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Summaries of the Articles

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SUMMARIES OF THE ARTICLES

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 13th 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 Museum of Fine Arts 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 Cokesmeyte 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 that they are Italian. Everything is so alive. The Port of Montreal is the gateway to Canada for most European immigrants. There is much emotion among the group pictured here by William F. Shelton.

Sled races on the snow-covered ice of the St. Lawrence was the St. Helen’s. National Gallery of Canada, Ottawa.

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This water color by Georges Heriot gives an interesting glimpse of old Montreal, its fortifications and the Quebec gate. This was part of the Covenhould collection shown at the Maison Riche- lieu, 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 caleches; for others, Hyde Park, recreated in the frigid climate of Canada. This lithography is the work of Shirley Warre and her husband. Interest- ed 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 advertise- ments 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 naive precisely.

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 it is,” he said at the time, “but I know what is real.” 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 painter but his Women on the Beach (1949) has a suggestion of fantasy about it. His Le Jeune Homme Nue (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 MÉGRIT

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 Dounce, 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 Dounce 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 con- sistently 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 approach was later to appear when the metallic naves of the Gare d’Orsay and the Grand Palais. Then there was the advent of reinforced concrete, given a new archi- tectural style and expression by Auguste Perret.

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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**

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 canvases belonging to Mrs. Marquet, representing some lesser-known aspects of the artist's output. These are from 1942 and 1956.

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 humanism 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 to make it more 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 fauvis, 12 of his paintings were included in a retrospective exhibition of fauvism organized by a large Paris gallery last year.

**Marcelle Maltais**

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 scene painter 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, her style — all are done with an unerring sense of what is the absolute essence of the abstract field.

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 JIRE. The following year, L’IMBECILE 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 PERIL BLANC with its sombre sun in an empty sky and later ARDRE DE PARIS, with its sad trees nacked in the winter fastness of an inhuman land. Then in 1963 came CAUR 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.

**Osborne Collection**

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 village remains. Here 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 burial of 1668), precious sacred vessels donated by the French court to the mission, some later sacred vessels by Quebec silversmiths Ignace Defezenne 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**

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 Kriehoff.

In early September, an exhibition of a sort took place in the gallery with the opening of the Dunn International Exhibition, featuring 100 canvases 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, Bischof, Cornell, Hartung and Okada.

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 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-classicist; Kenzo Okada, a Japanese master of traditional Japanese art and European abstract painting; and Paolo Vallorza, a young Italian much influenced by Giacometti, Richter and Riopelle who is now moving away from the abstract to find new expression in the non-abstract field.

The books were donated to the library in 1949 by Edgar Osborne, head of the Derbysire 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. The foundation stands at 4,500 volumes. The book bought, the period from 1542 to 1910 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 1956.

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 Laurent 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.
La bourse des Arts


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.

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