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SUMMARIES OF THE ARTICLES Translation by BILL TRENT

editorial

BY JEAN-PAUL MORISSET

A centennial and a universal exhibition. Now, here is a situation that beckons us to pause and to reflect.

This is the year for looking back on the one hand, and looking ahead on the other. Yet, we find ourselves hemmed in, restrained by the narrow field of vision we have created for ourselves.

Restore Louisbourg? Why not? But it is a matter of sad fact that while herculean efforts are being made at Louisbourg, we in Quebec seem bent on demolition, on allowing things to fall into ruin, on encouraging ugliness. This is the case with Quebec, the Ile d'Orleans, the Laurentians. We need, perhaps, a new sensitivity, a new respect for what is ours, whatever it may be.

As for the future, we may safely say that, all too often, we view it from the point of view of the past. It is both amusing and tragic to find that in this, the hour of the United States, with the Soviet Union and China on the horizon, we still measure things in terms of the late British Empire. Funny and sad, too, that in the hour of Henri Saxe, we spend time comparing Harold Town with the Group of Seven. And in this day of international exchanges, there is the unilingual Joe Smith, finding reason to speak French only in France. And Baptiste, of course, who speaks only French in Ottawa and Toronto — and then only English when he vacations in Miami Beach.

What then, you ask? Let us say that after one hundred years the time has come to put aside our adolescent thoughts. We have cried and fretted long enough. We need cool heads and we must keep our feet firmly on the ground. We have imitated and now we must create. We have followed long enough to be able now to walk alone. Let us stop destroying and begin building. Let us take our place in the world of 1967.

french cartography

BY M. MADELEINE AZARD-MALAURIE

Maps today are generally considered to be the products of science but in the days of the early explorers, they were regarded from an artistic point of view as well. In fact, with the coming of the Renaissance in the 16th century, imaginatively-decorated maps became prize possessions, being commissioned by the wealthy as art works for the walls of palaces and for their libraries.

The French were late moving into this domain but during the reign of Henry II much was done. At Dieppe, for example, a school for pilots was set up and people like Desceliers, Jean Rote, Guillaume Le Testu and the Parmentier brothers were soon to spread the fame of France. One of the master works of Dieppe is the atlas of Le Testu dated 1556 and dedicated to Admiral de Coligny. One page is reserved for Canada. The fine lines, the freshness and softness of the water colors and the rich, fantasy-like ornamentation make it a master work among 16th century miniature art pieces. Le Testu, of course, was not only a mariner but also an artist.

This ornamental painting was a mixture of realism and fantasy but when he painted the savage country that was Canada, it was realism based on the accounts of Cartier. The maps of the time were often wild fantasy with great monsters appearing on the surface of the seas but the French had moved into the new world and in the atlases, such as the one credited to Vallard, the noblemen were there surveying the Indians, the contours of the St. Lawrence and the huge trees that made up the forests. (Le Testu's original atlas will be shown in the Section du Souvenir Français in the French Pavilion at Expo 67.)

Leaving the Renaissance period behind and going into the Golden Age of New France at the time of Frontenac, one finds an artist whose whole output was devoted to the Canadian landscape. He was Jean Louis Franquelin, royal hydrographer, a man who spent 25 years travelling, observing and drawing and who would be a source of reference for geographers of the following century, particularly in the area of the Great Lakes. This man, who was familiar with all the known areas of North America, was above all an artist.

With Franquelin, however, it was more than a matter of fine drawing and rich ornamentation. He drew maps in the real sense of the word. Following the course of the St. Lawrence in 1699, for example, he situated the island of Montréal with certainty. Some 25 maps are directly credited to Franquelin and combining fantasy with realism, he managed to tell an exciting story of the Canada of that era with Indians and wild animals prominently featured. Very little is known of this man but his work gives the impression that he was modest and likeable. One of his maps was definitely in the category of a master work.

Franquelin knew the secret of the fine line in drawing and understood the harmony of good grouping and was, in effect, a landscape artist. But it was in his city scenes, particularly those of Québec, that he really excelled. One of Franquelin's maps will be shown at the French Pavilion at Expo 67.

louisbourg and france

BY MAURICE BERRY

In 1713, King Louis XIV signed the Treaty of Utrecht and ended the long War of the Spanish Succession which had pitted the French against the English. Immediately after the signing of the treaty, Pontchartrain decided to organize the Ile Royale, last French position on the St. Lawrence waterway. He established two permanent centres, a commercial port which became Port Dauphin and a naval base in a protected bay which had been the Havre à l'Anglais. In 1714, the first plans were laid for the fortification of the naval base of Louisbourg and work was to proceed for the following 20 years. The lines of the city were drawn in a regular manner, much in the way of a Roman city.

The fortified complex of Louisbourg included the striking Batterie Royale which focussed directly on the passage of entry as well as another battery situated on the Ile de l'Entrée. All of these works had been designed by the engineers of the king, trained at the school of Marshall de Vauban. The military engineers were also great architects and the quality of the material was a major consideration in every work, as were the decorative arts. The importance of royalty, for example, was reflected in the beauty of the architecture that went into the entrance. The great fortified entrance to the bastion of the Dauphin offered similar qualities of beauty.

Louisbourg was thus a reflection in a far-away land of a powerful and beautiful century—the century that came to be known as that of Louis XIV. It was perfection on a grand scale and it took a modern industrial revolution to remove it from the classic age. After the siege of 1768, the fortress of Louisbourg was pretty well demolished but the city was virtually intact until Pitt decided in 1760 to eliminate what remained of the fortifications. Soon the city became an empty place and a fishing village took its place during the last century. The Canadian Government, conscious of the past, hsa since decided that Louisbourg should be restored.

renaissance of louisbourg

BY PIERRE MAYRAND

In 1724, Verrier, the chief engineer, wrote a reassuring note to the king about Louisbourg. "The king," he wrote, "can count on having the strongest place in America." Within a half-century of existence Louisbourg became the flourishing capital of Ile Royale but it was razed in 1760 on the orders of Pitt.

Founded in 1714 because of the loss of Newfoundland and Acadia, sanctioned by the Treaty of Utrecht, it had a population of 4,000 and a most efficient string of fortifications, comparable in fact to those of Quebec and New Orleans. Its construction cost the royal treasury more than 4,000,000 pounds. This gigantic effort was destined, however, to fall into total ruin and oblivion. It was "the boulevard of Quebec" and its defeat in 1758 would be the decided prelude to the conquest of Canada.

For two centuries, the fortress lay dormant among the moss. Then in 1928, it was declared a historic site and in 1940 it became a national park. Its partial reconstruction was decided upon in 1960 as a means of attracting the tourist trade. A veritable army of historians, archaeologists, architects, engineers and workmen was mobilized for the immense task of restoring the site. The celebrated remains of the old governors will be exhumed. Many art objects, dishes, pottery and medals among them, will recall the past. The treasure of the Chameau, estimated at $700,000, will be taken out of the ocean. Finally, walls will be erected.

The fame of Louisbourg is linked to the grand age of the French, as was the case with Quebec and New Orleans. Together, they represent a legacy from Vauban, the "father of engineering." On this basis alone, the reconstruction of Louisbourg was justified.

REVUE D'ÉTUDES CANADIENNES

TRENT UNIVERSITY, PETERBOROUGH, ONTARIO, CANADA

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furnishings for louisbourg

BY JEAN PALARDY

Jean Palardy says that when he was commissioned to furnish the Château St. Louis at Louisbourg, he was perplexed because it was not simply a matter of restoration but a whole plan of reconstruction. His orders were to restore the place as it had looked in the middle of the 18th century.

After the conquest, the walls of the fortress were destroyed and the city finally fell into ruins. At the end of the 19th century, nothing remained of the Château St. Louis and the other houses of the city except the debris-covered foundations. Happily, however, says Palardy, the plans of the old building were found, thus enabling the Château to be reconstructed accurately.

Palardy delved into French archives for information on how a fortress would be furnished. The Château was the biggest building of the complex and contained the living quarters, including kitchens, dining rooms and chapel, of both governors and officers. There was little documentation in the archives, however, and Palardy consulted numerous works dealing with the military life of the times. Later he toured practically all of France to visit fortresses. Still later he came across drawings that helped him produce a valid program of reconstruction. Then he found inventories of belongings which had been compiled after the deaths of two governors who passed away at Louisbourg. They provided a full list of furniture, draperies and personal effects which had been in their rooms. A further document revealed the contents of the council hall.

Palardy was also fortunate in finding a complete inventory of the chapel and sacristy. In the latter, he discovered that the *armoire* had been made by Louisbourg carpenters. A large number of furniture pieces in the Château St. Louis were made on the spot with local wood.

Palardy says when completed the building will be unique in North America. The French, he says, were extremely co-operative when it came to helping him find what he needed and were much impressed by this Canadian undertaking. Some people even told him that if the occasion ever arose where information on French fortresses was required, Louisbourg would be a valuable source.

john g. mcconnell collection

BY ANDRÉE PARADIS

John G. McConnell, the Montréal publisher, is a man who enjoys sharing his art collection with as many people as possible and at 245 St. James Street West, headquarters of The Montreal Star which he publishes, art has become a part of the work-a-day world.

Some 100 of Mr. McConnell's paintings and sculptures are on view in the reception areas, in hallways, offices, conference rooms and dining rooms, providing easy inspection by visitors and a new king of *ambiance* for employees.

One of the Montreal Star's St. James street entrances, the one leading to the administrative offices, takes the visitor past a striking geometric bronze by Barbara Hepworth. The other leads into a reception area which features a monumental, aerial, bronze-covered steel structure by Gord Smith. One of the walls here will soon display a tapestry by Micheline Beauchemin. Then, in the hall that connects the St. James street with the Craig Street building, is a luminous glass wall that bears the proud signature of Mousseau.

Mr. McConnell collects the pieces that please him and in his own office are two that give him particular pleasure. They are The Little Prince of Baroda and Betty Peters, two of the best works of the British sculptor, Epstein. The publisher's wife, Elspeth McConnell is as enthusiastic about works of art as is her husband and she recently suggested an addition to the collection in Martin Craig's Femme au Miroir.

Mr. McConnell has collected the works of Canadian, American and European artists and it is no secret that a new esthetic awareness has been awakened in a number of young employees as a result of the publisher's belief that art has a place in the every-day life of business.

jacques de tonnancour

BY REA MONTBIZON

A retrospective for Jacques de Tonnancour was held at the Musée d'Art Contemporain in November. Organized by the Vancouver Art Gallery, with the assistance of the Canada Council, this well-selected retrospective projected a profile in creativity in clearer outlines than usually covers the work of an artist of that generation. At 48, the work of the one-time Ecole des Beaux Arts student, now a teacher, falls into about eight styles. The retrospective recalled that de Tonnancour's reputation was already building up in his decorative early period, that it was strengthened by his firm, stylized vistas of Rio de Janeiro in 1945-46 and established beyond doubt in the period of the formal still-lifes that followed the Brazilian experience.

Coinciding with the retrospective, the Galerie Agnès Lefort exhibited a collection of Jacques de Tonnancour's most recent works. There were 12 panels in all, again in relief by added matter. This time, however, there was a more material, more aggressive imagery. Since his adieu to the Laurentian pine, he has made new friends and lost some old ones. But those who remained steadfast since the Jeune Fille Assise don't fail to recognize in his new imagery their painter-poet of old.

maurice savoie

BY ROCH CARRIER

"If one works long enough with a particular material, it finally gives up its secret. It is impossible to create something if we do not have full knowledge of the material . . . How could one write without knowing the syntax of a language? This attention to the material is a matter of love."

The words are those of Maurice Savoie, a contemplative, a man whose hands manage to give animation to the earth with which he works, a man who works from love and truth. He who doubts the power of love cannot understand. "A work of art is made because there is a love for the material," he says. "It is not possible to create something with a material one doesn't love."

Maurice Savoie models and remodels each piece with a feeling of profound joy. (He likes people to smile while looking at his works.)

"I don't choose my colors as an artist does," he says. "A work must be a harmonious dialogue."

Savoie is a poet—a poet of ceramics. Of that there is no doubt. But he knows what he is doing and nothing is haphazard. "I always start off from a previous experience," he states. "I think about how I can exploit this experience and then I go through with it to the very end."

The artist is sensitive to beauty in all of its forms and he has given his country's ceramics qualities of refinement, of elegance and of freedom. Savoie is a modern artist and nothing in the period in which he lives and works leaves him indifferent. He has a feeling for modern buildings and he is always anxious to invent. For him the matter of invention is essential. He once undertook to make a large-scale brick mural. After completing it, he went to a factory to study a machine that moulds bricks. The result of his studies was a formula for a delicately-attractive brick. Again because of his preoccupation with material, he was able to build a concrete wall with a feeling of great vibrancy.

norval morriseau

BY DR. HERBERT T. SCHWARZ

Norval Morriseau, whose Ojibway name is Copper Thunderbird, is an Indian who was born and brought up in the area northwest of Lake Superior. He is a descendant of a nation which inhabited the Lake Nipigon and Thunder Bay regions and which was strongly attached to ancient custom. The nation rejected scientific progress and later disintegrated.

It hardly seems possible that a man could be born of a vanquished, and now virtually silent, people and still possess images of the grandeur of the past. Yet Norval Morriseau does and in the history of Canadian art, he is an extraordinary phenomenon. He has ignored the taboo that prevents an Ojibway from painting the ancient legends of his people.

With only four years of primary schooling and with no artistic education, he started painting, working tirelessly on immense pieces of birch bark, on cloth paper and on animal skins. "I was born an artist," he says in Legends of My People—the Great Ojibway (The Ryerson Press, 1965.) "Some men are born artists. Most are not. And it is the same with Indians. I have spent all of my life among my own and, because I was an Indian, I was told everything I wanted to know. It was necessary only to ask."

Morriseau says that his works are as true to the legends he depicts as any that could be done by an Indian of the present era. He notes that the Department of Indian Affairs wanted at one time to give him art lessons but he points out that these would have been a hindrance since no one could teach him to paint in this way. Morriseau's objective is to demonstrate how noble and courageous his people were in another period of history.

In certain of his self-portraits, he bares those feelings of guilt he has as an Indian and, in a seeming attempt to expiate himself, he paints a moving, forceful picture of Christ. These internal struggles and contradictions, however, do not prevent him from interpreting the tradition of his people. One sees in his drawings and semi-abstractions a simplicity and vigor reminiscent of Picasso.

The majority of his works represent nature scenes with fish, tortoises, foxes, bears and the demi-god known as Thunderbird. His canvasses are simple, yet they are far from being primitive. His works have that feeling of spontaneity, yet they display traits of organized thinking. Morriseau today is entirely sincere and natural and still boasts of a complete disdain for money.

norman laliberté

BY PAUL GLADU

It was in 1964 that the talent of Norman Laliberté, an American-born artist of French-Canadian origins, was really uncovered. It happened at the World's Fair in New York when the editor-in-chief of the Catholic magazine, Jubilee, returned in a furious state from a visit to the Vatican Pavilion. The editor wrote an article denouncing the ugliness, bad taste and materialism of the pavilion and said that the one source of consolation centered about the 44 banners created by Norman Laliberté. They had, he stated, saved the pavilion from what may have been a total disaster. The editor sais further that the artist had brought taste, style and even a form of gaiety to the mystery that was the church. It was not the first time that someone had stood up in protest but to protest in such terms on this occasion was indeed a compliment to the artist concerned.

Laliberté had appeared in print before but he is one of those artists (Pellan, Archambault and Schleeh come to mind) who prefer to let their works speak for themselves. The magazine, Graphis, however, published a eulogy to Laliberté for his banners and the author, Nanine Bilski, alluded to the folkloric aspects of this art and spoke of the "extraordinary richness" of the drawing. It was in 1965 that Canadian Art went after him and although Alex Mogelon tried vainly to interview him, there were still good words for the fantasy-like works of the artist.

Since his participation in a group exhibition at the Montréal Museum of Fine Arts in 1948, Laliberté has been seen in the United States, in Europe and elsewhere. Recently, he was the subject of a one-man show at the Galerie Dresdnère in Toronto and the Galeries Waddington in Montréal. His artistic output is divided in two: into "craypas", made with sticks of oil from which the liquid has been drained; and banners. The idea for banners came to Laliberté during a visit to Italy where he saw streamers and signs made of material.

on the montreal scene

agnès lefort

BY REA MONTBIZON

In October, an exhibition of miniature works, Masters of the Twentieth Century, was shown at the Agnès Lefort Gallery, prior to a showing at Toronto's Walter Moos Gallery. It brought together such masters as one usually encounters only in museums, among them Renoir, Boudin, Chagall, Dufy; Picasso and Braque; the Bauhaus masters Kandinsky and Klee; the one-time Fauves Matisse and Vlaminck; the second-round Cubists Juan Gris and Fernand Léger; the arch-surrealists Ernst, Dali and Miro; and sculptors of fame such as Rodin, Bourdelle, Laurens and Arp. Clearly, the greater artistic value was found among the 24 graphics that accompanied the show. Hommage à Rimbauld, 1960, and Tête de Garçon, 1962, were two lovely black and white lithos by Picasso, surprising and moving by their new closeness to man and their profound expression.

marcelle ferron

An exciting event was the year-end exhibition of large modular verrières by Marcelle Ferron at the Musée d'Art Contemporain. After a considerable period of experimentation, the one-time automatiste has come up with an ultra-contemporary version of the age-old métier of stained glass. It underlined an exciting prospect for the so-called allied arts in the framework of integral planning.

richard lacroix

BY CLAUDE-LYSE GAGNON

For Richard Lacroix, the tiredness, the long period of waiting, the anguish of several months work were behind him. The dream had become a reality with the first edition of the Guilde Graphique. Eleven Canadian engravers are responsible for the hand-printed plates which went into the 75 numbered and signed copies. They are available singly or in series.

The catalogue, a superb presentation in red, includes 11 original engravings signed by Gilles Boisvert, Kittie Bruneau, Michel Fortier, Yves Gaucher, Roland Giguère, Jacques Hurtubise, Richard Lacroix, André Montpetit, Robert Savoie, Anne Treze and Barry Wainwright. The etchings and the lithography were done at the Atelier de Recherches Graphiques, a St. Denis street establishment also founded by Richard Lacroix.

"If the engravers don't make themselves known, they will not be able to go on with their studies and their work," the founder of the venture said at a gathering that launched the Guilde in December. Certainly there are exhibitions and international biennals to stimulate them. But this is not enough and does not provide the artist a living. With the Guilde, we hope to encourage engravers, attract painters and attempt a thousand things."

The project, launched with a grant of $7,000 from the Québec Government's Department of Cultural Affairs, is a big-scale undertaking and its organizer says the catalogue will be published regularly and sent to a list of no less than 2,000 persons across the country. The Guilde Graphique is hopefully regarded by engravers as a showcase for their talents and already there have been encouraging developments. For one thing, the Guilde engravers have organized eight exhibitions in different areas of Québec and Ontario, and one at the Maison Canadienne in Paris.

For Richard Lacroix, there is still another benefit to be derived from the Guilde. It will be a further encouragement to the public to include things of artistic beauty in home decoration.

montreal museum of fine arts

BY CATHERINE OLLIVARY-GAUTHIER

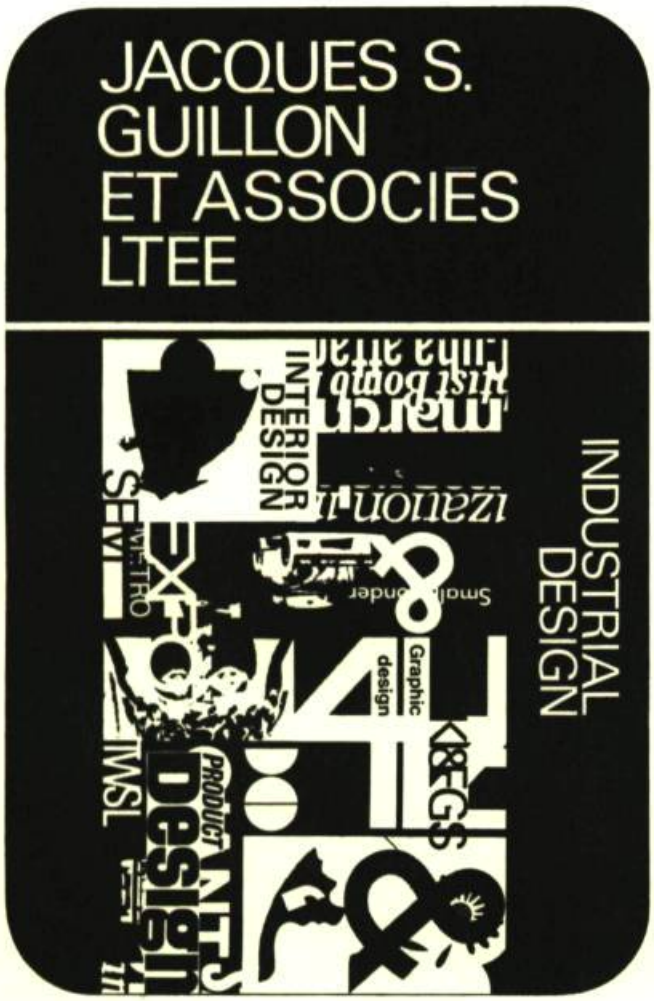
It has taken a little more than a century but the dreams of that early band of art lovers who organized the Art Association of Montréal have been more than adequately fulfilled. The people who formed the association in 1860, and those who took over from them, were determined that Montreal would have a permanent art centre. In 1879, the association opened a gallery on Phillips Square. Then, in 1912, the gallery moved to headquarters on Sherbrooke street.

Art Association stalwarts worked tirelessly to promote their dream and in 1947, the gallery assumed the full responsibility of a museum. The following year the Montréal Museum of Fine Arts could boast of a full-time professional director.

The Montréal Museum, which recently reopened its doors after closing down for an extensive program of modernization, is not content simply to show its permanent collections. It is dedicated to the aim of making the museum a living place. Conferences are held there, movies are screened and there are even concerts and fashion shows. The object is to awaken, and then to maintain, a public interest.

The museum maintains a corps of guides for the benefit of visitors. It also makes its library available to the public, maintains a collection of transparencies and operates an art school under the direction of Arthur Lismer, of the Group of Seven. Proof of the tremendous interest in the museum may be found in the fact that it attracted 50,000 visitors in 1958 and 300,000 last year.

The museum has had resounding success with exhibitions like the one of Canaletto and that of King Tut. But its own collections are excellent as well, among them the Canadian collection to be shown from June 8 to July 30 in connection with Expo 67. Some 100 canvasses, among the museum's best, were recently sent on tour in the United States. These will be exhibited in Montreal from May 15 to June 1.



claude picher

BY DENYS MORISSET

The exhibition of Claude Picher which opened at the Musée du Québec on February 8 was not a retrospective but the organizers of the show arranged a fairly complete selection of the artist's work, from the beautiful landscapes of 1956-1958 to his present-day work; thus providing an opportunity to compare canvasses. Among the 30 or so paintings were some of his best works, among them Les Sapins Noirs (1956) from the National Gallery; Les Glaces s'en Vont (1956); La Nuit sur la Butte (1958), from the Musée du Québec; and Les Grandes Oies Blanches (1956). There is not a single portrait, however, which can equal the quality of his 1956 landscapes.

charlotte lindgren

BY LOUIS ROMBOUT

Charlotte Lindgren is a weaver who works quietly in Halifax, producing three-dimensional tapestries which set her apart from the traditional practitioners of the art in Canada. She works around metal or plastic hoops placed at regular intervals, a technique that tends to create fragmented surfaces. Charlotte Lindgren, who was born in Toronto in 1931, however, is a sophisticated young woman with a lively concept of the world around her and her works (some of them reach a height of 10 feet and really should be exhibited outside) create the impression that life is really blossoming out.

primitive art — london

BY MARIE RAYMOND

The Gimpel Gallery in London opened the 1967 season with a moving exhibition of primitive art by both ancient and modern man. A particularly important section of the show is dedicated to Eskimo art and, in this connection, Arts Review says flatly, "The main show is modern Eskimo art."

Charles Gimpel, a noted connoisseur, has made so many trips to the north that his friends there have bestowed one of their own names on him. This personal association with the country and its people has made it possible for him to bring back the best specimens available. Of the 65 pieces on display at the gallery, none dated back beyond 1964 and most of them were produced in 1966. The skeptics may put their minds to rest. The quality which so many people feared had been lost is still very much in evidence.

The real finds in the show, however, are the drawings for the lithographs which have been produced for several years at the Cape Dorset co-operative. Some of the drawings have been seen at the Galerie Agnes Lefort and in Toronto but they are still little-known to the general public. This was the first time that a collection of them was shown in London. They are done in pencil and usually colored. Among those in the Gimpel show were Four Spirits, Rabbit Spirit With a Duck, Worshipping Spirits and Bird Spirit With Four Dogs. Among the more realistic was one titled, The Diving Bird.

gérard bregnard

BY GUY ROBERT

"I came here . . . in search of impressions," says Gérard Bregnard, the Swiss artist who studied and worked in Canada for six months on a Canada Council exchange grant. "And I found many which have already proven fruitful."

Bregnard made full use of his time (he worked so hard he lost 15 pounds during the six-month period), taking a long hard look at Montréal which he found full of animation, at Québec which he found most agreeable and very much like a French provincial city, and at the Gaspé, Laurentian and Lake St. John regions. He also took time out to have a look at Ottawa and Toronto and travelled to the United States for an inspection of New York City museums.

Bregnard discovered "with pleasure" such people as Ozias Leduc, Suzor Côté, Dallaire, Pellan and Cosgrove. He took a distinct pleasure in the painting of Dumouchel and the sculpture of Trudeau and Taillefer and made a first acquaintance with one of his countrymen, the sculptor Conde. Bregnard terminated his stay with a full complement of new works, including several large canvasses, some sculptural projects, some murals and an assortment of sketches, drawings and collages.

le style et le cri

BY LUCILE OUIMET

Le Style et le Cri by Michel Seuphor, published by Editions du Seuil, Paris, 1965, is a collection of 14 essays on the art of this century. The essays have been enlarged from articles which have appeared in certain art magazines and from speeches given by the author. Numerous black and white illustrations accompany the text and an index of names makes the book most interesting from a reference point of view. Seuphor made his name by a series of pieces on contemporary art. He is also the author of Le Commerce de l'Art, published by Desclee de Brouwer in 1966.

regarder la peinture

L.O.

Jean Guichard Meili is the author of Regarder La Peinture (Paris, Editions du Seuil, 1960), an introduction to contemporary art. The 222-page book, with 213 black and white reproductions, is divided into five chapters which upset a number of preconceived ideas about art, one of them being that modern art as the public has come to think of it really does not exist since art and life at any time are necessarily part and parcel of one another.

books

BY ANDRÉE PARADIS

Les Pharaons à la Conquête de l'Art by Etienne Drioton and Pierre du Bourguet, published by Editions Desclee de Brouwer with introductory remarks by René Huyghe, is a work of great scholarship and particularly interesting because it is the result of close collaboration between two eminent Egyptologists. There are 424 pages with 95 black and white and eight color plates. There are maps, a chronological summary, an archaeological glossary, a typographical index and a glossary devoted to the gods.

books

BY ÉDOUARD DOUCET

Among the books in the new du Cep collection introduced in February by the Librairie Lidec, two are concerned with art life. They are Le Dessin by Pierre Roger Cardinal and Les Artisans Créateurs by Claude Jasmin. Mr. Cardinal's book is a didactic little manual with wide public appeal but of particular interest to college students. For some, it should encourage a new interest in art. For others, it should help them to better understand the medium. Mr. Jasmin's book, with 50 photographic illustrations, is a lovely piece of *artisanat*. Les Artisans Créateurs is a poetic journey through the fields of woodwork, wool, iron, leather, plastics, mosaics and enamels. This is a vigorous treatment of a subject that is really Québécois.

charles ives

BY CLAUDE GINGRAS

The name of Charles Ives is little known in the world of music and yet I would venture to say that his importance is considerably greater than his popularity. I can assure anyone listening to his music for the first time that there is a rare and moving experience in store.

Ives, an American born in 1874 and who died in 1954, was a wealthy man who was able to write the music he wanted to and when he had the inclination. He was introduced to music by his father and composed most of his works prior to 1920. His music is beginning to be known, little by little. From time to time, his symphonies, symphonic poems, melodies, chamber music and his piano pieces are heard in concerts. Records have helped to make him known and conductor Leonard Bernstein has recorded two of his symphonies. Twenty years ago, only four records by Ives were listed in the catalogues. Now, every month brings an addition to the catalogues and Ives appears in the lists as often as does Poulenc, for example.

Ives' Psalm 67, in which the female voices are heard in a C note and those of the men in G, was written in 1898. Yet even today, it surprises the listener. In his The Fourth of July, a symphonic poem written in 1913, he makes use of 13 different tempos. Certain works of Ives are so complicated that they require the services of two, and sometimes three, conductors, as is the case with his Fourth Symphony, completed in 1916. This symphony is without doubt the most important of all his works and requires a colossal orchestration. Ives made frequent use of American folklore and of hymns. But everything he did bore his own indelible mark and his treatment of any piece of music carried with it a novelty of its own.