

CHAPTER THREE

The Mount Royal Club's Collection of Paintings (1899-1920)

Making the Collection.

The Mount Royal Club's collection of paintings acquired during the period 1899-1920 was relatively small consisting of approximately 27 paintings. The holdings were primarily portraits and landscapes by late nineteenth century painters from Canada and Europe and their acquisition was the result of bequests from estates, gifts or purchases by the Club's art committee. While it might be expected that the Club would have owned some examples of sculpture at this time, the archival records and current holdings suggest that this was not the case.

At the end of the nineteenth century, the immense wealth and prosperity generated by financial and industrial activities led to greater cultural interests on the part of Montreal's *haute bourgeoisie*. This reflects the notion that culture was deemed a necessary adjunct to the complete man and that wealth, philanthropy and cultural achievement were to be more honored than ancestry.¹ The intersection of money and culture also found its expression in the creation of private art collections and the building of opulent domestic architecture throughout Montreal's Square Mile. Personal art collections, formed between 1800 and 1920 contributed to Montreal's ranking with London and New York as a leading art centre at the time.² Art collections continued

¹ Dianne Sachko MacLeod, "Art Collecting and Victorian Middle-Class Taste" in *Art History* (September, 1987), 339.

² Janet M. Brooke, *Discerning Tastes: Montreal Collectors 1880-1920* (Montreal: The Montreal Museum of Fine Arts, 1991), 11-16.

their role as a prime status symbol of cultural accomplishment, simultaneously reinforcing class boundaries and signaling that “status could be ensured by more than domestic opulence or architectural magnificence.”³ As Carol Duncan argues in *Civilizing Rituals: Inside Public Art Museums*, collections “provided a display of wealth and breeding” and that “however shallow one’s understanding of them, to display them in one’s house and produce before them the right clichés served as proof that one was cultivated and discerning and fit to hold power.” She states further that “having the ability to recognize, without the help of labels, the identities and distinctive qualities of canonized masters, the museum visitor,” or in this case the private collector and Club member, “could experience himself as possessing a culture that was exclusive and international, a culture that marked its possessor as a member of the elite.”⁴

This notion of culture playing a role in a person’s identity and prestige relates to Pierre Bourdieu’s theory of cultural capital and the private art collections of members of the Mount Royal Club, as well as the Club’s own paintings. Cultural capital refers to the role that distinctive kinds of cultural goods play in relation to class structures; it is the means by which upper classes distinguish themselves from others through taste, knowledge and competencies, and it contributes to a form of social separation and exclusion.⁵ In other words, cultural capital can become a power in itself as it includes verbal facility, general cultural awareness and aesthetic preferences.

³ Stikeman, 157.

⁴ Carol Duncan, *Civilizing Rituals: Inside Public Art Museums* (London and New York: Routledge, 1995), 26, 38.

⁵ “Cultural Capital and Social Exclusion”, <http://www.open.ac.uk/socialsciences/sociology/research/ccse> (accessed 8 January 2006).

Cultural capital is analyzed by Bourdieu as existing in three different states: the embodied state, the objectified state and the institutionalized state. It is cultural capital in its first two forms that are applicable to the art collections of the Mount Royal Club and its membership since these states refer to objects that require special cultural abilities to use and appreciate. Members of the Mount Royal Club at the turn of the century would have accumulated cultural capital over time. While not all members came from an environment that would have inculcated cultural capital at an early age through what Bourdieu defines as “pedagogical action,” these men possessed economic capital that could be readily converted into an investment of time and energy for the accumulation of cultural capital. According to Bourdieu, “cultural capital can be acquired to a varying extent depending on the period, the society and social class in the absence of any deliberate inculcation, and therefore unconsciously.”⁶ For example, Lord Strathcona and Sir William Van Horne would not have come from an environment endowed with strong cultural capital, although both would possess impressive art collections. Their cultural competence was acquired by the time, energy and study they expended on their art holdings. Such investment in cultural capital is made manifest in other large art collections of several members and their activities as well in the AAM.

These private collectors in Montreal who were members of the Mount Royal Club included Sir William Van Horne (1843-1915), Sir George A. Drummond, Charles R. Hosmer, E. B. Greenshields, James Ross, R. B. Angus and Lord Strathcona. Sir George Drummond’s collection was composed principally of Old Master paintings and nineteenth-century Hague and English schools that included *Port Ruysdael* by Joseph

⁶Pierre Bourdieu, “The Forms of Capital” (accessed 8 January 2006.)

Turner, *Girl with a Goat and Kid* by Matthijs Maris of the Hague School, *Note in Red: The Siesta* by James McNeil Whistler and *The Raising of Jarus' Daughter* by the German painter Max Gabriel and considered the most popular painting in Montreal for many years. Drummond was also the first Montrealer to collect Impressionist paintings, most importantly Claude Monet's *The Poppy Field* and Edgar Degas' *Portrait of Henri Michel-Levy*.⁷ In an introduction to the Catalogue of London's Messrs. Christie, Manson & Woods which dispersed his entire collection in 1919, Andrew T. Taylor describes Sir George Drummond: "His taste was eclectic, and did not lead him to specialize in any particular school, but his endeavour always was to get the best examples of different schools, recognizing and enjoying the inherent qualities of each."⁸

R. B. Angus and Lord Strathcona were both conservative collectors of nineteenth century paintings. Strathcona had a penchant for academic paintings "preferably bearing the legitimizing seal of past inclusion in a Salon or Royal Academy Exhibitions" to the exclusion of any representations of French or Dutch landscapes, and preferring instead to focus on English academic paintings.⁹ However, he did have in his collection *The Communicants* by Jules Breton, *Sappho* by Jules Lefebvre and *Stag in the Forest at Fontainebleau* 1879 by Rosa Bonheur, the first two being donated to the AAM in 1927.¹⁰ R.B.Angus' interests ranged beyond academic painting to include the Barbizon and

⁷ Brooke, 23-30.

⁸ Andrew J. Taylor, Introduction. *Messrs. Christie, Mansons & Woods. Catalogue of the Well-known Collection of Choice Modern Pictures & Drawings Chiefly of the Barbizon and Dutch Schools and Works by Old Masters of the Late Sir George A. Drummond, K.C.M.G. of Montreal* (26 June 1919), 2-3.

⁹ Brooke, 26-27.

¹⁰ Alexandria Pierce, "Imperial Intent - Colonial Response: The Art Collection and Cultural Milieu of Lord Strathcona in Nineteenth-Century Montreal" (PhD diss., McGill University, 2002, 269,274.

Hague schools; he also owned *The Death of Ophelia* by Eugène Delacroix and Honoré Daumier's *The Free Performance*. James Ross collected paintings from the modernist school and, like Drummond, displayed a particular interest in English artists collecting several Turners, one of which was *Dogana and Madonna della Salute, Venice*. He also owned Pre-Raphaelite works including examples by Edward Burne-Jones and Dante Gabriel Rossetti. Sir William Van Horne's collection, which included modern works as well as works by the French artists such as Delacroix, Daumier and Rousseau, has been considered the most important in Montreal before World War 1.¹¹ In the 1880s he began collecting Impressionist paintings: *Le Vieux Pont de Chelsea*, 1890 by Camille Pissarro, *La Toilette*, 1885 and *Tete de jeune Napolitaine* 1881 by Pierre Auguste Renoir and *Mother and Child* c. 1892, by Mary Cassatt.¹² He also owned examples of Post-Impressionism having purchased Paul Cézanne's *Portrait of Madame Cézanne* from Durand-Ruel. Charles R. Hosmer, like other Montreal collectors, made notable acquisitions of Old Masters as well as nineteenth-century paintings, while E. B. Greenshields' collection was primarily composed of Hague School paintings which gave it a character entirely different from the more diverse holdings of Drummond, Van Horne and Angus. Greenshields' greatest achievement was his acquisition of five paintings by Dutch artist Matthijs Maris "whose work was notoriously difficult to obtain." Charles

¹¹ Brooke, 20.

¹² Hélène Sicotte, "L'Implantation de la galerie d'art à Montréal: le cas de W. Scott & Sons, 1859-1914. Comment la revision du concept d'oeuvre d'art autorisa la specialization du commerce d'art" (PhD diss., Université du Québec à Montréal, 2002), 302.

Hosmer enjoyed the distinction of owning Montreal's only John Constable: *A Wooded Bank with an Open Brook and View of the Water*.¹³

These private collectors patronized a broad range of dealers in Montreal, London, Paris and New York including D. Croal Thomson and Gooden & Fox of London, Boussod, Valadon & Cie and Durand-Ruel in Paris, Samuel P. Avery, Stephen Boureois, of New York City and W. Scott & Sons in Montreal.¹⁴ Van Horne in particular bought and sold parts of his collection through a number of dealers: S. Bing of Paris, Lanthier of the American Art Association, Edward Gracy of New York, and Thom. Laurie & Sons, Glasgow.¹⁵ While Van Horne and Drummond's principal sources of acquisition were dealers, James Ross purchased many of his paintings at the auction houses in New York, London and Paris, where he seemed to do his own bidding.¹⁶

Frederick Baekeland in his essay "Psychological Aspects of Collecting" in *Interpreting Objects and Collections* writes that art collections have always been thought to imply education, cultivation and refinement. He argues that "in the case of the rich industrialist, especially if he is a self-made man with a limited background, vanity and desire for social advancement seem to play major roles." "Collecting art" he argues "also extends the range of competitive activities from the boardroom and market-place to the auction gallery and drawing room."¹⁷ Alexandria Pierce, author of "Imperialist Intent-

¹³ Brooke, 28-29. The paintings mentioned above are reproduced in *Discerning Tastes: Montreal Collectors 1890-1920*.

¹⁴ Ibid., 11-30.

¹⁵ Pierce, 199.

¹⁶ Brooke., 11-30.

¹⁷ Frederick Baekeland, "Psychological Aspects of Art Collecting" in *Interpreting Objects and Collections*, ed. Susan M. Pearce, 106. (London and New York: Routledge, 1994).

Colonial Response: The Art Collection and Cultural Milieu of Lord Strathcona in Nineteenth-Century Montreal” states that: “collections of paintings, best displayed on walls and affordable only to the very wealthy have always held tremendous semiotic importance as signs of power and knowledge.” The collection of Lord Strathcona, a member of the Mount Royal Club, she explains, “was not acquired for investment but as part of his strategy to remove himself from the world of commerce to the world of influence signified by one’s power and wealth.”¹⁸ The impetus to assemble a collection of paintings at the Mount Royal Club may have emanated from those members cited above who, with the exception of one French Canadian, were all Protestant of British backgrounds, and were part of a culture in which prestige was based respectively on wealth, ancestry and achievement; attributes which they likely wished to see reflected in their own Club.¹⁹ The collection of paintings acquired by the Mount Royal Club between 1899 and 1920 consisted largely of landscape representations by late nineteenth-century painters from Canada and Europe and of portraits of the Club’s founding members. Because of incomplete archival documentation, and since the Club is a private institution, the usual documentation of provenance and even in some cases, the paintings’ measurements were not readily available. Nevertheless, by examining the paintings and the Club’s collecting practices, it is still possible to form a picture of the tastes and cultural motivations of the Mount Royal Club membership during this time period.

¹⁸ Pierce, 7.

¹⁹ David C. Hammack, *Power and Society: Greater New York at the Turn of the Century* (New York: Russell Sage Foundation, c. 1982), 65.

However, it must be stressed that the Club's collection had neither the depth nor sophistication of the members' own personal art holdings.

In Montreal, at the turn of the century, as in other North American cities, the initiative for personal art collecting and for the enrichment of museums lay within certain individuals.²⁰ The Mount Royal Club collection of paintings therefore should not be examined without briefly considering the relationship between the Club's art collecting members and the Art Association of Montreal. This was an era when Montreal's greatest art collections were in the hands of its capitalist elite, rather than in museums. However, it was also during this time in Montreal that these same collectors were expending time and money to build the AAM and to project what they considered the current canons of good taste and high ideals.²¹ Their leadership in funding and planning for the museum was considerable. For example, Greenshields, Drummond, Ross, Angus and Van Horne all individually served terms as president of the AAM. Several were also benefactors of the AAM: in 1910 Van Horne donated \$5,000 and Angus and Ross gave \$20,000 and \$150,000 respectively toward the purchase of land and a building for the AAM.²² Many paintings were also donated to the AAM by members of the Mount Royal Club; Angus was the most generous, with a total of seven paintings between the years 1889 and 1920 including *The Crown of Flowers* by William-Adolphe Bourguereau presented in 1889, *Portrait of a Lady* by Jacopo Tintoretto given in 1907 and *Virgin and Child* by Sandro Botticelli in 1917. Other members, such as Ross, David Morrice, James Reid Wilson, F.

²⁰ Niels von Holst, *Creators, Collectors and Connoisseurs: The Anatomy of Artistic Taste from Antiquity to the Present Day* (London: Thames and Hudson, 1967), 272.

²¹ Pierce, 7

²² Art Association of Montreal Annual Report, 1901.

Wolferstan Thomas, Dr. F. J. Shepherd, Lord Altholstan, Lord Mount Stephen, Van Horne and Greenshields, also donated several paintings between the years 1899 and 1920.²³ Members of the Mount Royal Club also loaned paintings from their private collections to the AAM for their Annual Loan exhibitions and their holdings were considered the mainstay of such exhibitions, receiving attention in the press as well as by the North American art establishment.²⁴

The power and influence exerted by these supporters of the AAM aligns with Carol Duncan's argument in "Art Museums and the Ritual of Citizenship" that museums can be "powerful identity-defining machines" in which those in control of the museum have the authority to define and classify people in a cultural hierarchy in which some have more influence on the community's culture than others.²⁵ For example, the founders and benefactors of the AAM were all English-speaking Protestants and, imbued with its tradition, largely rejected works of a religious nature in favour of portraits, landscapes, historical, literary and genre scenes. This was in contrast to the cultural aspirations of French-speaking Montrealers who chose to express their identity largely through portraiture, the building and decorating of churches and the placing of monuments and

²³ A partial selection of these paintings were: *Quebec from Levis* by Maurice Cullen donated by Wilson in 1905, *The Alhambra: Day after Victory* by Jean-Joseph Benjamin Constant donated by Sir George A. Drummond in 1908, *St. Jerome in his Study* by Marinus van Reymerswaele given in 1913 by Van Horne, a Hague School painting: *The Harbour* by Johann Hendrick van Mastenbroek from Greenshields in 1908 and *Portrait of Mrs. O'Beirne* by Sir Henry Raeburn RA donated by Ross in 1909. Hélène Lamarche, Pierre Théberge and John Porter, *Catalogue of Paintings Montreal Museum of Fine Arts* (Montreal: Montreal Museum of Fine Arts, 1960).

²⁴ Brooke, 18. In addition to published listings of the work in these exhibitions, accounts of the presentations can be found in the Montreal Museum of Fine Arts Scrapbooks.

²⁵ Carol Duncan, "Art Museums and the Ritual of Citizenship" in *Interpreting Objects and Collections*, ed. Susan M. Pearce ,286 (London and New York: Routledge, 1994).

sculptures in parks and other places.²⁶ The Club members involved in the AAM also exercised their cultural capital by influencing the type of art exhibitions mounted and the works that entered its collections and even which works would be loaned to other institutions. Since theirs was the dominant culture in Montreal that “valorized” certain cultural goods, their interest in the Hague and Barbizon schools, for example, would have allowed them to persuade the general public to accept their evaluations of these particular art styles. This distinction of taste was also reflected in the smaller Mount Royal Club collection.

The Mount Royal Club’s art collection occupied a middle position between those belonging to individuals and those held by art institutions, and therefore had its own characteristics. The audience is substantially reduced from that of the museum, but may be considered closer to the “audience” of the private collector. In this case, and because of the famed entertaining of Montreal’s elite, a small but exclusive audience was artificially constructed from the Club’s membership. It was essentially and foremost for the personal enjoyment of the membership and their guests. At the same time, the Club’s collection elevated its status by giving it a symbolic capital: a distinctive image that authenticated the Club as an enlightened group and one that was successful and wealthy.

Unlike a museum collection, the Club collection was not formed in a systematic fashion as paintings were acquired in a somewhat ad-hoc, random manner rather than to various educational ends as happens within a public collection. The Club’s art holdings were most probably predicated on a more practical mandate: that of decorating a new clubhouse. Paintings may have been acquired because they were accessible, or colourful,

²⁶ H  l  ne Lamarche, 18.

or of an appropriate size to fit into the decorating scheme of the clubhouse.²⁷ It is therefore in the role of decoration that the Club's collection most readily fits.

The collection also had a separate identity, as the works were assembled without the aids of consultants or curators or without the restraints of set budgets or museum policies. Similarly the Club reported only to their members and had no responsibilities of any kind to the larger community. Instead, the collection was probably inspired by the model of private collections notably those of Angus, Van Horne and Drummond who donated paintings or contributed towards others; and the involvement of other members who either gifted art works or worked on the Club's Art Committee to evaluate donations or purchases.

In some instances paintings were donated by the artist; for example, J. W. Morrice, through his father David, gave the Club *La Place Châteaubriand*. Other donated paintings carried certain restrictions. In a letter written to the Club, in 1919 from Robert Lindsay, a close friend of John Try Davies, Lindsay asks at the request of the artist, Wilhelm Funk that the portrait of Davies, not be loaned outside of Canada.²⁸

A search of the Club's archives reveals that while some donations of paintings were accepted "with heartfelt thanks," more often than not, paintings offered to the Club for purchase were usually declined. For example, a notation in the January 1916 Minute Book reveals that E. Hodgson Smart's offer for sale of his portrait of John Ogilvy was

²⁷ In one of the main lounges in the clubhouse which is now the "Honorable George Alexander Drummond Room," there are three exceptionally large paintings: *The Chase* by Edward Atkinson Hornel (1864-1933), *Glaneuse Retour des Champs* by Desiré Francois Laugée (1823-1896) and *A Scene in Ross-Shire* by Gustave Doré (1832-1883), that accommodate the particular proportions of the room.

²⁸ Mount Royal Club Archive: Minute Book, 6 May 1913, 171.

rejected.²⁹ Another letter from L. Peacock of W. Scott and Sons' gallery, offering the sale of a painting by George Henry was declined by the Club in a letter in which they state: "The Committee of the Mount Royal Club thank you very much for your loan of Mr. Henry's picture from the Forbes collection for our reception. At the same time we regret that we have no funds at our command to be in a position to consider the purchase of said picture."³⁰ This lack of interest in setting aside monies for the purchase of art works further substantiates the decorative intentions of the collection. It similarly describes a particular identity separate from that of the private collection or the museum. Whatever its means of acquisition, the art collection was accessible only to members and their guests, which also reinforces its identity as a singular type of art holdings. However, on occasion the Club would lend paintings from their collection for exhibitions outside the Club. In 1910 the painting *The Chase* by E. A. Hornel was loaned to the Carnegie Institute in Pittsburg, Pennsylvania for one of their annual exhibitions³¹ and a letter dated 28 December, 1911 indicates that *La Place Chateaubriand* by James Morrice was loaned to the Carnegie Institute for its sixtieth annual exhibition, as well as to the St. Louis International Exhibition in 1911.³²

The Mount Royal Club collection formed between 1899 and 1920 was a catholic one. With the exception of one Post-Impressionist painting by Maurice Cullen and three works by J. W. Morrice, members' artistic preferences tended to favour more conservative styles. There was nothing too progressive or revolutionary in the Club's

²⁹ Ibid., 14 January 1916, 227.

³⁰ Mount Royal Club Archive: Correspondence File, Draft Letter – n.d.

³¹ Ibid., 25 January 1910.

³² Ibid., 28 January 1911.

collection; instead, it leaned towards tendencies that had already been admired by private collectors in Montreal or at the AAM. This was important as the selection seemingly gave credibility and legitimacy to the Club; members were obviously attracted to artists who were proven and well established. An example of this conservative taste is illustrated by a letter written by Club member Percy Cowans, to Robert Hill, Secretary of the Mount Royal Club, concerning a request from James Reid Wilson for a financial contribution towards two Morrice paintings he had donated. On 14 April 1913, Mr. Cowans wrote: “Please find enclosed my cheque for \$200 being the amount of subscription Mr. Reid Wilson asked me to donate to purchase a picture for the Mount Royal Club. I think it is a fool picture for the Mount Royal Club.”³³ Such conservative collecting taste can be closely aligned to some present-day corporate holdings, which also maintain a middle position in the collecting process. Corporate art collections may prefer as well to avoid uncomfortable content or styles and choose instead to support art that ideologically would be acceptable to the broadest possible audience.³⁴

The Club’s holdings concentrated on a small group of nineteenth-century European landscape paintings and a larger selection of Canadian paintings, including four portraits, of which some were executed by artists associated with the Royal Canadian Academy. The Canadian pictures include portraits of Lord Strathcona and R. B. Angus painted by Robert Harris, *The Floodgate* and *Cape Mabou* by Homer Watson, *Evening* by John Hammond, *October* by William Brymner, *A Square in Summer in Canada* by

³³ Mount Royal Club Archive: Correspondence File 14 April 1913.

³⁴ JoAnn Meade, “Forging the Corporate Identity with Art: Four Montreal Corporations: Alcan Aluminum Limited, Martineau Walker, Banque Nationale du Canada, Loto Québec.” (PhD diss., McGill University, 2000), 100.

Marc-Aurèle de Foy Suzor-Coté, *Winter Beaupré* by Maurice Cullen and *La Place Chateaubriand, The Terrace, Quebec, The Bay, Le Pouldu*, and *St Malo* (on loan for a time) by J. W. Morrice, and *On the Channel* by J. M. Barnsley. Among the European landscape paintings were: *Milking Time* by C. Vreedenburgh (fig.21), *Landscape with Sheep* by Jan Van Essen (fig.22), *The Chase* by Edward Atkinson Hornel (fig.23), *Glaneuse (Retour des Champs)* by Désiré François Laugée (fig.24), *Flying Dutchman* by W. Hope. The *Finding of Moses* by an artist identified as Owen³⁵ and *A Scene in Ross-Shire* by Gustave Doré,³⁶ as well as *The Turquoise Feather* by George Henry (1858-1943). Two other portraits of founding members were executed by artists Wilhelm Funk and J. Walker who painted John Try- Davies and George A. Drummond respectively. There was also one still life painted and donated by Princess Patricia in 1915.

While the Mount Royal Club's collection reflected an expected interest in late nineteenth-century European art, it was distinguished from other collections in the city by a preference for Canadian art, which gives the holdings an important and distinct identity. Montreal's private and public collections described only a minimal concern for Canadian painting during the first decades of the twentieth century and until the nineteen thirties, Canadian art was inconsequential in comparison to European collections.³⁷ If Canadian art was collected at all in Montreal, it was purchased as records of early life in Canada and as a means to document and validate Canada's heritage and legitimize its national

³⁵ A search in E. Bénézit, *Dictionnaire Critique et Documentaire des Peintres Sculpteurs Desinateurs et Graveurs* did not help to clarify the artist's identity.

³⁶ These two paintings had the highest insurance value of any work in the collection in 1907, (see Appendix E.)

³⁷ Pierce, 4.

identity.³⁸ During the first two decades of the twentieth century for example, the AAM had owned a total of twenty-eight Canadian paintings in their collection compared to one hundred and forty-six paintings from other schools, making up 17% percent of the total collection.³⁹ In the guide book *Here and There in Montreal and the Island of Montreal* published in 1924, the author refers to the AAM stating “works by Canadian artists amount to not more than ten percent of the total, including some distinguished Montreal painters such as William Brymner and Maurice Cullen.”⁴⁰ In contrast, the National Gallery of Canada for the same period had a total of two hundred and sixty-one Canadian paintings acquired between 1899 and 1920 and one hundred and twenty paintings from other schools, indicating that the Canadian works represented 70% of their overall collection.⁴¹

It is therefore interesting that the Mount Royal Club chose to accept Canadian art and artists at a time when the art market was dominated by late eighteenth and nineteenth-century European art and Old Masters. This may have partially resulted from the surge of nationalism that emerged, due in large part by the completion of Canada’s transcontinental rail line in 1885. With the exception of James Hill, a Canadian living in the United States, and George Stephen, later to become Lord Mount Stephen, the

³⁸ Ivory, 10. This is exemplified by Robert Reford’s large holdings of Canadian prints and Canadian memorabilia.

³⁹John Steegman, *Catalogue of Paintings Montreal Museum of Fine Arts* (Montreal: Montreal Museum of Fine Arts, 1960).

⁴⁰ Charles W. Stokes, *Here and There in Montreal and the Island of Montreal* (Toronto: The Musson Book Company Limited), 28.

⁴¹ R. B Hubbard, *National Gallery of Canada Catalogue of Paintings and Sculpture Canadian School* Vol. 3 (Ottawa and Toronto: University of Toronto Press, 1960) and *National Catalogue of Paintings and Sculpture: Older Schools* Vol. 1 (Ottawa and Toronto: University of Toronto Press, 1957).

founding members of the Canadian Pacific Syndicate, Richard B. Angus, Donald Smith (later, Lord Strathcona and Mount Royal), together with William Van Horne, Charles Hosmer (Manager of CPR Lines) and James Ross (President of The Dominion Bridge Company), were all members of the Mount Royal Club.⁴² Dennis Reid in *Our Own Country Canada: Being an Account of the National Aspirations of the Principal Landscape Artists in Montreal and Toronto 1860-1890* writes that the promoters of the CPR “saw themselves as nation builders” and understood the importance of employing visual art as a means of advertising to help promote the west for immigration and investment.⁴³ In 1884 Vice-President William Van Horne created the Canadian Pacific Railway art programme in order to obtain visual documentation to support this endeavour. It is conceivable that these same members of the Mount Royal Club who had made up the CPR syndicate or had worked on the building of this transcontinental line, may have believed that it was feasible to continue to purchase Canadian art, as they had done through their promotion of Canada’s north-west landscape. However, this is not evidenced by the private collections of these same individuals who, while owning some examples of Canadian art, were more interested in the work of European artists. On the other hand, they also may have well preferred to keep better acknowledged European paintings for their own private collections. It is also possible, that given its “lower” status, Canadian art would be readily donated.

⁴² Allan Pringle, “William Cornelius Van Horne: Art Director, Canadian Pacific Railway.” *Journal of Canadian Art History* 8, no 1 (1984): 52.

⁴³ Dennis Reid, *Our Own Country Canada: Being an Account of the National Aspirations of the Principal Landscape Artists in Montreal and Toronto 1860-1890* (Ottawa: National Gallery of Canada, 1979), 6.

While art collecting was tied to economics in the hands of some private, collectors, there was little concern for the investment potential in the Mount Royal Club collection.⁴⁴ There is no documentation in the Club's archives to reveal that once a painting was acquired it was ever sold for profit. Paintings, however, were exchanged. In one particular case, the painting, *The Floodgate* (fig.25) painted in 1900 by Homer Watson was replaced by his *Cape Mabou* (c.1905) (fig.26), a work which James Reid Wilson deemed more worthy of this landscape painter. *The Floodgate* interestingly today is considered a "minor masterpiece of dramatic composition" and was acquired by the National Gallery of Canada in 1925.⁴⁵ The Minutes of 3 March 1907 state:

Mr. James Reid Wilson in a letter dated February 17th stated that he had taken the liberty of exchanging the picture which he had presented to the Club last year known as *The Floodgate* by Homer for *Cape Mabou* by the same artist. Mr. Wilson's reason for so acting was that the painting *Cape Mabou* was considered the best effort of the artist and a more valuable picture than *The Floodgate*.

Mr. Wilson's action was approved of and Mr. Wilson, who was present, was heartily thanked for his generosity. It was agreed to insure the painting *Cape Mabou* at its full value of \$2,000.⁴⁶

The collection of paintings acquired during the period 1899-1909 was relatively small. A notation in the Club's Minute Book dated 30 November 1909 states: "Insurance on the building and its contents has been arranged with the Phoenix Assurance Company

⁴⁴ Traditionally, art collections had been the privilege of the aristocracy who considered the buying of art their social duty and the selling of it as vulgar. Subsequent collectors sought reassurance that the art collections were a worthy investment of the hard-earned money they had spent on them. However, even those collectors who were interested in the investment aspect of their collections were not necessarily concerned with the sale of their art. The notion of art as a commodity only came into effect after World War 1 when speculators entered the market. Cited by Ivory, 2. *The Art Dealers*, John R. Taylor and Brian Brooke (London: Hodder and Soughton 1969), 284.

⁴⁵ Graham McInnes, *Canadian Art* (Toronto: The Macmillan Company of Canada Limited, 1950), 46.

⁴⁶ Mount Royal Club Archive: Minute Book, 18 February 1908, 334. A letter from James Reid Wilson to Robert Hill, Assistant Secretary of the Club states that Wilson paid Homer Watson \$1,500 for *The Floodgate*. Mount Royal Club Archive: Correspondence File, 19 October 1906.

and, that apart from the insuring of the building and its contents, nine paintings have been insured for \$11,460⁴⁷ (See Appendix E.) However, the collection continued to grow as a result of donations and acquisitions made by the Art Committee. The Art Committee was established in 1907 and its first members were: Dr. F. J. Shepherd (1851-1929), a prominent Montreal surgeon and Director of Anatomy at McGill University, W. Hope (1863-1931) and Greenshields.⁴⁸ These men were also involved in the art and cultural milieu of the city. Dr. Shepherd, for example, was Chairman of the Board of the AAM from 1906 to 1911 and from 1928 to 1929. He would later become Chairman of the Board of the National Gallery of Canada from 1924-1929. Greenshields, whose collection of Hague School paintings were referred to “as by far the strongest in Montreal”⁴⁹ was also the author of two important monographs on nineteenth-century Dutch landscape painting that are among the earliest Canadian studies of non-Canadian art: *The Subjective View of Landscape Painting / with Special Reference to J. J. Weissenbruch and Illustrations from Works of his in Canada*, (1903) and *Landscape Painting and Modern Dutch Artists*, (c.1905). Greenshields was also the AAM’s Honorary Treasurer, Vice-President and President in succession from 1888-1895. He remained a member of the Art Association Council until 1917. On his death the AAM recorded in their Minute Book that: “His refined and intimate knowledge of paintings as evidenced by a masterly treatise on landscape painting and modern Dutch painters were

⁴⁷Mount Royal Club Archive: Minute Book, 30 November 1909, 320-321.

⁴⁸ Ibid., 14 January 1907, 261.

⁴⁹ Brooke, 29.

recognized and appreciated by his fellow councilors and in no small degree contributed to the success of the institution.”⁵⁰

The Club’s Art Committee’s mandate was to make recommendations on paintings offered for donation or sale and to also supervise the hanging of pictures on special occasions. Paintings were often loaned to the Club by members from their private collection for special events. For example, the Minutes of 19 November 1912 stated that for a large reception held earlier on 10 September 1912 for the Duchess of Connaught and Princess Patricia of Connaught, “Mr. E. B. Greenshields, Chairman of the Art Committee, along with Mr. R. B. Angus and James Reid, were to attend to the hanging of pictures loaned by members for the occasion.”⁵¹ A further notation on 17 December 1912 expresses thanks “for their courtesy in loaning pictures to be hung in the clubhouse on the evening of Tuesday December 10, 1912 for the reception in honour of HRH the Duke of Connaught.” Below were listed the names of R.B. Angus, E. B. Greenshields, T. J. Drummond, G. Drummond, James Reid Wilson, David Morrice and Hugh Patton.⁵² J. W. Morrice also lent some of his paintings for another reception for the Duke of Connaught on 8 February 1912 and wrote on 14 January to Edmond Morris of the Canadian Art Club in Toronto: “The Duc of Connault (sic) is to be received by the Mount Royal Club on the 8th February and there will [be] a room of Canadian pictures to bouleverse him. To this room I will contribute - so I won’t be able to send all my pictures

⁵⁰ Art Association of Montreal Minute Book, 30 May 1917, 280.

⁵¹ Mount Royal Club Archive: Minute Book, 19 November 1912, 160.

A Montreal newspaper reported that two to three hundred people were present at this reception. *The Montreal Gazette*, 11 December 1912.

⁵² Mount Royal Club Archive: Minute Book, 17 December 1912, 161

to the Club but will send as many as I can.” (These paintings were intended for the Canadian Art Club Exhibition of February 8 to 27, 1912 in Toronto.)⁵³ Paintings had also been loaned to the Mount Royal Club by W. Scott & Sons as the Minutes of 4 June 1907 reveal that these art dealers offered a number of paintings on 8 June for the reception for Prince Fuschimi of Japan.⁵⁴ W. Scott and Sons on Notre Dame Street was considered to be the best in Montreal, selling to many of the private collectors in Montreal such as Lord Strathcona, Angus and Drummond; and according to Montreal collector Robert Reford, “was responsible for cultivating a taste for really high class work.”⁵⁵

As mentioned previously, Pierre Bourdieu’s concept of cultural capital can be extended to the Mount Royal Club’s collection of paintings and to its membership since he argues in *Distinction: A Social Critique of the Judgement of Taste* that: “art and cultural consumption are predisposed, consciously and deliberately or not, to fulfill a social function, of legitimating social differences.”⁵⁶ In his analysis of Bourdieu’s theory of cultural capital, Gary Stevens states that “taste is the prime mechanism by which privileged groups can maintain their cohesion and distinguish themselves from others.”⁵⁷ The Club’s art collection and the private art holdings of some of its members therefore would become useful markers of high class position. By displaying the Club’s

⁵³ I am grateful to Lucie Dorais for furnishing me this information which she had obtained from the Art Gallery of Ontario Library in Toronto: Fonds Morris, Letter Book: Edmond Morris, 14 January 1912, 77. According to Dorais, it is possible that *Palazzo Dario* and *Venice, Night* may have been two of the paintings shown at the Mount Royal Club reception on 8 February 1912.

⁵⁴ Mount Royal Club Archive: Minute Book, 4 June 1907, 293.

⁵⁵ Cited in Ivory, 9.

⁵⁶ Bourdieu. *Distinction: A Social Critique of the Judgement of Taste*, 9.

⁵⁷ Stevens, 71.

paintings at special receptions, augmented by members' private collections and loans from W. Scott & Sons and artists such as J. W. Morrice, the cultural capital of the Club as well as its members would be enhanced. It would demonstrate the members' taste and judgment, especially in the eyes of their honoured guests and, at the same time would distinguish members from those who would be unable to view this art at the Club or in the private homes of the Square Mile.

The tradition of collecting art in private clubs was not unique to the Mount Royal Club, as early clubs in England owned art collections, as did the Americans.⁵⁸ The Metropolitan Club in New York for example has a large collection of portraits, initiated in 1908 when past presidents, J. Pierpont Morgan and Levi P. Morton were each asked to provide an oil portrait of themselves. In Canada, the University Club in Toronto founded in 1906, did not begin its Canadian collection until 1930. However, the Club owned a variety of art before that date, with pieces generally loaned by members, particularly through the auspices of Lawren Harris, or they were gifted. The Club itself spent \$150 on art in 1912 in order to purchase "some good paintings."⁵⁹ The Halifax Club in Nova Scotia started their art collection in 1862 with the tradition of Club presidents, when they stepped down, of donating a legacy piece from their own collection.⁶⁰ A survey of two private clubs in Montreal, the University Club and the St. James, as well as the Forest and Stream Club in Dorval, Quebec, indicate that these clubs also had Canadian art in their

⁵⁸ The Travelers Club, London, was an exception. A picture sub-committee was formed in 1913, but was dissolved within one year. There was no collection until after 1922. E-mail to author from Sheila Markham, Librarian, The Travelers Club, London, England, October 28, 2005

⁵⁹ E-mail to author from Sarah A. Freeman, General Manger, The University Club of Toronto, 22 October 2005.

⁶⁰ E-mail to author from Daniel Boucher, Events Manager, The Halifax Club, 24 October 2005.

collection between the years 1899-1920. However there is very little documentation to indicate exactly when these works were acquired. The University Club has three Canadian paintings whose history indicates that they were collected during the early twentieth century: *St. John's Harbour* by Maurice Cullen presented in 1916 and a *Portrait of Professor J. George Adami, M.D.* by Captain R. Matthews given in 1919, as well as *Portrait of Sargent P. Stearns*, President of the Club 1907-1918, by Edmond Dyonnet, presented in 1914.⁶¹

The Mount Royal Club Paintings

Portraits have always symbolized permanency as well as pride and accomplishment in wealth, social status or profession.⁶² It is therefore not surprising that the commissioning of portraits was common for Montreal's establishment at the turn of the century. While the portraits of the Mount Royal Club collection were not intended for public display, they nevertheless were visible iconic symbols of symbolic capital to members and their guests. During the period 1899-1920 two important portraits entered the art collection: *Portrait of Lord Strathcona and Mount Royal* by Robert Harris and commissioned by R. B. Angus and A. Baumgarten in 1907, *Portrait of R. B. Angus*, also painted by Robert Harris and commissioned by members of the Club in 1907.⁶³ The

⁶¹ The St. James Club has a very small collection of paintings at present (less than ten) and there is no documentation as to their provenance. The Forest and Stream Club in Dorval, Quebec, according to a 1932 Insurance Report, had 15 paintings by Canadian artists, but once again, there is no documentation to indicate when and if any of these paintings were acquired between the years 1899-1920.

⁶² Moncrieff Williamson, *Robert Harris (1849-1919)* (Ottawa: National Gallery of Canada 1973-1974), 38.

⁶³ Two other portraits entered the collection at this time: *Portrait of John Try-Davies* by Wilhelm Heinrich Funk (1866-1919) donated by R. Lindsay in 1912 and *Portrait of Senator G. Drummond* by J. Walker donated by members.

Mount Royal Club Minute Book of 12 April 1906 records: “R.B. Angus was asked to sit for his portrait by Robert Harris, R.A.” and that a circular letter was drawn up in which past and present members of the committee would be asked to sign their name indicating their wish to subscribe their portion of the cost towards the painting.⁶⁴ Robert Harris attended the unveiling of the two portraits at the Mount Royal Club on 16 April 1907 and wrote in a letter to his mother: “Last night I went to a meeting (dinner) of the chairmen of the committee of the Mount Royal Club (12 there). Afterward they had an unveiling of portraits of Lord Strathcona and Mr. R. B. Angus which I had just finished for the Club. The pictures I’m glad to say gave great satisfaction.”⁶⁵

By the time these portraits were commissioned, Harris had become a major figure in the Canadian art establishment having received fifty-five requests for portraits between the years 1889-1896 many of which were from prominent citizens of Canada.⁶⁶ Harris was also a prolific recorder of Montreal society and of the medical profession in particular.⁶⁷ He would have been well known to the members of the Mount Royal Club having already executed a portrait of Lord Strathcona for McGill University in 1902, a portrait of George A. Drummond in 1896, as well as images of prominent CPR officials for installation in their company headquarters in Montreal,⁶⁸ and there were others done for the Royal Victoria Hospital. Robert Harris was also active in the AAM’s early days

⁶⁴ Mount Royal Club Archive: Minute Book, 11 April 1904, 228.

⁶⁵ Cited in Moncrieff Williamson, *Robert Harris (1849-1919)*, 116.

⁶⁶ Brian Foss, *Robert Harris and the Politics of Portraiture* (St. Lambert, Quebec: Marsil Museum, 1991), unpaginated.

⁶⁷ Stikeman, 160.

⁶⁸ Korman, 47.

and was director of the art classes from 1883-1886 “which he conducted to the benefit of the students.”⁶⁹

While Harris was careful to depict a physical likeness of his subjects, he was also interested in portraying the personality of the person. The portraits of Lord Strathcona and R. B. Angus are both conservative and dignified and are indicative of the tastes of the pragmatic industrialists of the Square Mile who preferred to be represented without any obvious display of their prodigious wealth and social standing. Instead, they wished to be depicted in their private as well as in their presentation portraits, “as industrious and sober citizens with an aura of authority about them.”⁷⁰ The portrait of Lord Strathcona was one of four portraits that Harris would execute of this founding member.⁷¹ (fig.27) Strathcona is shown in a three-quarter pose seated in an arm chair against a curtain; in the background are columns, a balustrade and green foliage in the distance. The architectural elements serve to balance the composition, measure the pictorial space and may also reference his palatial baronial estate in Scotland. The back curtain draped directly behind him and his dark morning coat serve to highlight the luminosity and fine finish of his face which projects a mood of power and authority. This portrait of Lord Strathcona is in contrast to that depicting him as University Chancellor by Harris in 1902. (fig.28) In this larger-than-life size portrait, the artist has replaced the angled view of the Mount Royal Club portrait with a more frontal pose and discloses the entire body reinforcing Strathcona’s authority through the directness of his gaze. Harris has also stripped away

⁶⁹ Minutes of the Art Association of Montreal, 19 March 1919.

⁷⁰ Foss, unpaginated.

⁷¹ Portraits of Lord Strathcona by Robert Harris are owned by two other Montreal institutions: (1) The Royal Victoria Hospital, Main Lobby, (2) Strathcona Hall, Victoria College, McGill University, Main Lobby and (3) Music Rehearsal Hall attached to Redpath Library, McGill University. Pearce, 283.

all extraneous detail in order to focus on his role as chancellor. His more open pose, the inclusion of a library table with books, is perhaps more befitting the intent of this portrait, and suggesting a scholar rather than an imposing industrialist.

Harris' portrait of R. B. Angus is represented by a three-quarter view. (fig.29) He is shown seated at a table with a document in his hands as if he has been momentarily interrupted from his business concerns; and the strongest light falls on the right side of the image, emphasizing this gesture. Angus is also dressed in morning clothes and their darker tones contrast with the red of the furniture coverings. His finely modeled head and face are highlighted by the darkly painted background that includes a partial view of a gilt-framed painting, possibly referencing Angus' prodigious art collection. He looks to the side and, as in Strathcona's portrait at the Club, has little interaction with the viewer. This distinguished portrayal of Angus reflects Angus' industrious character and illustrates what Brian Foss has described as the "values of duty, industry and self-improvement that Harris metaphorically depicts in his portraits of Montreal's wealthiest Square Mile citizens."⁷² At the same time it has an aura of informality that sets it apart from Harris' usual approach to painting industrialists. This more casual depiction may have resulted from the nature of Angus' warm personality which has been described as "simple, calm and dignified".⁷³

The portrait of John Try-Davies, one of the founding members and first secretary of the Club, by Wilhelm Heinrich Funk, a young portraitist from Munich is painted in a

⁷² Foss, unpaginated.

⁷³ Stikeman, 24.

more gestural manner and more typical of contemporary European portraits than those by Harris. (fig.30) While this work also has a similar sober background, the subject sports a monocle and is dressed in full riding habit.⁷⁴ Here he is shown in a three-quarter pose sitting astride a chair with his long riding coat draped over one side. In his right hand he grips a riding crop and in his left hand, a pair of white gloves. The white of his shirt, hair and mustache serve to intensify the centre of the portrait and the pink of his riding jacket shapes the body. Heward Stikeman reports that this portrayal of Try-Davies in full riding habit produced a comment from Lieutenant-Colonel George Cantlie, a Club member who knew him well: “He never put a leg over a horse in his life.”⁷⁵ In a letter dated 21 June 1912, the painting’s donor Robert Lindsay, reveals that during Try-Davies’ long illness, “Try frequently expressed the hope that this portrait might find a resting place in the Mount Royal Club.”⁷⁶

The portrait of Sir George Drummond painted by J. Walker shows the Senator standing with one hand clasping his jacket edge and the other hand inserted in a pocket. (fig.31) It is a three-quarter view with Drummond standing at a slight angle but gazing directly at the viewer. While there are no extraneous details in the background, its lighter tonalities do not produce the same dramatic effect as the dark, highly polished settings of

⁷⁴ John Try-Davies also had a connection to Robert Harris. Harris illustrated a book of Try-Davies’ short stories: *A Semi-Detached House and Other Stories*, published in 1900. He also had his portrait painted by Harris in 1899 (in an 18th century costume) entitled *Looking at the Miniature* which hangs at the Montreal General Hospital. Williamson, 99.

⁷⁵ Cited in Stikeman, 158.

⁷⁶ Mount Royal Club Archive: Correspondence File, 21 June 1912.

the Harris portraits and the lack of any specific setting makes for a less controlled image.⁷⁷

The Club's collection of landscape paintings is notable for its small collection of Post-Impressionist work by Maurice Cullen and James Wilson Morrice. These two artists, who introduced modern late 19th century approaches to art to Montreal, were attacked by local critics and spurned by collectors who generally preferred the hazy atmospheric paintings of the Hague School.⁷⁸ Maurice Cullen's *Winter Beaupré*, 1903, approximately 71 x 53 cm, was donated by Club member F. E. Meredith in 1906. (fig.32) A lawyer with the firm, Meredith, Holden, Heward and Holden, he was an active member of the Mount Royal Club and often advised on legal matters. This painting was one of the many winter images that Cullen painted in Quebec after his return from Europe in 1895 and it illustrates his concern for the winter landscape with its delicate patterns and reflections, but without sentimentality.⁷⁹ The sheltered farm buildings, barren trees and water-logged fields are veiled in the low light of a winter afternoon. The limited colour range and balanced tonalities show Cullen's concern for painting the sensations of Impressionism but without strictly adhering to its pictorial approach. The three paintings in the Club's collection by J. W. Morrice, who was regarded by his contemporaries as

⁷⁷ While there is no documentation in the Club Archive to identify this artist, John P. Walker (1855-1932) is a possibility. Patricia Pate, *Index to Artistic Biography*, Supplement 2, K-Z (Lanham Md: Scarecrow Press, 2002), 1969.

⁷⁸ Peter Mellen, *Landmarks of Canadian Art* (Toronto: McClelland and Stewart, 1978), 36.

Despite being trained in the academic style Cullen exhibited impressionist tendencies in his treatment of the landscape as early as 1891. Cullen became a friend of Morrice in Europe and painted with him in Brittany, Venice and later in Quebec after he returned to Canada in 1895. Sylvia Antoniou. *Maurice Cullen 1866-1934* (Kingston Ontario: Agnes Etherington Art Centre, 1982), 4-5,12.

⁷⁹ *Ibid.*, 6.

“the best landscapist of the age,” are a direct result of donations from members and from the artist’s father David Morrice.⁸⁰ *The Terrace, Quebec*, (1910-1911), 69 x 76 cm and *The Bay, Le Pouldu* (c.1910), 50.2 x 75.6 cm were gifts from James Reid Wilson and other members in 1914.⁸¹ *La Place Chateaubriand, St. Malo* (1899-1900), 73.6 x 92.5 cm was donated by David Morrice in 1907 after a dispute over his club dues was finally resolved.⁸² The Club minutes of 28 January 1907 reads: “A letter written by Mr. David Morrice offering a picture by his son, now resident in Paris to be placed in one of the rooms of the Club.”⁸³

La Terrace, Quebec represents a new aspect in Morrice’s art as he has rejected the misty, atmospheric effects of Whistler for more solid and exacting tonalities with a carefully constructed composition.⁸⁴ (fig.33) Here Morrice depicts a panoramic view of the St. Lawrence River seen from the Dufferin Terrace in Quebec City. He had spent the summer of 1910 in Canada and it was almost certain that this is when he executed the study for the canvas he completed thereafter in Paris.⁸⁵ It remained in the artist’s studio until 1912-1913 and entered the Club’s collection the following year. The canvas is divided into layered horizontal bands: the terrace and sweeping lawns in the foreground,

⁸⁰ Nicole Cloutier, “James Wilson Morrice, Landscape Artist” in *James Wilson Morrice 1865-1924*, ed. Nicole Cloutier, 75 (Montreal: Montreal Museum of Fine Arts, 1985).

⁸¹ Stikeman, 172.

⁸² This painting, dating from around 1899 and exhibited at the Paris Salon in 1903, was not exhibited in Montreal until 1907. Morrice tended to send paintings to each Spring exhibition at the AAM but they were not his latest works. In fact, some were as old as ten years. This would indicate that Canadians’ appreciation for his style of art was somewhat behind the European tastes where he was recognized and collected. Canadians, it seemed, were not accustomed to his bold colours and unusual compositions and they looked, and still do today “to something more pleasing to the general eye.” Cloutier, 55.

⁸³ Mount Royal Club Archive: Minute Book, January 28, 1907, 263

⁸⁴ Lucie Dorais. *J. W. Morrice* (Ottawa: National Gallery of Canada, 1985), 17.

⁸⁵ Nicole Cloutier. *J. W. Morrice, 1865-1924* (Montreal: Montreal Museum of Fine Arts, c. 1985), 199.

the St. Lawrence River in the middle ground and the distant hills and sky in the background. The central area is framed on the left with a gazebo topped with its green and white striped roof and balanced by the single tree at the right with people walking along the promenade. A small white ferry chugs towards the dock linking the distant shore to the terrace. The town of Lévis is seen to the right and the church steeple balances with the top of the gazebo. Here the artist uses colour variations throughout the painting; for example, the blue of the gazebo roof is seen in a lighter tone on the water and the landscape on the right. The placement of the gazebo on the left and the single tree, whose foliage covers the top of the painting, are the defining compositional features in this painting.

La Place Chateaubriand, St-Malo (fig 34), exhibited at the AAM in April 1907, shows a view of the square framed by two women sitting in a café with their backs to the viewer. In the distance are city buildings, while a woman with a basket in her hand approaches the café and links the various planes of the picture. The foliage of trees extends over half of the composition and adds a dark contrast to the light earth-toned square. The building façade on the left rises several stories and is painted in darker earth tones; while two awnings to the right, one striped red and white, the other a solid red, adds a contrasting element to the square. The various positions of the female figures bring an element of narrative to the image. Morrice himself would have been seated at the café which explains the frontality and directness of the picture. A review of this painting shown at the AAM in Montreal's *Witness* states:

A picture that will evoke a good deal of comment is that shown by Mr. J. W. Morrice, of Paris entitled *La Place Chateaubriand, St. Malo*. In the most modern method of the impressionist style, the colours flung on with almost brutal power, it strikes one as being almost

grotesque at the near view, yet seen at the proper distance it resolves itself into one of the most artistic productions of the exhibition.⁸⁶

The Bay, Le Pouldu is layered in four sections: the foreground with women clustered under umbrellas, the middle ground showing another group of women, and the background with tall cliffs and a turquoise sky. (fig.35) It is another example of how Morrice uses human detail in his landscape to engage the viewer. The figures are clustered in groups on the beach, with those on the shoreline and at the base of the cliff represented by small, perfectly placed dabs of colour. A man on horseback on the right also contributes to the undisclosed narrative as he moves toward the other figures. Morrice's appreciation for pure colour is demonstrated here in the manner in which he applies broad flat patches of colour in similar hues, enlivened with brightly coloured accents. For example, the light colour of the beach is repeated, in darker tones, in the cliffs in the background, while the sky and sea are painted in varying tones of blue. The use of red hues on the shoreline and on one of the umbrellas enlivens and animates the picture, at the same time that it unifies the image.

James Barnsley (1861-1929) and John Hammond (1843-1939) were Canadian landscape painters whose work lies somewhere between the Barbizon school, with its naturalistic but detailed depiction of the landscape, and the modernist school with its strong tonalities, geometric shapes and flat planes of colour as seen in Morrice. Barnsley's *On the Channel*, c. 1891 was donated by members in 1907 and was an example of a more romanticized rendering of the landscape than those by either Cullen or Morrice. (fig.36) Barnsley's work was known in Montreal through his participation in the 1888, 1889 and 1892 AAM Spring Exhibitions and by being represented by W. Scott and

⁸⁶ Quoted in Nicole Cloutier, 137 "Royal Canadian Academy: Twenty-Eighth Exhibition opens this evening". *Witness*, April 1, 1907.

Sons. His career was cut short by paranoid schizophrenia and he spent his remaining years at Montreal's Verdun Protestant Hospital. *On the Channel* is a marine painting of misty, atmospheric effects and relates to other similar subjects that Barnsley painted in the early 1890s. Like these, the canvas is almost equally divided between the image of the sky and the sea with the suggestion of a coastline at the horizon. A single central seagull gives the vista a sense of a specific moment-in-time. His use of muted shades of blue, white and marine and his controlled brushwork would have greatly appealed to the taste of the Club members

Evening by John Hammond (1843-1939) and donated by Sir William Van Horne in 1907, illustrates an even more conservative treatment of the landscape. Sir William Van Horne figured prominently in the development of John Hammond's career in Canada at the turn of the century. He was one of the artists hired by Van Horne to produce a large number of murals and paintings dealing with Western Canadian scenery to illustrate the CPR's involvement with the opening up of the region. In 1901 he was sent to London to execute a series of mural decorations for the CPR offices at Charing Cross using scenes of the Rocky Mountains and the Pacific coast.⁸⁷ Atmospheric effects such as soft lighting featuring mists and fogs were hallmarks of his treatment of nature.⁸⁸

The landscape, *Evening*, 1908, (fig.37) with its dark and somber palette, is a departure from the lighter marine paintings for which Hammond is best known. In this

⁸⁷Stikeman,161. Van Horne was so impressed with Hammond's Rocky Mountain landscapes that he purchased seventeen of his paintings and arranged for their exhibition at the Chicago World's Fair in 1893. Pringle, 71 Van Horne also assisted Maurice Cullen who, on his return to Canada in 1896, according to Harry Stikeman, "was rescued from extreme penury by Sir William Van Horne and other friends" since, at that time his impressionist treatment of light and snow was not recognized by the Canadian public and he had difficulty selling his work. Stikeman,173.

⁸⁸ Luke Rombout. "John Hammond R.C.A.: 1843-1939" *Canadian Antiques Collection* 4 no. 2 (February 1969),25.

tightly controlled composition Hammond portrays a bucolic image of a wooded landscape and a lake view containing two moored boats. The tones of the sunset bathe the scene in a warm embracing light, and also direct attention on the large trees at the right. Hammond has used a relatively low viewpoint placing the viewer at the water's edge and the pictorial space continues into a distant horizon. This painting suggests a romantic and slightly sentimentalized view of the landscape; the kind of painting that reflected the taste of the time, reminiscent of the Hague School and European landscapes so admired in Montreal.

Nearly all the paintings in the Mount Royal Club's early art collection are still in situ with the exception of *The Flying Dutchman* by W. Hope, *The Finding of Moses* by Owen and *San Malo* by J. W. Morrice which was on an indefinite loan from James Reid Wilson. *The Turquoise Feather* by George Henry also left the collection in 1908 when Wilson donated it to the AAM. While the collection of art formed between the years 1899-1920 was a limited one, it nevertheless included important examples of modern Canadian painting among the more conservative art work deemed suitable at the time for a gentlemen's club in Montreal.