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P125 Women's Art Society of Montreal fonds

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1948 - 1952





Star Oct-19th-48

Art Influenced
By Holy Land

A REMARKABLE friendship, friendship and understanding between two men, one a Canadian thinker and the other a British artist, was discussed yesterday afternoon before the Women's Art Society in Tudor Hall by Richard S. Lambert, M.A. (Oxon), Toronto. The artist was Holman Hunt, and the Canadian Henry Wentworth Monk, brought up in the Ottawa valley, a student of the prophetic books of the Bible, who hoped to find some solution for the troubles of mankind.

The two men, born in the same year, met first in 1854 in the little town of Bethlehem. Holman Hunt had gone to Palestine to study life and scenes, in order to give the real background to his religious pictures. Monk worked his passage before the mast to get to the Holy Land where he believed he might find the way to a message that would put an end to war, poverty, and revolution. He prophesied that the world would enter on a period of tribulation and suffering, and of war between civilized peoples that would be catastrophic to humanity. He believed that this could be escaped through the gifts of science, and that it would be possible for men to unify themselves and establish a world government. He wrote a book, published with the assistance of John Ruskin.

Mr. Lambert claimed that Holman Hunt who, like others of the Pre-Raphaelite movement, believed the artist should paint for a social purpose, was influenced by Henry Wentworth Monk. The speaker showed several of Hunt's pictures painted at this time, notably "The Scape Goat", which he interpreted as a protest against intolerance and anti-Semitism. A striking portrait of Henry Wentworth Monk shown on the screen is in the National Gallery.

Mrs. A. W. Schell, the president, introduced the speaker.



(Eaton's Portrait Studio Photo.)
MRS. A. W. SCHELL, who has been named president of the Women's Art Society.

Women's Art Society
of Montreal

Tudor Hall—Jas. A. Ogilvy's, Ltd.

Calendar, 1948-49

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Star - Nov 2nd - 1948

Canadian Music At Art Society

Two new Canadian works were heard in a concert on Tuesday afternoon by Norman Herschorn and Gilbert Hill for the Women's Art Society. It was given in the lecture hall of the Art Gallery.

The bigger of these works was a sonata, in one movement by Michel Perrault, who has, in it, decidedly something to say and says it well. It is interesting and original and is never too modern in its treatment of harmony. It is also rather difficult and Tuesday's performance did not do it full justice. The other new work was a "Minuet Antique" a short and most tuneful minuet for two violins without piano accompaniment, by Major Howard Fogg. This, a minuet and trio, of which each section begins in canon, was well played by Gertrude and Norman Herschorn. They, with Mr. Hill, also played a trio for two violins and piano by Haydn, which went well, but lacked some of the lightness that the music needs.

Messrs Herschorn and Hill also did sound and spirited playing in Schubert's first sonatina at the beginning, and Brahms' A major sonata at the end of the concert.

H. P. B.

Star - Nov. 9 - 1948

Gazette
Nov. 9 - 1948

Olivier's Hamlet Target Of Criticism by Scholar

Except for one isolated case, there are great pitfalls in the path of a director who attempts to present the plays of Shakespeare through the cinema, Prof. George I. Duthie, of McGill University, yesterday told a meeting of the Women's Art Society in the Art Association of Montreal.

In Prof. Duthie's opinion, Henry V was the one play which was suited to film treatment since it, unlike the others, was an epic rather than a drama.

"There is no fundamental conflict in the mind of the leading character, Henry V," he said. "He is presented as a warrior king. A full portrayal, therefore, must necessarily entail seeing him perform warlike and heroic feats."

The speaker explained that the stage was too limited a medium for the portrayal of such scenes as the English fleet sailing for France or the Battle of Agincourt, but that the screen was admirably suited to this.

Camera Often Detracts

He believed on the other hand, that in such dramas as Hamlet, where "what counts is the psychological troubles of the hero, "the movement of the camera around the precincts of Elsinore Castle substantially detracted from and weakened what should be the main point of interest."

The greater scope allowed by the cinema in setting and movement was, he believed, not altogether an advantage for it led the audience to expect a greater degree of verisimilitude as well as detracting from the paramount importance of the spoken word.

In Shakespeare's time, he explained, audiences were content with less realism than today—the plays were presented in a partially open air theatre in the broad light

of afternoon—and the words spoken, setting the scene as well as forwarding the plot, were therefore of greater importance.

Speaking of the film version of the balcony scene in Romeo and Juliet, he pointed out that this was written not as "an accurate slice of life but a dramatic lyrical poem" but in the film the policy was scarcely in keeping with the realism of the setting.

Prof. Duthie pointed also to the discrepancies in the realistic settings allowed by a film version of Shakespeare's plays through the use of artifices such as the soliloquy used by the playwright to heighten the dramatic effect of his presentation to a 16th century audience. Olivier, he noted, in his film version of Hamlet, made the soliloquies more realistic by recording them, so the words appeared to be the actual thoughts of the hero.

Mrs. A. W. Schell, the president, acted as chairman.

Cinema Use of Shakespeare is Lecture Topic

THE scope the cinema gives in setting and action is not always a help in producing Shakespearean plays on the screen. It gives more realism than Shakespeare intended and detracts from the importance of the spoken word, said Prof. George Ian Duthie, Professor of English, McGill University, in an address to the Women's Art Society yesterday.

Speaking on "Shakespeare and the Cinema" at the meeting held at the Art Association, Sherbrooke street, Prof. Duthie said the restlessness of a moving camera had the effect of distracting the audience's attention from words that were spoken.

"The cinema likes to keep changing the visual focal point and words cease to have the exclusive function they have in the theatre," the speaker said. The scenes become more realistic in the film version and they "seem more like a slice of life."

Shakespeare's plays were intended as dramatic lyric poetry. By means of poetry alone Shakespeare stirred the imagination of his audience. The stage of his day was less realistic than the modern theatre and "he could only suggest the setting by words put into the mouths of his actors." The audience was contented with a much less realistic effect in the theatre than the modern audience and it was prepared to use its pictorial imagination more.

Shakespeare was less concerned with verisimilitude and realism than most modern playwrights and he was "probably guilty of more improbabilities and inconsistencies." Occasionally he went contrary to the lines of true life and there were inconsistencies in psychology, but he never went counter to plot structure, sequence and characterization, the speaker said.

Shakespeare was an expert in handling dramatic illusion, Prof. Duthie noted. "Even when things were not true to life, they seemed true." Shakespeare revealed the character of his actors in soliloquies and his plays were romantic rather than a slice of life. On a more realistic stage, there is a tendency to expect the whole play to be realistic, the speaker commented. The realism of setting was even greater on a film where "the camera can present more lavish settings than the stage is capable of doing, and action not cramped by limitations of the theatrical stage."

Turning to Laurence Olivier's production of Hamlet, where the "psychological troubles in the mind of the hero is what counts pre-eminently," Prof. Duthie said the realistic setting conflicted at times with the unrealistic material of the play. He termed it a "first rate achievement" which had not been too successful. The text could have been cut with greater success as "passages absolutely necessary to explain the passages that were left had been cut."

Henry V yielded admirably to film production, in his opinion. It was the only Shakespearean play that demanded film production as it was "epic rather than dramatic."

Mrs. A. Schell presided at the meeting.

Annual Luncheon Nov. 16th

The Gazette
Nov. 17th / 48

The Star
Nov 17th - 1948

Gazette

Actor Portrays 'Immortals' of Charles Dickens

With the artistry of an effective actor and an insight into the fundamentals of human nature, Hedley Hepworth yesterday portrayed such well-known characters from the pen of Dickens as Scrooge, Wilkins Micawber, Uriah Heep and Sydney Carton at the annual luncheon of the Women's Art Society in the Mount Royal Hotel.

Depending very little on costuming, the English dramatist and authority on Dickens, by clean cut gestures, a wide vocal range and singular command of his facial expressions introduced the audience to characters who might well have stepped out of the pages of David Copperfield, a Christmas Carol or Pickwick Papers.

Portrayals Clever

Rubbing his hands, he bowed and scraped in a portrayal of Uriah Heep; swinging his eyeglass in one hand and describing a full circle with the cane in his other hand he was Wilkins Micawber, giving advice to the young David Copperfield; and with no perceptible effort he was shambling across the stage muttering "Bah" and "Humbug"—a character who could only be Mr. Scrooge.

Equally at home in both pathos and humor, Mr. Hepworth turned from the dignity of Sydney Carton's last words upon the guillotine to the witticisms of Counsel Buzfuz, in the breach of promise case of Bordell versus Pickwick.

As counsel for the plaintiff, Mr. Hedley has his audience reduced practically to hysterics as they watched his antics as the short-sighted lawyer who had to bend double and put his nose practically on the table to read his papers. Other touches too, like sneezing in the skirt of his lawyer's robe, did not go unappreciated.

Mrs. A. W. Schell, the president, introduced Mr. Hepworth, and welcomed those present. Mrs. L. J. Notkin of the Council of Jewish Women replied on the part of the guests.



HEDLEY HEPWORTH, celebrated English actor, who will give a dramatic recital before the Women's Art Society at the annual luncheon at the Mount Royal Hotel on Tuesday, November 16, at 1 p.m., on the immortal characters of Dickens. The British Secret Service made good use of Mr. Hepworth's talents during the war when for 18 months he impersonated a British stevedore and frequented the "pubs" to see if sailors were talking out of turn. His disguise was never discovered.



HEDLEY HEPWORTH, English actor, who will come to the Women's Art Society for the annual luncheon in the Normandie Roof at the Mount Royal Hotel on Tuesday, November 16, at one o'clock. He will give a lecture recital on Charles Dickens, outlining the life, work and achievements of the great novelist, and impersonating a number of the Dickens characters. Changes in costume and make-up are effected in full view of the audience.

Dickens Folk Seen on Stage

SOME people say that Charles Dickens is a little old-fashioned, remarked Hedley Hepworth, English actor, whose impersonation of some of the "immortals" from Dickens entertained members of the Women's Art Society and guests at their annual luncheon in the Mount Royal Hotel yesterday. Mr. Hepworth agreed that Dickens may be "old-fashioned," but is by no means out of date.

Human nature has changed so little since the time of the great novelist, that what he wrote then has an appeal now. "Our actions may be different, we wear different clothes, but our nature has not really altered."

The actor proceeded to bring on to the stage various characters, recognized by all readers of Dickens. His changes of costume, made in view of the audience, were slight but effective, in giving the picture associated in the minds of readers with illustrations of the characters, facial expression, voice and gesture were adapted to the sentiments expressed.

Heep and Others

The first to appear was Uriah Heep. Drawing on to his head a flaming red wig, the actor became the fawning, hypocritical fellow who hated his betters.

Wearing full-skirted short brown coat and high hat, and twirling the ever-present cane, Wilkins Micawber strutted across the stage "looking on the bright side and waiting for something to turn up."

Remarking that the Christmas Carol had been translated into many languages, Mr. Hepworth, muffled in a long overcoat, showed Ebenezer Scrooge as the poor rich man, lonely and embittered.

Perhaps the most effective of all, while the simplest, requiring no change of costume, was the impersonation of Sydney Carton. Striking the attitude of the visionary, the actor gave the famous lines in a rich, full voice, suited to the delivery.

The last presentation was from the trial scene from Pickwick Papers. A curled gray wig, a gown, and a roll of manuscript, produced Sergeant Buzfuz, the fussy, pompous, and ignorant counsel for Mrs. Bardell.

Mrs. A. W. Schell presided at the luncheon. Mrs. L. J. Notkin replied to the toast to sister societies.

Star

Gazette
Nov 30-1948

Avon Bard Seen Holding Typical Moral Attitude

Standing in the midst of a great movement of thought—the change in the status of the moral code over the centuries from Medieval times to Rousseau's day — Shakespeare crystallizes a peculiarly British attitude towards this moral code, Very Rev. Kenneth C. Evans, Dean of Montreal, yesterday told the Women's Art Society meeting in the Art Association of Montreal.

The Dean in tracing this change in the status of the moral code and in the public attitude towards it referred to the decline of the church courts and of the canon law applied in them.

The speaker also mentioned the translation of the Bible into the language of the people, Protestant emphasis on justification by faith alone and the abandonment in some quarters of the Christian philosophy, which viewed the natural law as derived from the divine law, and the moral code as essentially harmonious with nature, as factors which contributed to the change.

Moral Code Natural

Shakespeare, in Dean Evans' opinion, consciously or unconsciously put himself on the side of those who believed that the moral code was essentially natural and was reinforced by the sanctions of nature.

"Thus the great dramatist is opposed to the philosophy of Rousseau, who argued that the moral code was mere convention and was, in fact, contrary to nature," he said.

The speaker pointed out, however, that Shakespeare did not accept the Decalogue and the moral code just as it was being expounded in the catechisms of the time. His attitude, Dean Evans felt, was one of agreement on the essential principles, but he stood also for the right of free criticism of the deductions made from these principles.

Insisting as he did on the importance of the application of the moral code in daily life, Shakespeare like the average Briton today was suspicious of moral theory and felt the test of common experience necessary, Dean Evans concluded.

Star
Nov. 30-1948

Moral Code Is Upheld in Plays Of Shakespeare

SHAKESPEARE acknowledges the basic principle of a moral code but shows how it has to be fitted to life and how one must think ultimately of humanity, Very Rev. K. C. Evans, Dean of Montreal, told a meeting of the Women's Art Society at the Art Gallery yesterday afternoon.

Speaking on "Shakespeare and the Moral Code," Dean Evans said Shakespearean plays had a peculiar moral quality. In delineating a picture of life, Shakespeare shows himself in favor of a moral principle. He rejects the idea that misfortune and tragedy are alike. As the moral principle that Shakespeare himself accepts is assaulted, tragedy enters, but at the end of Shakespearean tragedies, the audience is completely reconciled. "We see the vindication of the moral principle. It is through this that Shakespeare gives a pleasant and agreeable play."

Shakespeare constantly reminds us the moral principle can be misapplied even by the best intentioned, Dean Evans said. In disagreement with John Calvin, Shakespeare holds to the idea people who are to be honored must put themselves up to merit that honor.

In his last play, "The Tempest," the moral law is challenged but there is no retribution as in his great tragedies. "In 'The Tempest' we have an element of forgiveness. Of all Shakespearean plays it is the most Christian, the most beautiful and the most satisfying," the speaker said. "It demonstrates that we live in a moral universe and there is no hitting back with terrifying force."

Change in Outlook

Tracing the change in the moral outlook, Dean Evans said that in the 16th and 17th centuries the church courts were less and less sought for verdicts. The civil courts became the custodian of the moral code.

"There was dissemination everywhere of the printed Bible and people began to form their own opinions. The Protestant church placed emphasis on justification by faith alone which degraded the moral code and weakened its influence. Eventually there was a philosophy teaching that, to be natural, one has to be liberated from a moral code, as was advanced by extremists like Rousseau.

"Shakespeare is ample testimony the setting aside of moral law must inevitably lead to tragedy," Dean Evans concluded. Shakespeare accepted the idea that the laws of the church and moral code were in absolute harmony, and if they are set aside there is tragedy.

Mrs. A. W. Schell, who presided, introduced and thanked the speaker.

Gazette
Nov. 23-1948

Sales Believed Not Purpose in Primitive Art

Primitive art, unlike that of today, was not made to sell and frequently had a strong religious influence, Alice Johannsen Turnham, assistant director of the McGill Redpath Museum, yesterday told a meeting of the Women's Art Society.

Speaking of examples of primitive art existing today, she said they were the expression of an inner urge to decorate, shown by Indian women in the beads they shaped and by the Eskimo in his carving.

All primitive people, Mrs. Turnham continued, worked with the materials they had at hand. Thus the Indians in Canada made beads from shells as well as utilizing the grasses and berries that grew plentifully around them.

She pointed out that the Indians had to make all their own utensils, including tools and weapons for hunting and that in the making of the flints they developed great patience and skill, because they could not afford to be careless.

Relics of some of these Indian utensils and flint arrow heads had been found, she said, just outside the McGill campus gates, not far from the old village of Hochelaga.

Speaking of decorative objects, she said that with the development of agriculture, the Indians were more settled and thus produced ritual objects which in Mexico and Peru rose to tremendous heights.

In conclusion, she said that primitive works of art were widely distributed in time and space, thus the actual beginnings could not be fixed at any specific frontier but were most often seen today in children's art efforts, a natural urge which civilization today often managed to dull.

Gazette Dec 7th 1948

Cynical Books Reflect Times

Cynical books reflect the times, Miss Maysie MacSporran yesterday told the Women's Art Society meeting in the Art Association of Montreal. In the nineteenth century, she said, literature voiced the certainties of the age when right was right and wrong was wrong.

"Writers today are not so sure of these fundamentals," she added, "so they try to excuse and explain wrong. Very few writers now believe that man has a place of great dignity in the universe. This century breaks down man into the physical, mental and intellectual, and this split is not man, for the human personality cannot be split without disaster."

Miss MacSporran held that many writers were not certain that the world in which men live was moral. "Are there enough people who believe in a moral outlook to give us a world in the twenty-first cen-

ture fit for our descendants?" she asked.

She said that the "vacuum mind and the manners and customs of the jungle" must be abandoned and that there should be a return to spiritual values.

Men should be educated to fit them for society, she said, and education should rely on the great thinkers of the past who set themselves to study and follow the truth.

Miss MacSporran saw this age as especially difficult for children who were brought up in the midst of confusion and anarchy. Their parents, on whom they relied, had but few answers to the problems of living and contemporary painting, literature and music had but little assurance to offer.

It was up to education to give shape to their life and to teach the eternal truths.

Star - Dec 7th - 48

Books Seen as Mirror of Times

LITERATURE, music and painting reflect aspects of the history of a period, Miss Maysie MacSporran, M.A., noted in an address to the Women's Art Society yesterday afternoon at the Art Association, when she discussed certain modern books as "Mirrors of the Times."

Nineteenth century writers, she said, worked in a frame-work of conviction as regards the established moral code. Today standards have been done away with. Modern art has no meaning for many people. Writers are trying to interpret truth as they see it, but they are not sure of anything in particular. Confused themselves, they confuse others.

She cited a critic who held that "The age does not believe in God, therefore it cannot write about Him as Milton did; it cannot honor Him as Bach did; nor build cathedrals for Him as the Middle Ages did."

Help can come from education, Miss MacSporran maintained. This was "to reconcile the sense of pattern and direction with the sense of experiment and innovation deriving from science."

Miss MacSporran found that this is a difficult time for children, who were not given answers to their problems. Education should give shape to their lives and teach the fundamentals of right living and the eternal truths.

Star Jan 11 - 49

Genius Needs to Hold Balance

WHETHER or not men of letters are men of genius was discussed before the Women's Art Society in Tudor Hall yesterday afternoon by Y. W. Vance, literary editor of the Hartford Courant, Hartford, Conn. One fact that was unquestionable is that genius knows no distinction of race or nationality. It is found in artists, writers, musicians, dancers, philosophers, inventors.

The question of genius, the speaker held, is in essence bound up with the "ageless problem of good and evil". He spoke of the Greek idea of the "daimon", which was special to the individual, influencing him for good or evil. Outstanding examples cited were Beethoven whose music appealed to the highest qualities in man; and Napoleon, whose "genius" was destructive of everything that stood in the way of his ambition.

Referring to the much criticized figure of Christ by Epstein, the speaker interpreted it as illustrating the only force in the universe that can hold the balance between good and evil.

Mr. Vance showed on the screen photographs of a number of authors, sculptors, musicians, and others whom he considered as authentic geniuses. He recalled that in Vienna, between the two great wars, there was a spiritual and musical renaissance, at the centre of which was the widow of Johann Strauss, the "waltz king".

Among Canadians, Mr. Vance mentioned two poets, Robert Choquette and Wilson Macdonald, as showing real genius.

Mrs. A. W. Schell presided and introduced the speaker.

Gazette - Jan 11 - 49

Spiritual Force Believed Vital

In this age of "misplaced energy" it is necessary to study the genius that will hold the world's two great evils in check and be guided by the light which emanates from the spirit, Y. W. Vance, editor of the Hartford Courant, told the Women's Art Society in a meeting held in Tudor Hall.

The speaker believed that Steiner in his famous portrait of Christ recognized the two types of evil genius—the Luciferic and the materialistic.

Mr. Vance said that long hair, flowing tie and a mad manner were seldom associated with authentic genius which was, in reality, bound up with the age-old problem of good and evil.

Giving examples of men of genius, he classified Beethoven as an authentic genius; Napoleon as a destructive genius, and Wagner as a genius alternately controlled by good and evil but who redeemed himself with "Parsifal".

He classified Goethe's "Faust" as the supreme history of the fight between good and evil.

Mr. Vance founded the Vienna Times in the days before the Second Great War—the first English-speaking newspaper in Central Europe.

Star Jan 18 - 49

Pleasant Music By Flute and Harp

The Women's Art Society had an hour of very pleasant music at the Tudor Hall on Tuesday afternoon, made for them by two of the best of the younger Montreal musicians, Marie Iosch, harpist, and Marcel Baillargeon, flautist.

The repertory of music for these instruments is rather limited and arrangements have generally to be brought into service. Miss Iosch began with a happy arrangement of Bach by Mr. Grandjany, by whom there was also an effective one of Debussy's "Clair de lune". Her most striking solos were two cadenzas, a fine one by Mr. Grandjany for a concerto by Handel, and part of the mad scene of Donizetti's "Lucia", which made excellent Toccatas for the instrument, and were admirably played.

Debussy was also made to provide some of Mr. Baillargeon's flute solos. There were "Le Petit Berger" and "La Fille aux cheveux de lin", which go particularly well as flute solos, and the curious "Syrinx" for flute alone. A Fantasia by Faure and an arrangement of Ravel's "Habanera" went equally well, and Miss Iosch did good work as partner and accompanist.

H.P.B.

Gazette - Jan 25 - 49

Deplores Loss Of Examples of Wood Carvings

The examples of 17th and early 18th century wood carving to be seen in many a church in this province today are not only a distinctive art contribution but also of historical value, for they illustrate the way in which the Catholic church influenced the minds and hearts of the French-Canadians, Prof. E. R. Adair yesterday told the Women's Art Society at its meeting in Tudor Hall.

The professor of history at McGill University deplored the fact that fire had destroyed many examples of this unique French-Canadian art while others were lost or heedlessly thrown away when the small original churches were enlarged or rebuilt.

Unique Method Developed

Explaining that decorative wood carving was started by the French-Canadians in the early days of New France when plaster and stone for sculpturing were not easily available, he said that in an effort to achieve the same effects as they had seen in church decorations in France they developed an unique method of applied wood worked on a board basis.

The results of this method were strikingly beautiful, Prof. Adair said, showing slides of decorative carving still to be seen in parish churches around Montreal and Quebec.

Because wood was a much more difficult medium to work with than plaster, where a mould could be made and the same pattern copied any number of times, it called forth all the skill of the individual worker and the designs never became stereotyped, he said.

He showed examples of the freedom of line, the freshness and simplicity of design to be seen in the unique wood carving of this applied type. He distinguished between the Quebec school of wood carvers, which under the influence of La Tour and the Lavasseurs went in more for solid carvings, cartouches and life size statues, while delicate lines and arabesques were the mark of the Montreal school.

The speaker was introduced and thanked by Mrs. R. M. Mitchell.

Star - Jan 25

Woodcarving Of Early Days

Describing wood carving as an outstanding artistic contribution of French Canada, Prof. E. R. Adair, of the Department of history, McGill University, addressing the Women's Art Society in Tudor Hall yesterday, traced the development of the art, started in the early days of the settlement to beautify the churches, in the building of which all the people took a part.

In those early days, he recalled, there was an architect and sculptor from Bordeaux in Quebec, Jacques le Blond de La Tour, who not only worked himself but instructed apprentices in the art of woodcarving. His most famous pupil was Noel LeVasseur, who together with his two sons were the most eminent sculptors of Quebec during the eighteenth century.

In the meantime Montreal had developed its own school of wood carving, quite distinct from that of Quebec, where the work was solid and massive with life-size figures. In Montreal the touch was lighter with delicate tracery and open work.

Working in the difficult medium of wood, the skill of the individual worker was called forth, and designs never became stereotyped, unlike work in plaster, where a mould can be made and the same subject repeated many times. Gradually the plaster which was being used in France reached Canada, and sounded the death knell of wood carving, although fine work was done until the middle of the nineteenth century.

Illustrating his subject, Professor Adair showed examples of the beautiful results achieved by the carvers who developed a method of their own. He told his audience where the finest specimens of wood carving are now to be seen. Outstanding specimens of the Montreal School of wood carving are to be found in churches at Sault au Recollet, Ile Perrot, Vaudreuil and L'Acadie, and especially on the tabernacles in the churches at Longueuil, Boucherville and Lachenaie; while there are fine examples of the Quebec school in the Ursuline Convent and Hospital General in Quebec City, and in the Churches of St. Famille and St. Francois on the Island of Orleans.

Professor Adair deplored the fact that fire had destroyed many examples of wood carving, while others were lost or carelessly thrown away when the small original churches were enlarged or rebuilt.

The Art Society audience showed much interest in the possibility of visiting places where the old wood carvings are to be found.

Mrs. R. M. Mitchell presided and introduced the speaker.

Curator Will Speak

PAUL RAINVILLE, Curator of the Museum of the Province of Quebec, will give a lecture on "Maria Chapdelaine" before the Women's Art Society in Tudor Hall on Tuesday afternoon, February 1, at 3 o'clock. Besides directing the Provincial Museum since 1931, Mr. Rainville is vice-president of the Canadian Association of Museums, and of the North Western group of the American Association of Museums. He has contributed articles on music, folk-lore and literature to various magazines and newspapers.



Paul Rainville

His lecture will be accompanied by slides made from illustrations for "Maria Chapdelaine" by Clarence Gagnon, R.C.A., and M. A. Suzor-Cote, R.C.A.

Mr. Rainville is a direct descendant of Paul de Rainville, who came to New France from Normandy in 1648.

Logelle
Feb. 1st - 1949

Quebec Classic Lecture Topic

That "near classic" Marie Chapdelaine was the subject of a lecture given before the Women's Art Society in Tudor Hall by Paul Rainville, curator, Provincial Museum, Quebec. Mr. Rainville said that its author, Louis Hemon, had intended his novel to be a picture of hard-working peasants living on the fringe of civilization and noted that he had appeared "out of the blue" in the Lake St. John District.

Mr. Rainville told of how he was engaged to work as a laborer with a pioneer family and his insistence on free week-ends for writing, and how he met a tragic death when he was crushed by a freight train near Chatham, Ont.

When the manuscript of Marie Chapdelaine came to light, he said, it developed that Hemon had published works in both France and England. Marie Chapdelaine then slowly gathered momentum and had now been published in 34 editions and 15 languages.

The speaker noted how the sheer beauty of the book had attracted the interests of such artists as Suzor Cote and Clarence Gagnon.

The latter followed the text of Hemon's book faithfully, he said, and the genius of both author and artist blended into an harmonious whole. Gagnon made his illustrations in Paris from notes, he added, and from the memory of the country he knew so well.

Star. Feb. 1st - 49

Pioneer Life Is Pictured

SCENES of pioneer life in the remote forest regions of Quebec were unrolled before members of the Women's Art Society in Tudor Hall yesterday afternoon, when Paul Rainville, curator of the Provincial Museum, gave an illustrated lecture on "Maria Chapdelaine". He recalled that the author, Louis Hemon, born in Brittany, France, had arrived a stranger at Peribonka in the Lake St. John District, and had lived the hard life of the pioneer for a year, working with the men of the family for six days a week, and writing on Sunday. "Maria Chapdelaine" has been translated into fifteen languages.

Mr. Rainville said that some critics objected that "Maria Chapdelaine" was not a true representation of the French-Canadian habitant way of life. Hemon intended it as a regional novel of pioneers on the outskirts of civilization.

Mr. Rainville's lecture was a running commentary holding together in a connected story the 76 illustrations by Suzor-Cote and Gagnon. Hemon's text was used for the most part, with supplementary observations by the lecturer, which enhanced the graphic effect.

After following the Chapdelaine family and their neighbors through the vicissitudes and simple pleasures of their life, Mr. Rainville concluded that the story is a lesson in courage, acceptance of life as it is met, and purification by suffering.

Star Feb 8th - 1949

Gazette Feb. 8th - 49

Ceramics Give 'Candid Shots' Of Greek Life

The decorative use of human figures in the ceramics of the ancient Greeks was likened by Prof. Paul McCullagh to "indiscreet snapshots" which today give intimate glimpses of the life of a people who displayed marks of genius in so many ways 25 centuries ago.

In an address yesterday morning to the Women's Art Society in Tudor Hall, the associate professor of Latin and Greek at McGill University, told how the collections of vases in many of the world's chief museums revealed pictorially the history of the people who made them.

While many of the earlier works dealt with funeral processions, naval battles, horse races and mythological subjects, the vases of the fifth and fourth century B.C. showed the people actively engaged in daily life, he said.

Daily Life Represented

Illustrating his address with slides, he showed how scenes sometimes serious and sometimes frivolous had been captured by the potter. Nearly every aspect of daily life was represented, including meetings at the public fountain, scenes in the school room, at the banquet and even in the women's dressing room where they were pictured spinning or even taking a bath.

Prof. McCullagh traced the development of Greek ceramics from the tenth, ninth and eighth centuries B.C. when human figures were represented by a series of geometric lines to the perfection of a realistic yet decorative technique in the fifth and fourth centuries.

He showed, too, the different type of Greek vases, ranging from a tall water jug and a banquet goblet 15 inches in diameter, to a jar in which the women kept their cosmetics or jewellery. Drinking cups were of many different sizes and shapes, from one with a very high handle that could be used as a ladle, to a horn in the form of an animal's head.

The speaker was introduced by Mrs. Karl Forbes.

History Found In Greek Vases

THE decoration of Greek vases serves as an inexhaustible mine of historic information, Professor Paul McCullagh, associate professor of Latin and Greek at McGill University, told the Women's Art Society in Tudor Hall this morning.

The paintings were a pictorial history of the times for which they were made, he said, when speaking to the society on the subject "Greek Vases, Mirror of a Civilization." Fascinating pictures depicted scenes of Greek education, gave views of potters' workshops, and other activities characteristic of the period.

Although a single painting on a vase did not give a good picture of Greek life, a study of many of them by the trained scholars gave an insight into early Greek life, he said.

Tracing the evolution of art, Professor McCullagh said the logical starting point was the beginning of the use of geometric patterns. Even the fifth and sixth centuries before Christ revealed astounding achievements in the ceramic art, he said.

Naturalism in Design

In early Greek design there was an absence of human figures which later followed in the more mature work of Greek masters. There was striking naturalism of design which resulted later in a conventional style.

Greek middle ages developed a style unlike the early Cretan design. There was no degree of advanced culture evident in the Greek middle ages except in some vase paintings.

The migration from the north in the tenth, ninth and eighth centuries before the birth of Christ was mirrored in the realm of ceramics. A series of geometric designs were a "rude, decorative beginning," he said. Painting was steeped in mathematics but "some of the vase paintings were a real achievement." This was not just a preliminary stage in the development of art, the speaker pointed out, but a complete phase in its development.

In the next period of development, the seventh and sixth centuries B.C., there was increased communication with other countries which was reflected in Greek paintings. An increasing interest was shown in the study of the human form.

The Athenian period was the culmination of several centuries of hard work. During the fourth and fifth centuries B.C. many things were created for which the Greeks will always be remembered, the speaker said. The most important changes were in ceramics. Paintings on vases were a fascinating way of portraying the people in their daily life. Eventually this type of art took its place beside mythological figures, Professor McCullagh said.

Mrs. A. W. Schell presided at the meeting and Mrs. Carl Forbes introduced the speaker. Professor McCullagh was thanked by Mrs. L. Miles.

Slater
Feb 15th

Art Society Group Give Program

At the members' day meeting of the Women's Art Society, held in Tudor Hall, five members of the society presented a program under convenership of Miss Ethelwyn Bennet. Mrs. Dakers Cameron gave an original essay on "Cross-word Puzzles". Mrs. Karl Forbes contributed a sketch of Mrs. Susannah Moodie, a pioneer settler in Ontario. Miss Eleanor Williams Moore gave a comparison of the two wives of Mr. Dombey from the novel "Dombey and Son" by Charles Dickens. Mrs. J. F. Morris told of "Difficult Moments in the Life of a Clergyman's Wife". Miss Margaret Sutherland and Mrs. Leslie Miles gave readings from a book by George Stewart.

Mrs. A. W. Schell presided. Tea was served.

Gazette Feb 22-49

Chinese Art Classified as Type of Prayer

The study of nature is to the Chinese artist what the study of the body is to the western school of painters, Madame Veudiere Nicholas yesterday told the meeting of the Women's Art Society. An authority on Chinese art, the speaker said that the true artist was of necessity a mystic and that his activities were carried out only after much meditation and philosophic thought.

"If the Chinese artist succeeds in contacting the absolute within his own being," she added, "he produces a masterpiece." Such an artist suggested the hidden meaning which lay beyond description in words and which was to be found in each individual soul.

The Chinese landscape artist employed his ears as well as the eyes of his soul, the speaker said, and rhythm was always present as a pulsating force in his painting. Mountains, waters and space made up a landscape in which invariably there appeared the little man and the lonely soul. Madame Nicholas classified Chinese landscape art as "a type of prayer."

She believed that Chinese flower painting was closely allied to landscape painting, and she told how many Chinese artists specialized in the painting of bamboo, which represented virtue. An artist might spend an entire lifetime painting bamboo.

The speaker showed films of celebrated Chinese landscape and flower painting. She was introduced by the president, Mrs. A. W. Schell.

Chinese Art Is Topic At the Women's Art

Madame Veudiere Nicholas will speak on "The Spirit of Chinese Painting" at the meeting of the Women's Art Society to be held tomorrow at 11 a.m. in Tudor Hall.

Madame Nicholas has made an intensive study of Chinese art, literature and philosophy and has lectured on these subjects at Harvard and Columbia universities. She is an outstanding authority on Chinese brasses.

Jazelle - March, 21 -
1949



TOM ORMSBEE, author of the newspaper column "Know Your Heirlooms" who will address the Women's Art Society on Tuesday, at 3 p.m., in Tudor Hall. He will discuss heirlooms and the lecture will be illustrated.

"LOOK RIGHT, LOOK LEFT"
The first talking traffic light sig-
nal, developed entirely in the Uni-
ted Kingdom, has just been demon-
strated at Hayes, England. It is an
automatic device, operating inde-
pendently or in conjunction with
traffic lights, which gives spoken
warnings to pedestrians at road
crossings. One typical message
given at the demonstration was
"Before crossing look right, look
left, look right again. Thank you."
The apparatus in its compact wa-
terproof housing weighs approxi-
mately 30 pounds and is contained in
a box fixed to the top of the signal
post. It can operate either alone,
with a timing device, or synchron-
ized with a normal traffic signal.
The new signal does not shout its
instructions. It quietly coaxes peo-
ple across the road or warns them
of the need for looking left and
right before stepping off the curb.

Star



TOM ORMSBEE, who will give an illustrated address to the Women's Art Society in Tudor Hall next Tuesday afternoon at 3 o'clock. His subject will be "Know Your Heirlooms". He has a large collection at his farmhouse, about 200 years old, at Pound Ridge, N.J.

Jazelle March, 21

Home Beauty Appealed to Early Colonists

THE idea that early homes, of the seventeenth, eighteenth and nineteenth centuries, were austere is not exact, Tom Ormsbee, a collector of antiques, told the Women's Art Society yesterday afternoon in Tudor Hall. The colonists from the beginning had liked color and had sought to raise their standard of living, he said. Mr. Ormsbee showed a series of slides illustrating the development of furniture and interior decoration generally in the American home.

As the colonists gained in wealth the homes became more elaborate, with beautiful panelling, graceful mantel pieces, choice pieces of porcelain from China, and cleverly executed pieces of furniture. High boys, four-poster beds, clocks, etc., showed workmanship of a high order.

Mr. Ormsbee showed slides of examples of American Chippendale, Hepplewhite, Pennsylvania Dutch, and early Victorian pieces, each in the correct setting for its period.

The most cherished possession in the earliest homes, the speaker noted, was the Geneva Bible, which was always carefully kept in a special box together with important documents and writing paper. This box was placed on a stool, when the owner wished to write, and was the forerunner of the desk.

The sideboard had its initiation in a type of table at the one side of the dining room; this had a marble top because along with the dishes were brought braziers to keep the food warm.

The advent of the Chippendale style of furniture, made by the cabinet makers from a Chippendale book of engravings, led to an increased use of mahogany, and intricate handwork was seen on fine pieces. There was a liking for decorative figurines on the mantels, and for brightly colored plates. Some of these were of American manufacture, the Pennsylvania Dutch especially making much of their own pottery.

Mr. Ormsbee mentioned General George Washington's order for thirty-six chairs for Mount Vernon, stipulating that they should be strong enough for "common sitting."

Mrs. A. W. Schell presided at the meeting and introduced the speaker.

Star - March, 21

Draft Inspired Use of Canopy On Colonial Bed

Although the furnishings of the more prosperous of the American colonists were extremely elegant, their houses were cold and beds with canopy and curtains were considered necessary for warmth, Tom Ormsbee yesterday told the meeting of the Women's Art Society in Tudor Hall.

The authority on American antiques described how the cabinet-makers of the American colonies, especially those of Philadelphia, were extremely "happy" in making furniture from the engravings in Thomas Chippendale's book. They even made pieces like high-boys, which were not in the book, in the typical Chippendale style, he said.

Showing colored slides of early American-made pieces, Mr. Ormsbee noted that very few of the early homes had sideboards in the dining-room. What was used was a type of side table with a marble top, because dishes were brought in complete with braziers to keep them warm.

Mahogany Widely Used

The advent of the Chippendale style of furniture encouraged the use of mahogany, he said, and showed pictures of a slab-top desk complete with a mirror framed with intricate mahogany fretwork.

Mr. Ormsbee also spoke of their liking for Staffordshire figurines on their mantels, a liking which was shared by the more economical Pennsylvania Dutch who made their own pottery, both figurines and plates, and finished them in bright colors.

He showed one secretary, which had brass handles on each side—a reminder, he said, that the desk had evolved from the early hope chest.

Harp Popular Instrument

Mr. Ormsbee mentioned General Washington's order for 36 chairs for Mount Vernon "strong enough for common sitting," and noted that at the time the harp took the place of the piano as the popular musical instrument which was played by both men and women.

He mentioned the special insignia of a group of Baltimore cabinet-makers—oval glass panels often decorated with the figure of a woman in classical robes.

In conclusion, he showed a break-front table made by Salem cabinet-makers, who had shipped their furniture to the West Indies, Brazil, and even Calcutta, which turned up recently in South Africa.

Jazelle - March, 21 -
1949



TOM ORMSBEE, author of the newspaper column "Know Your Heirlooms" who will address the Women's Art Society on Tuesday, at 3 p.m., in Tudor Hall. He will discuss heirlooms and the lecture will be illustrated.

Antique Expert Due At the Women's Art

Well-known to antique fanciers in the United States through his column "Know Your Heirlooms" Tom Ormsbee will address the Women's Art Society on Tuesday at 3 p.m. in Tudor Hall. In 1933 Mr. Ormsbee founded the magazine "American Collector" and was its editor for 12 years. His books on antiques are regarded as authoritative and serve as reliable guides for both amateur and professional collectors.

Brooklyn-born and reared, he is a Vermonter by tradition. His maternal grandfather, Bradbury M. Bailey, was the last of a famous line of New England silversmiths. Ormsbee was graduated from Middlebury College in 1915 but returned to New York to work for the Brooklyn Daily Eagle until he enlisted for military service in the First World War.

Still a young man when he started collecting antiques, his first piece was a mahogany box desk rescued from the attic of an indulgent aunt.

Mr. Ormsbee is often called in by important museums as consultant on Americana — furniture, prints, silver, fabrics and all manner of bric-a-brac.

He has travelled from Georgia to Canada and from the Atlantic to the Ohio Valley in search of prize antique specimens. He delights in picking up antiques with which to amplify the family heirlooms that abound in his home—an unspoiled pre-revolutionary farmhouse built about 1760 on a secluded byroad in Pound Ridge, New York.

His lecture will be on antiques and will be illustrated.



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Jazelle March, 21

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Star - March, 21

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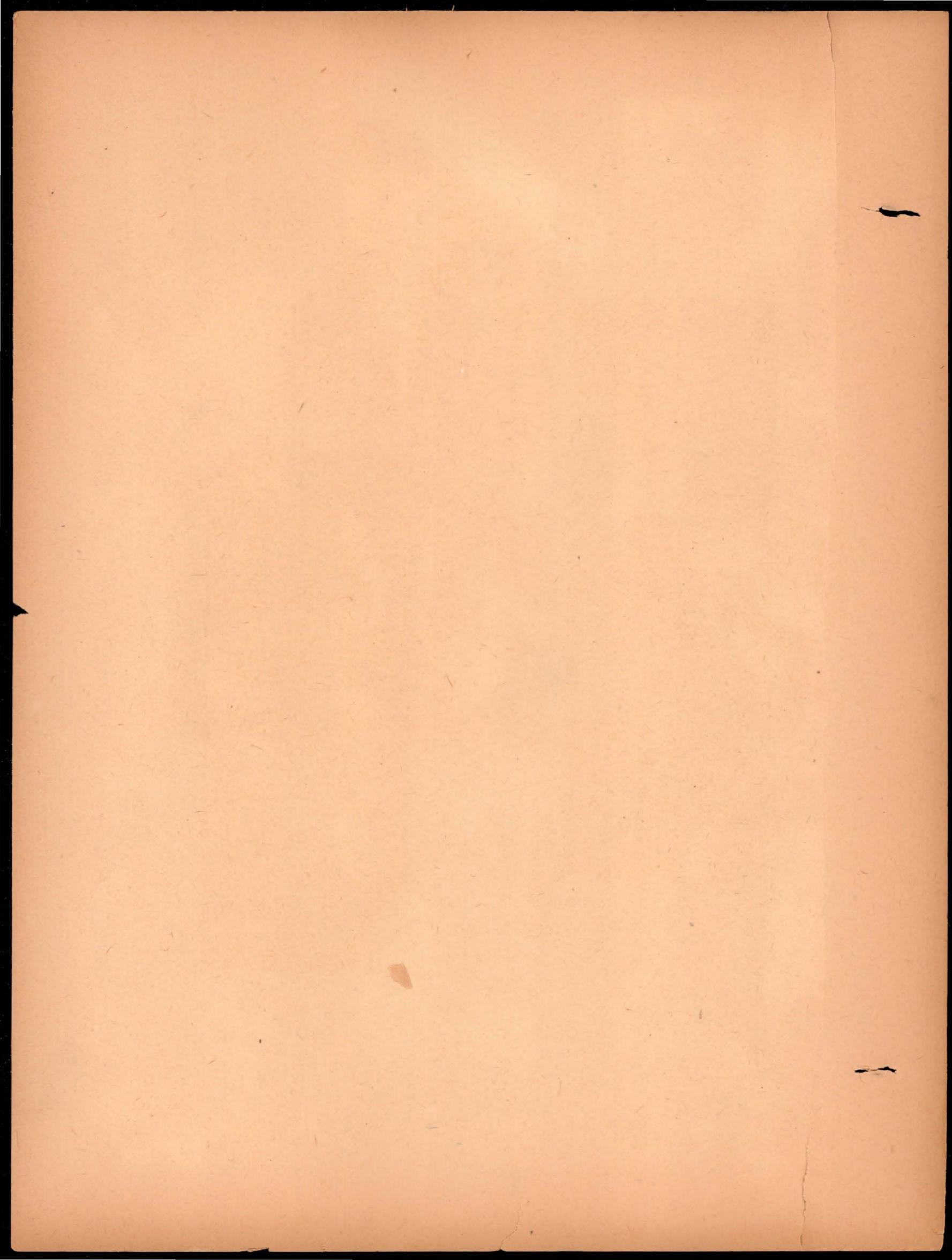
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Gazette - March 8th
1949

Don't Weaken Barnard Advice To the Writer

Leslie Gordon Barnard, Canadian author, yesterday presented his writer's creed to the Women's Art Society meeting in Tudor Hall. A writer, he said, should strive for significance, simplicity, authenticity, self-abandonment and spirituality.

Consciousness of self should be forgotten by the writer engaged in his craft, he noted, and prejudices should be shut out firmly.

Mr. Barnard believed the compulsion to write was most vital for a writer. "Writing is not a parlor game," he added, "but it is a good life if the author does not weaken."

The art of selling was in his opinion as necessary to the writer as the art of writing. "It is in the selling that the author is most likely to weaken," he said. "In selling he has much in common with the Fuller Brush man."

Mr. Barnard told how he watched for the postman and how he would judge by the thickness and size of the envelope whether he brought good or bad news.

The speaker spoke of the growing appreciation of Canadian literature which, he said, was naturally gratifying to Canadian writers, but added "there is still a long way to go."

He said that only one story in a thousand was accepted by editors.

Mr. Barnard told many amusing stories of his own experience as a writer. He was introduced by Mrs. Karl Forbes and thanked by Miss Brittain.

Star - March 8th - 49

Author Outlines Five Point Creed

THERE is a growing appreciation of Canadian literature, Leslie Gordon Barnard noted in an address to the Women's Art Society yesterday in Tudor Hall. The author of many short stories said that while this appreciation is naturally gratifying to the Canadian author, "there is still a long way to go."

Mr. Barnard outlined his creed in the approach to writing, stressing five requirements: Significance, simplicity, authenticity, self-abandonment, spirituality. He felt that a writer should overcome any consciousness of self, should forget prejudice, and should regard the spirit of a thing as important.

The compulsion to write is vital, Mr. Barnard maintained. "It is not a parlor game, but it is a good life—if you don't weaken." It is in the art of selling that the writer is most likely to weaken, he remarked, adding that this is something in which he has much in common with other salesmen.

Personally, Mr. Barnard "found it fun" to watch the postman and judge from the size and thickness of the envelope good or bad news. He told his audience that only one story in a thousand of those written was accepted by the editors. The important thing for the writer with the inner compulsion was not to give up.

Mrs. Karl Forbes introduced the speaker, and he was thanked by Miss Mabel Brittain.

Star March 15th - 49

Songs and Piano At Art Society

The Women's Art Society had on Tuesday afternoon a short program of music, in which the principal performer was Marthe Letourneau, whose voice though light is used with skill. Its flexibility was well shown in clever singing of Mozart's "Alleluia," Bishop's "Lo, here the gentle lark" and Rossini's "Una voce poco fa," which displayed the singers clear coloratur and bright high notes. Pleasant and tuneful singing of a less showy kind came in songs by Paradies, Schumann, Debussy and Faure. In the middle of the program Miss Letourneau had a little group of Canadian songs, which included a very attractive one by Madame Caron LeGris, who accompanied it herself, and an interesting song, "La luciale," by Dr. Eugene Lapierre, which gave play to the agility and range of the singer's voice.

Some excellent piano playing by Jeannine Belzil came between the songs. She began with a fine performance of Liszt's transcription of Bach's organ Fugue in A minor, and followed this with playing just as good in music by Brahms and Ravel. She also was a very helpful accompanist to Miss Letourneau's songs. H.P.B.

Art Society Notes Growth In Membership

A VERY satisfactory season with a total membership of 327, of whom 44 were added during the year, was reported at the annual meeting of the Women's Art Society, held yesterday afternoon in Tudor Hall, under the presidency of Mrs. A. W. Schell.

Mrs. J. Henry Palmer, recording secretary, gave a comprehensive summary of the society's activities, pointing out the wide range and interest of the subjects dealt with in the various lectures. Reports were also presented by Mrs. D. W. Munn, corresponding secretary; Miss Myra Bouchard, treasurer; Mrs. G. James, librarian; Mrs. Trenholme Armitage, convener, literary group.

Mrs. Cyril Cunningham, convener of the studio group, reported a membership of 26, with much good work being done. She noted that the group had been able to increase the Horne Russell Fund. Prize winners for the season were Mrs. L. Eastman Coates, Miss Lillian Montgomery, Mrs. Cyril Cunningham, Miss Esther Goldenburg.

Special mention was made of the music recitals, which featured outstanding young musicians in the city.

An incident of the afternoon was the presentation of a life membership to Mrs. J. T. Donald, now 93 years old, who has been a member of the society since it beginning.

Officers for the coming year are: President, Mrs. A. W. Schell; first vice-president, Mrs. L. B. Fuller; second vice-president, Mrs. K. H. Forbes; recording secretary, Mrs. Alex Keiller; corresponding secretary, Mrs. D. W. Munn; treasurer, Miss Myra Bouchard. Executive members: Mrs. J. H. Brace, music; Miss Frances Sweeny, studio; Mrs. G. M. Brewer, house; Mrs. S. B. Earle, library; Miss Edna Sclater, press; Mrs. G. O. A. Brown, tea; Mrs. C. P. Liebich, door.

An exhibition of work of the studio groups was on exhibition. Tea was served at the close of the meeting.

Star March 22nd - 49

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Gazette March 22nd

Women's Art Honors Member 93 Years Old

Mrs. J. T. Donald, who has been connected with the Women's Art Society since its infancy, has been made a life member. At the annual meeting of the Society held in Tudor Hall, Mrs. Donald, who is 93 years old, was present at the meeting and made a speech in acknowledgment.

Mrs. A. W. Schell was re-elected president, and other officers named were: first vice-president, Mrs. L. B. Fuller; second vice-president, Mrs. K. H. Forbes; recording secretary, Mrs. Alex Keiller; corresponding secretary, Mrs. D. W. Munn; treasurer, Miss Myra Bouchard.

Executive committee: music, Mrs. J. H. Brace; studio, Miss Frances Sweeny; house, Mrs. G. M. Brewer; library, Mrs. S. B. Earle; press, Miss Edna Sclater; tea, Mrs. G. O. A. Brown; door, Mrs. C. P. Liebich.

Membership totalled 327, reports indicated, with 44 new members during the year.

Topics Diversified

Mrs. J. Henry Palmer, honorary recording secretary, noted the wide range and interest of subjects dealt with in the various lectures. Other reports were given by Mrs. D. W. Munn, honorary corresponding secretary; Miss Myra Bouchard, honorary treasurer; Mrs. James, librarian, and the conveners of the Studio and Literary Groups.

Studio Group membership reached 26 with prize-winners this season being Mrs. L. Eastman Coates, Miss Lillian Montgomery, Mrs. Cyril Cunningham and Miss Esther Goldenburg. Mrs. Cyril Cunningham noted that the Horne Russell Fund had been increased.

Special mention was made of the music recitals which featured outstanding young artists in the city.

The president, Mrs. A. W. Schell extended thanks to Lt.-Col. Nesbitt and to the staff of Ogilvy's, particularly George Richardson.

Examples of the work of the Studio Group were on exhibition.

Gazette

Women's Art Plans Season

A widely diversified program is being offered this year to members of the Women's Art Society under the presidency of Mrs. Arthur W. Schell. The season will open on October 18 in Tudor Hall at 3 p.m. when Dr. Leon V. Kofod will speak on "Glamorous Guatemala." The lecture will be illustrated. Dr. Kofod is a noted world traveller and lecturer. He has visited 49 different countries.

On October 25 at 11 a.m. Elizabeth Ramsey will give an illustrated talk on antique English porcelain, and on November 1 at 3 p.m. a recital will be held at the Church of St. Andrew and St. Paul. Guest artists will be Gwendolyn Norris Fuller, organist; Mario Duschesnes, flautist, and Kenneth Meek at the virginals.

Dr. I. M. Rabinowitch will discuss "Art in Nutrition" at the November 8 meeting in the lecture hall of the Museum of Fine Arts, Sherbrooke street west.

The annual luncheon is scheduled for November 15 at the Mount Royal Hotel when dramatic duets will be presented by Baldwin McGaw and Emma Knox, veterans of the Broadway stage.

On November 22 Orson Wheeler, A.R.C.A., will give an illustrated lecture on 19th and 20th century sculpture. On November 29 Phoebe Erskine MacKellar will present dramatic Canadian episodes.

Miss Elizabeth Monk will speak on "Stevenson's Burglarious Burgess" on December 6.

Early in January the society will present a recital with Claire Duchesneau, soprano; Huguette Seguin, pianist, and on January 17 Audrey Gibson will discuss her life in India.

On January 24, Prof. Simon Lissim, one of France's most distinguished artists, at present assistant professor of art at City College, New York, and director of the art education project at the New York Public Library, will review the spirit of their time in the work of several artists from the 15th century to the present day. The lecture will be illustrated.

Other speakers during January and February will include Mrs. Venediere Nicolas on "Chinese Poetry" and Mrs. Ewen Irvine on "The Art of Being a Parent."

Dr. Arthur Lismer will give a talk on art in the atomic age on February 21. The lecture will be illustrated. On February 28, Miss Kathleen Jenkins will review the passing parade of books. Prof. Arthur Phelps will discuss "Canadian Society and the Arts" on March 7 and on March 14 Thomas Archer will give an illustrated lecture on Bach. The annual meeting will be held on March 31.

This year will be the fifty-sixth season the Women's Art Society has been in operation.

Women's Art Society

of Montreal

Tudor Hall—Jas. A. Ogilvy's, Ltd.

Fifty-Sixth Season

1949-1950

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nes, flautist, and playing the virginal on "Art in Nu" given by Dr. I. on November 8.

luncheon is scheduled for 15, to take place at the Royal Hotel, when it will be presented by Baldwin McGaw and Emma Knox, veterans of the Broadway stage.

twentieth century artists will be shown on November 29 by an illustrated address given by Dr. I. M. Rabinowitch, A.R.C.A. Dramatic Episodes will be presented by Mrs. MacKellar. Miss Erskine will speak on "Burglarious Burgess"

will be presented on November 15, to take place at the Royal Hotel, when it will be presented by Baldwin McGaw and Emma Knox, veterans of the Broadway stage.

talk on "My Life in the Work of Several Artists from the 15th Century to the Present" given by Audrey Gibson on January 17. Prof. Simon Lissim, professor of art at City College, New York, will review the spirit of their times.

ember 1, contributed by Gwendolyn Norris Fuller, organist, in the work of several artists from the 15th century to the present

day. Topics for other meetings in January and February are Chinese poetry, by Venediere Nicolas; "The Art of Being a Parent," by Mrs. Ewen Irvine; "Art in the Atomic Age", (illustrated) by Dr. Arthur Lismer; "The Passing Parade of Books", by Kathleen Jenkins. Members' day is fixed for February 14. An illustrated lecture "A Year with Bach", will be given by Thomas Archer in March 14.

Speaks to Art Society



DR. LEON V. KOFOD, world traveller and lecturer, who will address the Women's Art Society at its opening meeting in Tudor Hall on Tuesday afternoon, October 18, at 3 o'clock. He has travelled in 55 countries. The subject of his address to the Art Society is "Guatemala," which will be illustrated with colored films.

Star -
Oct 14th

Women's Art To Hear Kofod

Moving-pictures of Guatemala will be shown by Leon Vernon Kofod, world traveller, lecturer and photographer, when he appears before the opening meeting of the Women's Art Society to be held on Tuesday at 3 p.m. in Tudor Hall. Mr. Kofod has travelled in 55 different countries. On one trip he spent two months in Palestine walking around the Sea of Galilee finding lodging in the goat's hair tents of the Bedouins. In India, he lived for several weeks at the Sabarmati Ashram of Mahatma Gandhi overseeing the daily life of the Indian leader. In Japan, he met the famous oriental Christian, Toyohiko Kagawa.

Gazette
Oct 14th

Mr. Kofod taught school for a year in British Malaya, travelling while stationed there to Sumatra, Java, Bali and to French Indo-China to explore the ruins of Ankor Wat. On another occasion he studied social and economic conditions in Scandinavia and the Soviet Union.

He knows Canada well. A year ago he was guest lecturer for the Schools of Community Life sponsored by the University of Alberta and he has made color slides of Quebec.

In Guatemala he found himself fascinated by the Indian life, the tropical mountain and jungle scenery and he took a keen interest in the country's struggle for education and democracy and in its arts and crafts. The movie, with which he will illustrate his address, includes shots of the jungle of Peten where the chicle for chewing gum is gathered.

Tea will be served following the meeting.

Latin America Unknown Land In Canada Now

Canadians ought to know more about the countries of South America if only to solidify the one hemisphere, Leon W. Kofod, world traveller, lecturer and photographer, yesterday told the opening meeting of the Women's Art Society in Tudor Hall.

He felt it was a tragedy of modern civilization that people were so busy "running around" that most of them didn't have time to realize that a country such as Guatemala, a struggling democracy where 90 per cent of the populace didn't know how to read or write, even existed.

Mr. Kofod, who has visited 50 countries of the world, said he wanted to show his pictures of Guatemala to the Art Society because he considered the country, with its rich historical background, Indian life, mountains, tropics and interesting cities, had much to offer.

Latin America

Telling how within its borders the great Mayan civilization had flourished in the second and third centuries, he showed pictures of buildings, now overgrown by the jungle of Peten where the chicle, after 1,800 years. The Mayas, he explained, were wonderful builders.

His audience followed with interest his account of a trip to the jungle of Peten where the Chicle, the basis for all chewing gum, was gathered during the rainy season. They also saw pictures of Indian women in many small villages not only making their own clothes but spinning the thread and weaving the cloth.

Noting that out of Guatemala had come the first corn, he shows pictures of an Indian mother a baby on her back, grinding corn with a stone rollin... make corn cakes.

Gazette
Oct 18th

Ancient Land Is New Democracy

VERY few countries in the world have more to offer the tourist than Guatemala, Leon V. Kofod, traveller and photographer, told the Women's Art Society in Tudor Hall yesterday afternoon. He traced the ancient civilization of the Mayas to the second and third centuries. Their knowledge of building, especially in the use of cement was advanced, as attested by ruins to be found in the jungle. They were astronomers, and ruins of observatories are still to be seen.

Star
Oct 18th

Chichicastenanza, in the midst of these ruins is the most interesting city to visit today, the speaker thought.

The Mayas were the first people known to cultivate corn, which is their basic food.

Guatemala is the newest democracy in the western world, Mr. Kofod said. The head of the government is a college professor, and schools are multiplying, but the vast majority of the people as yet cannot read or write.

He gave an account of a trip to a jungle where chicle, the basis of chewing gum, is gathered. He showed pictures of the country and of the natives at work and in their homes. Village women were seen spinning, weaving, and making clothes, or grinding corn to make cakes.

Each individual village has its own colorful costumes, the lecturer pointed out. Specimens of weaving and leather work were on view. Tea was served.

The lecturer suggested that more knowledge of the South American countries would help to consolidate the hemisphere.

Dust Off That Porcelain It Was Designed for Use

Dust off that old English porcelain service that belonged to great-grandma and put it where it belongs, on the table, says Miss Elizabeth Ramsey, expert on antique English porcelain, who points out that it's very hardy, won't chip and with normal care should prove very practical in use.

Addressing the meeting of the Women's Art Society yesterday in Tudor Hall, Miss Ramsey explained that the services she recommended for use today were the soft paste type, generally creamy in color and soft to the touch, not the porcelains of hard paste, like Plymouth, Bristol and New Hall which were apt to chip easily.

Emphasizing that she was speaking of porcelain, not pottery, Miss Ramsey said that the earliest known marked pieces dated from around 1745.

Some Pieces Not Marked

As many of the early pieces were not marked, the collector, she warned, had to learn to identify them by the paste. Nor could they be distinguished by the patterns, as those used by one factory had often been copied by another. Further complication to the would-be-identifier was a large number of forgeries or exact copies. Drawing a simile with the human body, she said that in porcelains the paste was the bones, the glaze the skin, and the painting the clothing.

She told how one of the very early factories, Bow, in experimenting to find porcelain like that made by the Chinese, had hit on the happy use of soft paste, which although, unlike the hard Chinese porcelain, had a unique charm by reason of its softness.

Tracing the development of many of the early factories, Chelsea, Derby, Worcester and Spode, she said the porcelains made by each could be distinguished not only by their marks such as anchors and initials, but also by the texture and color of the paste itself — some yellow-

ish, some creamy and some even greenish in tone.

When English porcelain was first put on the market, it was so expensive that it was beyond the reach of the ordinary person, but with the introduction of the transfer, which meant a great deal less handwork, it came within the range of the public, she noted.

Today it was impossible to imitate the beauty of the early porcelain, she said, speaking of the present high cost of labor and materials and noting how the love of the early hand workers—some artists who specialized in the painting of roses, birds, scenes, shells or flowers and who used their own ingenuity covering a blemish in the porcelain by perhaps a butterfly—showed in every piece.

Charm of Old Porcelain Seen By Art Society

DO YOU shiver slightly when some enthusiast picks up a fragile bit of lovely porcelain, and waves it around as she points out how grand its glaze is, or how clear the paste is? Tudor Hall yesterday morning would have been no place for you then, as Miss Elizabeth Ramsey, Montreal-born collector, talked to the Women's Art Society about "Antique English Porcelain," and handled exquisite and valuable pieces.

Paste, by the way, the speaker explained, is the backbone of porcelain, just as the glaze corresponds to our skin, and the decoration of the piece to our clothing.

Very early English porcelain, circa 1745, had flaws in its paste. That did not decrease its value, however, Miss Ramsey explained. Rather, it served as an identifying mark of the particular factory in which it was made. In Chelsea porcelain, for example, the marks in the paste were moon-shaped, and became known as Chelsea moons.

Other identifying marks were affixed to porcelain pieces, such as the entwined gold "D" and anchor of Chelsea-Derby, or the purple-black imprinted name of Spode on earlier pieces. The red anchor and dagger mark distinguished the rare Bow pieces.

Miss Ramsey warned her listeners that if they were considering a collection, they must learn to recognize these identifying marks. They would also have to be prepared to recognize forgeries.

Two Types of Paste

Porcelain paste, of two types, hard and soft, was made from a mixture of China clay and stone, Miss Ramsey revealed. Its color and texture varied with the manufacturer. Chelsea paste was creamy in color, Derby slightly yellow and very porous, Worcester greenish-toned, Lowestoft grey-green, and Spode very white.

Early porcelain manufacturers, including Bow, went bankrupt, the speaker pointed out, because such fine workmanship went into each piece, and so few people were able to afford the delicate products. A workman would spend an entire day finishing a cup with the design, whether flowers, scenes, birds, shells or feathers, he was copying from real life.

Those firms which specialized in hard paste porcelain included Bristol, and Plymouth. Bristol paste was black-specked, and roughly potted with an identifying mark of a blue cross coupled with a small number.

Miss Ramsey was introduced by Mrs. L. B. Fuller. Mrs. A. W. Schell presided at the opening of the meeting.

Star Nov. 1st

Art Society Hears Old World Music

The Women's Art Society, meeting in the Church of St. Andrew and St. Paul on Tuesday afternoon, heard a short program of organ music with a very pleasant interlude of old music for recorder and virginals. The organist was a new one, Gwendolyn Fuller, a very able player who showed a sound taste in her choice registrations, and these qualities were shown well in her playing of Bach's Toccata and Fugue in D minor and two choral preludes, and not less in movements from Sonatas by Guilman. Between these were some variations by d'Aquin and dances by Handel and Samuel Wesley, which were just as good.

The virginals, played by Kenneth Meek, and Mario Duchenes' recorder, made a most happy contrast to the organ. They played a simple and attractive sonata by Telemann and an old set of variations on the tune of "Green-sleeves"; and in between these Mr. Meek played a short suite by Purcell which sounded particularly well in the surroundings.

Gazette Nov 4th

Dr. Rabinowitch Due At Women's Art

Dr. I. M. Rabinowitch, O.B.E., will address the meeting of the Women's Art Society on Tuesday, November 8, at 11 a.m. in the Museum of Fine Arts, Sherbrooke street. His subject will be, "Art in Nutrition."

Dr. Rabinowitch is associate professor of medicine and lecturer in medical jurisprudence and toxicology, McGill University. He is consultant in metabolism and toxicology and director, Institute for Special Research and Cell Metabolism, the Montreal Children's Memorial Hospital and also the Shriners' Hospital for Crippled Children.

Born in Philadelphia, Dr. Rabinowitch is a graduate in medicine of McGill University and until the end of World War I served as captain in the Canadian Army Medical Corps.

Again in 1939 he was sent to Britain on behalf of the National Re-

search Council to investigate gas warfare and later organized for the Canadian Army Overseas a chemical warfare defence unit of which he was appointed commanding officer. Upon his return to Canada he continued as scientific adviser to the Dominion Office until the end of war. In this capacity he published a series of pamphlets and was awarded the O.B.E.

In 1949 he was elected a Fellow of the Royal Empire Society.

He is a world-recognized authority in his own field. In 1932 he received the doctor of science degree from McGill.

Star Nov 8th

Art and Science Both Concerned In Nutrition

LET science supply the yardstick for the physiological — for the quantitative requirements of carbohydrate, fat, protein, calories, mineral and vitamins—but, while employing it, do not neglect the psychological requirements — appearance, odor, and taste — which are no less real." With this statement, Dr. I. M. Rabinowitch, O.B.E., M.D., C.M., F.R.C.P.(C), F.A.C.P., summed up his address, "Art in Nutrition", yesterday at a meeting of the Women's Art Society in the Museum of Fine Arts.

"As there are fundamental colors, so there are fundamental tastes," Dr. Rabinowitch said. "There are four fundamental tastes — sweet, sour, salty and bitter, and not all colors are perceived with the same ease, so do the fundamental tastes differ in the ease with which they are perceived."

The three senses involved in detecting flavor were taste, smell, and feeling, and all three sent their messages simultaneously to the brain.

Preference of one taste to another, however, was explained by the psychological factors of habit, custom, fear and even religion.

The speaker discussed to what extent efforts to make food tasteful are justified by science.

Appearance Counts

"The mere sight of food which has a pleasant appearance causes a copious flow of the digestive juices in the stomach. A pleasant smell has the same effect, and so has a pleasant taste," Dr. Rabinowitch pointed out. The more hungry a person is at the time of the experiment, the greater is the flow, he said. In one case, the mere sight of the dessert which was the child's favorite caused the most pronounced secretion. Worry, anxiety, unpleasant surroundings retard secretion. Dislike of the food for any reason retards secretion.

Art, therefore, did not lie in ignoring taste, or in insisting upon whole wheat bread, when the taste of the vast majority of people is for the white product, he said. Art lay in incorporating into white flour, on a national scale, essential ingredients which had been extracted in the process of its manufacture.

Where Art Comes In

"Art lies in incorporating the missing vitamin and the iron (a) into a food which is cheap (b) into a food the consumption of which is high at all income levels (c) in incorporating it in a manner which will insure its stability under ordinary conditions of storage and use (d) in incorporating it in such a manner that it will in no way interfere with the natural odor and taste of the food, and also, (e) in such a manner that it will in no way alter the taste for a variety of other foods," he concluded.

Dr. Rabinowitch was introduced by Mrs. Carl Forbes, and thanked by the president, Mrs. A. W. Schell.

Gazette Nov 8th

Only Modern Man Swayed In Eating by 'Repetition'

Man's food habits, since primitive times, have been influenced by a network of custom, fear and even religion, but it is only recently that he discovered that "repetition is reputation," Dr. I. M. Rabinowitch declared yesterday. "Repeat a claim often enough for a food article, whether there is or there is not justification for it, and the average person will buy it," he said.

Addressing the meeting of the Women's Art Society in the Museum of Fine Arts, Dr. Rabinowitch pointed to the eight words used to convert white salmon, equally as nutritional as pink, from being used as a fertilizer to a highly profitable food industry — "this salmon is guaranteed not to turn pink."

Value No Criterion

In general, however, human beings do not develop a taste for lobster on being informed that it is rich in copper; nor do they abandon white bread on being lectured about its dietary deficiencies," said Dr. Rabinowitch.

Taking as his topic "Art in Nutrition," he noted that art, by definition, implied skill, and skill implied application of principles, "be it architecture, music, painting, poetry, or sculpture, and nutrition

is no exception." The principle of balance, for instance, must be present in any art whether it was "poetizing or proteinizing."

Taste Held Important

He drew on a number of experiments in nutrition from England's war time sausages (less than half meat but having the appearance of a regular sausage) to the food choice of the released Belsen prisoners (influenced by their taste) to point up the lesson that while science should be allowed to supply the yardstick for the physiological — the quantitative requirements of carbohydrates, fat, proteins, calories, minerals and vitamins — the psychological requirements, appearance, odor and taste, were no less real and should not therefore be overlooked.

Noting that fine flavor was a major goal of all attempts to find new food products in the food industry and in the kitchen, he explained that "we do not always taste a food when we think we do; actually we may be smelling it." Complicating the picture also was a sense of feeling. Thus when a person tasted food, three distinct senses were involved, taste, smell and feeling.

"Pay due homage to 'taste,'" he told his audience, explaining that the mere sight of food which had a pleasant appearance caused a copious flow of the digestive juices in the stomach and a pleasant smell and pleasant taste had the same effect.

Versatility Marks Performance

Both in light modern comedy and an interesting historical piece, Baldwin McGaw and Emma Knox, Broadway actors and Shakespearean performers, yesterday held the attention of the Women's Art Society with the dramatic duets they presented following the annual luncheon held in the ballroom of the Mount Royal Hotel.

Good characterization was especially notable in "The Queen, the Prime Minister and a Lady," a play in two scenes dealing with Disraeli's Suez Canal project. The testiness of an aging Queen was skillfully portrayed by Miss Knox while Mr. McGaw as the Prime Minister geared his mannerisms to fit the part of a statesman who in his dealing with Victoria never forgot she was a woman, nor the vanity of the feminine sex.

Dramatic interest, too, was captured into the play by the plot to wreck Disraeli's canal scheme, led by a lady spy which Miss Knox, with a quick change of costume, also played.

The introductory number on the

program, "Victorian Is In Again," a laugh-provoking monologue done by Miss Knox on the pitfalls of antique buying, revealed the scope of a stage, simple settings, and just one or two actors of the calibre of the McGaws, who are man and wife.

Their one act play, "Farewell To Love," written by Florence Ryerson and Colin Clements, ran the gamut of emotions from temper to temperament between two actors who had been co-starring for seven years. Set in a theatre dressing room on closing night at the end of the "season," it provided the two McGaws many opportunities to show the facile way in which they could "play" and at the same time appear convincing.

Art Society Is Entertained

DRAMATIC duets by two experienced actors entertained the Women's Art Society following the annual luncheon in the Mount Royal Hotel yesterday. Emily Knox and Baldwin McGaw, gave a program in which they showed themselves skillful both in presenting characters and suggesting others not present on the stage.

The outstanding number was "The Queen, the Prime Minister and a Lady," constructed around Disraeli's schemes which brought to Victoria ultimately the title Empress of India.

Mr. McGaw was convincing in his representation of Disraeli, the statesman, who presents his plan for the Suez Canal, with the tribute due to a great queen seasoned with the flattery acceptable to the woman. Miss Knox did her best work of the afternoon as the aging Queen, considerate of her favorite Prime Minister and imperious in herself, and at the end "so lonely" in her widowhood. The second scene introduces a glamorous but designing "lady," played by Miss Knox, plotting to circumvent Disraeli's contract for the Suez Canal but outwitted by the "old fox."

The first diversion, "Victorian is in again," was a monologue by Miss Knox, who visits an antique shop and "enthuses" over objects until she finds that she has bought back an antique she has repaired herself.

"Farewell to Love," written by Florence Ryerson and Colin Clements, shows a closing night on Broadway. After the actors (Mr. McGaw and Miss Knox) have been playing opposite each other in love scenes for seven years. The confusion of their stage emotions and their actual feelings gives opportunity for a display of personalities which the audience found diverting.

Mrs. A. W. Schell, president of the Women's Art Society presided, Mrs. Philip Durnford, president of the Women's Canadian Club, responded to the welcome to guests of sister societies.

Star Nov 22nd

Good Work in Sculpture Noted

MORE good work has been done in sculpture during the last hundred years than at any previous time since the sixteenth century, Orson Wheeler, A.R.C.A., told the Women's Art Society in the Museum of Fine Arts yesterday, in his lecture on 19th and 20th century sculpture.

At the beginning of the 19th century sculpture was at a low ebb, he said. It was the era of large monuments when subject matter was considered of more importance than pure form. Animal sculpture was especially popular. The dignity of man was stressed.

During the century many Greek fragments were unearthed, and Rodin, a master of pure form, recognized each fragment as a work of art in itself. At the beginning of the 20th century a new influence was making itself felt in abstract art, cubism and expressionism. There was also a revival of primitive art. The modern artist has no one definite school to follow, Mr. Wheeler said. Many periods press upon him. The age is complex and involved. This he seeks to express in his work, Mr. Wheeler pointed out.

He noted that the 20th century has produced very good women sculptors, and he commented that "this is something new in the history of sculpture."

Mr. Wheeler illustrated his lecture with slides of noted pieces of sculpture, including Archipenko's cubist "Boxers" (1913); Charles Despiau's "Portrait de Jeune Fille"; Picasso's "A Horse" from the New York Metropolitan Museum; and Ben-Schmuel's "Pugilist" (1929) in black granite.

Mr. Wheeler was introduced by Mrs. L. B. Fuller.

Gazette Nov 22nd

Progress Seen In Sculpture

More good work has been done in sculpture during the last 100 years than at any other time since the 16th century, Orson Wheeler, A.R.C.A., yesterday told a meeting of the Women's Art Society in the Museum of Fine Arts.

At the beginning of the 19th century, sculpture and architecture were both at a low ebb, the speaker stated. It was the era of large monuments and subject matter was of more concern than pure form. Animal sculpture was especially popular.

Mr. Wheeler, who illustrated his lecture with slides of both modern and ancient sculpture, said that it was during this century that many Greek fragments were unearthed which Rodin, a master of pure form, recognized as works of art.

At the same time a new influence was making itself felt in Europe and interest was shown in abstract art, cubism and expressionism, the speaker continued. There was also a revival of primitive art.

"The modern sculptor has no definite school to follow," Mr. Wheeler said. "His age is complex and involved. All periods press upon it. This he seeks to express in his work."

The speaker also noted that the 20th century had produced some good women sculptors—something quite new in the history of sculpture.

Star Nov 29th

Dramatic Recital Given Art Society

AN all-Canadian program, "Precious Heritage", was presented by Phoebe Erskine MacKellar, dramatic entertainer, before the Women's Art Society in the Museum of Fine Arts yesterday afternoon. The selections chosen stemmed mainly from the early French regime, "Prince Rupert", by Laura Nixon Haynes, being the only poem with an English background.

A scene from the "Order of Good Cheer", by Andrew Merkel, introduced Champlain, Lescarbot and other characters who established the "Order" to while away the tedium of the long Canadian winter.

Helene Boule, by Alice Light-hall, a lyric dealing with the wife of Champlain, was recited with feeling and sympathy.

Helene de Champlain, by Arthur Bourinot and Archibald Lampman's "At the Long Sault," completed the first part of the program.

An interesting mono-drama, "Marguerite Bourgeoys", written by Mrs. MacKellar, told the story of the courageous, self-sacrificing woman who gave up her comfortable life in France for the perils and hardships of the forests in the New World, and of her long struggle to have her Order securely settled by the necessary letters patent from the King.

Double Life of Edinburgh Brodie Basis RLS Novel

ROBERT Louis Stevenson could not pass a certain close between the Lawnmarket and the Cowgate in Edinburgh without seeing in his mind's eye the figure of Deacon Brodie, Miss Elizabeth Monk, B.C.L., told a gathering of the Women's Art Society in the Museum of Fine Arts yesterday, as the introduction to her address, "Stevenson's Burglarious Burgess."

William Brodie, who became a burgess of the town, just as his father was before him, and from whom Stevenson drew his imaginative creation of Dr. Jekyll and Mr. Hyde, was described by Stevenson as "a great man in his day, well seen in good society, crafty with his hands as a cabinet maker and one who could sing a song with taste, yet in reality a man harassed below a mountain of duplicity, slinking from a magistrate's supper to a thieves' den."

"The social customs of the time and perhaps of Edinburgh in particular were not conducive to sobriety and steadiness," Miss Monk pointed out. "Shops were closed at 8 o'clock—dinner was three in the afternoon, and from 8 until 10 the tradesmen were usually to be found at their favorite tavern."

Night Clubs

"At 10 o'clock the real life of the town began for its gay blades in the Social Clubs with which the town abounded and where merriment went on to the small hours," Miss Monk said. "To be admitted a member of the Cape Club, the most famous of the Edinburgh Social Clubs, was not enough for Brodie. He became addicted to gambling in the form of dicing and to cock fighting, both expensive hobbies, and what was worse, began to frequent in pursuit of these hobbies the most disreputable haunts of the town."

Brodie at first operated alone, "insinuating himself into the houses of friends and acquaintances whom he expected to be out of town or at church," but later, "the exploits of which we have definite knowledge were the result of concerted action on his part with three low characters with whom he had become friendly at the cock-pit."

Miss Monk proceeded to relate incidents in the career of the Deacon Brodie, until a slip-up in the plans to rob the Excise Office in Edinburgh forced his flight and his eventual apprehension in Amsterdam just as he was about to sail for the United States where he would have found safety.

Brodie was hanged on the improved gallows which he had designed shortly before as a commission for the Town Council, Miss Monk said.

Exploits Remembered

"So ended the strange career of Deacon Brodie but what a satisfaction it would have been to his vanity could he have known that his name would remain indissolubly associated with the annals of the ancient city in which he performed his exploits, and when you go to Edinburgh you may see," Miss Monk told her listeners, "in the museum of the Society of Antiquaries of Scotland, the dark lantern and the false keys used by Brodie on his nefarious excursions. In the Municipal Museum you may see the Brodie family Bible and the blank space in it where was once the entry of the birth of William Brodie, cut out and replaced by plain paper, a vain effort by a respectable family to erase the memory of one who was to prove its only famous member. Clearly fame is not necessarily the reward of virtue," she concluded.

Gazette Dec 6th

Jekyll, Hyde Drawn from Real Person

The double life of Deacon Brodie, a prominent figure in 18th century Edinburgh society, who although an eminently respectable burgess by day was a burglar by night inspired Robert Louis Stevenson's great imaginative creation of Jekyll and Hyde, Miss Elizabeth Monk yesterday told a meeting of the Women's Art Society in the Museum of Fine Arts.

Noting that Stevenson was trained as a lawyer and had a "keen appreciation of the idiosyncracies of Scottish lawyers and procedure," she felt that the Scottish author was intrigued not only with the anomaly of burgess and burglar but with the accounts of Brodie's trial and the operation of criminal justice as it then existed when a man or even a child might be hanged or transported for life for stealing a loaf of bread.

Male Factor of Past Age

Speaking of the "curious illogical way in which a certain aura of romance managed to attach itself to male factors of a past age," Miss Monk said that today as in Stevenson's time, visitors to Edinburgh could see some remnant of Brodie Close, keeping "piously fresh."

Stevenson, she said, could never pass this close between the Lawnmarket and the Cowgate without seeing in the mind's eye the figure of Deacon Brodie "a great man in his day, well seen in good society, crafty with his hands as a cabinet maker and one who could sing a song with taste, yet in reality a man harassed below a mountain of duplicity, slinking from a magistrate's supper room to a thieves' den and pickeering among the closes by the flicker of a lamp."

She explained that the word "Deacon" was not used in this connection in any ecclesiastical sense but in the Scottish sense of the president of an incorporated craft or trade in any town.

Counsel's Words Adopted

When at last Brodie was brought to trial, the words of Henry Erskine, leading counsel of the day, in an eloquent plea, were transmuted by Burns into the familiar:

"A prince can mak' a belted knight,

A marquis, duke an' a' that
But an honest man's aboon his might

Gude faith, he mauna fa' that."

Condemned to death by hanging ended his strange career, she said, noting what a "satisfaction it would have been to his vanity could he have known that his name would remain indissolubly associated with the annals of the ancient city in which he performed his exploits and where in the museum of the Society of Antiquaries of Scotland, the dark lantern and the false keys used by Brodie on his nefarious excursions may be seen."

"In the Municipal Museum," she added, "may be seen the Brodie family Bible and the blank space in it, where was once the entry of the birth of William Brodie, cut out and replaced by plain paper, a vain effort by a respectable family to erase the memory of one who was to prove its only famous member."

Star
Dec 6th

Gazette Jan 10th

Singer and Pianist In Society Recital

Claire Duschesneau, Montreal Soprano, revealed herself as a good song student yesterday in a brief recital for the Women's Art Society held in Tudor Hall. Miss Duschesneau was assisted by Huguette Seguin as accompanist, Miss Seguin also offering a group of piano solos.

The soprano is to be congratulated on her choice of program. It included such fine songs as Beethoven's Der Kuss, Brahms's noble Unbewegte laue Luft, and, by Hugo Wolf, Verborgtheit from the Moerike Lieder and In dem Schatten meiner Locken from the Spanish Song Book.

A third group contained Duparo's magnificent Chanson triste and Reynaldo Hahn's charming Paysage. Miss Duschesneau's choice both here and in the foregoing reflected on her taste and musical intelligence.

The voice is a pleasant one to hear, if it needs more training for its capabilities to be adequately realized. Musicianship was good throughout, the intonation now and then uncertain. Miss Duschesneau is an honest artist who delivers her songs with a becoming directness.

Miss Seguin offered the Bach-Siloti Prelude and Fugue in G minor, Chopin's Nocturne in B minor and the same composer's Polonaise in C minor. They were competently, if not always expressively performed.—T.A.

Slairth
Jan 17

India's Pomp Changes With Independence

A WOMAN who "would rather shoot a tiger than speak to a women's club," Mrs. Audrey Gibson, spoke yesterday to the Women's Art Society in Tudor Hall on "My Life in India". Mrs. Gibson went to India as the guardian of a young prince and a princess, the children of an Indian Maharajah. Her chief impression of India was its colorful contrast, she said.

Arriving in India, she was struck by the half-starved beggars, the sweet and spice vendors, and the wanderers with string-tied bundles and cooking pots, which thronged the stations along the way. Over all, she related, were the sounds of temple bells, scenes dominated by vast palaces, and great gardens, and the mingling of the various castes.

The first part of her life in India was a social whirl with European officials as well as the Indian authorities, she told her listeners.

Learned to Shoot

It was the great hunts in which she participated that thrilled her most, however. She learned to shoot under the guidance of the masters who taught the Maharajah's children, and went often with the Maharajah and his family into the jungle to bag game. It was nothing to enter her home in one part of India she lived in, and find a panther under the kitchen sink, or a panther's eyes gleaming from behind the living-room chesterfield, she said.

Indian women, of course, observed purdah at that time; that is, they could not allow anyone from the outside world to see them. The Maharanee, Mrs. Gibson said, travelled in a closed car, or in a contraption with a name pronounced "chick". Even when she played bridge, which she enjoyed, the Maharanee would be enclosed within this "chick", passing her cards out through a slit in its front.

Prince of Wales Visit

The prince and princess, aged seven and eight, respectively, marched along with the infantry in military reviews, Mrs. Gibson said, the princess distinguished only by her long black pigtails. At one time, they received the attention of the Prince of Wales when he was inspecting the Indian troops.

"George and Mary (as they were named) were highly indignant when the Prince drank the water from their water bottles," Mrs. Gibson said.

Included in these military displays were elephant batteries, and camel corps, the elephants raising their trunks in salute to the Maharajah as they reached the reviewing stand.

Mrs. Gibson also told of the reverence with which Indian royalty treated its ancestors. Lifelike statues were made of the deceased, and a staff of servants was employed to bathe, feed and clothe the statues, she related. The food was later given to the poor.

The present prime minister of India, who she met at one time during her travels, had accomplished miracles since the country achieved independence, Mrs. Gibson said. Indian women, too, had been emancipated from purdah. The splendor of Maharajahdom was gradually being changed with the levelling process now in progress, she concluded.

Following her lecture, Mrs. Gibson showed a film of an early Indian religious dance called Kati-Kali.

Gazette Jan. 17th

India Achieving Miracles Under Nehru's Direction

Since India achieved independence amazing changes have taken place, Mrs. Audrey Gibson told the Women's Art Society yesterday in Tudor Hall. "Nehru has accomplished miracles," she said, "and the shadow of Gandhi remains to guide and lead the country."

Symptomatic of the change has been the emancipation of women, she said. This is epitomized in

Madame Pandit, the Indian Ambassador to the United States.

Mrs. Gibson, who lived many years in Indian states, said that independence also had meant that the lot of the fabulous Indian princes had altered. They no longer lived in such splendor, for, with freedom, the levelling process was at work in all sections of Indian life.

Mrs. Gibson described the richness and variety of the lives of these princes before independence. Twice in her life she had served as guardian to the children of Maharajas and she told of the luxury of palace life with its lavish dinners, its infantry displays, its big game hunts and its pomp and ceremony.

Enjoyments Masculine

These enjoyments were purely masculine, she said, for the women lived in purdah. But even in seclusion they exercised tremendous influence upon their husbands and families and often purdah became a hotbed of intrigue.

Mrs. Gibson admitted that "many strange things happen in the East," and she told of the reliance on astrologers. An astrologer's advice was sought, she said, before an individual embarked on any decisive action.

An astrologer warred one maharaja that he stood in danger from a wild animal. Shortly after a jackal seemed to appear from nowhere, she said, and jumped at his throat. The attendants routed the animal who returned again and this time ripped the maharaja's face. Attendants killed the jackal and then sent its brain to be examined. This

revealed that the jackal suffered from rabies. Cognizant of the danger, she said, the maharaja journeyed 400 miles for treatment and recovered.

"Jackals frequently carry the deadly rabies," she said. Another danger came from insects which, she added, menaced India. Ants could burrow through a house and lay waste a whole trunkful of clothes in a single night.

Hunting Excellent

For a period, Mrs. Gibson was stationed with her husband on the northwest frontier and here, she said, she had established welfare centres for the regimental families. She spoke of the excellent hunting in this region.

For another period she lived in a houseboat in Kashmir. The main houseboat comprised two living-rooms, two bedrooms, bathrooms and a roof deck. Subsidiary houseboats housed the servants and served as kitchens.

"India offers an absorbing study in contrasts," she said, "with even the native states showing great variation. Some, like Mysore, one of the most advanced in India, have become westernized. Others remain purely Oriental."

Star Jan 20th

Artist to Lecture In City on Tuesday

Prof. Simon Lissim will give an illustrated address to the Women's Art Society on Tuesday, January 24, at 3 p.m. in Tudor Hall. His subject will be "Mirrors of Their Ages: The Spirit of Their Time in the Work of Various Artists from the 15th Century to Our Own Day."

Prof. Lissim will show colored slides of the works of Holbein, Watteau, Gainsborough, Toulouse-Lautrec and others.

Prof. Lissim is known as a painter, designer, illustrator, ceramist and stage designer. He has had one-man shows in important cities in Europe and the United States, and his work is on permanent exhibition in the New York Public Library, Cooper Union Museum; the Victoria and Albert Museum, London; in Paris in The Hague, Prague, Vienna and Riga.

Several high honors were awarded to him at the International Exhibitions of Paris and Barcelona.

He is now assistant professor of art at the City College of New York; assistant director of its adult education program and head of the New York Public Library's art education project.

Artists Reflect Spirit of Times

Modern artists portray contemporary life but through prison bars. Prof. Simon Lissim yesterday told the Women's Art Society meeting in Tudor Hall. In some modern art, he said, the effect of scientific inventions could be seen clearly.

Prof. Lissim believed that modern art-buying was undertaken frequently just as a man bought stocks and bonds—for an investment. Thus well-known artists had little difficulty obtaining buyers, while unknown artists were apt to be overlooked.

In olden days, on the other hand, the work of art was often commissioned by a family and the artist worked for a definite market.

He told his audience to remember that artists of an early day often sought a photographic likeness, for this was a time without cameras. Today when photographic art had achieved a recognized place, the artist no longer had to strive for such a likeness.

Sympathy Essential

To appreciate the work of an individual artist, it was often necessary for the beholder to be in sympathy with what the artist was trying to do, he said. "You must be on the same air wave with the artist," he added, "if you are to get a clear reception."

Prof. Lissim took the works of various artists from the 15th century on and showed how they mirrored their times. He presented some fine color slides of the works of Watteau, Holbein, Gainsborough, Toulouse-Lautrec and others.

Prof Lissim is assistant professor of art at the City College of New York, assistant director of its adult education program and head of the New York Public Library's art education project.

An artist himself, he said that the mood of the artist was often reflected in his work and should be taken into account when viewing a picture.

Gazette
Jan 24th

Star Jan. 24th

Art Group Hears Educator On Art

COMMENTING on the various slides of the works of masters as they were shown to the Women's Art Society in Tudor Hall yesterday, Prof. Simon Lissim expressed his keen interest in why the artist worked as he did, his state of mood, his mood, his family life and the general atmosphere in which his works were created.

Prof. Lissim, well-known as an illustrator, painter, designer and ceramist himself, is assistant professor of art at the City College of New York, head of the New York Public Library's Art Education project, and assistant director of the City College Adult Education program.

The topic of his address to the Society was "Mirrors of Their Ages: The Spirit in the Work of Various Artists to Our Own Day."

"Painted Snapshots"

Starting with Francis Clouet, official painter to Francis I, whose reign was a very happy one for artists, Prof. Lissim said that Clouet filled the role of our present-day photographers. He did innumerable portraits of different classes of society which, with their attention to detail, served as a mirror of the period.

In Germany, Holbein used the same approach. It is because of these men we have the picture of their times, as well as great works of art, the speaker continued.

Peter Brugel was the first artist to present the real landscape. His pictures are "painted snapshots of everyday life," he said.

Abraham Bosse, as an engraver, also gave interesting pictures of the manners of his day, as did Hogarth in England.

Watteau, whose work is the glory of French art, according to Prof. Lissim, mirrored the aristocracy of France, as Reynolds and Gainsborough did that of England.

Master Artist Himself

The speaker also mentioned the works of Whistler, Sargent and Degas. At special request, he showed slides of his own work. Considered a master in Europe, and fast winning recognition here, Prof. Lissim has had one-man shows in the important cities of Europe and in the United States.

His work is on permanent exhibition in the Victoria and Albert Museum, London; the Shakespeare Memorial Museum, Stratford-on-Avon; the Jeu de Paume and the Museum of Decorative Art, Paris; the museums of Sevres and Saint Dennis, France, as well as at the Hague, Prague, Vienna, and Riga; in the New York Public Library, the Brooklyn Museum, Cooper Union, and in several private collections.

Among high honors paid him are the two Grands Diplomes d'Honneur at the International Exhibition in Paris in 1937.

Gazette Jan 31st

Star Feb 7th

Chinese Poetry Not Too Unlike English Poetry

English poetry has many things in common with Chinese poetry, Mrs. Vendiere Nicolas told the Women's Art Society meeting in Tudor Hall. She quoted a few verses from Keats to stress her point.

Speaking on "Chinese Poetry," Mrs. Nicolas noted the active part poetry had played in the history of Chinese civilization. She quoted Confucius as saying that education

began with poetry, was strengthened through proper conduct and consummated through music.

The Chinese character, "wen," she said, suggested literary achievement. "Wen" was equivalent to truth—to that truth which moral order manifested in the human world. It had still another meaning, she added, for it expressed the essence of literature which was the creation of beauty. "Wen" was the power of creative fancy which, throughout the ages, had nourished the souls of Chinese mystics, artists and poets.

Mrs. Nicolas said that the Book of Poetry was as sacred to Confucius as the Bible was to the western world.

She also quoted the injunction

of Confucius to the superior man—"Keep the heart right to steer the middle course, which meant harmony and moral order. The welding of virtue and knowledge make a superior man."

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Confucius, the great sage, six centuries before Christ, used to say: "Education begins with poetry, is strengthened through proper conduct and consummated through music", Mme. Nicolas said.

This gives us one meaning of the Chinese character "Wen", suggesting literary achievement, equivalent to truth, to that truth which moral order manifests in the human world, she continued. But "Wen" has still another meaning—it expresses the very essence of literature, which is creative of beauty. "Wen" is that power of creative fancy which has, throughout the ages, nourished the souls of Chinese mystics, artists and poets.

The speaker read several passages from Chinese poets showing their sympathy with nature and their response to the "deep music of the cosmic soul".

She told the gathering that English poetry had many things in common with Chinese poetry, especially where the poetry of Keats and Shelley was concerned.

Happy Parents Best for Child, Expert States

Only happy relaxed parents can have happy relaxed children—so the most important thing a parent can do for her child is to learn to become a happy well-adjusted person herself. Mrs. Ewen Irvine stated in an address on "The Art of Being a Parent" at the Women's Art Society in Tudor Hall yesterday. Mrs. Irvine, psychologist, who lectures on child development at Sir George Williams College and on adolescent problems at McGill University, stated that many of today's parents have set up standards for themselves more difficult than those prescribed for the most austere order of cloistered monks. Then they feel guilty when they can't live up to them.

Parents who come for help with their children usually begin: "I know it's all my fault," Mrs. Irvine said. Then it turns out that the "fault" they blame themselves for is failing to live up to some ideals like the following. That they must love their children 24 hours a day and never have any aggressive feelings toward them. That they must be infallible, know all the answers and never make any mistakes. That they must give to their children until it hurts.

Set Sights Too High

In other words, the speaker explained, parents who have difficulties with their children are parents who begin by making too many demands on themselves. As a result, they feel tense, anxious, resentful and guilty, and their children pick up these same emotional patterns. For children get their emotional education not from what their parents tell them, but from what their parents feel and are.

The cure then is for the parent to acquire a more comfortable healthier set of emotions. She can do this, Mrs. Irvine stated, by beginning to treat herself the way a loving sensible mother treats her child. For instance, when she makes an occasional mistake, she can forgive herself, as no loving sensible mother expects her child to be perfect. Then she can let herself indulge in a little fun or luxury, for a loving sensible mother makes home a democratic place where everyone has his fair share of enjoyment. She can even let herself feel aggressive to those she loves sometimes, because she knows that such feelings are normal, and that there is a great moral gap between feeling something and putting this feeling into action. When she has learned to do these things, she will begin to feel she is not such a bad person after all. Her burden of anxiety and guilt will lighten. She will be able to relax and begin to love herself a little. Then she will be able to love her child the way a sensible loving parent should. The art of being a parent, Mrs. Irvine concluded, begins with being a good parent to oneself.

Gazette Feb 7th



London Letter No Reason

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Democracy Ideal

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Gazette Feb 7th

Star Feb 14th

Member's Day

AT the Members' Day meeting of the Women's Art Society, held in Tudor Hall, four members of the society presented a program under the conensorship of the president, Mrs. A. W. Schell.

Mrs. C. L. Scofield gave Women's Art Society reminiscences. Mrs. A. S. Keiller contributed an original story of the theatre in New York, and Mrs. Boyd Campbell outlined the origin of the Valentine.

One of the features of the afternoon was the musical contribution. Mrs. W. M. Grant read a paper on music. Assisting were Mrs. Reynolds, soloist, accompanied by Phyllis Rowell, and Donald Harvey, who played one of his own compositions. The Studio Group exhibited some 30 pictures. Tea was served.

The Society will meet again in Tudor Hall on February 21, at 11 a.m. Dr. Arthur Lismer will give an address entitled "Art in the Atomic Age." A color film, "What Is Modern Art?" from the Museum of Modern Art in New York, will be shown for the first time in Montreal.

Star Feb 28th

Reading Tastes Differ Greatly, Librarian Says

SOME 10,000 new books were printed in the United States last year, Miss Kathleen Jenkins, Westmount librarian, revealed in an address to the Women's Art Society in Tudor Hall yesterday afternoon. Enlarging upon her topic, "The Passing Parade of Books," Miss Jenkins went on to say that 8,000 of these were entirely new, while the remaining 2,000 were reprints of old favorites.

When it was considered that she and her associates had some 75,000 books to handle, the speaker continued, the "passing parade" swelled into a "flood." Aside from "required reading," there were the books "we would like to read," she said.

Among these, she listed many "best-sellers," which she said were not especially confined to today, but which were printed as long ago as 40 years. "Remember 'Beside the Bonny Briar Bush'?" she asked her listeners.

She recounted the various books which illustrated the swing away from the romantic story to the historical novel, and the increasing trend toward non-fictional reading, which occurred in the early part of the century.

Escapism

Reading tastes were a case of "you pay your money and take your choice" or "you take the high road and I'll take the low road." There was a wide discrepancy between people's tastes in reading, Miss Jenkins said. It was her personal opinion that "people who read off the beaten track derive the most pleasure from their reading."

Most people read as a form of escapism, to avoid for a few pleasurable moments such present-day problems as the atom bomb, increased rents, or illness. They lived vicariously, also, in the book's characters, who were travelling, perhaps, in the South Seas, or swooning in the arms of the hero, she told the gathering.

Among the many books she mentioned, and reviewed, Miss Jenkins included "This I Remember" by Eleanor Roosevelt, the books now being printed about the life and writings of Jane Austen, and "The Grandmothers" by Kathleen Coburn of Toronto.

Art Society Elects New Slate Awards Prizes

MRS. KARL FORBES was elected president of the Women's Art Society at its annual meeting yesterday afternoon in Tudor Hall, succeeding Mrs. A. W. Schell. In accepting the chair, Mrs. Forbes expressed her willingness to follow in the footsteps of her predecessors, "a not too easy task, for they have set traditions at a high level".

Other officers are: Mrs. L. B. Fuller, first vice-president; Mrs. Alex Kieller, second vice-president; Mrs. E. T. Armitage, hon. recording secretary; Mrs. F. W. Benn, hon. corresponding secretary; Miss Ethel Sharpley, hon. treasurer; and members of the executive, Mrs. S. B. Earle, library; Mrs. C. P. Liebich, door; Mrs. P. L. Walker, tea; Mrs. M. G. Whitmore, music; Miss Williams-Moore, press; Miss F. B. Sweeney, studio; Miss I. Archibald, literary; and Mrs. George Brewer, house.

Mrs. Schell, before retiring, presented the prizes for the art contest, conducted informally within the club each year. Mrs. C. P. Liebich received the watercolors award, and Mrs. L. Eastman-Coates the award for her oil painting. Another gift was presented on the Society's behalf by Mrs. J. H. Brace, retiring music convener to member Mrs. Gwendolyn Norris Fuller for her part in the organ recital sponsored by the group in December.

Reports Presented

Reports for the past year were presented by other retiring officers, Mrs. Alex Kieller, recording secretary; Mrs. D. W. Munn, corresponding secretary; Miss Myra Bouchard, treasurer; Miss Frances Sweeney, studio; and Mrs. S. B. Earle, library.

Mrs. Kieller reported that total membership of the Society was 321, including four honorary, 15 life, 310 resident, and 11 out-of-town members. She told the gathering that 59 new members had joined during the season. The studio group had 29 members, the literary group 19, she revealed.

Highlights of the season in the annual luncheon in November, new members' tea, lecture on art, poetry, travelling, the organ recital at the home of St. Andrew and St. Aidan, and another with Claire Dupont, soprano, and Huguette

Gazette Feb 21st

Art Today Held Not Negative

The artist today is an individual researcher into the realms of expression, Dr. Arthur Lismer told the Women's Art Society meeting in Tudor Hall. Speaking on "Art in The Atomic Age," Dr. Lismer said that original art never explained itself and he attributed the failure to understand such art as "the fixed attitudes of our predecessors."

The past was within contemporary man as well as behind him, he said, and the art of today interpreted changing civilization.

Urging his hearers to come to terms with modern art, Dr. Lismer said that as the world today was passing through a period of uncertainty and confusion, so art today was not a soothing negative but a new vision of a new way of life.

"In an age of experiment, contemporary art interprets social unrest," he said.

Dr. Lismer held that a nation got the kind of art it deserved. An artist did not revolt against his times, but revealed them, he said.

A color film, "What Is Modern Art?" produced by the Modern Museum of Art was presented.

Women's Art Has Good Year

At the 56th annual meeting of the Women's Art Society, a total membership of 321, including 59 new members was reported. Mrs. Karl Forbes was elected president and other officers named were: first vice-president, Mrs. L. B. Fuller; second vice-president, Mrs. Alex S. Keiller; honorary corresponding secretary, Mrs. F. W. Benn; honorary recording secretary, Mrs. T. Armitage, and honorary treasurer, Miss E. Sharpley.

Executive committee: library, Mrs. S. B. Earle; studio, Miss Frances Sweeney; literary, Miss W. Archibald; music, Mrs. R. Whitmore; press, Miss E. Williams-Moore; door, Mrs. C. P. Liebich; house, Mrs. G. W. Brewer and tea, Mrs. P. Walker.

Lectures heard by the society during the year covered a wide range of subjects, a few being dramatic Canadian episodes during the early French Regime, antique English porcelain, art in the atomic age, art of being a parent and an educational speech on nutrition. The music section for the season arranged recitals and lectures.

An exhibition of the work of the studio group was held in December and much interest and attention was given to the library.

A donation of \$50 was given to the Art Association and grants of \$10. each went to the Canadian Handicrafts Guild and to the Montreal Children's Library.

Star Feb 14th

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Mrs. C. L. Scofield gave Women's Art Society reminiscences. Mrs. A. S. Keiller contributed an original story of the theatre in New York, and Mrs. Boyd Campbell outlined the origin of the Valentine.

One of the features of the afternoon was the musical contribution. Mrs. W. M. Grant read a paper on music. Assisting were Mrs. Reynolds, soloist, accompanied by Phyllis Rowell, and Donald Harvey, who played one of his own compositions. The Studio Group exhibited some 30 pictures. Tea was served.

The Society will meet again in Tudor Hall on February 21, at 11 a.m. Dr. Arthur Lismer will give an address entitled "Art in the Atomic Age." A color film, "What Is Modern Art?" from the Museum of Modern Art in New York, will be shown for the first time in Montreal.

Star Feb 28th

Reading Tastes Differ Greatly, Librarian Says

SOME 10,000 new books were printed in the United States last year, Miss Kathleen Jenkins, Westmount librarian, revealed in an address to the Women's Art Society in Tudor Hall yesterday afternoon. Enlarging upon her topic, "The Passing Parade of Books," Miss Jenkins went on to say that 8,000 of these were entirely new, while the remaining 2,000 were reprints of old favorites.

When it was considered that she and her associates had some 75,000 books to handle, the speaker continued, the "passing parade" swelled into a "flood." Aside from "required reading," there were the books "we would like to read," she said.

Among these, she listed many "best-sellers," which she said were not especially confined to today, but which were printed as long ago as 40 years. "Remember 'Beside the Bonny Briar Bush'?" she asked her listeners.

She recounted the various books which illustrated the swing away from the romantic story to the historical novel, and the increasing trend toward non-fictional reading, which occurred in the early part of the century.

Escapism

Reading tastes were a case of "you pay your money and take your choice" or "you take the high road and I'll take the low road." There was a wide discrepancy between people's tastes in reading, Miss Jenkins said. It was her personal opinion that "people who read off the beaten track derive the most pleasure from their reading."

Most people read as a form of escapism, to avoid for a few pleasurable moments such present-day problems as the atom bomb, increased rents, or illness. They lived vicariously, also, in the book's characters, who were travelling, perhaps, in the South Seas, or swooning in the arms of the hero, she told the gathering.

Among the many books she mentioned, and reviewed, Miss Jenkins included "This I Remember" by Eleanor Roosevelt, the books now being printed about the life and writings of Jane Austen, and "The Grandmothers" by Kathleen Coburn of Toronto.

Art Society Elects New Slate Awards Prizes

MRS. KARL FORBES was elected president of the Women's Art Society at its annual meeting yesterday afternoon in Tudor Hall, succeeding Mrs. A. W. Schell. In accepting the chair, Mrs. Forbes expressed her willingness to follow in the footsteps of her predecessors, "a not too easy task, for they have set traditions at a high level".

Other officers are: Mrs. L. B. Fuller, first vice-president; Mrs. Alex Kieller, second vice-president; Mrs. E. T. Armitage, hon. recording secretary; Mrs. F. W. Benn, hon. corresponding secretary; Miss Ethel Sharpley, hon. treasurer; and members of the executive, Mrs. S. B. Earle, library; Mrs. C. P. Liebich, door; Mrs. P. L. Walker, tea; Mrs. M. G. Whitmore, music; Miss Williams-Moore, press; Miss F. B. Sweeney, studio; Miss I. Archibald, literary; and Mrs. George Brewer, house.

Mrs. Schell, before retiring, presented the prizes for the art contest, conducted informally within the club each year. Mrs. C. P. Liebich received the watercolors award, and Mrs. L. Eastman-Coates the award for her oil painting. Another gift was presented on the Society's behalf by Mrs. J. H. Brace, retiring music convener to member Mrs. Gwendolyn Norris Fuller for her part in the organ recital sponsored by the group in December.

Reports Presented

Reports for the past year were presented by other retiring officers, Mrs. Alex Kieller, recording secretary; Mrs. D. W. Munn, corresponding secretary; Miss Myra Bouchard, treasurer; Miss Frances Sweeney, studio; and Mrs. S. B. Earle, library.

Mrs. Kieller reported that total membership of the Society was 321, including four honorary, 15 life, 310 resident, and 11 out-of-town members. She told the gathering that 59 new members had joined during the season. The studio group had 29 members, the literary group 19, she revealed.

Highlights of the season included the annual luncheon in November, new members' tea, lectures on art, poetry, travelling, literature, the organ recital at the Church of St. Andrew and St. Paul, and another with Claire Duchesneau, soprano, and Huguette Seguin.

Gazette Feb 21st

Art Today Held Not Negative

The artist today is an individual researcher into the realms of expression, Dr. Arthur Lismer told the Women's Art Society meeting in Tudor Hall. Speaking on "Art in The Atomic Age," Dr. Lismer said that original art never explained itself and he attributed the failure to understand such art as "the fixed attitudes of our predecessors."

The past was within contemporary man as well as behind him, he said, and the art of today interpreted changing civilization.

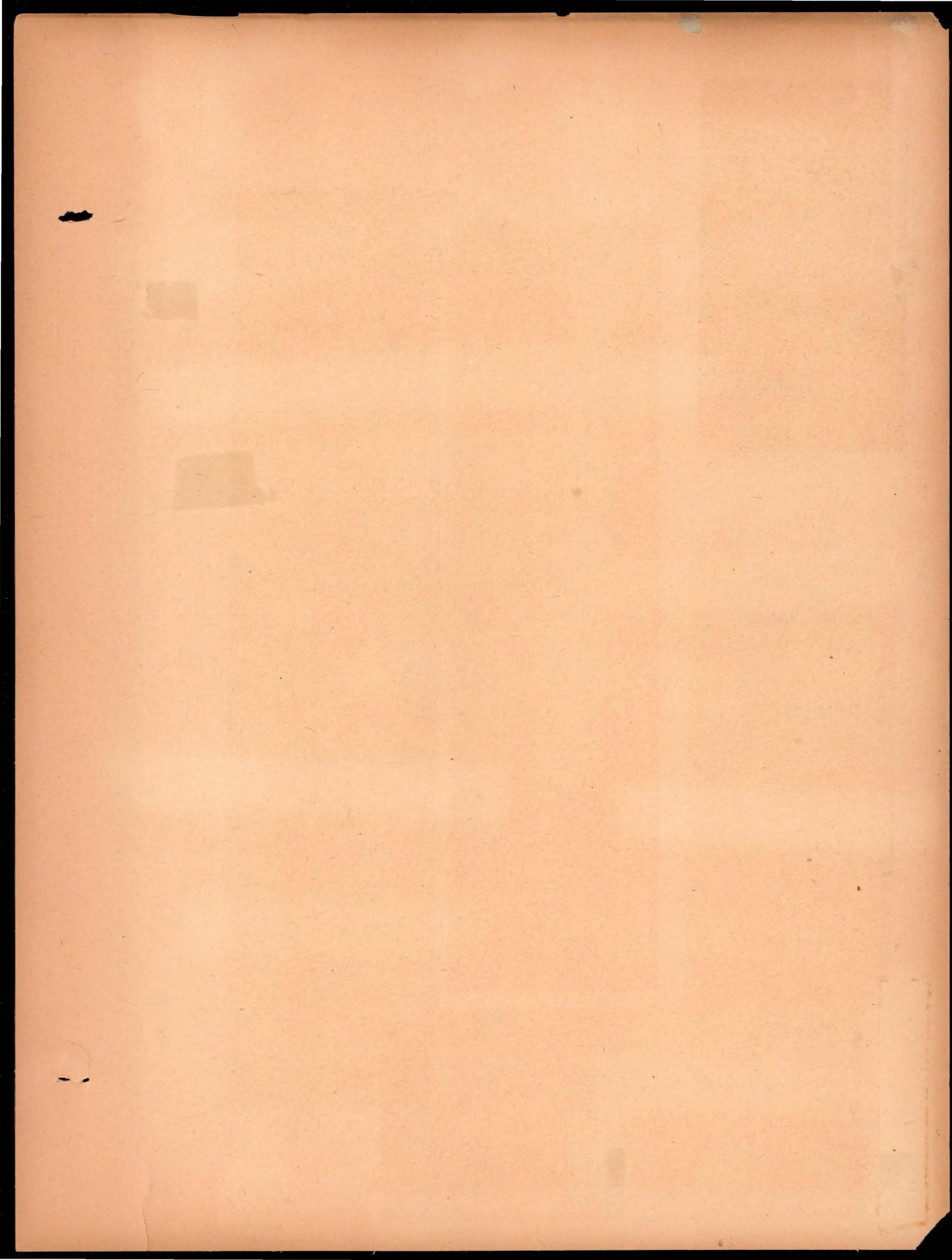
Urging his hearers to come to terms with modern art, Dr. Lismer said that as the world today was passing through a period of uncertainty and confusion, so art today was not a soothing negative but a new vision of a new way of life.

"In an age of experiment, contemporary art interprets social unrest," he said.

Dr. Lismer held that a nation got the kind of art it deserved. An artist did not revolt against his times, but revealed them, he said.

A color film, "What Is Modern Art?" produced by the Modern Museum of Art was presented.

Members of Montreal's executive committee expected to be asked a



HOW TO GET YOUR NAME IN THE PAPERS

by Margaret Ness

WHO has the hardest job in any organization? The press convener. Yes, she has. Nobody questions the right of the secretary to make short or detailed minutes. As long as the treasurer is accurate, it doesn't matter how she keeps her books. BUT every member expects the publicity to be big, picturesque and splendid . . . whether the group rates columns of space or not.

Suppose the club organizes a dance to raise money. The press convener duly reports the events in glowing terms. Days later one inch of skeleton facts appears in the newspaper, tucked away in an obscure corner of the women's page. So the members take it out on the press convener. They imply that she can't possibly know her business . . . many a tearful press convener has phoned the women's editor the day after such an item appeared . . . and they suggest that next time she had better wangle more space or else.

Wangle! That seems to be the view of so many club women—that space can be wangled. It isn't so. The newspaper is interested in news. If your organization doesn't produce news, you don't get space. It's as fundamental as that.

SO FIRST thing a group should do is to evaluate its place in the community, coldly and honestly. Where does your group stand? Obviously national organizations, such as Red Cross, CNIB, IODE, rate in the upper space bracket. They are of interest to more readers than small, purely local groups. Even in a small town, some organizations have more readership appeal than others.

All right, you've looked the situation over and agreed that your club isn't of top ranking importance. Then don't jump on your press convener when she doesn't get as much publicity in the papers as the tops. Be satisfied to get your due.

And how do you get that? First, remember that on most women's pages space is at a premium. A routine monthly meeting, even complete with speaker, isn't news. Not unless the speaker has something practically earth-shaking to say. It isn't news when Mrs. A. T. Z. White returns from Europe and tells your group that the food in England is monotonous. It isn't news when Mrs. M. R. W. Smith urges the group to get out 80 per cent of the women to vote in the next election. It isn't news when Mrs. J. T. V. Black tells about ways and means of interesting new members in your organization.

Some daily papers refuse to accept routine meeting reports. Others use them as "fillers." That is, the women's editor has them set up in print and keeps them on hand for a few weeks. Should some extra space turn up just before closing deadline, then one of the items that fits the space is shoved in and appears. It's just as chancy as that. For meetings are not news.

OCCASIONALLY a smart press convener can see a new angle in routine proceedings and get good space thereby. A group was having a speaker who had already spoken at a number of other group meetings. There was nothing to pin any publicity hopes on there. But the speaker happened to show a short film for the first time, featuring a Hollywood star recently in the news. The press convener wrote a short account about the actress and the film, tacked on the speaker and the meeting, and got the story in the paper. It was news.

However, there is always the off-chance that your routine-meeting-report may get in. It's a pretty slim chance in any large city. Helen Allen, Women's Editor of *The Telegram*, Toronto, gets over 500 submitted reports a month; is able to use

about ten. And then only as fillers. Still, you probably won't discontinue sending in the monthly meeting. So here are some practical tips to keep in mind. Some—or all—were included among the pet peeves of the women's editors interviewed by SATURDAY NIGHT.

(1) Be brief. Space is valuable. Every unnecessary word should be omitted. Slash adjectives brutally. A short account has a better chance of making the paper. It may fit in to a filler space. The editor doesn't have time to cut a long report down to size.

(2) Be sure all reports submitted are accurate. Check spelling of names. Initials are important. Give two, please. Never, never say that "Mrs. Jones addressed the Tri-Party Club." This particular Mrs. Jones may be the only Mrs. Jones in your Club but newspaper-wise she's nobody at all. She presumably has, or had, a husband. Put in his initials. Or if your Mrs. Jones prefers to be known as Mrs. Mary Jones, then let's have "Mary" in the report. Either way she's a definite Mrs. Jones whom a number of outside-your-club readers will probably recognize. Single women are referred to in most newspapers as Miss M. Jones or simply as Mary Jones. Follow style of your local paper.

(3) "Typewritten notices delight our hearts," says Harriet Hill, Women's Editor of *The Gazette*, Montreal. "But until the era of typewriters for all, we endure handwriting in all its permutations and combinations." And, if you're typing, don't forget to double space. It's much easier for the typesetter. If you're writing by hand, make quite, quite sure that names and initials are legible. A good rule is to spell them in block letters.

(4) "Time is important," says Ruth Andrew of *The Toronto Daily Star*. "Reports should be submitted immediately after the meeting, stating time and place. News three days old is too old, since some time must elapse in any case before the item can appear." Believe it or not, some press conveners have even submitted meeting-reports three weeks after the event took place.

And here is a word of advice to the press conveners themselves. If your report doesn't appear in the paper in the next few days or week, don't phone the women's editor about the omission. She hasn't lost the report; she'll get it in the paper if there is room; she's too busy to appreciate a phone call about a routine-meeting report.

NOW let's look on the bright side. The women's pages do want news. It's the press convener's job to learn what news is. She should read the women's pages carefully. See what items get the largest spread. Margaret Cragg, Women's Editor of *The Globe and Mail*, Toronto, places stress on what the group is doing. That is the news. Suppose you are starting a new project. It's quite possible it may have fairly wide readership appeal. Other groups might wish to try your project too. A report about your interesting new project should rate space, perhaps even a picture. But remember, the emphasis is on the word "interesting."

Even if you aren't planning a new project, there is always a new approach to something old. Otherwise there wouldn't be any new novels, any new movies, any newspapers themselves. Here is where the press convener really has to work. It's up to her to dream up some new angles.

The women's page can probably absorb a couple of good stories a year about your organization. Even one good story—perhaps a picture

or two—is really worth a dozen or so printed reports of routine meetings.

Decide early in the year what particular event or project you'd like to see featured. Don't bother the women's editor with other, smaller events. Then about three days before the Big To-Do, phone the editor. (If yours is a weekly paper, find out how early the women's editor likes to be notified of happenings.) Don't put pressure on her to send a reporter.

You can just tell her the facts, say you would appreciate it if she could send someone to cover the event, and mention photograph possibilities. If the event is interesting enough, she'll try to send along a reporter and a photographer. But remember, some big story may happen to break that very day. She may not have a reporter or photographer available. Last year when the terrible *Noronic* fire broke out in the Toronto harbor, one paper even sent its drama critic, who happened to be at her desk, down to cover the disaster.

SO THE PRESS convener should be prepared to write up your Big Event herself, just in case the paper doesn't get there. If the treasury will run to it, there should be a professional photographer on hand too.

And speaking of pictures . . . what sort of pictures get in the papers? Some papers have an evaluating system. A picture is rated so much for its news value, so much for action (people doing something, not just smiling at the camera), so much for human interest. Naturally a picture that rates high on all three counts stands the best chance of acceptance.

In terms of your own organization what does this mean? If you are a service organization, you have human appeal right there. Pictures of some of your members helping at a military hospital, distributing gifts at a children's home, etc. If you are a social club, you depend more on news. If you can snare an international figure, a Member of Parliament, a visiting dignitary, you usually rate pictures.

If the press convener doesn't mind alienating friends, she might find her job much easier if she laid down a few rules at the beginning of her term. No pictures of members just for the sake of trying to get those members' pictures in the paper. Pictures taken and submitted only if they fall within two of the three categories (news, action, human interest).

SOME cynical professional publicity people take a jaundiced view of Toronto's three daily papers and hand out pictures on the theory that the *Star* will always take "cheesecake" (pretty girls); the *Globe* will fall for baby pictures; and the *Tely* will accept interesting people. A press convener should study the type of pictures that, day in and day out, appear in her local paper.

As this is the beginning of the year for many organizations, there are probably a large number of new press conveners. For them we have a last word. Two very busy women's editors told SN that they like to have newly elected press conveners phone and arrange to come in and see them. This gives the editor a chance to explain first-hand about space difficulties,

brief the convener on what the paper is interested in.

Oh, and yes, don't try to show your appreciation of what the women's editor has done for your group by inviting her to some purely social "Do." She has to go to a great many parties in the line of duty. Many important meetings are luncheon ones; she is asked to press tea and cocktail parties to interview people. She has to run her department and write stories. She just hasn't the time to accept your invitation. Don't place her in the embarrassing position of having to refuse. She isn't ungrateful. It isn't that she doesn't want to go to your "Do." It's just that there are only 24 hours in any given day.

So, press conveners, just remember that items get in the papers on merit alone but that human nature is human nature. So preference goes to those conveners who approach the subject in an undemanding manner and send in *all* the facts, *clearly* written, including *initials*.

Dr. Leechman Due At Women's Art

The Women's Art Society will hold its first meeting of the season on Tuesday, October 17, at 3 p.m. in the lecture hall of the Museum of Fine Arts on Sherbrooke street west when Dr. Douglas Leechman will give an illustrated address on "Yukon, Land of Gold."

Dr. Leechman was born in London and received his primary education in England, Egypt and Switzerland. He came to Canada while still in his teens and enlisted for service in the First World War.

On his return he attended the University of Washington where he took courses in anthropology. In 1924 he accepted a position in the National Museum of Canada where he is now.

Dr. Leechman did field work in the eastern Arctic in the Thirties and in The Yukon in the Forties.

He is the author of several books including "Eskimo Summer" and "The Hiker's Handbook," as well as magazine articles, plays and reviews. He teaches journalism in Carleton College, Ottawa.

Mrs. John Hollis Brace and Mrs. G. O. A. Brown will be the tea hostesses at the opening meeting of the Women's Art Society being held on Tuesday afternoon in the Museum of Fine Arts, Sherbrooke street west.

Women's Art Society



—Photo by Karsh

Will hear **DR. DOUGLAS LEECHMAN** on "Yukon-Land of Gold" at its opening meeting of the season on Tuesday, Oct. 17, at 3 p.m. in the lecture room of the Museum of Fine Arts, Sherbrooke street west. Dr. Leechman was born in London and received his primary education in England, Egypt, and Switzerland. He is the author of several books, such as "Eskimo Summer", "Indian Summer", and "The Hiker's Handbook" and has written hundreds of magazine articles, radio plays, and reviews. He teaches journalism in Carleton College, Ottawa, as a hobby.

Archaeologist Talks of Yukon Civilizations

CIVILIZATION flourished some 3,000,000 years ago in the Yukon, Dr. Douglas Leechman, of the National Museum in Ottawa, told a meeting of the Women's Art Society in the lecture hall of the Museum of Fine Arts. He said "civilization" with reservation, since it has not yet been determined what manner of people they were.

In one of the many colored slides he had to show the gathering, Dr. Leechman pointed out a thin line of white running along the face of a sheared-away cliff, some eight to 10 feet below the surface. It had been established as volcanic ash, he said, which fell around A.D. 500. Axes, and other tools, of various materials had been found some distance below that layer, he said.

Dr. Leechman spoke also of living among the Indians in the Yukon, sharing their dried salmon with them, and of the prospectors he had met in his travels.

He quoted one old sour-dough as saying, "You know why God put gold in these hills? To get the people to come up and look at the scenery!"

In many a section of the bush, the traveller could come upon stumps cut down by Indian stone tools. It seems that the Indians kill a moose, and then mark a camp nearby by cutting down a tree for firewood. The squaw is then told to pack up the tent and the papoose and come to the spot where the moose is. Weighing as it does a whole ton, the moose cannot be carted around conveniently, the speaker pointed out.

The Yukon had a way of protecting its own from wayward strangers, he continued. The colloquialism, "driving him the blue ticket," usually ensured such a stranger's leaving the country almost as soon as he had arrived.

Mrs. Karl Forbes introduced him, and he was thanked by Mrs. Phoebe MacKellar.

Yukon Recommended To the Uninhibited

The Yukon is still a country untouched by the influence of the white man, Dr. Douglas Leechman, archaeologist of the National Museum, Ottawa, told members of the Women's Art Society.

It was delectable land for those who enjoy uninhibited life, Dr. Leechman said.

"If people do not fit into the free life of the country, they are given a blue ticket, which is a local phrase for dismissal," he said.

In spite of the encroachment of modern industry, with airplanes, tractors and mechanical dredges for the gold fields, he noted that the natives continue to use primitive stone blades in preference to steel to scrape moose hides.

Dr. Leechman described the scenery of the northern country and illustrated his talk with slides. He was introduced by the president, Mrs. Karl Forbes, and thanked by Mrs. Andrew McKellar.

Distaff Doings

By Georgina Rodden

PRESIDENTIAL PROFILE — Mrs. Karl Forbes, president of the Women's Art Society, feels that women's organizations should have in common the aim of furthering their special needs by unified co-operation "to give many the advantages the few are unable to have individually".

Mrs. Forbes says that "each organization would have its own aim but all should try to work together for the betterment of the individual and the community."

"I feel it would be a great help to the women's organizations if there was a large community centre where women's clubs could meet, carry on their business, keep their libraries, or other equipment they may have, and feel that when the occasion arises for it, a large meeting space with necessary facilities, will be available," she says.



This president has been with her organization since 1934, in the capacity of studio convener, treasurer and vice-president. She tells me the Society was founded in 1893 to promote a more general interest and to encourage a higher standard of workmanship in all branches of art.

Born in Montreal, she was educated at Montreal High School, Macdonald College, and McGill University. She has a married daughter, and one son, who is attending McGill.

Her chief sorrow, she says, is not being able to read as much as she would like to, although reading is her favorite form of relaxation, with music and playing bridge as close seconds. Musically talented, she enjoys painting and gardening as hobbies.

Mrs. Forbes believes women should hold public office, "provided their home duties allow them sufficient time to give to outside work." Like many others, she likes cooking and housework, but "in moderation."

Montreal's main improvements should fall in the traffic and parking line, she says.

* * *

Addresses Art Society



—Peterson photo

ERNST NEUMANN, Montreal artist of Hungarian birth, who will address the Women's Art Society on Tuesday, Oct. 24, at 11 a.m. in the Museum of Fine Arts. His topic will be "Abstract and Unobjective Art". Mr. Neumann practises portrait and landscape painting as well as etching and lithography. He is represented in the National Gallery, Ottawa and the majority of Canadian museums of art and various American galleries, including the Metropolitan Museum of New York.

WOMEN'S ARTS SOCIETY OF MONTREAL

MONTREAL MUSEUM OF FINE ARTS

Musical Nov. 7, 1950

MARGARET GILMORE Soprano

RONALD TURINI Pianist

MRS. CHARLES ALLEN Accompanist

1. PIANO — Chaconne D Minor *Bach-Busoni*

2. SONGS — Art Thou Troubled *Handel*

Das Madchen Spricht *Brahms*
(Swallow tell me are you not long bride)

Tu Lo Sai *Torelli*
(Well thou knowest the love thou owest me,
yearning in vain)

3. PIANO — Nocture F Sharp Major *Chopin*

Etude *Chopin*

Finale Sonata Opus 58 *Chopin*

4. SONGS — A Dream *Greig*

Steal Away — Spiritual *Burleigh*

Tell Me, Oh Blue Sky *Giannini*

The Lover's Curse *Irish Country Song*

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"Turini opened his recital with a Bach-Busoni Chaconne in D Minor which showed marked interpretative skill, particularly in the slow passages. A Chopin group, which included Nocturne in F Sharp Major, marred by poor acoustics, a spirited Etude and Finale Sonata Opus 58 were technically well rendered but lacked the poetic fire that one looks for in Chopin. None the less in this youthful pianist we have an artist of great promise."

women's Art Society
in recital Margaret Gilmore, soprano, and Ronald Turini, pianist. Miss Gilmore, an Associate of Music of McGill Conservatorium, has studied voice in New York and is at present soloist of the Church of St. Andrew and St. Paul. Mr. Turini is a pupil of Mdme. Yvonne Hubert of the Quebec Conservatoire. This gifted seventeen-year-old artist began his musical career at the age of four when he studied at the McGill Conservatorium as a pupil of the late Stanley Gardiner.

the singer combined sound musical quality with excellent diction. The Burleigh spiritual "Steal Away" was presented with a fine appreciation of its delicate emotional quality.
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Women's Art Society Musicale Enjoyed

BOTH musical and interpretative ability were displayed by Miss Margaret Gilmore, Canadian soprano, and Ronald Turini, 17-year-old Canadian pianist, in a joint recital before the Women's Art Society, according to a note from Mrs. Boyd Campbell, Society press convener.

"Miss Gilmore's presentation included a group of songs from Handel, Grieg, Brahms, Torelli and Giannini.

"In her opening number, Handel's 'Art Thou Troubled?', and later, Giannini's 'Tell Me, Oh Blue Sky', the singer combined sound musical quality with excellent diction. The Burleigh spiritual 'Steal Away' was presented with a fine appreciation of its delicate emotional quality.

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MONTREAL STAR
NOV. 1, 1950

Art Society Recital

On Tuesday, Nov. 7, at 3 p.m. in the Museum of Fine Arts, the Women's Art Society will present in recital Margaret Gilmore, soprano, and Ronald Turini, pianist. Miss Gilmore, an Associate of Music of McGill Conservatorium, has studied voice in New York and is at present soloist of the Church of St. Andrew and St. Paul. Mr. Turini is a pupil of Mme. Yvonne Hubert of the Quebec Conservatoire. This gifted seventeen-year-old artist began his musical career at the age of four when he studied at the McGill Conservatorium as a pupil of the late Stanley Gardiner.

MONTREAL STAR
NOV. 3, 1950

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GAZETTE - NOV. 9, '50

Women's Art Society



Will hear **DR. H. E. LEHMANN** on Nov. 14, in the Museum of Fine Arts at 11 a.m. His topic will be, "Existentialism—A New Fortress of the Individual?" Dr. Lehmann now holds the position of clinical director at the Verdun Protestant Hospital and is lecturer in psychiatry at McGill University.

Existentialism Topic At Women's Art

Dr. H. E. Lehmann will address the Women's Art Society on Tuesday, November 14, in the Museum of Fine Arts at 11 a.m. His topic will be "Existentialism—a new Fortress of the Individual?"

Dr. Lehmann has studied in Europe, in the universities of Vienna and Berlin where he was graduated in medicine. He has written a number of papers and articles on psychiatry and neurology which have been published in Canadian, American and English journals.

Dr. Lehmann is now holding the position of clinical director at the Verdun Protestant Hospital and is lecturer in psychiatry at McGill University.

Society Hears Speaker Sum Up Existentialism

EXISTENTIALISM has features in common with philosophy, religion, psychology and literature but is none of these entirely—it is simply an attitude man assumes while engaged in any of these pursuits, Dr. H. E. Lehmann told the Women's Art Society meeting in the Museum of Fine Arts.

"It may seem strange that such a highly abstract and, on the face of it, quite impractical attitude has found its way from Europe, where it originated, to this continent where it has begun to influence psychological and philosophical thinking," he continued.

"The existentialist plays and novels by Jean Paul Sartre have been accepted by the people in Canada and U.S. Although this literature makes no pleasant reading and is rather mystifying, people feel a strange fascination toward existentialism, but when questioned about it, usually admit they can give no good reason for it."

Too Far Removed

He added that the Existentialist claimed that modern man had removed himself too far from the fundamental facts which characterize his existence. He has forgotten that man must at all times face such hard contingencies as death, change, loss, sudden catastrophe, failure and solitude. He only numbed himself by escaping into an unreal world. The Existentialist reminded man of his never-changing special situation, which is characterized by precariousness and the constant need and freedom to make his own decisions.

"In a world that is static in its compliance with unchangeable laws man alone exists by creating his own existence over and over again.

"The individual who does not wish to escape this responsibility and who of late has become disappointed with the kind of intellectual security science has to offer, may find in the existential attitude the determination which enables him to accept this freedom and choose his destiny rather than to escape from it, or have it determined for him by systems or by other men," the speaker concluded.

Illustrative selections from novels by Jean Paul Sartre were read. Dr. Lehmann was introduced by Mrs. Alec Keiller, second vice-president of the society and thanked by Mrs. Boyd Campbell, press convener.

GAZETTE - NOV. 16, 1950

New Philosophy Outlined Here

Existentialism has features in common with philosophy, religion, psychology and literature but is none of these entirely—it is simply an attitude man assumes while engaged in any of these pursuits, Dr. H. E. Lehmann told the Women's Art Society meeting in the Museum of Fine Arts.

Dr. Lehmann characterized as "strange" the fact that this quite impractical attitude had found its way from Europe, where it originated, to this continent where it has begun to influence psychological and philosophical thinking.

He said that the Existentialist plays and novels by Jean Paul Sartre have been accepted by people in Canada and the United States, although this literature makes no pleasant reading and is rather mystifying.

"People feel a strange fascination towards Existentialism," he said, "but when questioned about it usually admit that they can give no good reason for it."

He added that the Existentialist claimed that modern man had removed himself too far from the fundamental facts which characterize his existence. He has forgotten that man must at all times face such hard contingencies as death, change, loss, sudden catastrophe, failure and solitude. He only numbed himself by escaping into an unreal world. The Existentialist reminded man of his never-changing special situation which is characterized by precariousness and the constant need and freedom to make his own decisions.

Guests at the head table of the Women's Art Society annual luncheon being held in the Mount Royal Hotel Ballroom on Tuesday, at one o'clock will be Mrs. P. G. Delgado, Mrs. M. R. Elder, Mrs. R. P. Freeman, Mrs. J. B. Hall, Miss Esther Kerry, Mrs. Sidney Levitt, Mrs. J. C. McKean, Mrs. K. E. Norris, Mrs. S. T. Preston, Mrs. M. Jackson Saunders, Mrs. Norman Smith, Mrs. A. C. Stewart, Mrs. George Wake-man, Mrs. P. W. Wright.

MONTREAL STAR

NOV. 22, 1950

Sees Actress In Action

A HANDSOME woman who makes a room full of women sit up and take notice of her every move, expression and sayings may arouse the emotions of jealousy, humor, sympathy, comradeship, or friendliness, but one at a time and not always together in a mixture. Susan Fletcher, Canadian actress and radio personality, did the latter yesterday afternoon in an address to the Women's Art Society, coupled with two brief sketches in which she acted several different characters. Every member of the Society ran the gamut with her in the field of emotions, if post-meeting conversations could be taken as a weathervane of which way opinion was blowing.

Mrs. Karl Forbes, president of the Society introducing Miss Fletcher, revealed that the speaker had been in Hollywood, in addition to her Canadian and New York experiences.

Hollywood

Miss Fletcher succeeded in impressing a behind-the-scenes picture of Hollywood life upon her listeners, stressing that here was a "big business", with a million small things magnified by press agents, personal managers, and producers, into the biggest issues on the North American continent. She hoped, she said, that the end result, that of magazine stories and exaggerated idiosyncrasies, had not given members of the audience a false impression. Actors and actresses were "even as you and I", with a tendency to covering up insecurity as much as possible, and a constant desire to project themselves sufficiently, not only on stage but in daily life, into the limelight leading to fame, in order to make a living.

Admirable Sketches

"The Cocktail Party" (no relation to T. S. Elliot's) revealed Miss Fletcher in the role of the mistress of the house before and after the party; as Jessie, the man-eater; as Hester, friend of the family, and dust-discoverer - in - inaccessible places; as the modern intellectual with beret and horn-rim glasses; and again as the giddy party-hopper.

A second sketch with Miss Fletcher playing an actress of the growing-old-and-hating-the-ingenu type was excellent.

Mrs. A. Schnell, immediate past president of the Club, thanked her.

Literature Ahead Of Science At Times

Science evidently isn't always way out ahead in everything. An example of an astronomical discovery appearing in literature a century and a half before it did in science was related by Dean Henry Hall of Sir George Williams College when he spoke on "Astronomy in Literature," at a meeting of the Women's Art Society this week. Dr. Hall said that in the record of his "travels," Jonathan Swift "tells us of scientists who had made most advanced discoveries about the satellites of Mars. So advanced in fact were these scientists that they knew theories discovered 150 years later by an American astronomer.

Dean Hall described astronomy as the oldest of the natural sciences, belonging to a period when stars and planets were an immediate part of man's environment and, as such, were perhaps better known than they are today.

GAZETTE DEC 13

GAZETTE - NOV. 23

Anne Savage to Speak

Miss Anne Savage, supervisor of art in the Protestant elementary schools of Montreal, will be guest speaker at a meeting of the Women's Art Society to be held on Tuesday, November 28, in the Museum of Fine Arts, at 11 a.m. She will speak on "The Story of Canadian Painting."

MONTREAL STAR NOV. 30

Canadian Art Rooted In U.K.

THE story of Canadian painting has its roots in the tradition of the landscape school of the England of John Constable, circa early 1800, Miss Anne Savage said in an address before the Women's Art Society.

"Paul Kane and Cornelius Kreigoff gave us early in the 19th century, the record of the Redskin and early French settler, painted in the European tradition.

"James Wilson Morrice brought back to Canada the technique of French Impressionism.

"Tom Thomson from Owen Sound was the herald of vital Canadian spirit in his painting of the Georgian Bay country. After his death in 1917 the group of Seven were formed and carried on the ideal of interpreting Canada itself. These artists, whose names are now household words, Macdonald, Jackson, Lismer, Harris, Carmichael, Casson and Varley worked from the Rockies and Baffin Island to the Maritimes to perpetuate this ideal. In 1933 this group was enlarged to 48 in number and carry on as the Canadian Group of Painters.

"Today the differing points of view of the modern world are changing the content of Canadian painting but the spirit of the original group to interpret the Canadian scene in all its variations still remains," she said.

GAZETTE
NOV. 30



MISS ELIZABETH LEESE, who will address the Women's Art Society on Tuesday at 3 p.m. in the Museum of Fine Arts. Her subject will be, "Dancing Through the Ages." Miss Leese, Danish by birth, is a dancer.

STAR
NOV. 30

Speaks to Society



ELIZABETH LEESE, who will speak to the Women's Art Society Dec. 5 at 3 p.m. in the Museum of Fine Arts on "Dancing Through the Ages". Of Danish birth, Miss Leese toured Europe as student, teacher and dancer, before coming to America with the Trudi Schoop Ballet.

MONTREAL STAR. DEC. 7.

Art Society Told Ballet Needs Study

SPEAKING before the Women's Art Society, Elizabeth Leese traced the development of "Dancing Through the Ages" as a visual art from early Grecian times up to contemporary expression as represented by Martha Graham.

"The dance came to Greece from Egypt," she said, "and it is hard to say what is truly Greek. The evidence points to a love of beauty and devotion to grace. With the Greeks, the dance was an expression of natural emotions of religious worship, festivals of spring and harvest.

"It was not until Roman times that the dance took on a professional quality, becoming a spectacle with no concern for artistic values. Dancing fell into a long decline during the Dark Ages. With the Middle Ages we have a leaning toward secular dancing and an extraordinary denial of grace that is almost distortion.

Revival in Italy

"Under the patronage of Catherine de Medici we find a revival of the dance in Italy and the period of the Renaissance produced great richness of the dance. We find music written in dance form, notably the pavane and, later, the saraband, both from Spain, as well as the courante and allemand. All these types of dance music are forerunners of the dance suite, stylized to suit court life of their period, depicting the stately and arrogant exit or entrance of queen or courtesan," said the speaker.

"From these stylized versions of the dance, marked by straight, strong, sweeping lines, we can trace the build-up of the ballet to show the beauty and grace of the human body."

Romantic Period

Quickly sketching in the Romantic period, marked by such dances as Swan Lake and Les Sylphides, Miss Leese noted the deterioration of dancing as a creative art and drew a parallel to "Victorian curlicues." With the turn of the century came the great impact of the Russian Ballet and Anna Pavlova as an exponent of this art form, she said.

Coming to the present, Miss Leese warned against the artificial copying of the Sadler Wells Ballet, appropriate to its own milieu, but definitely not of this continent. The speaker advised that we take the best of the past to join with the present and build for the future to develop our own American style, searching with humility and simplicity for a rhythmic expression of the heart of contemporary American dance.

Montreal Women's Art Society

MUSICALE

JAN. 16, 1951



Montreal Museum of Fine Arts

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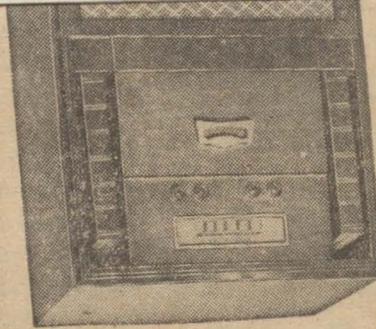
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Michèle Bonhomme, Soprano

Gilles Manny, Accompanist

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F. Durante
G. Coccini,
Nozze de Figaro (W. A. Mozart)
" " " "

II

Quatrains, Poèmes Francis James, Papineau-Couture, (Première)
Chanson Triste, Henri Duparc
Après un rêve, G. Fauré

III

Sheep may safely graze,
Far beyond all other pleasures,
Aria of Pamina
Each morn a thousand Roses
bring, you say,
J. S. Bach - Birthday Cantata
" Coffee Cantata
Mozart - Magic Flute
Persian Garden - Omar Khayyam,
Music by Liza Lehmann

IV

Wie Melodien zieht es mir,
Gretchen am spinnrade,
Der Nussbaum,
Martern alles artern,
J. Brahms - Op., 105, No. 1
F. Schubert
R. Schumann
W. A. Mozart - Abduction from the
Seraglio

WILLIS PIANO

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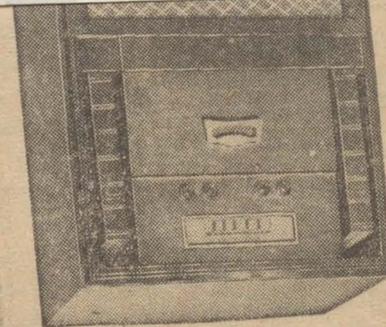
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She Came, She Saw, She Conquered

DOWN in the Atlantic provinces two famous songs came from the crowds which bade welcome and farewell to our Princess. One was the old Scots tune, "Will Ye No' Come Back Again?" The other, that touching, haunting hymn, "God Be With You Till We Meet Again." They were chosen from the heart, simple in theme, deeply affecting. They burst spontaneously from men and women who knew they were speaking for all of Canada in the last days of a memorable journey.

The Princess's reply was as admirably phrased as all her formal and informal utterances along the way. It had the familiar ring of sincerity, and it had also that sense of wonder which marks the intelligent and sensitive newcomer to our land. The Princess comes from a country which long ago was explored, settled and developed. Many centuries have passed since there was a "frontier" in Britain. But here, in Canada, the frontier remains, dominating and inspiring the nation. This is what fascinates about the Canadian spell.

It has been said that the tour was too short, and that too few opportunities were given the Royal visitors to see "the real Canada." But they saw it. More than that, they felt it. From Newfoundland to Vancouver Island, in Edmonton, at Kapuskasing, from the Laurentian Hills, they looked northward to the vast, unexplored areas of Canada which stand beckoning to us all.

Our oldest settlements are less than three and half centuries old, but, when the walls of Port Royal were raised in the Canadian forests, the first of the Stuarts had succeeded the last of the Tudors on a throne which could already look back upon many centuries of history and growth. Canada is new to us all. Small wonder that its newness touched our Princess deeply. Her distant forebear, the Tudor Queen Elizabeth, was herself stirred by the discoveries of the new world. It has remained for the lady who will someday be Queen Elizabeth II, to see them for herself. She came, she saw, she conquered.

Some day she will come back. This, she has told us. But Canadians, recognizing the manifold responsibilities of the Throne, will attend the day with patience. There is much that we can do while waiting. We have given her a first glimpse of ourselves. On her return we can offer proof that we have not wasted our time. Great developments will greet her. The face of the land will be changed. We will be richer and more numerous. Hamlets will have changed into villages, villages into towns, and towns into great new cities. But let us hope, that beyond all that, we will have developed a greater and deeper sense of the values, the enrichment of which is more vital than material growth.

Canada has many tasks. That which the Princess would most like to see us carry out would be the development of our sense of citizenship and community. Here at home we make progress in this respect—and the Royal visit has helped it. There is today in Canada more mutual understanding than the past has shown. We can go further yet; and we can break new ground by proving our recognition of a world trusteeship for the cause of peace and for common co-operation with like-minded peoples everywhere to advance its coming.



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Feb 6,

Feb 13

Feb 20
Members' Day

THE MONTREAL DAILY STAR,

Barbituretes And Books Are Discussed

DR. Mary Winspear, speaking to the Women's Art Society, briefly dismissed escape writings, light fiction, "whodunits," and pseudohistorical romances as "barbiturates." The other aspect of her address, "books," dealt with "those purely creative artists who defy analysis, who see more clearly, feel more keenly, express more forcibly" than their contemporaries.

This type, she continued, helped man to solve the dilemma of his time, and gave him the methods of coping with an environment which threatened to destroy him.

Her personal testimony, that "literature is the autobiography of humanity," was enlarged by the statement that "discovery of the full potential of the human animal" could be made in the literature of the Renaissance.

Reflections

There, ambition, love, jealousy and hate were reflected with challenging intensity, she said, proceeding to trace the development of literature through such "philosophical revolutions" as the decline of the Copernican theory, the rise of the evolutionary theory in the mid-19th century, Marxian socialism to the space-time theories of our own age with their immense impact on our culture.

Dr. Winspear noted the novel had grown out of the decline of Restoration drama, beginning with Richardson and Fielding, Jane Austen and the Bronte sisters through the Victorian age, ending in 1850 with David Copperfield, "The Prelude," and "In Memoriam." She followed the trail of such literary greats as Wells and Hardy, who was obsessed with the idea of evil, Housman with his Stoic acceptance of life, Shaw the iconoclast and T. S. Eliot, "The lost Humanist."

There had been an interesting divergence after 1850, she pointed out. We could find on one hand naturalism, and on the other, symbolism, with a fusion sometimes of the two, as in James Joyce and Scott Fitzgerald.

The speaker said she had found a marked contrast with Elizabethan immediacy in the lack of comprehension during the past decade. "There is no cause for despair so long as the individual can see beyond the present dilemma, to preserve man's free spirit, steadily and wholly," she concluded.

R. A. Speirs Speaks To the Women's Art

Robert A. Speirs will address the Women's Art Society tomorrow at 11 a.m., on "Mary Queen of Scots—Fact and Fiction."

A graduate master of fine arts of Edinburgh University, Mr. Speirs came to America on an Exchange Fellowship at Columbia University, New York, where he did post-graduate work in education.

Since coming to Canada he has been active in educational and philanthropic work in hospital and community welfare. He is director of St. Andrew's Youth Centre and headmaster of Selwyn House School.

WOMEN'S ART SOCIETY has planned a novel program for its Members' Day, tomorrow in the Museum of Fine Arts. Under the chairmanship of Sarah Fischer, a quiz will be conducted, beginning at 3 p.m. Those taking part will be Mrs. F. W. Benn, Mrs. G. L. Campbell, Mrs. F. J. Fyles, Mrs. R. H. Hall, Mrs. Amy B. Hilton, Mrs. Elsie Holmes, Mrs. John Narsted, Mrs. Audrey McCann, Mrs. J. H. McCulloch, Mrs. A. A. McIntosh, and Mrs. Michel Strous. Miss Mabel Brittain and Mrs. S. B. Earle will preside at the tea table following the program.

Women's Art Society of Montreal

Lecture Hall — Museum of Fine Arts,
Sherbrooke St.

Fifty-Seventh Season
1950-1951

OFFICERS AND EXECUTIVE COMMITTEE

President

Mrs. Karl H. Forbes
4541 Old Orchard Avenue, Montreal, 28.
Tel. EL. 3856

1st Vice-Pres.: Mrs. L. B. Fuller—FI. 2057
2nd Vice-Pres.: Mrs. Alex. Keiller—EL. 0697
Hon. Rec.-Sec.: Mrs. E. T. Armitage—EL. 0912
Hon. Cor.-Sec.: Mrs. F. W. Benn—AT. 5987
4800 Cedar Crescent, Montreal 6.

Hon. Treas.: Miss Ethel Sharples—FI. 4047
1176 St. Mark St., Montreal 25.

Executive Committee

Miss I. Archibald—WI. 3319
Mrs. George Brewer—WI. 3319
Mrs. W. Boyd Campbell—DE. 4184
Mrs. S. B. Earle—WA. 1853
Mrs. C. P. Liebich—WI. 4020
Miss Frances B. Sweeny—FI. 1854
Mrs. P. L. Walker—FI. 2984
Mrs. M. G. Whitmore—DE. 1939

Feb 6,

Feb 13

Feb 20
Members' Day

THE MONTREAL DAILY STAR,

Barbituretes And Books Are Discussed

DR. Mary Winspear, speaking to the Women's Art Society, briefly dismissed escape writings, light fiction, "whodunits," and pseudohistorical romances as "barbiturates." The other aspect of her address, "books," dealt with "those purely creative artists who defy analysis, who see more clearly, feel more keenly, express more forcibly" than their contemporaries.

This type, she continued, helped man to solve the dilemma of his time, and gave him the methods of coping with an environment which threatened to destroy him.

Her personal testimony, that "literature is the autobiography of humanity," was enlarged by the statement that "discovery of the full potential of the human animal" could be made in the literature of the Renaissance.

Reflections

There, ambition, love, jealousy and hate were reflected with challenging intensity, she said, proceeding to trace the development of literary

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* * * *

CALENDAR, 1950-51

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|---|--|
| Oct. 17 — 3 P.M.—Yukon—Land of Gold
(Illustrated)
Dr. Douglas Leechman
Tea will be served. | Jan. 16 — 3 P.M.—Recital
Michelle Bonhomme, Soprano
Tea will be served. |
| Oct. 24 — 11 A.M.—Abstract and Unobjective Art.
(Illustrated)
Ernst Neumann. | Jan. 23 — 11 A.M.—Developments in India since August 1947
Hon. S. K. Kirpalani—High Commissioner for India. |
| Oct. 31— No Meeting | Jan. 30—No Meeting. |
| Nov. 7 — 3 P.M.—Recital
Margaret Gilmore, Soprano;
Ronald Turini, Pianist. | Feb. 6 — 3 P.M.—Books or Barbiturates
Miss Mary Winspear. |
| Nov. 14 — 11 A.M.—Existentialism: A New Fortress of the Individual?
Dr. H. E. Lehmann. | Feb. 13 — 11 A.M.—Mary Queen of Scots—Fact and Fiction
Mr. R. A. Speirs. |
| Nov. 21 — 1 P.M.—Annual Luncheon
Mount Royal Hotel
Susan Fletcher and Her Theatre Note Book. | Feb. 20 — 3 P.M.—Members' Day
Tea will be served. |
| Nov. 28 — 11 A.M.—The Story of Canadian Painting
(Illustrated)
Miss Anne Savage. | Feb. 27 — 11 A.M. The Art of Painting and You
Mr. Robert Tyler Davis. |
| Dec. 5 — 3 P.M.—Dancing Through The Ages
Elizabeth Leese. | Mar. 6 — 3 P.M.—The Meaning of Comedy
Mr. Lister J. Sinclair. |
| Dec. 12 — 11 A.M.—To be announced later. | Mar. 13 — 11 A.M.—Book Review
Harry J. Stern D.D., L.L.D. |
| | Mar. 20 — 3 P.M.—Recital
Gia Rodaru, Contralto;
Joyce Blond, Violinist. |
| | Mar. 27 — 3 P.M.—Annual Meeting
Tea will be served. |

*All meetings except the luncheon will be held in the lecture hall of the Museum of Fine Arts — Sherbrooke St.

Children's Library Grows

Progress Is Indicated By Much Increased Circulation

AS a country we have been slow in developing library services, Miss Elizabeth Homer Morton, executive secretary of the Canadian Library Association, told the Montreal Children's Library at the annual meeting held yesterday afternoon at 1538 Mackay street. The speaker gave an outline of the library systems in the different provinces, adding that there is interest in work with children, and the developments in the services of the Montreal Children's Library and La Bibliotheque des Enfants are noted. Juvenile classics should be a common heritage for children, leading the way to worthwhile adult literature. A system of public libraries should exist in every locality, Miss Morton declared. "The question of how we as individuals can encourage our library services to make them play the important part they should in the lives of our citizens is fairly and squarely ours since we live in a democracy. We can play an active part in the developing of Canadian library policies, of legis-

lation, financial support, administration and work with readers."

Progress of the Montreal Children's Library is indicated in a large increase in circulation during the past year, the librarian, Miss Grace Crooks, pointed out in a summary of the work at the five branches. The total number of books circulated at the Fraser, Mackay Street and Montreal West branches during 1946 was 25,421, which was 2,500 more than the previous year. At the Notre Dame de Grace Library, sponsored by the N.D.G. Community Council and affiliated with the Montreal Children's Library, the circulation was 24,543, an increase of almost 6,000 over 1945. French-speaking boys and girls are using this library more, the report noted. The number of French books taken out this year was 1678, an increase of over 1000. At the Rosemount Bi-lingual Library, run by a joint committee of the Montreal Children's Library and La Bibliotheque des Enfants, the circulation was 19,088, an increase of 500; of the total 13,764 were French and 5,324 English books.

Besides books taken out, many reference books are consulted at the libraries.

More Libraries Needed

Pointing out that this year's total circulation of 68,872 books is five times as much as the figure for ten years ago, the librarian commented: "We can draw encouragement from these signs of progress, even while we realize how many districts in Montreal are without adequate library service."

The membership at the different libraries is approximately: Fraser, 1,650; Mackay Street, 1000; Montreal West, 250; Notre Dame de Grace, 3000; Rosemount, 1,800, a total of nearly 8000 boys and girls.

Many new books have been added during the year, 2,046 to the Fraser, Mackay and Montreal West libraries, of which 1,799 were purchased and 247 were gifts of excellent quality. Book stocks for the three libraries are about 10,000. At the N.D.G. library the stock is over 5000, of which 1,582 were added during the year. At Rosemount, with 500 new books, there is a stock of 2,800.

The report also dealt with informal story hours, music programs, exhibitions, etc. Collections of books were loaned to summer camps, community centres and other groups.

Mrs. Burton Thompson submitted the report of the Rosemount Bi-lingual Library. Mrs. Herbert Elder gave the secretary's report, and Mrs. W. A. Landry that of the publicity committee.



Mrs. W. A. Landry

R. A. Speirs Speaks To the Women's Art

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A graduate master of fine arts of Edinburgh University, Mr. Speirs came to America on an Exchange Fellowship at Columbia University, New York, where he did post-graduate work in education.

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W O D

Art Society Told Ballet Needs Study

SPEAKING before the Women's Art Society, Elizabeth Leese traced the development of "Dancing Through the Ages" as a visual art from early Grecian times up to contemporary expression as represented by Martha Graham.

"The dance came to Greece from Egypt," she said, "and it is hard to say what is truly Greek. The evidence points to a love of beauty and devotion to grace. With the Greeks, the dance was an expression of natural emotions of religious worship, festivals of spring and harvest.

"It was not until Roman times that the dance took on a professional quality, becoming a spectacle with no concern for artistic values. Dancing fell into a long decline during the Dark Ages. With the Middle Ages we have a leaning toward secular dancing and an extraordinary denial of grace that is almost distortion.

Revival in Italy

"Under the patronage of Catherine de Medici we find a revival of the dance in Italy and the period of the Renaissance produced great richness of the dance. We find music written in dance form, notably the pavane and, later, the saraband, both from Spain, as well as the courante and allemand. All these types of dance music are forerunners of the dance suite, stylized to suit court life of their period, depicting the stately and arrogant exit or entrance of queen or courtesan," said the speaker.

"From these stylized versions of the dance, marked by straight, strong, sweeping lines, we can trace the build-up of the ballet to show the beauty and grace of the human body."

Romantic Period

Quickly sketching in the Romantic period, marked by such dances as Swan Lake and Les Sylphides, Miss Leese noted the deterioration of dancing as a creative art and drew a parallel to "Victorian curlicues." With the turn of the century came the great impact of the Russian Ballet and Anna Pavlova as an exponent of this art form, she said.

Coming to the present, Miss Leese warned against the artificial copying of the Sadler Wells Ballet, appropriate to its own milieu, but definitely not of this continent. The speaker advised that we take the best of the past to join with the present and build for the future to develop our own American style, searching with humility and simplicity for a rhythmic expression of the heart of contemporary American dance.

Monday
In Musicale
Gia Rodaru, contralto; Joyce Blonde, violinist, and Jacqueline Richard, accompanist will be heard at the Women's Art Society musical at the Montreal Museum Of Fine Arts on Tuesday at 3.00 p.m.
The program will include music by Corelli, Schubert, Mendelssohn, Ponchielli, Verdi and Wagner.

Montreal Gazette
MARCH 13th
2nd VICE-PRES.

Vitality High In Britain Now

Despite their present austerity program the people of Britain are undergoing a renewal of democratic vitality. Dr. Harry J. Stern, Rabbi of Temple Emmanu-El told members of the Women's Art Society at a meeting in the Museum of Fine Arts.

"They find a sense of security in socialism and display a confidence and optimism not found in Europe," he said. The people of Europe, he pointed out, were suffering from a fear psychosis and a defeatism that anticipated not only a Third World War but a breaking out of civil war in many parts of the continent.

It was significant, Dr. Stern said, that at the top of the best-seller list in Europe stood a book by the Rumanian, Vergil Gheorghiu, "The Twenty-Fifth Hour," the message of which was that for Western Europe the 25th hour had already struck—"the hour that comes after the last hour."

"Europe," said the speaker, "is in need of a new principle of faith, a rebirth of truth and love and a co-operative world order if she is to survive."

Dr. Stern also spoke of the new State of Israel which he described as "a triumphant human adventure, motivated by brotherhood, a spiritual rebirth, based on the teachings of Jesus, Micah and Isaiah." He voiced the hope that new insights, new visions and new prophets would usher in a new era wherein Israel might prove to be the bridge of understanding between the mechanistic West and the mystic East.

THE MONTREAL STAR

MARCH 28, 1951

30

TAKEN BY MRS. GEORGINA RODDEN
"MILSTAR"

Women's Art Society Annual Held at Museum



A new slate was installed at yesterday's annual meeting of the Women's Art Society, part of which is shown above, left to right: **MRS. TRENHOLME ARMITAGE**, recording secretary; **MISS ETHEL SHARPLEY**, treasurer; **MRS. KARL FORBES**, retiring president; **MRS. J. HENRY PALMER**, first vice-president; **MRS. ALEXANDER KEILLER**, retiring second vice-president; and **MRS. F. W. BENN**, corresponding secretary. Others are: president, Mrs. L. B. Fuller;

second vice-president, Mrs. William Maxwell Ford; literary chairman, Miss Isabel Archibald; press, Mrs. Boyd Campbell; studio, Mrs. John Narsted; door, Mrs. Perry Preising; house, Mrs. Peter Sinclair; tea, Mrs. P. L. Walker; music, Mrs. M. G. Whitmore; Mrs. C. P. Liebich; and members' day, Mrs. W. H. Barry. The annual was further highlighted by the display of members' paintings, water colors, and oils.

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BEGINS FULL PROGRAM

The Studio Group of the Women's Art Society will hold its first meeting of the season at the Valentine Studio, corner of Green and St. Catherine Street, at 2 p.m. on Friday, Nov. 2nd, and each Wednesday and Friday thereafter from 2 to 4 p.m.

THE MONTREAL STAR, M

Planets Influenced Early Writers

IN EARLY TIMES the stars and planets were an immediate part of men's environment, and were better known than they are today, Dean Henry Hall, of Sir George Williams College said in an address to the Women's Art Society.

Speaking on the subject "Astronomy in Literature", the speaker recalled the days when the earth was regarded as the centre of the universe. But towards the end of the 16th century Copernicus revived the ancient Greek idea that perhaps the sun was the centre of creation "and the world has never been the same since," he declared.

In early times, along with earth ranked the moon and five "wanderers,"—the planets Venus, Mars, Mercury, Jupiter and Saturn—to compose the classical "group of seven, so prominent in our cultural heritage that even the names of the days of the week are derived from them." The scientist Ptolemy produced the book "The Almagest" based on this earth-centred theory, which was accepted as an authoritative text book up to the 17th century.

Dean Hall dealt with masterpieces of English literature in which he included the King James version of the Bible. He divided his subject into three phases or levels, beginning with "those multitudes of literary allusions to heavenly bodies" that refer to them simply as things of beauty or wonder in the environment and do not involve any real astronomical knowledge. The speaker read extracts from the work of two Montreal poets, Richard Callan and Christine Henderson.

On the second level, he placed writers with some knowledge and appreciation of the stars themselves.

In the third place the speaker placed the great metaphysical poet, John Donne, essayist Francis Bacon, John Milton and Jonathan Swift of Gulliver's Travels fame. In the record of his "Travels" Swift tells of scientists who had made most advanced discoveries about the satellites of Mars.

Mrs. L. B. Fuller Heads Art Society

Mrs. L. B. Fuller was re-elected president of the Women's Art Society at the group's annual meeting held yesterday in the Museum of Fine Arts. Vice-presidents are Mrs. R. M. Mitchell and Mrs. Alexander Keiller.

The society has a membership of 309, with 43 new members being added during the year, it was noted by Mrs. E. T. Armitage.

The society's studio group, with 14 members, painted at the Valentine Studio this season, and held its annual exhibition at the Canadian Handicrafts Guild. The literary group, with 21 members, has as projects the writing or original short stories and reviewing current books.

Other officers elected are: honorary recording secretary, Ruby Walsh; honorary corresponding secretary, Mrs. Michel Strous; honorary treasurer, Mrs. Peter L. Walker; executive committee: Mrs. Stuart Foster, Mrs. David Glen, Mrs. J. Grundy, Mrs. R. S. Jane, Mrs. George Livingstone, Mrs. L. F. Lee, Mrs. John Narsted and Mrs. Peter Sinclair.

Art Society Plans Canadian Program

A completely Canadian program has been planned for the season by the Women's Art Society of Montreal. Events arranged are as follows:

Today speaker, Professor R. B. Y. Scott, faculty of divinity, McGill University, at the Museum of Fine Arts, 3 p.m. Topic: "Here and There in Hashamite Jordan." Oct. 23: Speaker, Louis Mulligan at 11 a.m. Topic: "Art in the Theatre."

Nov. 6: Recital, at 3 p.m. Soprano Mimi Jutras, Renford Gaines, bass. Nov. 13: Speaker, Dr. Bogdan Zaborski, department of geography, McGill University, 11 a.m. Topic: "The Population of the Soviet Union."

Dr. Pelletier Speaker

Nov. 20: Annual luncheon, Mount Royal Hotel, 1 p.m. Guest speaker, Dr. Wilfrid Pelletier, Metropolitan Opera, New York. Topic: "My Thirty-three Years at the Met."

Nov. 27: Speaker, Professor John Hughes, chairman, department of education, McGill University, 11 a.m. Topic: "Art for Canadian Youth."

Dec. 4: Speaker, Charles W. Kelsey, 3 p.m. Topic: "Art and Craft of Stained Glass (illustrated). Dec. 11: Speaker, Dean Henry F. Hall, Sir George Williams College, 11 a.m. Topic: "Astronomy in English Literature."

Jan. 15: Recital, 3 p.m. Israel Libman, violinist. Jan. 22: Speaker, Norton A. Fellowes, 11 a.m. Topic: "Architecture" (illustrated).

Feb. 5: Recital, under the direction of Robert Van Dine, 3 p.m. Tudor Singers of Ottawa. Feb. 12: Speaker, the Rev. A. Lloyd Smith, 11 a.m. Topic: "The Story of Robert Louis Stevenson." Feb. 19: Members' Day, 3 p.m. Feb. 26: Practical demonstration of painting by Ruth Dingle, 11 a.m.

Mar. 4: Speaker, Dr. Margaret Bernard, Dean of Women, Columbia University, 3 p.m. Topic: "Women at Work." March 11: Speaker, Dr. H. S. Files, dean of the department of English, McGill University, 11 a.m. Topic: "The Riddle of Boswell." Mar. 18: Recital at 3 p.m. Anne Watson, soprano, Ronald Turini, pianist.

Mar. 25: Annual meeting at 3 p.m.

President of the society is Mrs. Laurance Fuller. All meetings except the luncheon to be held in the lecture hall of the Museum.

- Nov. 6—3 P.M.—Recital
Renford Gaines, Bass
- Nov. 13—11 A.M.—The Population of the Union
Dr. Bogdan Zaborski
Department of Geography,
University
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CALENDAR, 1951-52

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Museum of Fine Arts — Sherbrooke St., West*

Speaker Tells Women's Art Society Of Travels, Research In Middle East

VISITORS to the Holy Land last summer could not fail to notice the tension that exists between Israel and her Arab neighbours who are not yet at peace, Dr. R. B. Y. Scott, of the Faculty of Divinity, McGill University, told a recent meeting of the Women's Art Society in the Montreal Museum of Fine Arts.

Apart from restrictions on photos and frequent security checks, however, the archeological research of the American School of Oriental Research in Hashemite Jordan, to which he was attached proceeded without serious interference, he said.

Dr. Scott illustrated his lecturer, on "Here and There in Hashemite Jordan," with colored pictures of the Jerusalem area, the hill country of Palestine, the Jordan Valley, Jericho and Petra.

The American School, the institution which brought the famed Dead Sea Scrolls to public notice each year engage in one or two excavations or other researches, he said. Last summer ex-

cavation work was carried on at Jericho and Dhiban. At Jericho the foundations were uncovered of the largest palace yet found in Palestine dating originally from the Herodian period. At Dhiban in Transjordan the walls of an immense fortress of the ancient Moabites came to light.

Pictures of Petra showed the astonishing temples carved out of the native rock of the "rose-red city half as old as time."

Robert Keyserlingk To Address Club

Robert W. Keyserlingk, publisher and author, will be guest speaker at the opening meeting of the Montreal Women's Club on Monday at 2.30 p.m. in the Mount Royal Hotel. His book "Unfinished History" has been widely acclaimed across Canada.

The subject of his address will be the "Challenge of Peace." Mrs. P. G. Delgado will preside.

E MONTREAL STAR, THURSDAY, OCTOBER 18, 1951

Clubs"

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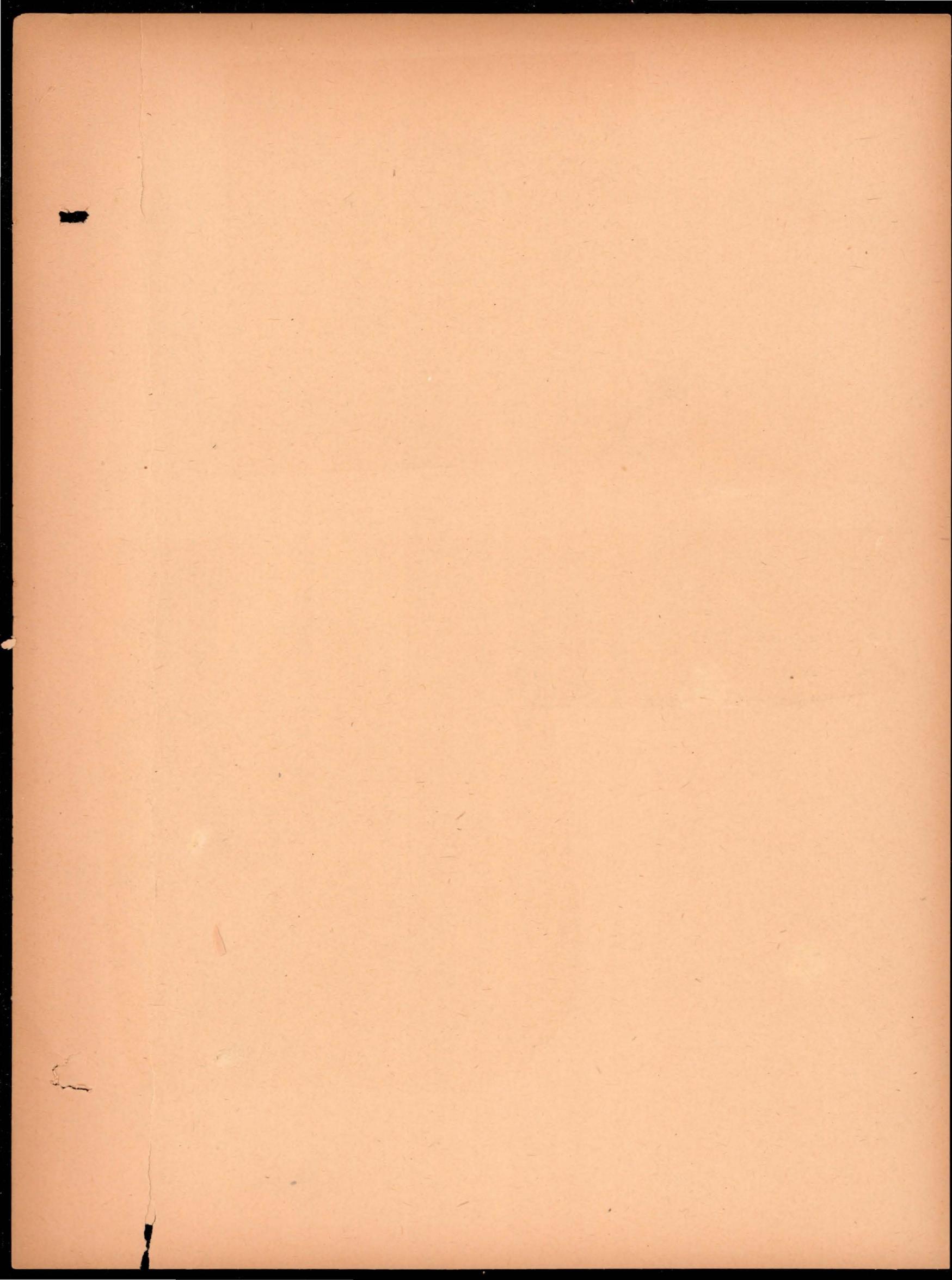
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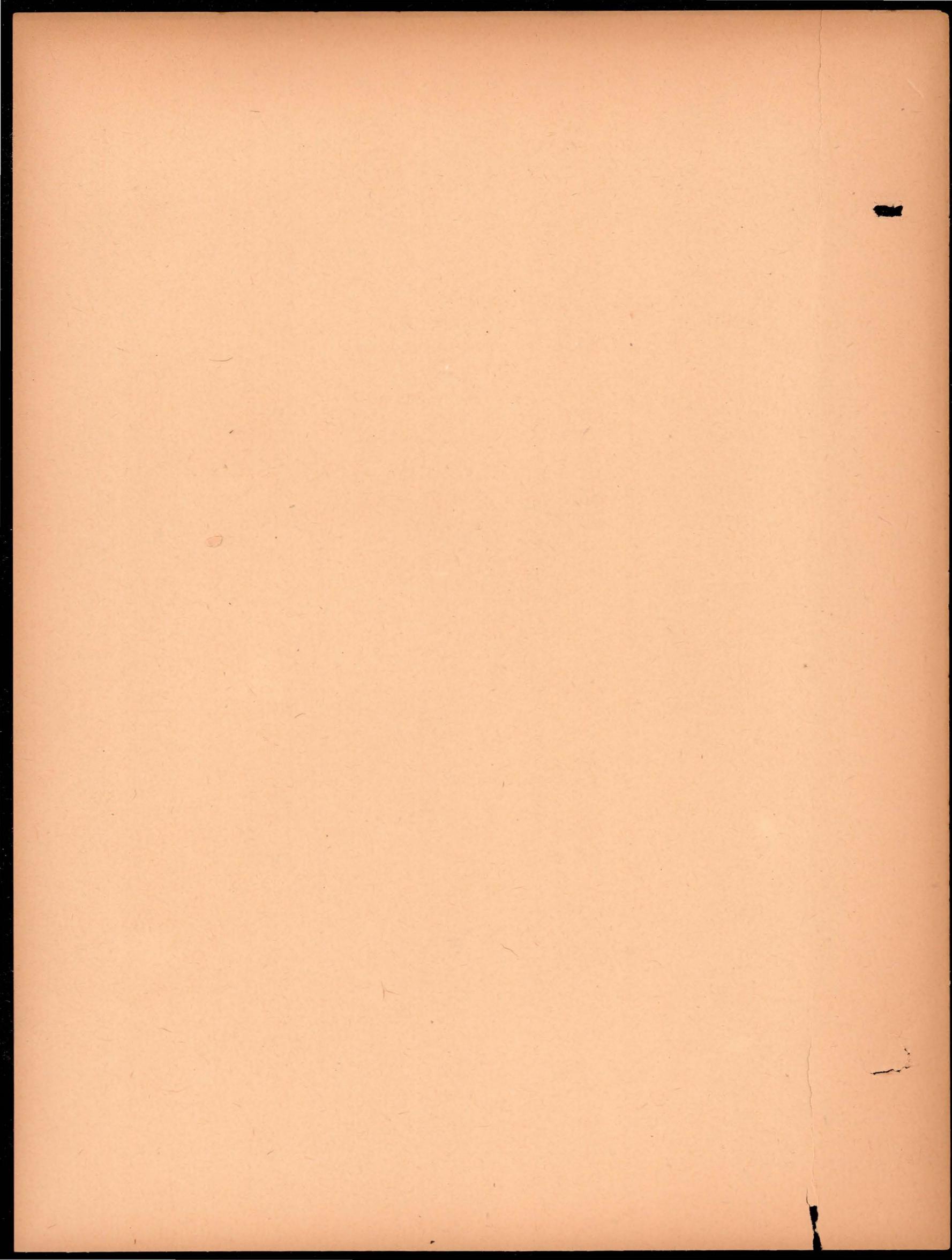
Robert Keyserlingk To Address Club

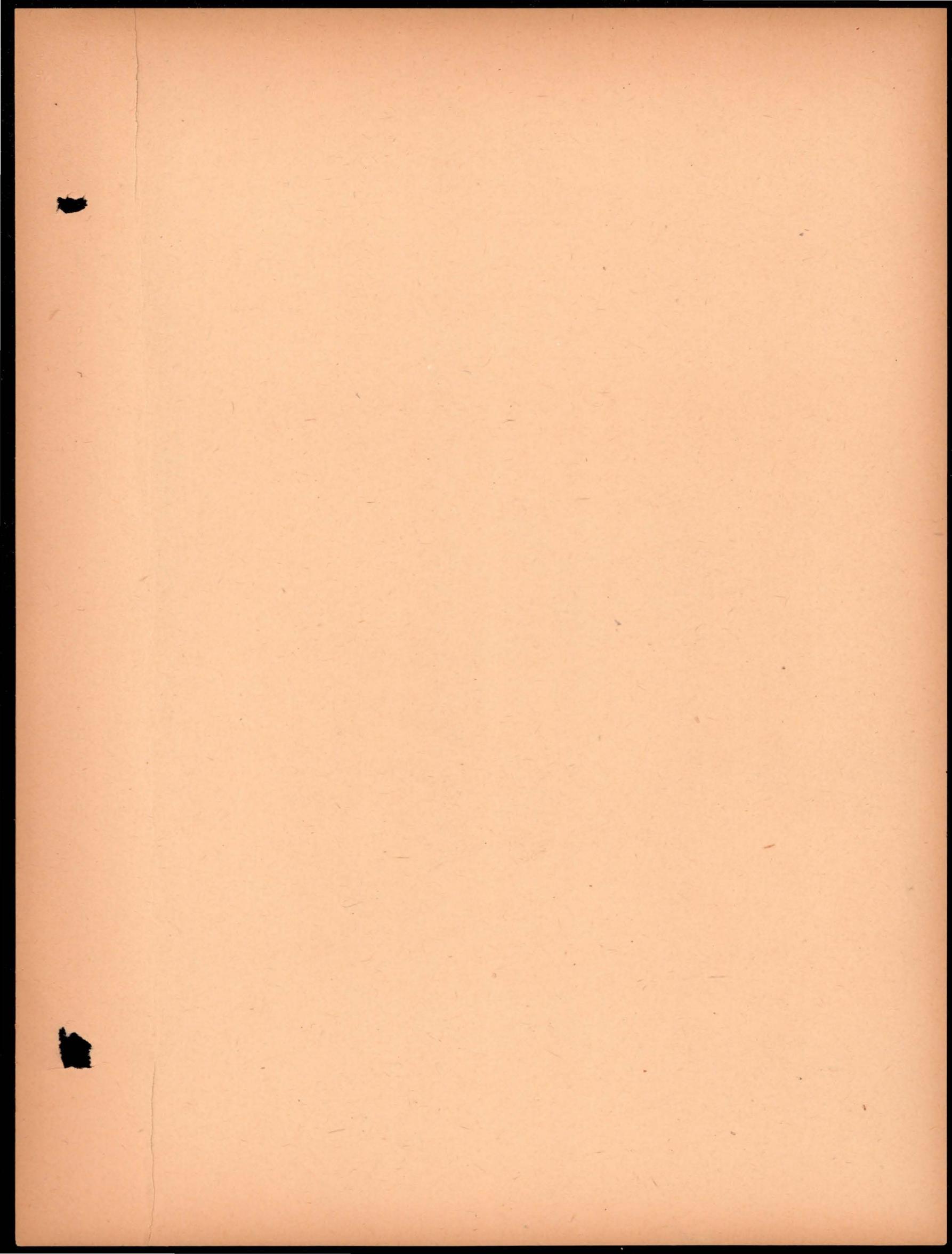
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Advertisement







Star

Time Seen Favoring Soviets In Cold War With West

"Time works for the Soviet Union, not for us," Dr. Bogdan Zorborski of the department of geography, McGill University, said yesterday at a meeting of the Women's Art Society held at the Museum of Fine Arts. Dr. Zorborski said that persons of many races in the Soviet who were over 40 years of age, still kept many of their old traditions and religious beliefs.

"The majority of the population is still against the Communist regime," he said. He pointed out that of the population of the Soviet Union, the Russians represent only 49 per cent. (Accurate figures on the total population were not available, he said, but were estimated at some 207,000,000. Roughly equal to the combined populations of Canada, the U.S. and Mexico).

However, Dr. Zorborski said, in 20 or 30 years the young people who were being, "isolated, terrorized and saturated with Communist doctrine," would represent the bulk of the population. "At which time Communists will perhaps have proven they could reshape the minds of a mixed population whose origins differ vastly."

Ukrainians Next

After the Russians, the Ukrainians were the largest group, Dr. Zorborski said. Acts of deportation and the suffering during the war at the hands of both Germans and Russians made it impossible to give an accurate estimate of their numbers, he said, but that there were probably some 30,000,000. "A national type different from the Russians," he added.

Strongpoints of dislike of the

Russians could be found in Turkestan and the Caucasus in particular, he noted. There the people were very different, he explained, not only in origin, but in religion and background, to the Russians.

The northern peoples of Asiatic Russia were not numerous and presented no political problem, said Dr. Zorborski. Although, he noted there was one tribe of some 300,000 who were a political headache. There were other such sore spots, with the Finnish population in European Russia also presenting a certain problem.

Korea and other points on which the Communists liked to direct the Western spotlight, were blinds, Dr. Zorborski believed. There are more strategic places closer to home. "The most important and most vulnerable areas are the South Ukraine and Caucasus where the real strategic possibilities are concentrated."

Gazette

Korea Held Communist Smoke-screen

KOREA and other points on which the Communists like to direct the Western spotlight serve the purpose of a smoke screen, Dr. Bogdan Zorborski, of the department of geography, McGill University, said yesterday at a meeting of the Women's Art Society held at the Museum of Fine Arts.

"There are more strategic places closer to home than these blinds," he said. He mentioned particularly the South Ukraine and Caucasus as being the most vulnerable areas "where the real strategic possibilities are concentrated."

The element of time is working in favor of the Soviet Union, he went on. As time goes by the youth of the country is becoming so imbued with Communist doctrine that their minds are being completely reshaped.

In the beginning, a mixed population, where origins differed vastly, created a problem. Even today Dr. Zorborski thought that the persons of many races who are now over 40 years of age and living in the Soviet, have maintained many of the traditions and religious beliefs of their ancestors.

"This means the majority of the population is still against the Communist regime," he said. He pointed out that of the population of the Soviet Union, the Russians represent only 49 per cent. Accurate figures on the total population were not available, he said, but were estimated at some 207,000,000, roughly equal to the combined populations of Canada, the U.S. and Mexico.

However, Dr. Zorborski thought in 20 or 30 years the young people who are being "isolated, terrorized and saturated with Communist doctrine" will represent the bulk of the population.

Strongpoints of dislike of the Russians could be found in Turkestan and the Caucasus in particular, he noted. There the people were very different, he explained not only in origin, but in religion, and background, to the Russians.

DR. B. ZABORSKI TO SPEAK

Dr. Bogdan Zaboroski, associate professor of geography, McGill University, will be guest speaker at a meeting of the Women's Art Society, tomorrow, in the Museum of Fine Arts, at 11 a.m. His topic will be, "The Population of the Soviet Union."

D. Zaboroski obtained his Ph.D. at Warsaw University and was professor of geography at both Warsaw and Cracow Universities prior to 1939. He was taken prisoner by the Russians and transported to Siberia where he was liberated after the German attack in 1941, and served the Polish Government in exile in London. Dr. Zaboroski is also director of Polish Institute of Sciences in Canada.

Members and guests attending the annual luncheon of the Women's Art Society at the Mount Royal Hotel tomorrow will be welcomed by the president, Mrs. Laurance B. Fuller. Among the invited guests, seated at the head table will be: Dr. Wilfrid Pelletier, of New York, Conductor of the Metropolitan Orchestra, Miss Aline Dansereau, Mrs. P. G. Delgado, Mrs. R. G. Gilbride, Mrs. Robert Horton, Mrs. J. B. Hall, Mrs. K. E. Norris, Mrs. Gordon T. Blair, Mrs. H. W. Reynolds, Mrs. Norman Smith, Mrs. M. Jackson Saunders, Mrs. Charles N. Sommers, Mrs. A. C. Stewart, Mrs. A. J. Tonk, and Mrs. James B. White.

Figures
Nov. 19

Music . . .

Tudor Singers: Odnoposoff

Vocal Group at Museum;
Violinist at Loyola

By Eric McLean

THE musical program organized this week by the Women's Arts Society at the Museum of Fine Arts was a radical but most welcome departure from the usual run of recitals. The Tudor Singers, a group of eight voices (three male, five female) from Ottawa, performed a variety of Madrigals, carols, folksongs, and motets from what is sometimes referred to as the "Golden Period" of English music — the sixteenth century.

The group was decked out in the ruffs, stomachers, slashed sleeves, long hose, and furbelows of the Tudor age, and, reading from part-books, they sang seated around a long candle-lighted table in the manner later described by Pepys. All this did much to recreate the Elizabethan atmosphere, but it was sometimes a temptation to think of them as a rather exotic Trapp family.

The resemblance, however, was purely visual, since the music they sang was more consistently worthy than that offered by the Austrian group.

With the possible exception of Robert Van Dine, the Tudor Singers' director, and the leading soprano, there were no remarkable voices in the group, but all sang with enthusiasm and an understanding for the music.

The items I remember most on the program are Byrd's incredibly beautiful Ave Verum Corpus the two Madrigals by John Bennet (Come Shepherds, and All Creatures Now) and another by Thomas Morley called April is in My Mistress Face.

Of the more familiar folksongs perhaps the most effective were The Seven Joys of Mary, Green Grow the Rushes O, and a fine arrangement of song from the Isle of Man arranged by Vaughan Williams. The settings by Arnold Foster and Granville Bantock seemed very much out of character in comparison with Vaughan Williams' cautious handling.

It is gratifying to learn that a Canadian group exists which concerns itself with the great English madrigal repertoire, and it should be hoped that the Tudor Singers will soon have the opportunity of being heard by a more widely representative audience of Montreal concert-goers.

GAZETTE No. 21

More Opportunity For Music Urged

Montrealers were called upon yesterday to develop more pride in their city by Dr. Wilfrid Pelletier, conductor of the Metropolitan Opera and founder of Les Concerts Symphoniques, yesterday, at a meeting of the Women's Art Society of Montreal.

"It is a wonderful thing to find in this country a city with lots of pride," Dr. Pelletier said. "I wish we had more of it here . . . but it will come. If a city is worth living in, it is worth fighting for to make it a better place."

Dr. Pelletier referred specifically to the development of music. He cited San Francisco, which in 1922 organized its own opera, built an opera house as a memorial to its war dead, and since then has taken an intense civic pride in the presentations offered.

Dr. Pelletier, who also founded the Conservatoires of Montreal and Quebec, said there was plenty of talent in Canada. There is also plenty of money here, he added. In spite of all this, however, talent here lacks opportunity.

"I hope to see some day when the opera, the symphony and the orchestra are part of our way of life," he said.

Dr. Pelletier described his years with the Metropolitan Opera, from the time he first landed in New York from Paris with very little money and even less prospects. One of the best things developed at the Met during that time has been the opera's audition of the air, he said. Many promising young singers who might fail an ordinary audition . . . which he described as "inhuman" . . . have made the grade through this type of auditioning and have made great contributions to their art. Even such a seasoned singer as Raoul Jobin of Paris found the audition of the air the best way of breaking into his own field in a new land.

Mrs. Laurence Fuller, president of the society, presided.



Pelletier was 20 N.

WILFRID PELLETIER, conductor of the Metropolitan Opera, who will address the annual luncheon of the Women's Art Society at 1 p.m. today in the Mount Royal Hotel.

founder of Les Concerts Symphoniques, mentioned specifically Montreal "as a city where something equally fine could have been accomplished."

During the first 10 years existence of the San Francisco Opera Company, when Dr. Pelletier helped guide its destiny, he said a beautiful opera house was built "which became the glory of the city."

The chorus, young artists and orchestra came from the city. "It is wonderful to discover such talent in a city," he said "and something the entire city is proud of."

The speaker thought the day was coming when similar developments would happen in Canada.

"Music should be a part of everyone's life and I shall be happy to see the day when the symphony, opera and concert become a part of Canadian culture," he said.

Dr. Pelletier said there was no dearth of artists in Canada. There is money here too, he said—especially in Montreal and it's just a question of finding enthusiasm for that sort of thing. What is needed today is "pride in what we are, pride in what we have, and pride in what we can do," he told the meeting.

Radio auditions such as are held at the Metropolitan Opera "is one of the best things that ever happened for young artists, in Dr. Pelletier's opinion."

The human qualities of singers are not overlooked. Dr. Pelletier said during the auditions an attempt is made to discover the weaknesses and special abilities of each singer. After three weeks' training, he is ready for a general rehearsal with the orchestra and is really at his best for the Sunday afternoon broadcast.

If it hadn't been for these auditions, Dr. Pelletier said such artists as Jobin might not be famous today.

Support in Music

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Contributions to the Y.M.C.A. annual maintenance campaign have reached \$73,201, exactly 40 per cent of the objective of \$183,000. It was announced last night by the campaign's general chairman, John J. Bamcroft. The drive, which opened a week ago, will continue until Nov. 27.

Officials reported they expect today's luncheon report should bring the total to 50 per cent of the objective. Results from the 15 divisions of workers will be announced.

Y. Drive Returns 40 p.c. of Target

Canadian Class Workers Association have agreed on hourly wage increases ranging from 11 to 20 cents per hour plus a 40 cents weekly-cost-of-living bonus.

Montreal Could Support Greater Advances in Music

THE opening of the San Francisco Opera Company in 1922 and its achievements in a short span of time was something the entire city is proud of "and something that could easily be emulated in other parts of Canada and the U.S.A."

Dr. Wilfrid Pelletier, conductor of the Metropolitan Opera and founder of Les Concerts Symphoniques, in an address yesterday at a luncheon meeting of the Women's Art Society in the Mount Royal Hotel, mentioned specifically Montreal "as a city where something equally fine could have been accomplished."

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Gazette
Nov 27

Arts Essential To Nation

NATIONHOOD is not merely material wealth, for this must go hand in hand with spiritual and artistic development, Louis Mulligan, president of the Interior Decorators' Association of Montreal, said in an address to the Women's Art Society this week.

This province has inherited two of the world's greatest cultures in the mingling of the French and British races, he said at the meeting held in the Museum of Fine Arts.

"From this will spring a fusion that will be a new, vital and distinctly personal force in the expression of our civilization," he continued. "At present this young and sturdy plant needs to be protected against the chill winds of indifference. In our thinking, planning and living, we have to create a congenial climate for the precious elements that raise a horde of people into a civilized nation.

"We will have attained nationhood when we evolve a truly Canadian culture, that will be universal in its expression and application," Mr. Mulligan said.

Taking as his subject "Art in the Theatre," Mr. Mulligan said theatre is ingrained in human nature. "From time immemorial mankind has learned to project his thoughts in dramatic fashion through sound, movement and color."

One cannot dissociate the theatre from the great cultures of the world, he continued. "It is only when a nation has its characteristic theatre that it can claim to have become matured. A national theatre is not a building of stone and marble, for it remains an empty meaningless shell, unless a country can produce native playwrights."

SPONSOR RECITAL

The Women's Art Society will sponsor a recital on Tuesday, Nov. 6, in the Museum of Fine Arts, at 3 p.m. The artists will be two young Canadian singers, Miss Mimi Jutras, soprano, and Renford Gaines, bass. Miss Jutras was a pupil of Martial Singher at the Quebec Conservatoire and also studies at the Colorado Music Camp and the Julius Hart Conservatoire, Hartford, Conn.

Mr. Gaines, cantor at the Church of St. John the Evangelist, and pupil of Muriel Shoobridge, has appeared with the Negro Community Singers and won the First Actor Prize at the Drama League one act play festival last spring.

National Theatre Mark of Maturity

The mingling of French and British influences in the Province of Quebec will bring a "new and vital and distinctly personal force in the expression of our civilization" which will be particularly felt in the theatre, according to Louis Mulligan, in a recent address to the Women's Art Society.

At present, however, the theatre movement here has to be protected against the "chill winds of indifference," Mr. Mulligan said. "We will have attained nationhood, when we evolve a truly Canadian culture that will be universal in its expression and application."

Mr. Mulligan, who is the president of the Interior Decorators Society here and a director of the Montreal Repertory Theatre, traced the growth of theatre since the dawn of Christianity, when drama had its roots in religion.

"It's only when a nation has its characteristic theatre that it can claim to have become matured," Mr. Mulligan continued. "A national theatre remains a meaningless shell unless a country can produce native playwrights."

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Gazette, Oct. 26.

"Star"

Gazette

Women's Art Society Hears Talk On Window Painting

THE history of stained glass windows in England and on the continent of Europe was traced by Charles W. Kelsey in an address before the Women's Art Society last week.

It is generally held that the church of Saint Sophia, built by Justinian, started the craft, he said. The Venetians, famous for their glass and mosaics in enamel, located their craft in Limoges and thereby established enamelling as a French art, showing marked Byzantine influence.

It seems probable that the Egyptians were among the first to blow glass and to color it. Tombs of the fourth dynasty show evidence of its use.

From the twelfth century onward there is a definite grouping of style and period, such as early, middle and late Gothic, often overlapping and displaying marked similarity between English and French examples, notably the cathedrals of Chartres and Canterbury. Mr. Kelsey classified windows into four groups: The Jesse windows, portraying the life of Our Lord; Medallion windows, using Scriptural subjects as an aid to religious instruction; Canopy windows and the well-known Rose windows. He noted that the early craftsmen knew their craft and tolerated nothing out of harmony with its setting.

To develop his thesis that glass painting is one of the most noble forms of art the speaker outlined a detailed explanation of the manner of blowing and coloring glass, particularly what is known as "ruby glass" which by certain imperfections of production results

in more artistic effects. The introduction of structural ironwork increased the interest in ornamentation; foliage and grotesque figures appeared as well as an attempt to portray occupations of the period. Vitality and life became fused into brilliant and harmonious color. Even today's best windows adhere to old traditions and techniques, perhaps because no better means can be devised for expressing man's thoughts than by handicraft, wrought in dominant and simple manner in harmony with our natural surroundings.

In conclusion he demonstrated this theory by illuminated drawings of some of his own windows, notably that of the Canadian Legion Memorial Hall and of Caughnawaga Church.

STAINED GLASS ART

The Women's Art Society will meet at 3 p.m. tomorrow in the Museum of Fine Arts when Charles W. Kelsey will give an illustrated address on "The Art and Craft of Stained Glass." Mr. Kelsey has

designed memorials for Windsor Chapel and other chapels and cathedrals in England, as well as the War Memorial in Perth, Australia. He has also designed many memorial windows throughout Canada, notably the Legion Memorial Hall and McGill War Memorial. He is also a well known mural painter.

Stevens in Recital

William Stevens is to be heard in a piano recital at the Montreal Museum of Fine Arts on Tuesday at 3 o.m. The event is being sponsored by the Women's Art Society.

Program: Andantino and Allegro (Rossi); Gigue (Graun); Intermezzo, Opus 117, No. 2, Rhapsody in G minor (Brahms); Fantasy, Opus 49 (Chopin); Two Preludes (Rachmaninoff); Fireflies (Frank Bridge); Nocturne (Stevens); L'Heure joyeuse (Debussy).

GAZETTE JAN 12

Star Dec 17

Planets Influenced Early Writers

IN EARLY TIMES the stars and planets were an immediate part of men's environment, and were better known than they are today, Dean Henry Hall, of Sir George Williams College said in an address to the Women's Art Society.

Speaking on the subject "Astronomy in Literature", the speaker recalled the days when the earth was regarded as the centre of the universe. But towards the end of the 16th century Copernicus revived the ancient Greek idea that perhaps the sun was the centre of creation "and the world has never been the same since," he declared.

In early times, along with earth ranked the moon and five "wanderers"—the planets Venus, Mars, Mercury, Jupiter and Saturn—to compose the classical "group of seven, so prominent in our cultural heritage that even the names of the days of the week are derived from them." The scientist Ptolemy produced the book "The Almagest" based on this earth-centred theory, which was accepted as an authoritative text book up to the 17th century.

Dean Hall dealt with masterpieces of English literature in which he included the King James version of the Bible. He divided his subject into three phases or levels, beginning with "those multitudes of literary allusions to heavenly bodies" that refer to them simply as things of beauty or wonder in the environment and do not involve any real astronomical knowledge. The speaker read extracts from the work of two Montreal poets, Richard Callan and Christine Henderson.

On the second level, he placed writers with some knowledge and appreciation of the stars themselves.

In the third place the speaker placed the great metaphysical poet, John Donne, essayist Francis Bacon, John Milton and Jonathan Swift of Gulliver's Travels fame. In the record of his "Travels" Swift tells of scientists who had made most advanced discoveries about the satellites of Mars.

Music Notes ...

Some Hazards to Be Faced By the Fledgling Pianist

By Eric McLean

TWO INCIDENTS in the course of the heavy round of concerts this week were forceful reminders of some of the hazards which musicians pursuing concert careers must face. Both took place in piano recitals, neither of which, incidentally, was reviewed in this paper for reasons which will become clear.

In the first instance, the pianist was working with a poor piano in a hall that did nothing to improve the sound. This in itself would have been enough to cancel out the recital as a dead loss. But this unhappy pianist was to encounter even greater trials.

Midway through a particularly boisterous passage, the rod of the suspension pedal slipped out of its socket rendering the instrument useless for anything but the most controlled playing of baroque music.

The pianist with great aplomb suggested he complete the program by telling jokes. Then some malevolent spirit directed his eye towards me, prompted recognition, and led him to ask me if I knew anything about fixing pedals. Taking this as a challenge to the profession—and one which should be met—I scrambled onto the stage and, on all fours, crawled under the piano to look over the damage. It was my most undignified public appearance, with the possible exception of the time I poured a jug of water over the green baize of a lecture table under the impression that I was aiming at a tumbler.

I am happy to report that I was able to make the repairs. I took my seat to the accompaniment of hearty applause, with the warm feeling that the critics had been vindicated. The recital was resumed—but only for a few measures. The pedal rod again went

Mrs. S. B. Earle and Mrs. A. W. Schell will preside at the tea table at the Women's Art Society musicale one Tuesday afternoon, at three o'clock, in the Museum of Fine Arts.

THESE incidents are much more serious than they would appear to the casual listener. They are exaggerated examples of some of the obstacles with which performers must often contend, and which, if the listener is not aware of them, may be responsible for a poor impression on the audience and the critics.

The saddest aspect of this sort of thing is that the situation is generally avoidable. If the pianist is an established figure in the concert world, he generally checks on the piano he is to use and refuses it if unsatisfactory.

The young artist at the beginning of his career is not often in a position to be so selective, and must accept whatever conditions are imposed on him for a recital—if he is lucky enough to arrange for one. The resulting impression on his audience is often very misleading, and even if the more discerning ears are capable of tracing the trouble to the instrument, it is most difficult to appraise the soloist's talents.

The local clubs and societies—generally women's organizations—have been particularly generous in hiring fledgling musicians for their musicales. It seems to me, however, that they should see to it that the soloist is provided with the best possible instrument within their budget, or if the piano is a permanent installation, make sure that it is in the best possible condition. If anything, the fledgling deserves it more than the star.

BOTH the soloist and I crawled under the piano, he muttering vague threats on my life should I dare to comment on the recital. This time, however, the situation called for a skilled technician, and an intermission was decided upon until the repair man arrived. Though I could not wait for the rest of the performance, I understand the pianist made a complete recovery and finished the program in an exemplary fashion.

The second incident was less spectacular, but no less unfortunate from the pianist's point of view. Again the hall was far from ideal, acoustically, but it is useless to complain about halls in a city where the orchestra is obliged to play in a high-school auditorium.

Here again the piano was gravely at fault. Though it was one of the most famous makes, the mechanism was very uneven, and part way through the performance one of the notes, a B flat, suddenly refused to sound, and another, a D, refused to stop sounding.

This recital was being given by an accomplished pianist who is new to Montreal, and it probably meant more to him than it would to most. Even more emphasis was given to the shortcomings of the instrument by the fact that the program included many items calling for great technical display.

Music ...

Tudor Singers: Odnoposoff

Vocal Group at Museum;
Violinist at Loyola

By Eric McLean

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It is gratifying to learn that a Canadian group exists which concerns itself with the great English madrigal repertoire, and it should be hoped that the Tudor Singers will soon have the opportunity of being heard by a more widely representative audience of Montreal concert-goers.

ON Tuesday at 3 p.m. in the Museum of Fine Arts, the Women's Arts Society will present the Tudor Singers, a popular musical organization from Ottawa in a costume recital of Elizabethan music. These

The hostesses today at the Women's Art Society's Exhibition of Paintings, at the Canadian Handicraft Guild, Peel street, will be Mrs. Cyril Cunningham, Mrs. R. N. Babbage, Mrs. W. G. Brisbane, Mrs. L. R. Bridgman, Miss Eva Ewen and Miss Anna Lilly. JAN. 22

Tomorrow at the exhibition of paintings being held at the Canadian Handicrafts Guild, Peel Street, by the Women's Art Society, the hostesses will be Miss Margaret V. Cousins, Mrs. E. T. Armitage, Mrs. J. W. Fairfield, Mrs. Thomas Ferguson, Mrs. E. A. Gerth and Miss Maude Hewton. JAN. 25

The hostesses tomorrow for the final day of the week-long exhibition of paintings being held at the Canadian Handicrafts Guild, Peel Street, by the Women's Art Society will be Mrs. S. B. Earle, Mrs. W. H. Coates, Mrs. Audrey McCann, Mrs. L. R. Howard, Miss Lillian Montgomery, Mrs. E. K. Robinson and Mrs. E. A. Stanway.

PAINTING EXHIBIT

The annual exhibition of paintings by the studio group of the Women's Art Society will be held in the hall of the Canadian Handicraft Guild, 2025 Peel street, today until January 26. Tea will be served this afternoon when visitors will be received by the chairman, Mrs. John Narsted.

The society will meet at 11 a.m. Jan. 22 in the Museum of Fine Arts, when Norton A. Fellowes will speak on "How To Be Your Own Architectural Critic."

TO ADDRESS ZONTA

A. C. Wilkinson, advertising manager of Electrolux (Canada), Ltd. will be guest speaker at a dinner meeting of the Zonta Club on Tuesday, Jan. 22, in the Mount Royal Hotel, 6.30 p.m. His topic will be "The Fitty Spoken Word."

GAZETTE
JAN 19.

The hostesses today at the Women's Art Society's Exhibition of Paintings, at the Canadian Handicraft Guild, Peel street, will be Mrs. Alexander Keller, Mrs. Dakers Cameron, Miss Myra Bouchard, Mrs. Gerald Campbell, Mrs. David Glen, Mrs. D. Walter Munn and Miss Frances B. Sweeney. JAN. 23

Women's Art Hostesses

The president, Mrs. L. B. Fuller, and the executive committee of the Women's Art Society entertained at tea and later at a buffet supper at the residence of the president on Severn Avenue, on Tuesday afternoon. The occasion was in honor of the Tudor Singers, of Ottawa, who appeared at the Museum of Fine Arts earlier in the afternoon.

Art Group

Mrs. J. Hollis Brace, Mrs. G. D. Campbell, Mrs. Stanley Foster, Mrs. C. B. James, Mrs. E. N. Snow, Mrs. J. McD. Scott and Mrs. F. C. Whitaker will be hostesses today at the Women's Art Society Exhibition. JAN 24

The annual exhibition of paintings by the Studio Group of the Women's Art Society will be held Saturday, January 19, to Saturday, January 26, at the Canadian Handicraft Guild, 2025 Peel street. Tea will be served at the opening on Saturday afternoon, when Mrs. John Narsted, the chairman, will receive. Mrs. L. B. Fuller, president, will preside at the tea table, assisted by Mrs. Cyril Cunningham, Mrs. Karl Forbes, Miss Frances B. Sweeney, Mrs. Donald Hingston and Mrs. Henry Palmer.

Col. and Mrs. Victor Oland, who spent some time at the Chantecler, Ste. Adele en Haut, and at the Ritz-Carlton, left last night on their return to Halifax.

Mrs. W. L. Burke entertained re-

GAZETTE
JAN. 16

Hostesses For Exhibit

Hostesses on the opening day of the Women's Art Society exhibition of paintings at the Canadian Handicrafts Guild, 2025 Peel Street, which will continue throughout the week beginning Monday, January 21, will be Mrs. Karl Forbes, Mrs. J. W. Fairfield, Mrs. R. M. Mitchell, Mrs. E. S. Mathews, Mrs. J. N. Morris, and Mrs. F. E. Winter. STAR JAN. 18

Mrs. Karl Forbes, Mrs. J. W. Fairfield, Mrs. R. M. Mitchell, Mrs. E. S. Mathews, Mrs. J. N. Morris and Mrs. F. E. Winter will be hostesses today at the Women's Art Society Exhibition being held at the Canadian Handicrafts Guild. JAN 21

Star Jan 23 Gazette

Design Has Basic Trinity

THE basic requirement of all architectural design is threefold—utility, strength and beauty, Norton A. Fellowes, told the Women's Art Society yesterday during a lecture in the Museum of Fine Arts.

Taking as his topic "How to be your own Architectural Critic," Mr. Fellowes said this basic trinity has stood the test of time since the Augustinian Age.

Utility covers a specialized plan for efficient usefulness and evolves naturally from functional requirements. To illustrate this he cited the modern department stores and grocerias.

In an earlier age strength connoted massive masonry. Today, the use of new materials such as light steel columns, plywood, plastics or glass blocks gives a new feeling of strength without massiveness. He noted that the fulfillment of the first two requirements does not necessarily include the third. To achieve beauty we need creative ability. This gives the culmination of successful design.

Mr. Fellowes told his listeners that criticism, like charity begins at home. Start in a small way with one room, even one window and apply the above rule of three. "It could be as exciting as choosing a hat," he added.

Choosing House Style Should Be Exacting

Choosing the architectural style of a home should be as "exciting as choosing a hat," Norton Fellowes, Montreal architect, told the Women's Art Society in a meeting at the Museum of Fine Arts.

Criticism, like charity, begins at home, Mr. Fellowes said. The basic rules of architectural design are utility, strength and beauty, and they should be used as a yardstick in choosing the style of a house.

In the old days, strength in buildings usually meant massiveness; today, however, light steel columns, plywoods, plastics, etc., give a new feeling of strength without massiveness. A building can have utility and strength without beauty... the latter quality need creative ability, and combined with the other points means a successful design.

Women's Art Society Holds Annual Show

One short of seventy items form the exhibition of the Women's Art Society, being held at 2025 Peel street, the collection showing commendable industry. Landscapes predominate and, as usual, flowers have not been overlooked. Lillian Ingston shows hollyhocks, besides Metis Beach scene, Alma Narsted has gay zinnias and a scene in the Rockies in her group, and nasturtiums and cosmos are the offerings of Kathleen Chipman Liebich. Lorna M. Babbage is represented by roses, this flower also appealing to Jessie Johnston. Audrey McCann does zinnias, and Winnifred Parker used pastel for petunias. There are portraits by Edith Glen, Esther Goldenberg, Mildred G. Brisbane, and Lillian Montgomery. The subjects of some of the landscapes suggest distant travel, those contributing successful examples being Jane Luke, Evelyn M. Cunningham, Margaret Vipond Cousins, Norah H. Fergusson, Frances B. Sweeny, Bertha Davidson Stanway, Elizabeth Harold, Mildred Fairfield and Ida Beck. Others exhibiting are Laura A. Bridgeman, Evelyn C. Campbell, Lois Eastman Coates, S. Easton, Jean Ford, Beryl R. Forbes, Gwen Fuller, E. A. Gerth, Maude J. Hewton, Beatrice Knowles, Anna M. Lily, Harris D. McClarren, and Harriet Whitaker.

Paintings by Babbage

Star Feb 26

Gazette Feb 14

ESDAY, FEBRUARY 26, 1952

"Worthless" Books By New Authors Leading Back to Established Writers

TODAY'S rush for new books by new authors "most of them worthless or worse," might well lead this generation back to established authors, Dr. A. Lloyd-Smith said in an address before the Women's Art Society.

Speaking on "The Story of Robert Louis Stevenson," Dr. Smith referred to the oft-quoted advice "Never read a book less than 100 years old" and claimed that Robert Louis Stevenson had stood the test of time.

He noted this writer's love of musical words and speech and his lifelong habit of carrying two books, one to read and one to write in. He said that Stevenson's poetry was "not great but lovable verse," a reflection of the moods and attitudes of life and of his constant prayer for "courage and gaiety and a quiet mind." He found it "an arresting paradox" that out of the dingy, inglorious battle with invalidism this indomitable spirit could produce stories of stirring adventure.

The speaker was introduced by the president, Mrs. L. B. Fuller and thanked by Mrs. E. T. Armitage.

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Readers Told to Turn To Known Authors

People who today rush madly to buy new books by new authors might well pause for a moment to look at the established writers of 100 years standing or more, Rev. A. Lloyd-Smith said at a meeting of the Women's Art Society of Montreal in the Montreal Museum of Fine Arts.

Dr. Lloyd-Smith referred to Robert Louis Stevenson, whose work reflected his constant search for courage and gaiety and a quiet mind. Stevenson had a lifelong habit of always carrying two books . . . one to read and one to write in. He found it "an arresting paradox" that out of the inglorious battle with invalidism, Stevenson could still produce stories of stirring adventure.

Stained Glass Art Seen Losing Ground

The art and craft of stained glass windows has lost a good deal through commercialization, Charles W. Kelsey, said yesterday at a meeting of the Women's Art Society held at the Museum of Fine Arts.

Mr. Kelsey, who has designed memorials for Windsor Chapel and other chapels and cathedrals in England, as well as Australia and Canada, said that individuality was disappearing from the work.

Some attempts have been made to encourage the art but Mr. Kelsey said he believed that few persons today had the patience to spend years learning this craft.

A knowledge of such things as architecture, design, glass and a good grounding in the classics were all part of an art which today, he said, "like so many others is broken up into sections—one man doing the designing another the painting and so on."

Assembly Line

This assembly line approach was producing many copies of other windows, or in some cases just different sizes of the same design, he noted.

"Glass painting has been and is capable of becoming one of the most noble forms of art," he said.

Painting in line and shade on glass was most likely invented in the western world around the year 1100 and French glass was the most famous, said Mr. Kelsey.

He described briefly the craft of cutting glass and said: "There is a limit to the possibilities in cutting glass and the designer must have this in mind when making his drawing." The firing of glass was important, he noted, as on it depends permanency.

DEAN TO SPEAK

Henry F. Hall, dean of Sir George Williams College and secretary of the Montreal Centre of the Royal Astronomical Society will be guest speaker at a meeting of the Women's Art Society on Tuesday, at the Museum of Fine Arts, at 11 a.m. His topic will be, "Astronomy in English Literature."

GAZETTE - REC. 64

Star Feb 19

Art Society Has Members' Day Program

MRS. GERALD CAMPBELL will read one of the short stories she has written, "The Rocking Chair" at the "Members' Day" meeting of the Women's Art Society on Tuesday at 3 p.m. in the Museum of Fine Arts.

Others taking part in the program will be Mrs. B. M. Adair, Mrs. S. B. Earle, Mrs. E. T. Armitage, Mrs. Alexander Keiller, Mrs. Ernest Smith and Miss Una Wardleworth. This group will present a short dramatic sketch, based on Jane Austen's novel "Emma", entitled "The Voluble Lady", written and produced by Mrs. W. H. Barry.

Hostesses today for the annual exhibition of paintings by the Studio Group of the Women's Art Society being held at the Canadian Handicrafts Guild, 2025 Peel street, will be Mrs. S. B. Earle, Mrs. W. H. Coates, Mrs. Audrey McCann, Mrs. L. R. Howard, Miss Lillian Montgomery, Mrs. E. K. Robinson and Mrs. E. A. Stanway. Hostesses yesterday were Mrs. E. T. Armitage, Miss Margaret V. Cousins, Mrs. J. W. Fairfield, Mrs. Thomas Ferguson, Mrs. E. A. Gerth and Miss J. Maude Hewton.

The president and executive members of the Women's Art Society are holding a reception and tea for new members at the residence of the president, Mrs. Laurance Fuller, Severn Avenue, Westmount, on Thursday afternoon. Mrs. Karl Forbes and Mrs. E. S. Mathews will preside at the tea table.

Women's Art Society Hears Talk On Window Painting

THE history of stained glass windows in England and on the continent of Europe was traced by Charles W. Kelsey in an address before the Women's Art Society last week.

It is generally held that the church of Saint Sophia, built by Justinian, started the craft, he said. The Venetians, famous for their glass and mosaics in enamel, located their craft in Limoges and thereby established enamelling as a French art, showing marked Byzantine influence.

It seems probable that the Egyptians were among the first to blow glass and to color it. Tombs of the fourth dynasty show evidence of its use.

From the twelfth century onward there is a definite grouping of style and period, such as early, middle and late Gothic, often overlapping and displaying marked similarity between English and French examples, notably the cathedrals of Chartres and Canterbury. Mr. Kelsey classified windows into four groups: The Jesse windows, portraying the life of Our Lord; Medallion windows, using Scriptural subjects as an aid to religious instruction; Canopy windows and the well-known Rose windows. He noted that the early craftsmen knew their craft and tolerated nothing out of harmony with its setting.

To develop his thesis that glass painting is one of the most noble forms of art the speaker outlined a detailed explanation of the manner of blowing and coloring glass, particularly what is known as "ruby glass" which by certain imperfections of production results

in more artistic effects. The introduction of structural ironwork increased the interest in ornamentation; foliage and grotesque figures appeared as well as an attempt to portray occupations of the period. Vitality and life became fused into brilliant and harmonious color. Even today's best windows adhere to old traditions and techniques, perhaps because no better means can be devised for expressing man's thoughts than by handicraft, wrought in dominant and simple manner in harmony with our natural surroundings.

In conclusion he demonstrated this theory by illuminated drawings of some of his own windows, notably that of the Canadian Legion Memorial Hall and of Caughnawaga Church.

Gazette Feb 27

Star

Group Watches Artist Work

ONE should strive for a new vision in approaching the art of painting, Ruth Dingle Douet said in an address before the Women's Art Society.

In her opinions, while painting, one is trying to project one's own personality in a new dimension. Normally one starts with an idea, then a design is created and the mood of the moment is projected. She thought painting, especially in oils, was an absorbing medium for uninhibited self-expression. Miss Dingle blended paint as she talked and worked.

"Get action into your work, over-dramatize it," she advised. "Make a vital approach and your painting grows on its own into a living thing, an expression of the creative urge that lies within every human soul." She warned at the same time to strive in all humility "to recognize yourself as merely the producing instrument of this creative urge" which could equally well find expression in composing a symphony, designing a machine, making a cake or planning a garden.

Painting Pointers Listed To Group

Waving a fistful of "good big brushes" and listing by name "a simple palette" of eleven colors, Mrs. Ruth Dingle Douet told members of the Women's Art Society recently to strive for a new vision in painting.

Painting, especially in oils, is an absorbing medium for self-expression, she said. It calls for the projection of the painter's personality to a new dimension. "Start with an idea, create a design, project the mood of the moment and let yourself go," Mrs. Douet advised.

The best way to paint a picture was to have a good time in the process, at the same time recognizing "yourself as merely the producing instrument of this creative urge."

Art Demonstration

On Tuesday, Feb. 26, at 11 a.m. in the Museum of Fine Arts, Mrs. Peter Douet will give a practical demonstration of painting before the Women's Art Society. Mrs. Douet, the former Ruth Dingle, served with the Air Force as an occupational therapist during the last war and is at present engaged in directing several handicraft groups in Montreal.

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"Star" Mar 5,

Gazette

Dean Says Few Women On Top Employment Levels

WOMEN today are at a difficult stage in their working history, Dr. Margaret Pickel, Dean of Women at Columbia University, yesterday told the Women's Art Society at a meeting in the Museum of Fine Arts.

The well-known writer of magazine articles on "Career Women" pointed out that every sort of training is open to women on the North American continent today. "The beginning jobs that warm up their ambition are open to them. The sky seems to be the limit; but there are not very many women at the top," she said.

Dr. Pickel, who is the first woman to be appointed Dean of Women at Columbia University, said as far as admission to the professions goes — "the strife is over. The battle won." The invention of the typewriter, "that great liberator of women," opened a whole new world in which women worked with men, a world that could not now revolve without them.

"But what troubles me," the speaker went on, "is that women, who have for so long had all sorts of jobs open to them, are still found, most of them, on the lower levels of whatever employment they are in."

The speaker had no explanation for this "for there are many factors involved in the labor market in the call for professional services, in the advancement of all sorts that depend on our ticklish economic system."

Following the meeting of the Women's Art Society this afternoon, the president, Mrs. L. B. Fuller, will entertain at tea at her residence on Severn avenue, in honor of the speaker, Dr. Margaret Pickel, Dean of Women at Columbia University.

Dr. Margaret Barnard Pickel, Dean of Women at Columbia University, who is coming to Montreal to address the Women's Art Society tomorrow, will be the guest of her sister-in-law, Mrs. Martin Pickel, St. Mark street, during her stay in town.

Constant Factor

Dr. Pickel thought there was one factor constant in woman's work, "the fact that she is a woman, and as such, susceptible to the changes and chances of matrimony, to her traditional weakness for the personal, to the traditional claims that are made upon her and to an out-of-date chivalry that has glorified young women and made them feel that they have some inborn right to be perfectly successful and perfectly happy."

The notion that women have, often unconsciously, that they may marry, the eye that wanders from the ledger to the male bookkeeper, the ear at the switchboard listening for a masculine voice asking for a date are factors affecting the woman worker.

"These things add up, not just to the natural wish to marry and have children," she said, "but to all the personal claims of women."

These claims and interests mean women workers have a "kind of double barreled job. They add up to a life in two worlds that men don't live in. There are two kinds of successes and two kinds of failures for them to work for and to bear."

"It is perhaps because of personal instincts and claims that women, when they often keep straight ahead, that long road to the advance that they have often unwittingly enter with hal-

"Successful whole heart," "It calls for energy and a long view of the fine career."

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"The best particular a personal makes the

Women must live in two worlds today and they must realize the advantages and accept the limitations if they are to get along in either of them, Dr. Margaret Pickel, dean of women at Columbia University said yesterday at a meeting of the Women's Art Society at the Museum of Fine Arts.

The personal interests that are natural with women will always claim them, said Dr. Pickel. This factor with the general run of women could not be ignored in the business world.

Women often lack the single mindedness of men toward a career and they also tend to let their emotional side interfere with their business life, said Dr. Pickel. There are exceptions to be found but they are few.

Two Types Scored

Dr. Pickel ticked off two types of college girl: the young graduate of 21 or 22 who expected to step



DR. MARGARET PICKEL, dean of women at Columbia University, who will address the Women's Art Society of Montreal at 3 p.m. Tuesday in the Museum of Fine Arts. Dr. Pickel, a graduate of McGill, will speak on "Women At Work."

March 5, 1952

Women of Today Must Meet Demands From Two Worlds

into an executive job and the girl who accepts a scholarship and drops it in a matter of months because she decides to get married.

The first type, Dr. Pickel admitted, often got some of her grandiose ideas handed down to her in college. The second type, she noted, should realize that in some cases she makes it doubly hard for the next woman to get a scholarship.

Dr. Pickel advocated women getting the best out of the two worlds they lived in, but she cautioned, there are few who manage to do it. Otherwise, she indicated that more singlemindedness of purpose and "male ruthlessness" would be an asset to the woman in business.

Questioned from the floor as to alleged increase of neurosis since more women went to business, Dr. Pickel replied that she firmly believed there was as much neurosis caused by the chaise longue and chocolate box as by the typewriter.

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"It is perhaps because of personal instincts and claims that women, when they go to work, often keep standing at a fork in the road, instead of stepping straight ahead, as men do, into that long road that leads at last to the advancement and success that they hope for, but which, often unwittingly, many women enter with half a heart."

"Successful work calls for the whole heart," Dr. Pickel went on. "It calls for the converging of energy and planning and sustained long view that is the basis of a fine career."

"The world of work for pay is a man's world, established by men on standards set by them. When women enter it, even in those jobs that are peculiarly women's they meet the standards of performances that men set long ago. When they do work and take jobs in which they compete with men, these values are the more exacting."

"The best women workers have a particular devotion to their work, a personal love and zeal for it, that makes them successful," she said.



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STAR - March 4/52

Gazette

Boswell Topic Of Address

IN an address before the Women's Art Society, Dr. H. S. Files of McGill University presented James Boswell as a subject of inexhaustible speculation, a personality that, after 212 years of sustained interest, "still teases the imagination."

He said that "time brings its revenge" and with the recent publication of Boswell's "London Journal" the man, dismissed by Carlyle as "a poor, conceited Scottish laird" and caustically conceded by Macaulay to have "done well without meaning well," stands revealed as a biographer "par excellence." With marked literary skill Boswell has combined accuracy with candour, imagination with insight and a discriminating sincerity "to leave us a mine of unassayed memories that carry the conviction that here is a record of entertaining truth and disciplined fact."

He concluded that "it is hard to call a failure one who has given so much. Ages may revolve before such a man again appears."

In Club Recital

Lise DesRosiers will appear in recital for the Women's Art Society in the Museum of Fine Arts on Tuesday at 3 p.m. Since 1935 this pianist has been the winner of many awards, including the Prix d'Europe, the Archambault Prize, the Cattelli Scholarship and the Kerry Lindsay Scholarship. Miss DesRosiers has also played with Les Concerts Symphoniques under both Wilfrid Pelletier and Desire Defauw.

Program: Sonata, Opus 26, (Beethoven); Fantisie in F. Minor (Chopin); Phantaisistueck (Schumann); Feux d'artifice (Debussy).

Replacing
Diane Watson (add)
and R. Turini

Museum Recital By Young Pianist

LISE DesROSIERS, a young Canadian pianist, was the guest artist at yesterday's meeting of the Women's Art Society in the Museum of Fine Arts. Miss DesRosiers has been heard a number of times in local recitals, and has acquired a considerable reputation for her technical facility and power—both of which were well in evidence yesterday.

It was not possible to stay for her entire program at the Museum, but the Beethoven Sonata in A flat major (the one which opens with variations), and the Chopin Fantasy in F minor were enough to give us a reliable indication of what she planned to do with the rest.

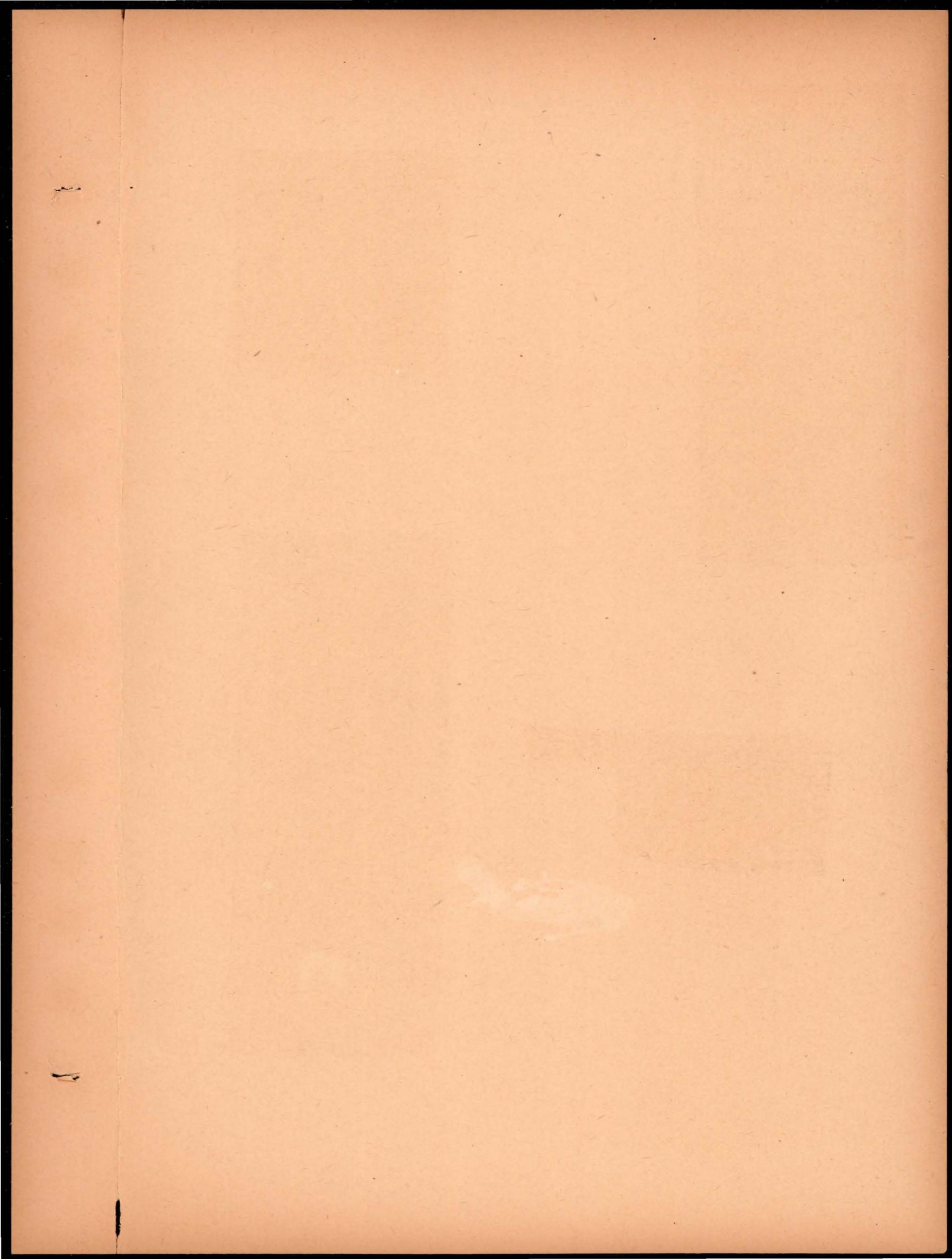
Miss DesRosiers has not yet grasped the concept of music as sound arranged within a given passage of time. She plays in strict measure, but the relationship of each measure to the next or to the whole seems to have eluded her. She strives for the effect of the moment, but rarely seizes the subtle tie which runs through all the moments of a particular piece.

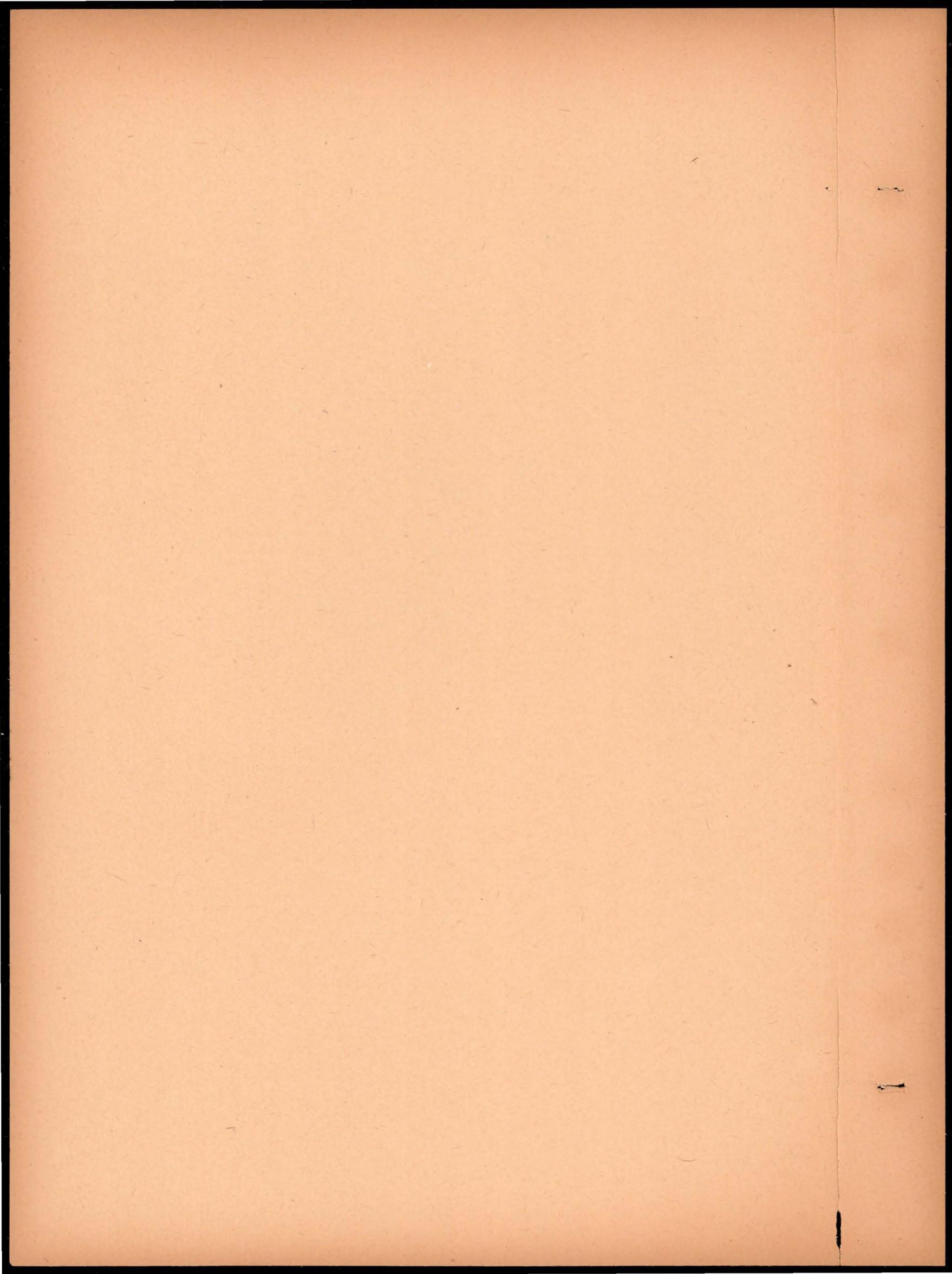
Her technical lapses yesterday were not important for she gave ample proof of her ability to surmount most technical problems. The thing which was most disappointing was her approach which was pedantic or, to use a milder word, scholarly, rather than musical or artistic. We must hope that it will change.

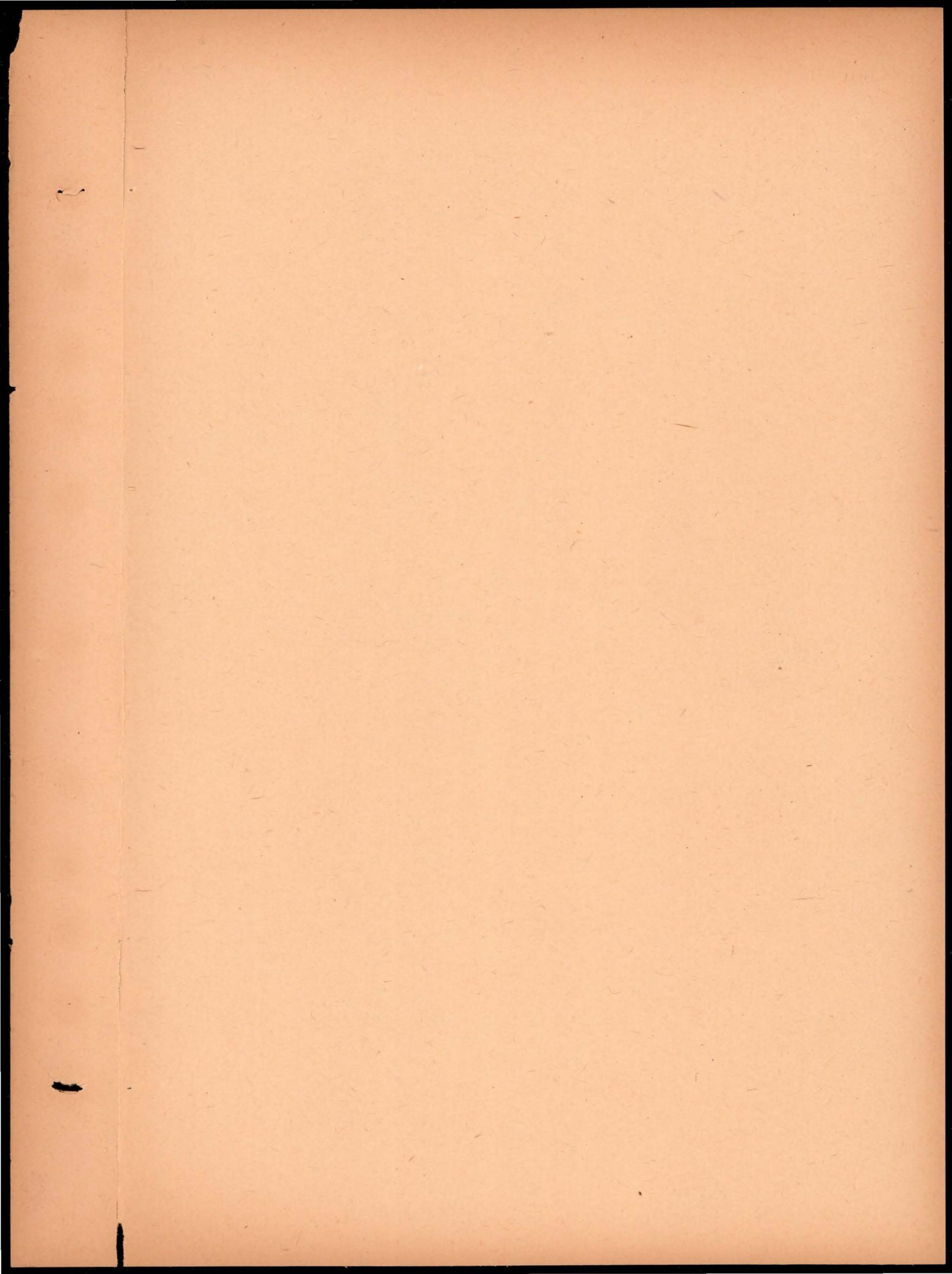
E. D. M.

THE GAZETTE, MONDAY, MARCH 24, 1952

Mrs. J. J. Louson and Mrs. Samuel Share will preside at the tea table at the tea following the annual meeting of the Women's Art Society tomorrow afternoon in the Museum of Fine Arts. Mrs. R. M. Mitchell will report on her visit to Oxford and the Royal Empire Society Summer School.







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