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the presence of Egypt

CLAUDE BEAULIEU

There is an immense distance that separates us from Egypt and perhaps because of this great gap in time and space some of our officials may have failed to heed the appeal of UNESCO to safeguard the ancient monuments of that far-away land. Yet time and space have done nothing to lessen the influence that Egyptian art has exerted since its beginnings. Full of a mute beauty, its presence has a mysterious quality about it, this was so even in the days of ancient Greece and it fascinates us. If proof of its appeal here is needed, it may be found in the fact that throughout the ages people visited the exhibition of the tomb of Metjty, a high official who served under King Unas in the 21st century B.C. The fine statue of Metjty in the Brooklyn Museum represents him as an elderly man.

Marcel Breuer, in his preface to the work of Jean Louis de Cenival on Egypt, points out that one of the basic elements of Egyptian art is that it is present in contemporary trends. The element is simplicity. Look lovingly at the photographs that illustrate this current edition. They underline a spirituality in a world of art that may never again be equalled. They are a sampling of a great heritage—one that belongs to the whole of humanity.

the pyramid age

WINIFRED NEEDLER

We live in an age of unprecedented engineering wonders and yet today, after more than 45 centuries, the Egyptian pyramids remain among the most wonderful works of man. It is a matter of record that the greatest of them, the tomb of King Cheops (about 2680 B.C.) stood more than 480 feet high.

Almost nothing is known about the living people of this age except for the heads of the nobles who, through royal favor, were buried close to the king. Cities and palaces, built mainly of sun-dried brick and wood, have been entirely destroyed. But thanks to religious tradition which produced living portraits of the tomb owner and wall pictures representing scenes from his daily life, we now possess a vivid record not only of the aristocracy but of the ordinary people and animals.

We have here, as examples of the informative art, a statue and two pieces of wall sculpture from the tomb of Metjty, a high official who served under King Unas in the 21st century B.C. The fine statue of Metjty in the Brooklyn Museum represents him as an elderly man. The remarkable portraiture can best be appreciated when it is remembered that the ancient Egyptian sculptor generally concentrated his efforts to capture personality on the head alone, conceiving the rest of the figure as a mere symbol of his continued existence after death, according to the established tradition. In this statue some of the arresting individuality of the head seems to have been carried over into the whole work.

Of four complete wooden statues of Metjty, one in the Nelson Gallery of Kansas City is clearly a portrait of the same man. One in Boston, on the other hand, and a second, exceptionally well preserved, statue in Brooklyn are faultlessly executed but conventional representations, so idealized and impersonal that identification would be impossible except for the name and titles inscribed upon their bases.

The larger of two pieces of wall sculpture from Metjty’s tomb in the Royal Ontario Museum again represents Metjty in a traditional pose well-suited to timeless existence in the tomb without reference to the action of a particular moment or to his appearance at a particular period. Here he is accompanied by one of his sons, Pah-shu. The figures are carved on a limestone block which originally formed part of the decorated wall of the mastaba tomb-chapel. The background areas were not cut away so that the figures and hieroglyphs seem to be sunk into the stone, a technique employed in this tomb only for special emphasis. Inside the strong outlines the two figures are delicately carved in relief and the bottoms of the hieroglyphs are filled with incised detail.

The second piece of relief-sculpture in the Royal Ontario Museum gives us a hint of the lively world of daily life which formed an all-over pattern, in horizontal bands of brightly colored bas-relief, on the walls of Metjty’s tomb-chapel. Technically, it is not quite as fine as the large piece since more care was expended on the figures of the owner. But the rhythm and liveliness of the composition, of which this is but a small fragment of one scene, compensate for any lack of technical virtuosity.

thebes-karnak

LABIB HABACHI

The visitors to the ruins of Thebes, arriving at Luxor by plane, boat or car may, by facing the north, see a considerable number of the buildings. But it is only after walking around among the ruins, where he can easily get lost in the maze of rooms and courtyards, that he becomes aware of the magnitude of the colossus, the obelisks, the towers and the pylon. He is struck by the beauty of the reliefs and inscriptions covering nearly all the surfaces of the various monuments.

This is Karnak, Karnak with its temples spread over an area of about 200 acres. The ensemble, erected during a period of more than 2,000 years, underwent a number of additions and modifications when Thebes was the capital of Egypt. Race were the kings who, during these 20 centuries, did not contribute to the architectural history of Karnak by building a temple or a monument dedicated to Amun, god of Thebes who became Amun-Re, king of the gods of the Middle Empire.

These additions made Karnak a vast complex. Its most important section includes the Grand Temple, or Temple of Amun-Re, in the center; the secondary temples of Mout, his wife, and Khonsou, their son, in the south; and that of Montou, the old god of Thebes in the north. These buildings could enclose several edifices which impress us with their size, such as St. Paul’s Cathedral and Notre Dame in Paris.

During these many centuries, from 2050 to 30 B.C., the history of Egypt was recorded in the monuments of Thebes and Karnak, where there are reminders of a period that precedes even this. Even as late as the early years of the Christian era, some buildings were added. In the fourth century, Christians made use of some buildings as churches. After this, Karnak slept quietly until the middle of the last century when discoveries were made by Auguste Mariette. In this century, dynamic men like Legrain, Pitil, Cherrier, Abu-el-Naga, Lutfi, Sobhi and Ibrahim have done much to bare the beauty that once was ancient Egypt.

tell basta

SHAFIK FARID

Southeast of the city of Zagazig, in the oriental section of the delta of the Nile, lies Tell Basta. It is situated on the site of the celebrated center of antiquity, Per-Baster (House of the goddess Bastet), the city designated in the Bible as Pi-Beseth. The name is derived from Bubastis, the name the Greeks gave to it.

This city was once the centre of a cult dedicated to the great goddess Bastet, symbolized by the cat or again by a woman with the head of a cat. Bastet always represented the beneficence and tender warmth of the sun while the goddess Sekhmet was a symbol of destruction and detrimental forces.

Bubastis, whose history goes back to the most ancient period of Egypt, was an important city and a favorite of the twenty-second
dynasty — the period of the Libyan pharaohs (950-730 B.C.) who made it their capital. During the later empire, the Bactrians became particularly popular. The ceremonies which were held in its great temple attracted great crowds from all over Egypt. Because of its geographical location, Bubastis was the key centre of the delta and was the centre of invasions, notably that of the Hyksos who destroyed several buildings.

Several archaeologists, both Egyptian and foreign, became interested in Bubastis and searched by the Swiss archaeologist Naville became interested, and in 1859, turned up the ruins of the temple of the goddess Bastet, the biggest part of which is in granite. The origins of this temple go back to the time of the building of the pyramids. Many of the statues, sacrificial tables, jewels and funeral objects retrieved from this city will soon be on permanent exhibition in the municipal museum of Zagazig.

fayoum

ATTEYA HABACHI

For the traveller who, from his train or car window, sees these verdant groves after the seemingly endless and desert, Fayoum is a smiling, hospitable oasis. Appearing like a mirage among the desert, it bursts on the eye with the green of its palm trees, the brighter green of its fields, the serene blue of its skies, and the glittering yellow and gold of its sands.

This is the beautiful Alf Yom (thousands in Arabic). According to one folktale and an ancient manuscript, the king Rayan (Amenemhet the Third to the Arabs), urged on by the jealous courtiers of Joseph, ordered the latter to improve the basin of El Hun (Fayoum) which was simply a big marsh in which flowed the waters of the Nile. The work was completed by God, erg, erg, erg, as three canals which emptied into Lake Karoun (Moeris, as it was known in antiquity). El Hun thus became a well-irrigated province.

The amazed king asked Joseph how long it had taken him to do this work. Joseph replied that it had taken 40 days. The king then told his courtiers, "It should have taken 1,000 days to accomplish a work like this." It was then that El Hun became Alf Yom (a thousand days).

The canal which today runs serpent-like in the streets of Fayoum has retained the name of Joseph. It is called Bahr Yussef (the Sea of Joseph) and in certain villages where the canal passes the water has curing powers.

On the map, Fayoum has the shape of a vine-leaf. Its land is celebrated for its fertility and in ancient times, it was known as the granary of Egypt. In the little valleys, little streams cascade down to join the fertile land. One of the most picturesque sites in the region is the road between Fayoum and the lake. It is called Celline, a little village renowned for its beauty and for those who simply seek a pleasant, quiet place. Quiet, however, is an undeniable source of inspiration.

alexandria

ANDRÉ BERNAND

With poets like Cavafis and novelists like L. Durrell, Alexandria is no longer regarded by the honest man of modern times as a heap of ruins whose only appeal is to those people who are specialists in this sort of thing. Neither is it any longer considered a chapter of ancient history sandwiched between the classic Greek and the Roman Empire.

The ancient people called it Alexandria ad Aegyptum — or Alexandria, near Egypt. Very close but very different from the Egyptian colossus, this city on the Mediterranean was represented on ancient monuments by figures which leave no doubt as to the ambitions and strength of the centre.

For example, a mosaic of Thutmose, a city of the delta of the Nile, presents Alexandria in the form of a woman, crowned with a warship and holding a kind of rudder in her hand. Again, a silver peg in the Louvre Museum, found near Boscoreale, shows Alexandria as a woman with a piece of elephant skin on her head, a serpent at the diadem and holding a horn of plenty. She is surrounded by the things that symbolize her strength, the moon, the sun, the image of Dionysos and that of Hercules. Here then, in all her glory, was the daughter of Alexander the Great, mistress of the seas and sovereign of Egypt.

Alexandria came to life in an area considered least practical as the site of a capital but perhaps there was never a city as rich as this. With a low shoreline and without promontory, Alexandria may be seen only as the ship enters the port and not before. From the air, one is astonished to discover that a castra could be squeezed into this space between the sea and Lake Mariout.

Alexandria and Egypt, as Clara Preaux wrote, formed part of what might be termed a society for the exploitation of Egypt and Alexandrian businessmen and others favored the king from their profits. In return, the king guaranteed them privileges and opened to Alexandrians the channels of commerce with the Greeks, the Africans and the Arabs. The king's money was the money of Alexandria, a fact which allowed for the strict control of wealth. This was an immense sum of money since all the products of Egypt and the countries beyond passed through the capital.

eyptian fabrics

GEORGETTE C. DE LA ROCHEFOUCAULD

Searching back into the history of the fabrics of Egypt, one finds the most colorful, most expressive view of the day-to-day life of the ancient land through its various historical periods. The dry, sandy soil of Egypt made it possible for the materials to survive down to our present day.

Egypt was celebrated for its decorative fabrics in the early days of history and reference is made to them by the elder Pliny. The oldest of the many materials of the pharaohs are fragments of cloth found in the tomb of Thoutmos and a robe belonging to Tutankhamen. Lotus and papyrus decorated the materials with vivid colors. Reds and blues were the dominating colors. The artists of the pharaohs made their techniques known to their descendants.

Throughout its different historical periods, Egypt was subjected to a number of influences and these left mark on the art of the fabric. Weaving remained popular and fine, colored cotton is to be found in all the rural areas. Tapestry-making workshops flourished in Cairo and the various villages of Upper Egypt.

The best-known work today is that of Ramases Wissa Wassef at Harrania. In a rural atelier, not far from Cairo but in the country, children come to weave. Without the benefit of drawings, and directed entirely by God in their imaginations, they recreate what they have seen and what they enjoy most. They tell of the market places, the various harvests and such events as the traditional holidays. Their works, full of poetry and tenderness, suggest that their art form is a permanent one.

maurice ferron

HERTA WESCHER

In a period of general confusion such as exists today in the world of art, where contradictory movements follow one another in rapid succession, artists like Marcelle Ferron, faithful to their chosen methods of expression, have an important role to fulfill. Their continuing work assumes the organic development of art itself.

Non-figurative painting, to which Marcelle Ferron dedicated herself at the decisive moment of her career, is a form of art which allows her to express the things that are dearest to her heart. By the variances and the nuances she introduces from time to time, she continuously enriches something new and convincing. One hesitates to describe her works as abstracts because there are so many vital forces at play in them.

The essential element of this painting is its color and here the artist excels, effecting a full range of subtle and fascinating shades. She knows how to mix the ingredients on her palette and gives her canvases a strange luminosity. She knows the secret, too, of balancing the various tonal qualities and the result is a striking freshness.

In her works, Marcelle Ferron gives expression to all of her feelings. For her, painting is a means of conquering the vicissitudes of life and of creating an independent world of her own. The artist has been in Paris for some years and her work is part of the School of Paris but she maintains a constant awareness of her own country of origin.

mondrian

FERNANDE SAINT-MARTIN

Abstract art was virtually born with Mondrian. After the pioneer work of Delaunay, Kandinsky and Malevitch, Mondrian stepped in as the first artist to establish the base lines for the development of the abstract form.

The importance of his work, seen in retrospect this year in Toronto, Philadelphia and The Hague, should finally dispose of the many cliches which still surround this artist. He emerges as the most important artist of the century. Organized by Prof. Robert Welch, of the department of fine arts of the University of Toronto, the exhibition is one of the most complete ever presented of the artist, including as it does most of the key works that mark his development as a painter.

The catalogue of the exhibition, carefully prepared, should become an indispensable document for an understanding of Mondrian. In addition, it should serve as a blueprint for the presentation and explanation of new works.
Mondrian may be compared with the great painters of the Renaissance who defined the laws of perspective and established a new concept of pictorial space. Mondrian, too, sought a new concept of pictorial space with some newly-invented elements of non-Euclidian geometry.

Mondrian's basic elements were particularly rich in possibilities. The majority of the works from his naturalistic period, however, remain ambiguous. They express a spatial intuition which cannot be projected into the preconceived schemes of figurative painting.

Within a remarkably short period of time, between 1909 and 1913, Mondrian assimilated Van Gogh, Cezanne, Monet, fauvism and cubism to become resolutely a "modern" painter. But the elements of cubism with which he experimented in Holland in 1913 are the vertical and the horizontal; and, in contrast to French cubism, the structures tend to cover and take possession of the entire surface of his canvass.

Mondrian's major works include his Lozenge With Grey Lines, 1918; Composition Number 2 With Black Lines 1920, and Composition with Yellow Lines, 1923. The artist, however, reaches full maturity in his 1941-1942 work entitled New York City.

quebec collections

MICHEL CHAMPAGNE

An exhibition made up of five important Quebec collections that of Georges Amyot, Morisset, Jean Paul Lemieux, Lucien Malaparte, Jean Soucy and Jean des Gagniers — was organized by the Quebec Museum. Notable in the show were some Canadian silver pieces by Amyot, Lambert, Sasseville, Lesperance and Beauregard, a splendid sculpture by Levasseur and some lovely pieces of sculpture from the Canadian School. There was also a superb commode. In addition, there were works by Pelland, Boudrias, Cosgrove, Roquelle, Lemieux, Daire, Picher and Jori Bonet.

eskimo art

M. C.

The first centre of Eskimo art in the country has been opened in the historic Thompson House at 4 Rueille des Ursulines in Quebec. Eskimo works will be sold but the centre is primarily an art gallery where sculptors and engravers will be able to show their work. Exhibitions will be held about every three weeks and will give visitors an opportunity to meet the best Eskimo artists and study their styles and techniques. This centre will act as a meeting place for Eskimos from all over who are visiting Quebec.

sabine poulin

M. C.

The first one-man show of the poet-painter Sabine Poulin was held in March at the Galerie Zanettin. What impressed us was the excellent drawing evident in most of the canvasses. One might even have thought that Poulin had to only draw directly. There were also some extremely interesting plaster masks showing excellent qualities of composition and form.

fernand leduc

M. C.

The Quebec Museum this year inaugurated its Festival du Printemps (Spring Festival or Spring Show) by showing the large-scale works of Fernand Leduc. I must say that I always visit a plastic show with some misgiving but there was a real breath of spring in this exhibition. This artist, after several years of work, offers works which are strong in composition, form and color. The exhibition of Fernand Leduc is magnificent and a complete success.

survey retrospective

M. C.

A sort of small-scale retrospective of the work of Philip Surrey was held in the Morrice gallery of the Quebec Museum. Most of the works came from private collections. Surrey has devoted himself to painting the city in which he lives and which he loves and it is as though his eyes were camera lenses. He absorbs things and reproduces them in a very personal way. This exhibition was an excellent event since Surrey had never exhibited there before. It was an opportunity for the Quebec public to make contact with him.

gamache-lacroix

M. C.

In March, the National Gallery of Canada presented a travelling exhibition made up of the works of two Canadian artists, Jeanine Gamache and Paul Lacroix, at the Académie de Québec. There was little new to be noted with Gamache-Lacroix. She is a promising painter, however, and better work may be hoped for. The Lacroix works were very poetic and of special interest were the velvet cushions from Vendémaire, l'Eclosion de la Bouche and Brumaire.

When we enter an art gallery, we lower our voices, tread softly and often feel quite ill at ease. Why should this be so? It is so partly because, between exhibitions, the galleries are nearly always deserted, and partly because we expect to meet only the experts and the connoisseurs in them.

Yet we are not in a shelled museum ground. There is as much difference between a gallery and a museum as there is between a book store and a public library. And speaking of books, there is a lesson to be learned here. The effort put forward to promote books has been so strikingly successful that the last Salon du Livre, organized by the Conseil Supérieur du Livre and supported by the Department of Cultural Affairs, got bigger attendance than did the Sportsman's Show.

With this as an example, we should consider the situation in painting. Why not organize a salon of painting in the same way, in a popular place such as the Show Mart and with a proper publicity program? It would obviously take some years before a salon of art could attain the success of the Salon du Livre. Twenty years perhaps. We know who would win out.

The general public today does not know the artists and their works. If the Show Mart, for example, displayed hundreds of canvases and invited the people to go, a whole new field would be opened. For one thing, the galleries would benefit. There would be a good many more visitors.

st. pierre

M. C.

La Galerie l'Art Vivant held an exhibition of the recent works of Georges St. Pierre in May. Born in Chicoutimi, St. Pierre abandoned a career as a bank clerk to devote himself to painting. For him is a means of self-expression and if he is figurative in form, he is indirectly so. His motives are deep and creative. He is aware that one who creates must not be guided by sensations and emotions. A creative person must explore every field.

three montreal galleries

C. L. G.

The paintings of Billmeier at l'Art Francais could be the reflection of three seasons in the life of a Nordic. The artist's winter works, bright and nostalgic, include such pieces as Neige sur le Coteau, Neige Hâtive, l'Hibernage d'un Bateau, Lac Sarkan. Billmeier takes us to the summer lands with such works as Haute Altitude, and Village de Pancho Villa. Autumn is represented by a sport scene called Football. The artist's sport canvasses also include one called Night Skating.

Eight artists figured in a wide-ranging exhibition held at the Galerie Soixante. There were works by Leduc, Ferron, Le Febvre, Alleyne, Legende, Mousseau, Dumouchel and Champagne of the recent works of Jacques Sauvegarde. They are found on both the first and second floors of this building and are very much alive and full of humor. Le Febvre, with his more sombre colors and his calmer subjects, was excellent.

The paintings of Marcel Bellerive are literally hung all over La Sauvegarde. They are found on both the first and second floors of this beautiful house in Old Montreal. The artist gives full play to his various shades of red and the result is engrossing. When he gets into his gray tints and his browns, however, he is less interesting.

gino lorcini

REA MONTBIZON

An exhibition of the works of Gino Lorcini was held in mid-March at the Galerie Agnes LeFort and no sooner had his structural reliefs in aluminum and plastics been up than the reports came in on the numerous constructed exhibitions that preceded and coincided with the Gabo retrospective at the Tate Gallery in London. Basically, what this artist (he makes his home in Pointe Claire and is an art instructor at Macdonald College) does is a dialogue in esthetics, pure and simple. He builds reliefs composed of elements in polished aluminum, narrow blades, broader rods and hollow tubing.

galerie libre

R. M.

For Georges Delrue, it has been a busy season. His enlarged Galerie Libre recently played host to an exhibition of the works of the remarkable Luxembourg window-maker Francois Gillen, one of whose works was purchased for the permanent collection of the Montreal Museum of Fine Arts. This show was later followed by an exhibition of Jacques Amyot, a 34-year-old Montreal-born sculptor who travels, exhibits, teaches and works, apparently all at the same time. After travelling in Asia, he has now settled down in Vaudreuil where he teaches at the Cite des Jeunes.
John esler from Calgary
James Boyd of Ottawa at gallery 1640

R. M.

On the one hand, Esler exhibition brought to light the experimenter's capacity to create icons pregnant with symbolism, on the other it showed an artist, infurated with society, summoning new and old unfermented means of communication. Esler has created a number of rather impressive images that look like the ominous icons of a bygone age.

His other, more recent concern is with humanity. The artist introduces it by way of figuration. In some works it remained unresolved, in others, quite explicit, but it carried a sense of urgency in all.

Boyd is a craftsman of strict training who served his apprenticeship as a vignette engraver in a bank note company. But for the Boyd of today normality seems to be strictly for the birds.

For some time now we have been enjoying his experimental prints for their emblematic meaning, their evocative power, for the invention of design, but if they appeared on the playful side before, it all seems to be 'the jolly old printing game' now. However, there is no sarcasm in Boyd's wit, and no slapstick. His humour is light and detached, the kind to put one into a forgiving mood.

As James Boyd directs his play and guides his chance, using all the ink colors under the sky in the process, he comes up with some colorful ideograms that are delightfully au point. Such is the haywire arrangement in 'The glooms of moribund plumbing', such is 'The Horoscope'.

However, by way of creation, these prints are cleverly provoked 'happenings' rather than transpositions into graphic concepts from other areas of perception, such as the famous ideograms of Paul Klee, immature attempts at a manner of visualization.

Boutique soliel

R. M.

Since its opening last November as a co-operative venture of Suzli Carle, Simone Lefebvre and Therese Masson, the Boutique Soliel on old St. Paul street has been a showcase for the crafts now in full renaissance. Early in April, collections of 14 Quebec ceramicists were crowded in with the boutique's regular stock. On a survey basis, the show could not be classified as complete but good utilitarian pottery was not missing. There was a perfection of shape and craft in a fair number of works in this category.

Pierre Heyvaert

Yves Robillard

In certain works in his last exhibition at the Galerie Sisianthe, Montreal, held during the last week of February and the first week of March, Heyvaert showed that he was a master in his form of expression. The various facets of his personality emerge in works that are entirely personal. Having absorbed the influences of Roussel, Dinel, Cardenas, and more recently those of Pilhoffer, Heyvaert seems very close now to what must be his own personal expression.

Antique dealers

Catherine Gauthier

On a round of Montreal's antique galleries, we discovered three objects we consider of special interest.

At the John Russel galleries, there is a charming tray in papier-mache, dating back to the start of the second half of the 19th century, for this period in which wood in great demand in England, France and the United States. This tray gains in charm and refinement what it may lack in splendor. It is in perfect condition and has an extraordinary freshness about it. It has a deep red surface and the decoration, in gold, consists of leaves and flowers with butterflies.

There are several pieces of wooden riding horses in existence but the one in the window of the Galerie de La Place Royale in the heart of Old Montreal has much more to offer. The artist knew how to give it the element of animation. What purpose does it have? None really, except perhaps the aesthetic quality the owner may recognize in it. The horse is a Quebec object and dates back to about 1850. The origin of the object is confirmed by the maple leaf on its saddle and the fleur de lys painted on the flank.

A lady's table for its sober, classical quality. From the period of George the Third and dating to about 1800, it is of light mahogany with two flaps. There is practically no ornamentation. The two drawers at each end are marked simply by thin strips of clear wood. This lack of ornamentation and the beauty of the wood that gives this piece its charm. Built nearly 200 years ago, its lines may still be considered modern.

Henry Cecil Noordhoek

One of the most important prizes for sculpture offered by Great Britain was won by a Canadian sculptor. Henry Cecil Noordhoek, of Verdun, Que., won the Sir Otto Beit medal, awarded annually by the Royal Society of British Sculptors for a work of sculpture worthy of special mention and exhibited to the public of the British Isles (other than London) and other countries of the Commonwealth. The presentation was made in April by the British High Commissioner Sir Henry Lintott, K.C., M.G., in the Stable Gallery of the Montreal Museum of Fine Arts.

Madame Jean Walter

Marc Malone

Everyone is in agreement that it is an exhibition quite unlike any other. Through an extraordinary set of circumstances, 145 canvases belonging to the collection of Mrs. Jean Walter have been brought together in the specially redecorated Orangerie. Mrs. Walter's gesture, an exceptional gift to the Louvre, makes it possible for 3,000 visitors a day to admire the masters of the French school from Renoir to Picasso.

The originator of the collection, Paul Guillaume, the first husband of the late Mrs. Walter, was said by Max Jacob to have determined at the age of 18 what would be accepted during the century, and the contradictions in his own personality come to the surface in this exhibition.

Which works are generally liked? They are the Cezannes, among them the works of Madame Cezanne and some noteworthy landscapes and still lifes; six magnificent Picassos and nine 'Douaniers' Rousses; the Soutines; and in a corner, three superb landscapes, a Sisley, a Monet and a Gauguin. And just beyond these one notices a blue landscape by Renoir, rich, deep and beautiful.

Negro art

M. A. M. Azard

The World Festival of Negro Art, a show which for the first time in history represents the artistic efforts of an entire continent, opened in April at Dakar. The exhibition, consisting of between 600 and 800 works of sculpture and paintings, then moved to Paris where it opened in the Grand Palais on June 1. (It closed next October 1.) The works on display provide an exceptional look at the Negro artistic contribution both in ancient and in modern times.

Modern painting in Egypt

Lucile Ouiimet

La Peinture Moderne en Egypte, published by Les Editions Nouvelles, Cairo, in 1961, merits special note. The author, Aime Azar, dedicated 10 years of his life to the subject and the result is a studious work covering the period from 1927 to 1951. The work has a preface by Cyrille de Baux and an introduction by the author. There are 293 reproductions of canvases in black and white accompanying the text.

William Stevenson Smith

L. O.

A new book by the celebrated authority on Egypt, William Stevenson Smith, curator of the Egyptian art section of the Museum of Fine Arts of Boston and the man in charge of the Egyptian art course at Harvard University, has been published by New Haven and London, Yale University Press. (It is distributed by the McGill University Press.) The book, Interconnections in the Ancient Near East, is a remarkable work dealing with the interaction of the arts in Egypt and the neighboring countries.

Egyptian architecture

J. A. F. Olch

The Office du Livre de Fribourg has published a series of books under the general title of Architecture Universelle. The books are well printed and well illustrated and are among the best of their kind. Readers will be particularly interested in one of this series, a volume called, Egypte, Epoque Pharaonique. Jean Louis de Cenival's text is excellent, touching on a wide range of aspects of the Egyptian genius in history and civilization. The book has a preface by Marcel Breuer, the noted American architect.

Quebec-antique

M. C.

A new publication for collectors and lovers of art works has made its appearance in Quebec. It is called Quebec-Antique and it deals with a wide variety of subjects of historical interest such as houses, furniture, dishes, toys, arms, clocks, pottery, hardware and woven articles. In the near future, the publication will provide a price list as an aid to collectors and will also list means of distinguishing valuable pieces. It is one of the first publications of its kind in Quebec.

Bach concertos

Claude Gingras

Three new complete recordings of the six Brandenburg Concertos of John Sebastian Bach have been released almost simultaneously. Two of these recordings were done under the direction of two of the world's distinguished musicians of the day, Herbert von Karajan and Pablo Casals. The third features Friedrich Tiefgang and the Chamber Orchestra (??) of Southwest Germany, a conductor and an orchestra unknown in America. The Karajan version has been released by Deutsche Grammophon; the Casals by Columbia; and the Tiefgang by RCA Victor.