MONTRÉAL

The Thirty-Eighth Spring exhibition of the Art Association, comprised 340 exhibits. A union with former years, the Selection Committee has exercised a good deal of discretion in the number of works admitted, to avoid overcrowding the walls; but the results are not altogether satisfactory. Many excellent paintings which may be supposed to offset one another in contrasting effect, but which are more often in direct conflict. If it could be otherwise, the exhibitors would not only receive more individual recognition, but be more satisfied.

The Exhibition, as a whole, reflects a strong sense of the internationalism of the modern school. With few exceptions the subjects portrayed are taken from the homeland, and thus the formation of a "Canadian School" may be in the making, as the distinctive part of the day. The first touch of spring had its beginning and its inspiration in typifying the local characteristics of the country and the life of the period.

Vocalists who have essayed to depict Winter, Maurice Cullen may be called the "Dean of the Snow Faculty." His "Spring on the Cache River" is an example of the way in which the breaking up of an ice-covered river, with the water running over a greenish margin as it recedes from the black water, describes the tragic impressiveness in the low tone of evening.

Clarence Gagnon lears more to the vivid gaiety of warm light and blue shadow in "Laurentian Landscape," and in the deeper sombre tones of "Laurentian Forest and Stream" shows himself to be a disciple of Cullen.

Dr. Drummond's Habitats known through his illustrations to 
has subjects showing the habitat with his team bawling logs out of the woods in winter. The snow scene not under a direct light but within the forest, and mottled by filtering glances of sunlight. His good drawing of horses and men.

Charles Simpson in his "End of the Season, Montreal Harbor" makes an interesting composition out of barge and tug picking their way through the ice. The water, with the sun and the air is handled with fluence and freshness, as the skipper of the Olsen boat, "Coach and Four in an Old English Courtyard," replays his drive and spiritedly in handling.

Of the modern cult, Albert Robinson's high color note reaches the breaking point, and in the elimination of structural detail is reduced to a negative Miss A. Luckman of the Old School, "Arranging," and "Vanishing Moments," makes a young exhibitor who aims in portraiture for decorative effect, and she combines the extremes of daring color with subtle harmonies. It is an open air setting with golf club in hand, making an effective composition. Dickson Paterson's "Little Black Gentleman," an enthusiastic portrait of the eminent physiologist, the late Sir William Osler. Mrs. Caldwell shows a good panel portrait of a boy full length standing, "Whistler", and "R. S. and Mrs. R." by Charles Haillard, J. M. Charles, R. S. and Mrs. R., S. (Modernist), and Beatrix Montizambert.

Sculptures of A. L. Laliberté and Henri Hébert wondrously more than passing notice.