

Summaries of the Articles

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SUMMARIES OF THE ARTICLES Translation by BILL TRENT

St. Jérôme

by L.V. RANDALL

The beautiful illuminated work reproduced here in its original dimensions is attributed to Belbello da Pavia, the most important of the Lombard illuminators of the mid 15th century. It is of St. Jerome, one of the four great doctors of the Church, who died in the year 420 at Bethlehem.

Ever since the Middle Ages, artists have drawn on the legend of the saint. The work shown here depicts St. Jerome in the role of remover of thorns and the style is not unlike that of paintings on panels. St. Jerome wears the hat of a cardinal, although he never achieved this rank, and he has a pilgrim's stick and a phial. There is a Renaissance realism to the characters. There is, too, much good humor and charm in the work, as evidenced by the lion, clenching his teeth to ease the pain and looking to one side to avoid seeing the inevitable operation. This is one of the very rare works of the Renaissance period to show a developed sense of humor.

Montreal -- Port City

by J.C. BOURGUIGNON

Ever since the days of Jacques Cartier, European visitors travelling the St. Lawrence river route have expressed admiration of the Quebec scene. Many of them sent detailed reports on what they had seen back to Europe and many of the reports were accompanied by drawings, topographical plans, water colors, miniatures and other forms of illustration.

Last June, 160 of these items were presented by the Montreal Museum of Fine Arts in a first exhibition of Montreal — Port City.

The founding of Ville Marie. 1645 to 1693.

(A) The fort.

(D) Windmill built in 1648. Site known as Pointe a Callieres.

De Callieres was governor in 1693.

Document signed by Paul de Chomedey Sieur de Maisonneuve, dated September 1, 1651. This notarized document is in the Montreal Municipal Library.

This is Thomas Davies' view of Montreal in 1762. This delicate water color shows the city in July. The peaceful green island is St. Helen's. National Gallery of Canada, Ottawa.

Among Canadiana collections, that of Notary Lawrence M. Lande is exceptional. This engraving of Cokesmythe is excellent for its detail of the hard life of Montreal in 1841.

Bright colors on a St. Lawrence river wharf as a group of immigrants gathers. The mandolin and the kind of dress make it plain they are Italians. Everything is so alive. The Port of Montreal is the eastern gateway to Canada for most European immigrants. There is much emotion among the group pictured here by William Raphael (1866) and one senses the fear of the new arrivals for their future. National Gallery of Canada, Ottawa.

This water color by Georges Heriot gives an interesting glimpse of old Montreal, its fortifications and the Quebec gate. This was part of the Coverdale collection shown at the Manoir Richelieu, a Canada Steamship Lines hotel.

Sled races on the snow-covered ice of the St. Lawrence was the order of the day. It was a pleasant pastime but it was also the only means of rapid travel at the time. For some the setting recalled the Bois de Boulogne with its carriages and calesches; for others, Hyde Park, recreated in the frigid climate of Canada. This lithography is the work of Shirley Warre and her husband. Interested in every detail, they even named the owners of the sleds.

Toward the end of the 19th century, lithography was used as a means of advertising Canadian business and industry. These advertisements were works of art. This engraving by J. Ellis, of Toronto, done on behalf of the Montreal workshops of Augustin Cantin, belongs to Canada Steamship Lines.

Colored lithograph of the 19th century. Bonsecours Market, the Nelson monument and Notre Dame street after a painting by R. A. Sproule (1799-1845). Engraved by W. L. Lenny and published by A. Bourne. The style is naively precise.

Montreal From The Mountain, an oil painting by James Duncan, is from the collection of the Chateau de Ramezay. Urban renewal experts might well take a lesson from this exceptional canvas in considering plans for remodelling Montreal. The view here, of course, is from another era — an era of trees and open fields and un-polluted waters.

John Lyman

by GUY VIAU

Lyman, descendant of a cultivated New England family who studied under Matisse and managed to add some French spirit to his Anglo-Saxon modesty, is an artist who has never been able to work on grey days, nor by artificial light. In fact, he has only considered himself really happy when the sun was shining. And yet I see in his canvasses a sort of nocturnal impulse. There is no doubt that there is a certain strangeness in much of his work.

I asked him once to explain his apparent fondness for the nude and he replied, "I like nudity in everything — in thoughts, in landscapes and in the animal and human body."

Lyman, above all a contemplative painter, once explained that art was a mystery to him, as was nature. "I don't know what realism is," he said at the time, "because I ignore what is reality." But later, he was to elaborate his thoughts. "The task of the painter," he made clear, "is to persuade nature to co-operate with him."

Lyman has tried to harness the mysteries of nature and humanize them. He believes above all in a clarity of expression and seeks to portray nature as he sees it in an intelligible way. He never succumbs to the lyricism so often the enchanting property of the French painter but his *Women on the Beach* (1948) has a suggestion of fantasy about it. His *Le Jeune Homme Nu* (Gilles Corbeil Collection) reveals an expressionistic tendency and his concern for logic has led him toward cubism. But essentially, he has prided himself on extreme restraint, seeking to express himself with a sincerity that is consistent with his desire for the logic of things.

French Architecture

by GUILLAUME GILLET

introduction by FRÉDÉRIC MÉGRET

Guillaume Gillet, one of France's boldest and most talented architects, is descended from a family which had close ties with Canada. In the last years of the 19th century, his grandfather, René Doumic, who was to become secretary-general of the Académie Française, lectured in Montreal. He returned in 1907 to establish a department of French literature. He also founded the University of Montreal library, while his brother, Max, began teaching architecture. Max Doumic also conceived the idea of the present Montreal Museum.

The critics of contemporary construction in France over the past 100 years, preferring rather to copy the old, were numerous and highly vocal. Invariably, they were people who were unable to visualize the age in which they were living. The result of their agitation, of course, is that the sum total of modern construction seems small compared to the glorious days of the early French architects — the men who built Chartres, St. Denis and Beauvais and the later men who planned Blois, Versailles and Richelieu.

Does this mean that France and French architects are lacking in architectural spirit? No, I do not believe so. France has consistently produced architects worthy of the profession. The fact is, however, that many of them have been working against cross-currents and some of them have been most courageous in continuing their work in spite of opposition.

Actually, with new materials coming into use during the Victorian period, there was considerable construction in France before 1900, including a number of churches, bridges and other structures. A modern awareness was later to be evidenced in the metallic naves of the Gare d'Orsay and the Grand Palais. Then there was the advent of reinforced concrete, given a new architectural style and expression by Auguste Perret.

There were many architectural developments in France prior to World War 2 and some of the terms in common use in building

had their beginnings in France. After the war, however, reconstruction and new housing in over-populated areas gave the new generation of architects their first real opportunity to show what they could do. It is still too early to evaluate the importance of the work done in the past 15 years but the indications are that the general picture is an encouraging one.

Marquet

by FREDERIC MEGRET

An exhibition of 50 works by Marquet is being prepared for showing to the Canadian public by the Bordeaux Museum. The exhibition will also include 15 canvasses belonging to Mrs. Marquet, representing some lesser-known aspects of the artist's output. These include some nudes and portraits.

Marquet, a close friend of Matisse, could have been the great portraitist of his generation but he stepped aside for Manet and Toulouse-Lautrec, the great painters of the second half of the 19th century. Marquet left only 30 nudes and about as many portraits. He loved humanity and respected it but rather than showing it in terms of a face or a body, he brought it to life in his French, European and North African landscapes.

Marquet travelled a lot, partly on the advice of his doctor, Elie Faure (better known to us as an art historian), who advised him to get as much sun as possible after suffering from a severe bout of cold. But in his travels, the artist never sought out the picturesque, nor the exotic, in the countries he visited. Rather, he sought to lose himself in the crowd, feeling that in this way he would better be able to observe people and life in general. He painted Marseille under snow, Algiers in the fog and Hamburg under a raw sun. The land, the sea and the sky everywhere pleased him.

Although Marquet never considered himself a fauvist, 12 of his paintings were included in a retrospective exhibition of fauvism organized by a large Paris gallery last year.

Marcelle Maltais

by GUY ROBERT

Marcelle Maltais, a native of the Chicoutimi area of Quebec who came to Montreal in 1955 after studying at the Ecole des Beaux-Arts in Quebec, has followed a lonely road into a strange, harsh, resolute world of artistic expression, a world which might perhaps be best described as being in exile. Miss Maltais, a one-time stenographer and typist, has conveyed a feeling of silence in much of her work, a feeling which may be one of the profound qualities of her work.

The period from 1955 to 1960 was a tumultuous one both in a poetic and pictorial sense and the artist found her own method of expression somewhere between the automatists and the enthusiasts of the plastic arts. There is no wasted movement in Marcelle Maltais' work. Her technique with the brush, her composition, the rhythm — all are done with an unerring sense of what is the absolute essential.

The artist spent some time in Paris in 1958 and made another trip to France in 1960 and then to the Greek island of Hydra.

Her pictorial efforts began in 1958 with a painting *Sans titre*. The following year, *L'Impenseur* emerged as the product of her efforts at balance and depth. In 1960, she produced *Ungava*, with its harsh, taut (but not impenetrable) horizons.

In 1962, she painted *Péril Blanc* with its sombre sun in an empty sky and later *Arbre de Paris*, with its sad trees naked in the winter fastness of an inhuman land. Then in 1963 came *Cœur de l'Hiver* which goes well beyond her explorations into the forbidding land of Ungava and the world of icy stillness. Here she sees a vast emptiness and a relentless solitude where two deserted roads meet at right angles.

Caughnawaga

by HERBERT SCHWARZ

The year 1967 will be one of general celebration in Montreal because of the World's Fair. But a few miles west of the fair site, on the south shore of the St. Lawrence river, that same year, Jesuit fathers will be holding quieter celebrations of their own. These will mark the 300th anniversary of their Indian mission in the ancient village of Caughnawaga. Here on a tract of land given by the Sieur de Lauzon in 1667, zealous Jesuit missionaries established a refuge for Indian converts.

Caughnawaga is a neglected community today with some streets and back alleys overgrown with weeds. Yet beneath the shabbiness, the old beauty of the village may still be seen. Here and there are rows of stone dwellings which still show an architectural unity despite ugly additions. Then on the waterfront is the mission

church, completely rebuilt in 1845, and the old presbytery dating to about 1720. Surrounded by a beautiful formal garden and an orchard, it is probably one of the finest examples of Norman architecture in North America.

The old presbytery has nothing in it to suggest its antiquity. It is hard to realize that it is one of the oldest houses in Quebec. But the museum, in a narrow room adjoining the sacristy, is full of treasures. There is a magnificent wampum belt from the Christian Hurons (1668), precious sacred vessels donated by the French court to the mission, some later sacred vessels by Quebec silversmiths Ignace Delezenne and Pierre Huguet, dit Latour, an early butternut kneehole desk which belonged to Father Charlevoix, a 17th century Madonna and Child wood-carving, and the remains of the saintly Kateri Tekakwitha.

An upper part of an early altar, believed to be French but made of Canadian pine, a beautifully carved main altar, hand-carved doors and an early French sanctuary lamp in solid silver are all that remain from the old Caughnawaga mission.

Beaverbrook Gallery

by ANDRÉE PARADIS

Since its opening, the Beaverbrook Gallery in Fredericton, N.B., has featured some of the best of the world's great classical painting, including works of such artists as Gainsborough, Romney, Fragonard and Sickert. And in more recent collections, there have been works by Dali, Sutherland and Kriegerhoff.

But last September, an artistic revolution of a sort took place in the gallery with the opening of the Dunn International Exhibition, featuring 100 canvasses signed by the great masters of contemporary painting. The exhibition was organized under the auspices of the Sir James Dunn Foundation.

At the request of Lord and Lady Beaverbrook, who are not abstract art enthusiasts but who are anxious to support the artistic evolution of the century, New York art critic John Richardson gathered together a jury panel of six noted art historians and critics. They spent more than a year planning a representative collection from the world of contemporary art, which included, among many others, works by Picasso, Kokoschka, Chagall, Masson, Ernst, Miro, Giacometti, Braque, Kooning, Burri, Appel, Balthus, Bissier, Corneille, Hartung and Manessier.

The Sir James Dunn Foundation also offered prizes of \$5,000 to each of six artists whose special entries were judged by another jury panel.

The winners here were Ivan Albright, a United States artist whose work was judged to be highly personal and very naturalistic; Alex Colville, a Canadian neo-realist who also works in frescoes; Sam Francis, considered to be the most lyrical of the American abstract painters; Ennio Morlotti, an Italian neo-realist; Kenzo Okada, a Japanese master of traditional Japanese art and European abstract painting; and Paolo Vallor, a young Italian much influenced by Giacometti, Richier and Rieppelle who is now veering away from the abstract to find new expression in the non-abstract field.

Osborne Collection

by JUDITH ST. JOHN

Four centuries of children's books are represented in the Osborne Collection in the Toronto Municipal Library.

The books were donated to the library in 1949 by Edgar Osborne, head of the Derbyshire Library in England, who spent some 30 years collecting them with the help of his wife. The gift carried the stipulations that the books be kept in good condition, that the collection be added to and that a catalogue be published.

The number of books in the collection has doubled since 1949 and now stands at 4,500 volumes. The books cover the period from 1542 to 1910 and are available as a source of reference for professors, collectors, writers, artists, printers and other interested parties. The Toronto Library published a catalogue of the volumes in 1958.

Very few books were written specifically for children in early days, one of the reasons being that reading was restricted to the privileged few. Books designed for the young were invariably serious works. One of them in the collection, for example, is a catechism, prepared by a Catholic priest named Laurence Vaux in 1567.

The earliest volume dates to 1542, the year Jacques Cartier returned to France and gave up his thoughts of a French colony in the New World. The book was written in Latin by Juan Luis Vives, a Spanish man of letters whom Henry VIII had once appointed as tutor for Princess Mary,

CHRONICLES

CANADIAN SECTION IN PARIS

The third biennial exhibition of young artists in Paris (which still sets 35 as the age limit for entrants) took a broad, general look at art and came up with a show that had a little bit of everything in it. The Canadian section, placed beside an excellent Australian section, was good but not sufficiently inclusive. Among the exhibits in the Canadian department were an excellent painting by Edmond Aléon and noteworthy works by such people as Tony Urquhart and Marcelle Maltais.

Jean Cathelin

GALERIE DU SIÈCLE

It is with regret that we note the closing this fall of the Galerie Denyse Delrue. For nearly 10 years, Denyse Delrue played a major role in the field of art here and was responsible for starting a number of young painters on the road to success. The gallery now becomes the Galerie du Siècle with new quarters at 1494 Sherbrooke Street West. The opening exhibition included, among others, works by Lise Gervais, Renaud, Tousignant, Hurtubise and Laure Major.

MARIE KOEHLER

Marie Koehler, who was born in the United States in 1939 and who has been living in Montreal since 1962, is an artist whose work is highly serious and dramatic. I interviewed her last June after seeing one of her drawings at the Ars Classica Gallery, and she made it clear that she refused to be a part of anything frivolous. Marie Koehler, once a student of the Boston Museum School, exhibited an impressive series of drawings and paintings here in October.

GASTON PETIT

Gaston Petit is a young Dominican Father, born in Shawinigan in 1930, who has spent the past several years in Japan studying the art and civilization of the Orient. Father Petit, who has painted for nearly 20 years, studied calligraphy and the sumi-e under the Oriental Master Furihata. An interesting exhibition of his ink drawings and his paintings was held in October at the Galerie Libre.

IVAN MOSCA

In November, the Galerie de l'Art Français in Montreal held an exhibition of some 30 oils by Ivan Mosca, a native of Parmes who was born in 1915. Mosca's works, which have been exhibited in Europe and in America since 1947, are forceful compositions. I was particularly impressed by his engravings, a number of which show a remarkable insight into the artist's chosen subjects.

Guy Robert

RITA LETENDRE

Returning from Europe and Asia, Rita Letendre recently exhibited some of her works at the Galerie Camille Hébert. Her new canvases continue to be in a lyric vein and there is a satisfying maturity about them. There are some very warm gray tints to her new works, color qualities which enrich her paintings. Rita Letendre is one of our serious artists.

MAURICE RAYMOND

Maurice Raymond is an artist whose earlier works have included a number of still lifes and some religious subjects. The Christ of the church of St. Emile in Montreal is among his works. Since that time, however, he has done some deep research (aided by a Canada Council grant) and his gouaches can best be described as being about as profound as the artist himself.

SUZANNE BERGERON

Since 1955, Suzanne Bergeron has had a full career. She has won several prizes and her works have been shown in biennial exhibitions, such as those of Sao Paulo, Mexico and, of course, Canada. Her recent exhibition at the Agnes Lefort Gallery is proof that the honors bestowed upon her were well-merited. Her paintings are strong and their construction is invariably interesting.

JEAN-GUY MONGEAU

A wholly unusual exhibition of the works of Jean-Guy Mongeau was held recently at the Galerie Libre. With small brush strokes, the artist creates some very subtle designs in gentle colors and the viewer finds himself studying the surfaces with considerable delight. Some exciting graphics indicate that the artist has perhaps felt the influence of Mathieu. Mongeau is doing well in a difficult field.

Jacques Folch-Ribas

GAIL GRIMSTEAD

The 24th season of chamber music at McGill University featured a first musician in the person of Gail Grimstead, a flutist who, last October 30, gave a brilliant interpretation of the Concerto in C Major (Pincherle 79) for piccolo by Antonio Vivaldi. Gail Grimstead was born in Montreal and started studying the flute at the age of 14 while she was at Mount Royal High School. Miss Grimstead was a pupil of Jean-Pierre Rampal in Paris and Nice.

Paul Martin-Dubost

LES NEUF MUSES

Of special interest from the French university press in a new series of books appearing under the general title of the Neuf Muses (Norbert Dufourcq). The first six of a projected 26-book series are L'Art Égyptien, L'Art Romain, Arts du Moyen-Orient Ancien, L'Art Romain, L'Art Musulman and L'Art des Jardins. The volumes are distributed in Montreal by the Centre de Psychologie et de Pédagogie.

EVOLUTION OF ART

The Evolution of Art in Canada, written by R. H. Hubbard, curator of the National Gallery of Canada and published in both English and French, is a most useful work. The work is profusely illustrated with 209 black and white and 26 color reproductions. The author discusses and evaluates three centuries of art in Canada. The work was put out by the National Gallery and the Queen's Printer, Roger Duhamel. 137 pages.

Guy Robert

PELLAN — GUY ROBERT

The first offering in the Artistes Canadiens series by Guy Robert provides what is probably the most important study yet published on Pellan. The author, who is a poet, painter and art critic, deals directly and warmly with the life and work of Pellan, exploring the artist's personality and his special preferences in art. The 135-page book, with 119 black and white and 26 color reproductions, is published by Éditions du Centre de Psychologie et de Pédagogie.

Andrée Paradis

FILMS

If I may be excused the use of literary expressions in considering the field of film-making, I should like to say that the Canadian film today has a good poetic quality but that it still has to reach an adult level in prose recital.

There is no doubt that from the standpoint of intuition, poetic instinct and plain emotion, we have effected a noteworthy breakthrough. There is now an artistic heritage and a wealth of literary poetry and cinema poetry in America that is French.

But we have still to step up to the field of the full-length film. We would like an adult audience but it is difficult to establish one when the country's creative people have not yet breached the gap to mature creativity.

Jacques Godbout

La bourse des Arts

A vendre : Très belle armoire canadienne du début XIX^e siècle, d'inspiration Louis XVI — style Adam ; similaire à la reproduction 100 du livre de Jean Palardy « Les meubles anciens du Canada français ». S'adresser à 4892 ouest, rue Sherbrooke, Montréal.

Collectionneur recherche eaux-fortes de Goya. Faire offre à Vie des Arts, boîte postale 606, Place d'Armes, Montréal.

A vendre : Gravures françaises d'artistes contemporains. — Lithographies, eaux-fortes, pointes sèches : Bardone, Bierge, Charon, Dayez, Leonore Fini, Hayden, Hilaire, Humblot, Jansem, Krishna Reddy, Lars Bo, Rémy Lejeune, Springer, Ubéda et autres. S'adresser à Vie des Arts.

Collectionneur désire acheter des bronzes ayant pour sujet des animaux, toute époque et tout lieu. Ecrire à VIE DES ARTS, boîte postale 606, Place d'Armes, Montréal.

A vendre : Chaise de repos Louis XIII « os de mouton » en noyer. France, environ 1700. S'adresser à Vie des Arts, boîte postale 606, Place d'Armes, Montréal.

