be held from February 7 to 11 in the Johnson Art Galleries.



## POETRY OF THOMAS HARDY DISCUSSED

Dr. Pelham Edgar Lectured at Meeting of Women's Art Society

Thomas Hardy the poet was defined as one who makes his readers feel the virtues of homeliness and sincerity, coming as he did, when English poetry was too luscious. He it was who brought poetry back to reality with graphic power and with unconscious prophecy. This analysis was given by Pelham Edgar, Ph.D., professor of English at Victoria College, University of Toronto, in a lecture before the Women's Art Society yesterday in Stevenson Hall.

Readings of numerous poems by Hardy were given, the lecturer indicating typical qualities of the poet in each. He was described as one of the most impressive figures in European literature, imposing on account of his mass of prose work, and yet in private life strangely unvoiced, frugal in his joys and reticent beneath the blows of pain.

Hardy's cosmic-mindedness was stressed by Dr. Edgar, who read poems illustrating this point of view, notably his most important war poem, "In the Time of the Breaking of Nations." In his lyrics, he seems to combine Browning's power and brevity and in his nature poems there is something more than Wordsworthian in their grip and value, while in "The Oxen," a Christmas poem, Hardy strikes a definitely religious note, revealing an attitude of reverence and will to believe, the lecturer pointed out. In other verse, the poet's enjoyment of the simpler things of life, his sympathy and tenderness, were shown, although Dr. Edgar remarked that half Hardy's poetical work was concerned with long ballad narratives.

It was Hardy who greatly influenced the younger writers, he who anticipated the deviation of thought after the war and chimed in well with the new temper of the time, he whom moderns follow as the "youngest of them all," Dr. Edgar said. Time, he felt, will give Hardy his true place in literature—no mean place to the writer of "The Dynasts," Hardy, who so fiercely resents human wrongs and whose prose and verse make him one of the most significant figures of our time, whose "grey day of poetry is shot through with rainbow gleams," the lecturer commented.

The president, Mrs. Alexander Murray, read the announcements, mentioning the pound party to provide Christmas cheer for the patients at the Military Hospital, to be held by Miss Hay Browne this afternoon. Mrs. A. A. Bowman introduced the lecturer, and conveyed to him the thanks of the audience, after which Mrs. Murray invited Dr. Edgar and the executive to luncheon at the Themis Club.

groups, one of which was composed of numbers culled from old England, Russia, Mexico and Sweden. The heavy demands upon the range of the singer's voice by the songs were skillfully met. The opening group consisted of Carey's melodious "Pastoral," "My Lovely Celia," by Munro, and Handel's beautiful "Jubal's

## HINTS FOR AMATEUR PAINTERS CONVEYED

Rules of Composition Given by Wilfrid Barnes at Art Society

"Art and Ourselves" was the subject on which Wilfrid Barnes, A.R.C.A., addressed the Women's Art Society yesterday morning in the lecture hall of the Art Gallery, Sherbrooke street west. The discourse suggested a number of "don'ts" for the amateur in the field of painting, and recommended that there should not be two subjects of equal interest in a picture. Nor should a picture be divided into two equal portions, added Mr. Barnes who also said that the ideal composition presents unity in variety, as for example the rhythm in music.

The artist, the speaker said, must eliminate the unessential things, and present one single forceful statement. Conventional rules may prevent mistakes in the sketching of a picture but they will not make for genius. Mr. Barnes said he was at a loss to know why anyone should paint a poor picture when nature teems with attractive subjects. Everything that does not build up the picture must be thrown out. Nature should be treated with love and respect, but she should not be allowed to dictate to the artist, for the following of nature, with too much care will produce only a colored photograph.

Art has nothing to do with things as they really are, said Mr. Barnes, but with things as they appear to be. In connection with the radiation, vibrations and refractions of light, he noted that the great arch of heaven throws its reflection over everything and that the light varies a thousand times a day. Science gives actual truths, declared Mr. Barnes, but art gives visual truths.

Mrs. Alexander Murray, the president, thanked Mr. Barnes for his address, and invited the audience to accompany him on a tour of the gallery, during which he explained the salient characteristics of the schools of painting which were represented. He also referred to the compositional elements, and told of the artists and the moods portrayed in their various pictures. Mrs. H. M. Mackay who had introduced Mr. Barnes to the audience, asked for a standing vote of appreciation to the Council of the Art Association for the use of the lecture hall and the Art Gallery.

Miss Hay Browne reported on the success of the Christmas entertainment which had been provided for the soldiers in the Military Hospital at St. Anne de Bellevue.

## STORY OF DOMINION FOUND IN ITS ART

Illustrated Lecture by Arthur Lismer, A.R.C.A., at Women's Art Society

Much of the present-day Canadian art is as great, considered as an expression of its environment, as that of the accepted "masters," Arthur Lismer, A.R.C.A., of the Toronto Group of Seven, told a meeting of the Women's Art Society in Stevenson Hall yesterday afternoon.

Mr. Lismer refuted a commonly held idea that a country can develop a great art only when it enjoys wealth, culture and ease. "Art is not something applied to life after everything else is satisfied," he declared. "Art is the process of becoming. Beauty is not perfection. Beauty is the pathway—it is the urge of the impulse to attain." In fact, the speaker stated, Canada was in an ideal condition to produce a great art, for it was undergoing a slow awakening like the opening of a flower in the process of attaining its nationhood.

It is in the Canadian art that is a sincere expression of the country and the times that one can read the story of what the Dominion is, rather than in its political speeches, Mr. Lismer continued. By understanding the art of Canada, we would understand the art not only of our own country, but also that of other times.

The speaker urged the expression of the local environment not only in painting but also in architecture, decoration and furniture. He felt that in the log-cabin and the home handicrafts of the habitant, Canadians would find a more appropriate setting than in the imported Californian bungalows and American skyscrapers. Following his lecture, Mr. Lismer showed a number of slides of paintings of all ages and countries that illustrated the principle that great art is an expression of the environment that gave it birth.

Mrs. Alex. Murray presided.

## Comedy of '28 Life by the Women's Art Society

Among the play-who can hit off so ungenially the foibles of as Noel Coward does. upon amusement, he ining indeed, as "his leave It To You," con- Its selection, there- ma section of the Wo- ty for private presen- evenson Hall last night voice.

cerns the internal dis- average modern family. like in conception and is developed with a musement and a min- ion. It moves smooth- ngly to its denouement, his in close approxima-

ance given by the mem- omen's Art Society last careful rehearsal and

a most intelligent appraisal of the various characters. Mrs. Bruce C. Crombie, whom we welcome back to local amateur circles, contributed an excellently balanced portrait of a sophisticated woman who has no illusions and who is rather bored with life in general. Her poise is always good, and her enunciation a model for many who neglect that all-important factor. Edwyn Wayte, who directed the performance, also played the uncle. He is an actor of much resource, and he seldom fails to lend authority to any role he undertakes. He certainly invested the character he portrayed last night with conviction and appeal. Miss Dorothy Ross and Miss Lorraine Higginson as the daughters of the house, played naturally, with ease and an engaging simplicity, and displayed delightful verve.

Lydia Dillon Lawrence contributed a portrait of the mother that was cleverly colored, touched with the requisite tinge of sentimentality, and kept well within legitimate limits of stage portraiture. Miss Edna Duncan, Mr. D. D. Reid, Mr. P. E. Rowe, and Mr. C. C. Bird also helped towards the success of the evening. Mrs. W. H. Barry was responsible for the production, which was as adequate as the limitations of the stage would permit.



—●— 1928  
Art Society Has Programme  
Given by Miss Northrup  
and Mlle. Frigard

The Women's Art Society sponsored a most delightful musicale in Stevenson Hall yesterday afternoon with Miss Margaret Northrup, soprano, assisted by Mlle. Frigard, violinist, and F. H. Blair, accompanist.

Miss Northrup, who has a flexible voice of lovely quality, uses it with skill, taste and imagination. Her performance was as interesting from a dramatic as from a musical point of view, for although her songs were for the most part simple ballads, her interpretations were marked with a wealth of detail that made each a colorful, distinct entity. Miss Northrup also brought to her work a very pleasing stage presence.

Her programme included three groups, one of which was composed of numbers culled from old England, Russia, Mexico and Sweden. The heavy demands upon the range of the singer's voice by the songs were skilfully met. The opening group consisted of Carey's melodious "Pastoral," "My Lovely Celia," by Munro, and Handel's beautiful "Juba's

Lyre." In the last group, "Lullaby," by C. Scott, sung in a soft liquid tone, was outstanding. Lehmann's "Cuckoo," which was given as an encore, was sung with delightful mimicry and humor.

The violinist of the afternoon, Mlle. Frigard, gave a performance which was both sound and vivid. A Bach aria, which opened her programme was competently played. Hubay's "Heyze Kati" which followed, had a freshness and spirit which was most attractive. The somewhat hackneyed "Humoresque" was rendered without any of the usual sentimental flourishes, and Wieniawski's "Polonaise in D" was interesting.

F. H. Blair gave sympathetic support at the piano. Mrs. Alex. Murray presided.

*Diverting Comedy of '28*  
*Domestic Life by the*  
*Women's Art Society*

There are few among the playwrights of today who can hit off so neatly and so pungently the foibles of modern society as Noel Coward does. When he is bent upon amusement, he is very entertaining indeed, as his comedy, "I'll Leave It To You," conclusively proves: Its selection, therefore, by the drama section of the Women's Art Society for private presentation in the Stevenson Hall last night was a happy choice.

The plot concerns the internal dissensions in an average modern family; is ingenious alike in conception and in design, and is developed with a maximum of amusement and a minimum of distortion. It moves smoothly and convincingly to its denouement, and it never fails in close approximation to nature.

The performance given by the members of the Women's Art Society last night revealed careful rehearsal and a most intelligent appraisal of the various characters. Mrs. Bruce C. Crombie, whom we welcome back to local amateur circles, contributed an excellently balanced portrait of a sophisticated woman who has no illusions and who is rather bored with life in general. Her poise is always good, and her enunciation a model for many who neglect that all-important factor. Edwyn Wayte, who directed the performance, also played the uncle. He is an actor of much resource, and he seldom fails to lend authority to any role he undertakes. He certainly invested the character he portrayed last night with conviction and appeal. Miss Dorothy Ross and Miss Lorraine Higginson as the daughters of the house, played naturally, with ease and an engaging simplicity, and displayed delightful verve.

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