

Summaries of the Articles

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S U M M A R I E S O F T H E A R T I C L E S

Translation by **BILL TRENT**

Polish Treasures

by **ROBERT HOLLIER**

Priceless treasures from Poland's past, sent to Quebec in 1940 as a safeguard against possible war loss or damage and returned only in 1960, are now undergoing refinishing touches in the Gothic wing of the great chateau of Wawel in Cracow. It is expected the collection will be viewed by the public this year.

Included among the historical items returned to their regal showcase are many proud mementos of Poland's early years. There is the legendary sword, *Szczerbiec*, used in the coronation of King Wladislaw Lokietek in the year 1320. In addition, there is the royal crown of the Jagellons and the coronation sceptre of Stanislas Auguste.

But the collection, which was never shown in Canada, includes numerous other prize items, among them an array of military pieces such as helmets, daggers, swords and shields and some religious statuettes and chalices. Then, too, there are the 136 splendid Arras tapestries, the pride of the chateau of Wawel.

To a people whose very existence has been threatened countless times through the centuries, the collection of Wawel is a symbol, representing a courageous people's determination to remain a nation. And Poland will never forget the care afforded its treasures in Canada. Every item was returned in its original condition.

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View of Cracow in the 17th century with the Chateau of Wawel. Interior of the chateau. Bedroom of King Sigismond. At left tapisserie showing the sacrifice of Noah; the porcelain stove. Sigismond the First, known as The Old, born in 1467, ruled from 1507 to his death in this room in 1548.

Tyrolian tournament mask of the 16th century in hammered iron.

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Arms, carved and set with semi-precious stones of Marshal Wenczelas Rzewuski. (1706-1779.)

Palatine of Cracow. One of the first members of a large Polish family whose descendants played an important role either in a military or literary sense.

Sword, second half of the 17th century. The handle has a sapphire-encrusted head. The scabbard is covered with velvet with gilded silver. At right: sword of Polish cuirassier, end of 16th century, made in Oriental fashion with a handle in the shape of a Turk's head. Under the handle are two pistols.

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Gilded silver plate, early 17th century, made at Augsburg. In the centre are scenes from Greek mythology and the border has a design of fruit.

Short combat sword of damaskeened steel of Persian origin, late 16th century, brought back as a trophy by King Jean III Sobieski, conqueror of 100,000 Tartar, Turk and Cossack invaders in 1667, and better known yet as the man who, in 1683, stopped an attack of 300,000 Turks and Tartars at the walls of Vienna.

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The enchantment of Adam and Eve, an Arras tapestry made at Anvers by Jean Kempencer after a design by Michel Coxcie. Among the seven situations are those of the birth of Eve, Eve tempted by the serpent, the warning against tasting the fruit. Tapestry with the arms of Poland in which the eagle bears the initials of Simon Auguste, son of Sigismond and the arms of Korczak dated 1560, 12 years before the death of the king (born in Wawel in 1520, he died in 1572 and with him the dynasty of the Jagellons died.) This king, patron of the arts, was a valiant fighter who did battle with the Swedes, the Danes and the Russians, and conquered Lithuania.

Christ on a donkey, wooden statuette, late 15th century, is the work of an anonymous artisan of the Cracow school and was the property of Nicolas Radziwill before being returned to Cracow.

Fernand Toupin

by PAUL MARTIN-DUBOST

A series of oils and water colors by Fernand Toupin, shown last November at the Agnes Lefort Gallery in Montreal, leaves little doubt that the artist has produced some of the most deeply-moving work in Canadian art today.

Toupin, an artist who believes that painting has a spiritual essence but who also thinks that it is really a mean rather than an end in itself, gave up his coldly-meditative work in the field of plasticism in 1959 to explore a new path to artistic expression. The result has been a wholly joyful visual experience for anyone who has stopped to examine the discreetly-lighted movement of his canvasses.

Conscientious and downright honest as an artist, Toupin probes deeply into his world, a fact that becomes evident on re-examination of his works. Toupin, who has been painting since he was 15, has never left his native Quebec and the sense of belonging to his land is demonstrated in his spring floods and the icy waters of northern lakes. But the true passion he feels for his soil perhaps reaches a peak in his painting of the patriots of 1837, a canvas literally bathed in blood in which he proclaims justification of the actions of his ancestors in the face of death.

Antonio Maranzi

by JACQUES DE ROUSSAN

Antonio Maranzi is an artist who considers his subjects in the way a physician considers his patients. He diagnoses their symptoms, treats them and then watches over them in convalescence.

Actually, among Quebec art collectors, the Italian-born Maranzi (he was born in Schio north of Venice) IS a doctor — an artist doctor who spends most of his time restoring old masterpieces. And since setting up practice in Montreal in 1960, he has worked on pieces from such major collections as those of Maurice Corbeil and Randaccio. It was from this latter group that he recently restored to its original state a superb Madonna he attributes to Botticini.

Maranzi, an artist in his own right, has adopted the traditional (rather than technical) method in his work of restoration, a procedure which, he maintains, allows for a greater use of artistic intuition. This is no mean undertaking since the artist must be familiar with the history of art, the techniques (colors, styles etc) of each artist, the philosophy of each painter and the chemical components in use in various eras. In short, he must be thoroughly familiar with every aspect of painting.

A knowledge of techniques is important to the person involved in restoration because, down through history, every artist has had his own peculiar methods and his own special materials. In the 14th century, for example, the English used honey and white wine to prepare their paint. The Italians of the Renaissance used eggs and up until the 17th century, the Flemish and the Germans used beer. Even many comparatively recent works have a base coat of an organic glue which comes from fish.

Paintings are restored for a number of reasons, the most frequent of which involve cracks. But restoration may be called for because of damage resulting from atmospheric conditions or because of tears in the canvas.

The first step in the process of restoration is to clean the canvas. Depending on the circumstances, this may be done with chemicals or it may be done by scraping with a knife. Often both methods are called into play and the work of cleaning may go on for weeks.

In the case of a 17th century Dutch school painting, Maranzi recently labored meticulously for some time with resin to ensure that the paint would remain on the canvas. Then after this was done, the real work began. The task of re-touching the damaged parts of the work called for an expert knowledge of both the period and the artist himself. A wise restoring artist avoids any unnecessary re-touching.

One of the most delicate jobs of restoration is that which involves a torn canvas. In these cases, it is usually necessary to remove the painting from its original canvas and place it on a new one. This is done by means of a special paper placed on the surface of the painting. The canvas is then scraped and the painting is placed on a new surface.

In the work of restoration, it is not enough to be an artist. The man must also be a scholar. And in the case of Antonio Maranzi, he is both.

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In color above and following page : a painting before and after restoration. The object of the work is to restore the canvas to its original state. This painting, recently brought from France, is the portrait of François-Pierre Rigaud, marquis of Vaudreuil, last governor of Montreal. Hyacinthe Rigaud School (France, 1659-1743.) 28" x 24" (71,10 x 61 cm), Dr. Herbert Schwarz collection, Montreal.

Opposite : Antonio Maranzi restoring the slightly arched ceiling of one of the rooms of the Costaguti Palace (16th century), Piazza Mattei in Rome. Domenico Zampieri, called Domenichino, historical painter (1581-1641), was the author of this work.

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The restorer sometimes finds remarkable works in lamentable condition, as for example the frescos of Antoniazio Romano painted in 1466 in the Basilica of the Apostles in Rome. This work, two sections of which are shown here, were discovered and restored by the brothers Luciano and Antonio Maranzi in 1959.

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A variety of cleaning agents is ready for use on this painting by François Ballaigé. On the back is this notation : « This picture was given by me to my son. » It is signed G. Laviolette, 1779. Antonio Maranzi and his brother Luciano (left) clean a fresco by Mattia Preti il Calabrese (1613-1699) in the church of Sant'Andrea della Valle in Rome. The Montreal Museum of Fine Arts has a painting by Preti.

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This painting by Cajetan Roos (1690-1770) was found to be in fairly good condition but very dirty. During the restoration, some poor quality repainting was discovered and removed. 48" x 58 1/2" (122 x 148,50 cm.) Gilles Corbeil collection, Montreal.

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Restoration works often provides surprises. This child balancing himself with a rose and a teething ring in his hands is really being supported by a person whose fingers may be seen under the left arm of the subject and part of whose face is showing. This is apparently only a part of the original work.

Weather-cocks

by ANTOINE PRÉVOST

The history of Quebec art is liberally sprinkled with the achievements of sculptors and cabinet-makers. But relatively ignored up until just recently is a group of their contemporaries whose works are in evidence all over the province.

They are the tinsmiths (and a few blacksmiths), artisans who designed the weather cocks that perch decoratively above so many of the church steeples and farm buildings of Quebec.

Numerous weather-cocks have been found within a 50 or 60 mile radius of Sorel and there is no doubt that they are all the work of the same man and that they were designed in that town about 1825. But the samples on these pages show sufficient variation to indicate that the art, rather than being restricted to one person, was practiced by a number of people.

Quebec's weather-cocks, most often made of tin but sometimes made of wood and more rarely of copper, lack the classical refinements of the statuary of the same era but they have a forthrightness of expression that distinguishes them. There is also about them a keen understanding of form, a fact that is interesting since the workmen concerned were interested basically in producing simple objects of practical use.

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Weathercock of the Eastern Townships, first half of the 19th century, Mrs. Claude Bertrand collection, Montreal; at right, steeple weathercock, tin and wood, province of Quebec, 19th century, Montreal Museum of Fine Arts.

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Weathercock found near l'Acadie, presumably a popular art of the 19th century, Village Jacques-de-Chambly collection; below, weathercock from a church on the island of Orleans, late 18th century, Paul and Harriet Hawkins collection, Chambly; weathercock from the Portneuf region, early 19th century, Institut des Arts Appliqués collection, Montreal; opposite, weathercock, wood on forged iron stand, province of Quebec, 18th century, Mrs. A. N. Jenks collection, loaned to Montreal Museum of Fine Arts.

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Weathercock of unknown origin, Miss E. Le Baron collection, North Hatley, Que.; below weathercock found at Ste-Genevieve-de-Pierrefonds, near Montreal, 19th century, A. Lucas collection; below, copper weathercock originally gold-covered, Portneuf area, 18th century (the tail was restored in the 19th century), Mrs. Claude Bertrand collection; weathercock from a roadside cross, found near St-Hyacinthe.

Neri di Bicci

by HENRI JONES

A complete altar screen of the 15th century by Neri di Bicci (1419-1495 ?), considered to be a very rare piece, has been purchased by the Montreal Museum of Fine Arts.

The work consists of a central panel with an interior section showing Tobias and the angel, St. Peter holding the keys to the Kingdom, the Virgin Mary, the Christ of the sorrows, St. John the Evangelist, St. Lawrence, St. Francis of Assisi and, on either side, the coat of arms of the donors.

The painting, entitled "Virgin and Child With St. Blaise and St. Michel" and measuring seven feet square, is a magnificently-preserved work created for a church in the Florence area. It can undoubtedly be counted as one of Neri's important contributions. The painting was sold to the Montreal museum by the Schaeffer Gallery of New York which, in turn, had obtained it from a Parisian collector named Demotte.

Neri could never be described as an expressive artist but in the fields of design and color he was an able purist. And he always design his works to complement the architecture of the particular churches for which they were done.

There is some degree of similarity between this work and the numerous Venetian school pieces on the theme of the Virgin and Child with Saints. But the efforts of Bartolomeo Montagna or Cima da Conegliano, for example, show a greater sensitiveness.

Despite the fact that Neri's work lacks the richness and fullness of Carlo Crivelli, however, the piece may still be considered a valuable addition to the collection of the museum.

Exhibitions

Louis Jaque

A recent exhibition of the works of Louis Jaque at the Montreal Museum of Fine Arts has put the artist in a completely different light. He has gone into a new period and a new kind of subject has emerged. His canvasses seem to turn in a sort of mechanical space and he has sought forceful effect through the use of large dabs of coarse paint applied to the canvas with a knife. It would appear Jaque has abandoned some of his more gentle feelings for a more forceful approach to his medium.

Jacques FOLCH

J. C. Vilallonga

An exhibition of works by J.C. Vilallonga, a Canadian painter of Spanish origin, was held at the Sagittarius Gallery in New York last October under the general title, *New Age of Man*. The Canvasses, deep, complex commentaries on life and man's relationship to it, won favorable comment from the critics. Vilallonga is well-known in this city for his murals at the University of Montreal and elsewhere. He has also contributed to various exhibitions.

J. F.

Mural at Laval

It takes considerable courage for an architect and a ceramic artist to become involved in a project, knowing that so many similar works in the past have ended in failure. But there is no doubt that Jordi Bonet's mural for the Science Pavillion at Laval University in Quebec has been a happy application of the art in a sober, dignified architectural context. Rather than conflicting with the architectural design, the mural complements it.

J. F.

Architectural Week

Each year the students of the Montreal School of Architecture organize a week-long exhibition at the University of Montreal. This year's exhibition merits special mention here because of its exceptional qualities. The student-architects, showing a definite understanding and feeling of space, this year proved they had achieved a high degree of maturity. The Montreal Museum would do well to exhibit their works.

J. F.

Audrey Taylor

It is becoming more and more difficult to find a new vein in 20th century sculpture. Yet every now and then one is discovered. Such is the case with Audrey Taylor who exhibited some 30 sculptures and a score of lino cuts at La Galerie Denyse Delrue in February. Audrey Taylor's works are all first class. They are deep, studied and intense and have a pleasing soberness of composition. There is a freshness about her work, too, that makes it most interesting.

Guy ROBERT

Monique Voyer

Monique Voyer, whose fourth one-man show in nine years was held in February at the Agnes Lefort Gallery (she has participated in various group exhibitions as well), may be classed as one of Montreal's serious female artists. Her work is a combination of determined energy and Oriental calm and indications are that she has only just begun to express herself. The hope for the future is that she will carry on with the same faith and honesty.

G. R.

Kitti Bruneau

There is a dream-like, perhaps even child-like quality in the paintings of Kitti Bruneau shown at the Galerie Libre but a closer look at the canvasses reveals a strong feeling for orderly composition and an almost mathematical approach to the use of space. The exhibition also included a collection of metal sculptures mounted on wood, among which two charmingly detailed bronze pieces are worthy of special mention.

G. R.

Books on Art

La Vie des Grands Peintres Italiens

There are many excellent books dealing with the works of famous painters but good biographies are not so easily come by. *La Vie des Grands Peintres Italiens* by Pierre Waleffe, published last year by Editions du Sud Paris, is a good example of biographical work. In this book, the author not only tells the life story of the artists but also comes up with some little-known anecdotes about them. This easy-to-read, amply-illustrated 400-page volume follows two similar books dealing with Dutch and Flemish painters.

Andrée PARADIS

Art de France — Number 3

There are few annual reviews which can match the excellence of *Art de France*, published by Herman, Paris, and the third issue, just off the presses, should be received with quite as much enthusiasm as the first two. The presentation is most attractive. Included in the 400 pages of the current issue are contributions by specialists in the field of art and several well-known writers. There are many color and black and white reproductions, in addition to original lithographs by Esteve and Max Ernst and an original print by Hajdu.

A. P.

European Paintings in Canadian Collections II Modern Schools

An important new book by R. H. Hubbard, curator in chief of the National Gallery of Canada, and published by the Toronto Oxford University Press in the English language, provides an interesting inventory of European paintings now in Canadian collections. *European Paintings in Canadian Collections II Modern Schools* is the second volume of a project begun in 1956. The first volume dealt with earlier schools. The present volume includes 12 color reproductions and 74 in black and white and is made up of the works of French, Italian and German painters.

A. P.

La Peinture Moderne dans le Monde

Gaston Diehl tackled a vast field when he went to work on this panoramic view of modern painting in the world. But his *La Peinture Moderne dans le Monde*, printed in Italy, (La Maison Flammarion gives no publication date), a large-scale format measuring 10 by 13 inches, is an impressive work. There are 37 reproductions of drawings and 126 color plates. Some 700 artists are mentioned in biographical notes at the back of the book, among them Canadian painters Borduas, Mary Boucard, Leduc, Pellan, Morrice and Riopelle.

G. R.

Règlements des Concours littéraires et scientifiques, 1963

Monsieur Georges Lapalme, ministre des Affaires culturelles du Québec, a fait connaître les règlements des Concours littéraires et scientifiques pour 1963.

Comme l'an dernier, ces concours comprennent les quatre sections suivantes : a) littérature d'expression française; b) littérature d'expression anglaise; c) sciences morales et politiques; d) sciences de la nature. Dans chacune des quatre sections, une somme de huit mille cinq cents dollars (\$8500) sera affectée aux prix et sera répartie de la façon suivante : premier prix, quatre mille dollars (\$4000); deuxième prix, trois mille dollars (\$3000); troisième prix, mille cinq cents dollars (\$1500).

Tout citoyen canadien peut participer à ces concours s'il présente un ouvrage en langue française. L'auteur d'un ouvrage en langue anglaise n'est admis que s'il habite le Québec depuis au moins cinq (5) ans. Par ailleurs, l'auteur qui a obtenu le premier prix dans l'une des quatre sections ne peut poser sa candidature au titre de cette section dans les trois (3) années qui suivent celle où il a remporté ce prix.

Les candidats ne peuvent présenter qu'un seul ouvrage par section. De plus, seuls les ouvrages imprimés entre le 1er juin 1962 et le 31 mai 1963 seront acceptés. On fera cependant exception à cette règle dans la section des sciences de la nature où l'on admettra les manuscrits dactylographiés ou polycopiés.

Un jury de cinq membres sera appelé à choisir les meilleures oeuvres présentées dans chaque section. Les présidents des jurys seront : a) dans la section de littérature d'expression française, le représentant de l'Académie canadienne-française; b) dans la section de littérature d'expression anglaise, le représentant de la Canadian Authors' Association (section québécoise); c) dans la section des sciences morales et politiques, le représentant du Conseil des Arts du Québec; d) dans la section des sciences de la nature, le représentant de l'Association canadienne-française pour l'Avancement des Sciences (ACFAS).

Les ouvrages doivent être adressés en six (6) exemplaires au ministère des Affaires culturelles entre le 1er et le 31 mai 1963. Une feuille d'inscription officielle en double exemplaire devra accompagner chaque envoi.

On pourra obtenir une copie des règlements ainsi que les feuilles d'inscription en s'adressant au Ministère des Affaires culturelles, 614 est, Grande-Allée, Québec, ou à 360, rue McGill, Montréal.



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