

Characteristic Picture of the Genial Author of "The Habitant," the late William Henry Drummond



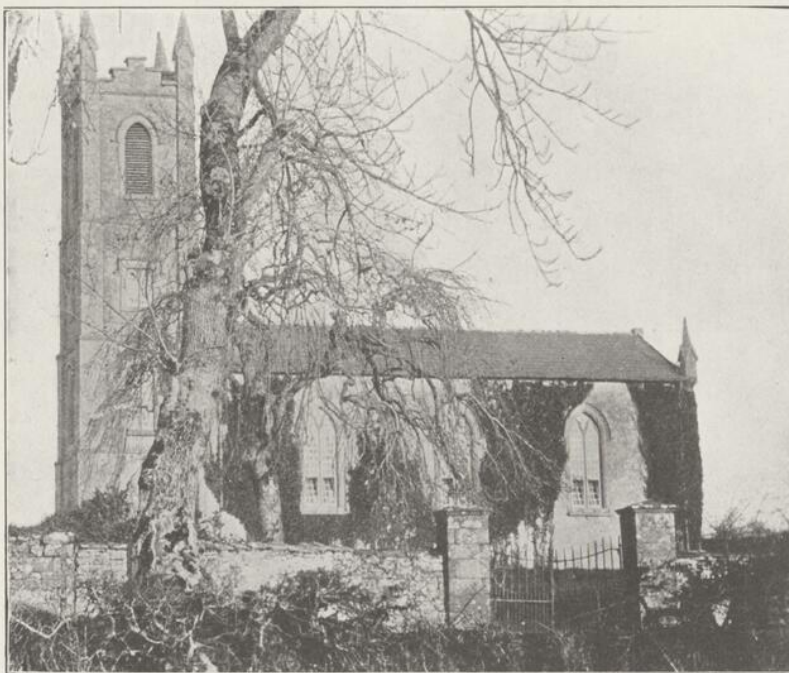
THE LATE DR. WILLIAM HENRY DRUMMOND IN THE ROLE OF A HUNTER—This interesting photograph of the author of "Johnny Courteau" was taken at his own request a short time previous to his death. It was intended to illustrate a poem he was then writing, but it was never used. It is one of the most natural and life-like pictures of Dr. Drummond in existence, and was taken near Montreal on the farm of Mr. Thos. Brodie. (Photo by A. I. Rice, St. Catherine st.)

Dr. Drummond Seated in His Library Among His Beloved Books; A View of His Native Village



THE LATE DR. DRUMMOND IN HIS STUDY—This picture shows the author of "The Habitant" seated at the desk on which were penned many of the charming poems dealing with French-Canadian life that have made the name of Drummond a literary asset to Canada. (Photo by A. I. Rice.)

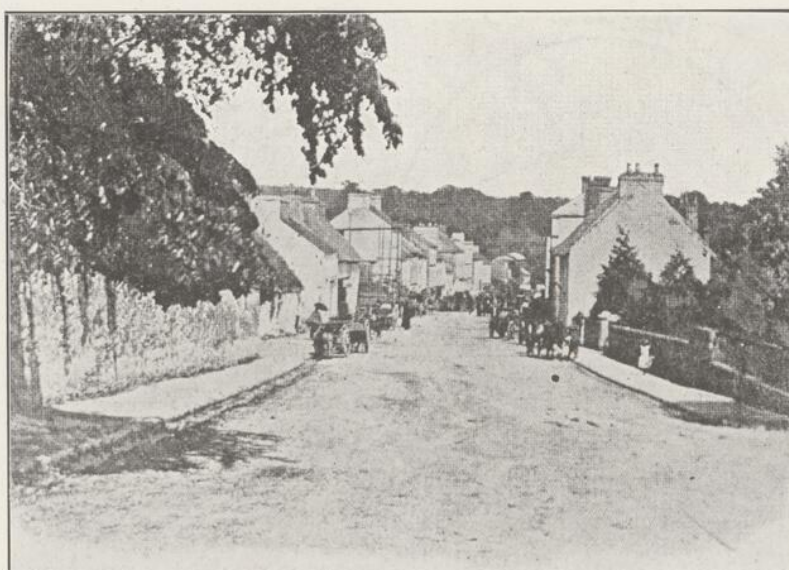
In Memoriam.—William Henry Drummond, M.D.
Passed, April 6th, 1907.



THE RELIGIOUS HOME OF DR. DRUMMOND'S MOTHER—The parish Church at Mohill, County Leitrim, Ireland, where the author of "The Cure of Calumette" attended Church when a boy.



THE SCENE OF DR. DRUMMOND'S PASSING—The Drummond Mine at Cobalt, Ont., near which the distinguished author of "Old Docteur Fiset" passed away a year ago while ministering to the wants of his miners, among whom small-pox had broken out.



WHERE DR. DRUMMOND WENT TO SCHOOL—A street scene in the village of Mohill, County Leitrim, Ireland, where the author of "Little Bateese" spent the early days of his life, and where his education was commenced.



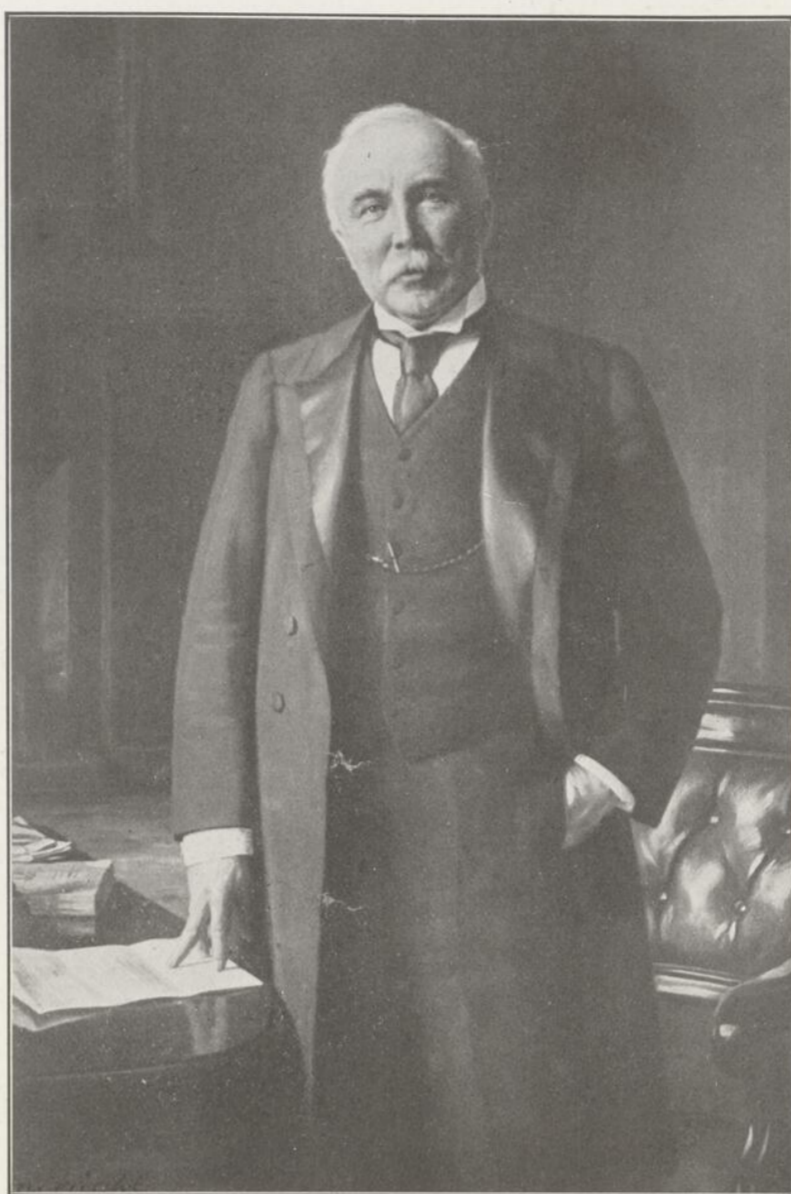
THE DRUMMOND PLOT IN MOUNT ROYAL CEMETERY, MONTREAL—A little to the left of this magnificent Celtic cross the author of "The Last Portage" rests from his labors. (Photo by A. I. Rice.)

The British Statesman Who Commanded the Greatest Parliamentary Majority in Modern Times



THE BRITISH PREMIER ON LONDON STREETS—Sir Henry Campbell-Bannerman interested in a crowd he encountered recently on Regent street while enjoying his daily stroll.

THE EVENTFUL LIFE OF A BRITISH PRIME MINISTER.



RT. HON. SIR HENRY CAMPBELL-BANNERMAN, WHO HAS JUST RESIGNED THE PREMIERSHIP OF GREAT BRITAIN.



THE BRITISH PREMIER ON LONDON STREETS—Sir Henry Campbell-Bannerman inspecting some oil paintings in the window of a picture shop in London.



THE BRITISH PREMIER AT THE ROYAL GARDEN PARTY AT WINDSOR—This event occurred during the last Colonial Conference. In the illustration Sir Henry is in the foreground, and behind him is the Hon. A. B. Aylesworth, Minister of Justice, Canada.

THE Right Hon. Sir Henry Campbell-Bannerman, the British ex-Premier who has been in the eye of the world during the past few weeks, was born on Sept. 7, 1836. His father was James Campbell, a wealthy merchant in Glasgow, who became Lord Provost of the city, was knighted, and settled on the estate of Stracathro, in Forfarshire, and his mother belonged to the manufacturing house of Henry Bannerman. From both sides of the house he inherited much wealth, and he adopted the name of Bannerman on receiving his second fortune from an uncle in Manchester, Henry Bannerman.

Sir Henry was educated at Glasgow University, and Trinity College, Cambridge (B.A. honors 1858, and M.A. in 1861). He married Charlotte, daughter of the late General Sir Charles Bruce, K.C.B., in 1860. He entered Parliament in 1868 as Liberal member for the Stirling Burghs, which seat he continued to represent through all his parliamentary career, enjoying vast majorities at every election, generally in four figures. As long ago as 1871 his capacity for business attracted attention, when he began to climb the ladder of office. He was Financial Secretary to the War Office from 1871-4, and again from 1880-2; Secretary to the Admiralty from 1882-4; Chief Secretary for Ireland from 1884-5; Secretary for War in 1886, and again from 1892-5. He was Mr. Gladstone's Chief Secretary for Ireland when Home Rule became the burning issue in British politics in 1885, and for a time he could not see his way to approve of that policy. But in his own words, Sir Henry found "Salvation," and never afterward wavered in his faith in regard to Irish policy. It was this habit of sticking to his ground that won him the powerful support of the Liberal Party which he enjoyed throughout the United Kingdom; while others set sails to catch the favoring breeze, or slackened in their

devotion to this or that article of the Liberal creed, Sir Henry never doubted or was dismayed in the darkest days of his party. He became Chief Secretary for Ireland at a very trying time, not long after the terrible tragedy of the Phoenix Park in Dublin, when Parnell was at the very height of his power. Sir Henry went to Ireland, and came out of the ordeal very well. At least, he was accounted a good Chief Secretary who knew how to leave well enough alone. He was chosen Leader of the Liberal Opposition in succession to Sir William Harcourt, at a meeting of Liberal members held at the Reform Club, under the presidency of Sir Wilfrid Lawson, on the eve of the opening of Parliament in February, 1893. At one time Sir Henry's modest ambition was to be Speaker of the House of Commons, and he could easily have had that office with the ensuing peerage, but for the fact that the Liberal Party considered him indispensable to any government they might form. His Leadership of the Liberal Opposition covered some of the most troublous times experienced by the Liberal Party since the Home Rule division. Notwithstanding the differences between Liberal Imperialists and other Liberals over the Boer War, a unanimous vote of confidence in his leadership was carried at a meeting of the Liberal Party held at the Reform Club in July, 1901. In 1902 a passage of words took place between him and Lord

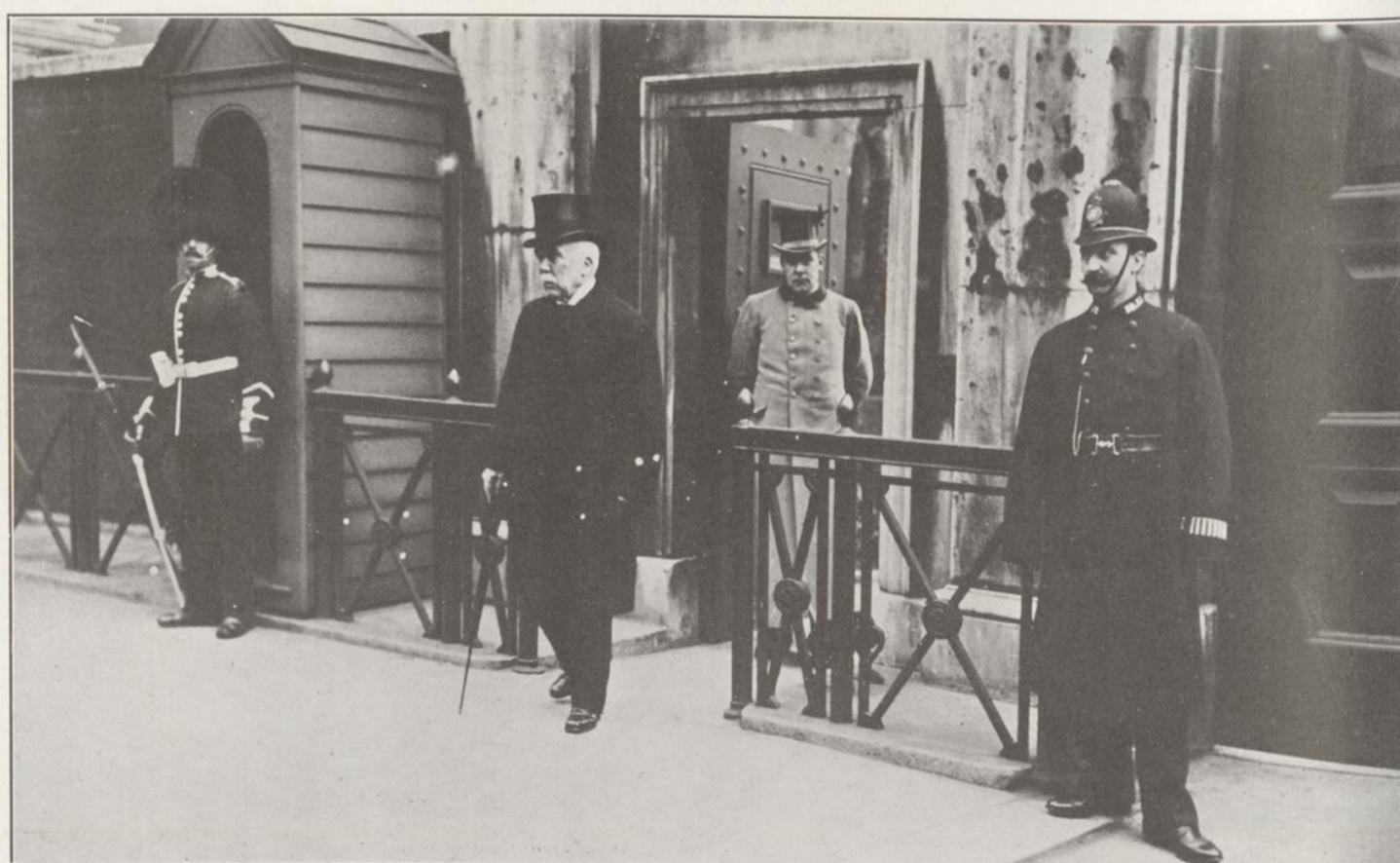
December, 1905, he was summoned by the King, and formed a Liberal Cabinet, himself attaining, at the age of sixty-nine, the ambition of the statesman, becoming Prime Minister of Great Britain and First Lord of the Treasury. The general election which followed gave him the most powerful majority ever commanded by any British Premier in modern times. In Parliament, Sir Henry was one of the most amiable of men, urbane, unassuming, modest, and open at all times to his own followers and to others. As a Parliamentary speaker and debater his reputation was always very high, good humor predominating in his speeches in the House. Lady Campbell-Bannerman died at Marlborough, August 30, 1906, her death terminating a happy married life of forty-six years' duration. On the Continent the rank of a broad and able statesman has been more readily assigned to Sir Henry Campbell-Bannerman than in Britain. There, people admired him because he looked the typical English gentleman, a refined John Bull, with much of that personage's weight and color, and because he was such a good fighter. Through all the dark days of the Boer War, when his party seemed hopelessly discredited and out of sympathy with the masses, Sir Henry stuck to his unpleasant task of leading the Opposition. This he did manfully and vigorously, undeterred by charges that he was a "Little Englander" and that he sympathized with his



THE BRITISH PREMIER RETURNING FROM A TRIP TO THE CONTINENT—The precarious condition of his health some time ago made it necessary for him to go and spend some weeks at Biarritz. The illustration shows Sir Henry as he looked on his return to England.



SIR HENRY CAMPBELL-BANNERMAN AT THE LUNCHEON TO SIR WILFRID LAURIER IN WESTMINSTER HALL—This function took place during the visit of the Colonial Premier to London at the last Colonial Conference. Sir Wilfrid stands on the left of Sir Henry in the illustration, and Lady Laurier and the Right Hon. Mr. Balfour on the right.



THE BRITISH PREMIER PAYING HIS RESPECTS TO THE HEIR-APPARENT TO THE BRITISH THRONE—Sir Henry Campbell-Bannerman calling at Marlborough House, London, to sign the Prince of Wales' Visitors' Book. This is a formality incumbent on Ministers of the Cabinet whenever His Royal Highness takes up his residence in London.

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country's enemies. One of the very first signs of a change in public opinion towards the Conservatives was the sudden popularity of Campbell-Bannerman. This Sir Alfred Harmsworth discovered when he inquired of his agents throughout the kingdom how the political policy of his papers was liked. The answer came back promptly: "It

(Continued on P. 11, Literary Section.)

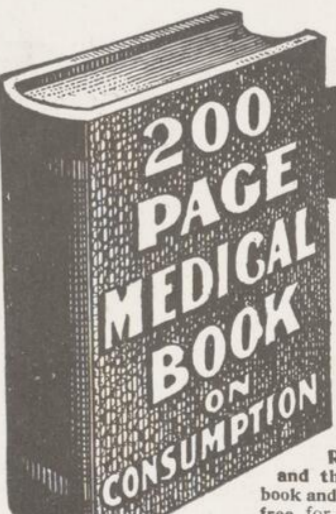
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THE STANDARD'S SERIES OF BEAUTIFUL CANADIAN HALLS AND DRAWING ROOMS—Entrance hall in the residence of Mrs. H. Vincent Meredith, at the corner of McTavish street and Pine avenue, Montreal. (Photographed specially for The Standard.)

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SPRING EXHIBITION AT THE ART GALLERY, MONTREAL—'Old French-Canadian Auction Sale' (92). (By Henri Julien.)

THE 1908 Exhibition of Pictures and Sculpture by Canadian artists, which is attracting many visitors to the Art Gallery these days, though in some respects less important than previous ones, is rendered interesting and noteworthy by at least one pronounced feature, namely, the remarkable progress revealed in the work of some of the younger artists who have suddenly emerged from the ranks of the "also ran," and who bid fair, before long, to establish themselves in threatening proximity to the veterans in the front row. Clarence A. Gagnon, W. H. Clapp and Miss Helen

AT THE SPRING EXHIBITION.

the best oil painting—not a portrait—offered for the first time this year by Miss Jessie Dow, has been divided between Miss Helen G. McNicoll and Mr. W. H. Clapp, brings these two artists into special prominence. Miss McNicoll's "September Evening" (105), reproduced on this page, is beautiful in color,

Dow prize of \$100 has been awarded to Mrs. Millicent Anderson, of Ottawa, whose "Study of a Child" (163), reveals a skilful management of light falling from behind on a yellow-haired child seated on a green sofa.

It is interesting and informing to consider the work of the French-Canadian painters in a group by themselves, as their pictures bear distinctive marks of their nationality and offer valuable material for the study of temperamental and conventional influences on art unlike those which affect the painter of Anglo-Saxon or Celtic origin. In the limited space at our disposal, we can-

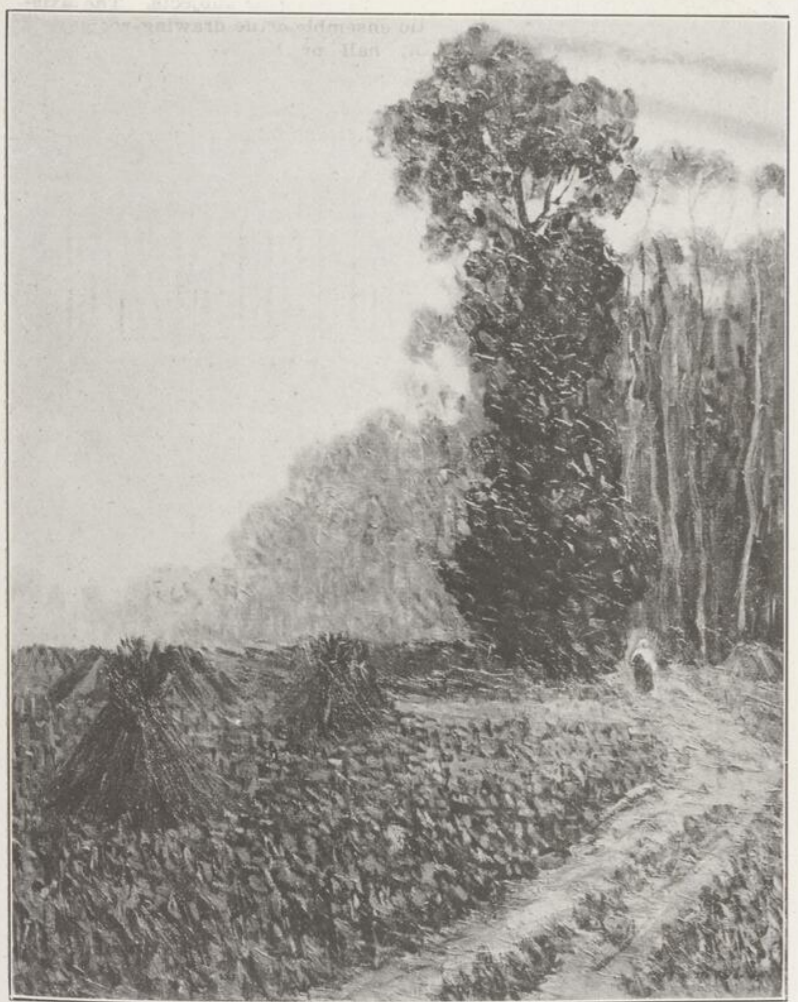


SPRING EXHIBITION AT THE ART GALLERY, MONTREAL—'Barn Interior' (74). (By Frederick S. Haines.)

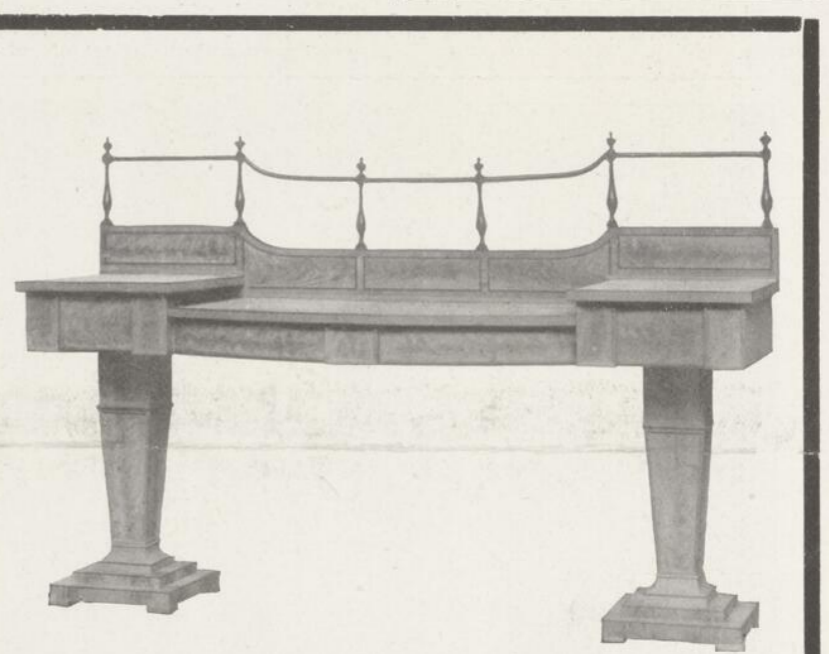
G. McNicoll form a most promising trio in this interesting group of youngsters. Mr. Gagnon's "Japanese Fantasy" is an ambitious study in color, showing a great advance over his "Spanish Dancer" of last year. The light and color are well-managed, but there is a lack of spirit and movement in the figures, both of the dancer and the musicians. "On the Sands, Dinard" is a much more convincing canvas, and a truly delightful composition, refined in conception and masterly in execution. The fact that the annual prize of \$200 for

broad and impressive in treatment. It is to be regretted that the greatest charm of the picture is lost in a black-and-white reproduction. Mr. Clapp's impressionistic picture "Morning in Spain" is daring in its brilliancy, perhaps even erring on that side, some confusion in values being almost inevitable in rendering an effect of bright sunshine and strong color, but there is enough evidence of originality and power to make this artist's progress worth watching. In the water color class, the Jessie

not enlarge on these differences, but visitors to the Art Gallery cannot fail to be impressed by them if they view, as a whole, the pictures of Clarence A. Gagnon, Charles Gill, Henri Julien, Charles Huot, Arthur Rosaire, J. Paradis, Ludger Larose, J. C. Franchère, J. St. Charles, Paul Caron, Geo. Chaviraud, Alfred Beaupre, A. S. Brodeur, Rene Bellevue, Ernest Cormier, A. C. S. Lepine, Edward Lemolne, C. A. Leger



SPRING EXHIBITION AT THE ART GALLERY, MONTREAL—'September Evening' (105). (By Helen G. McNicoll, one of the winners of the Jessie Dow Prize.)



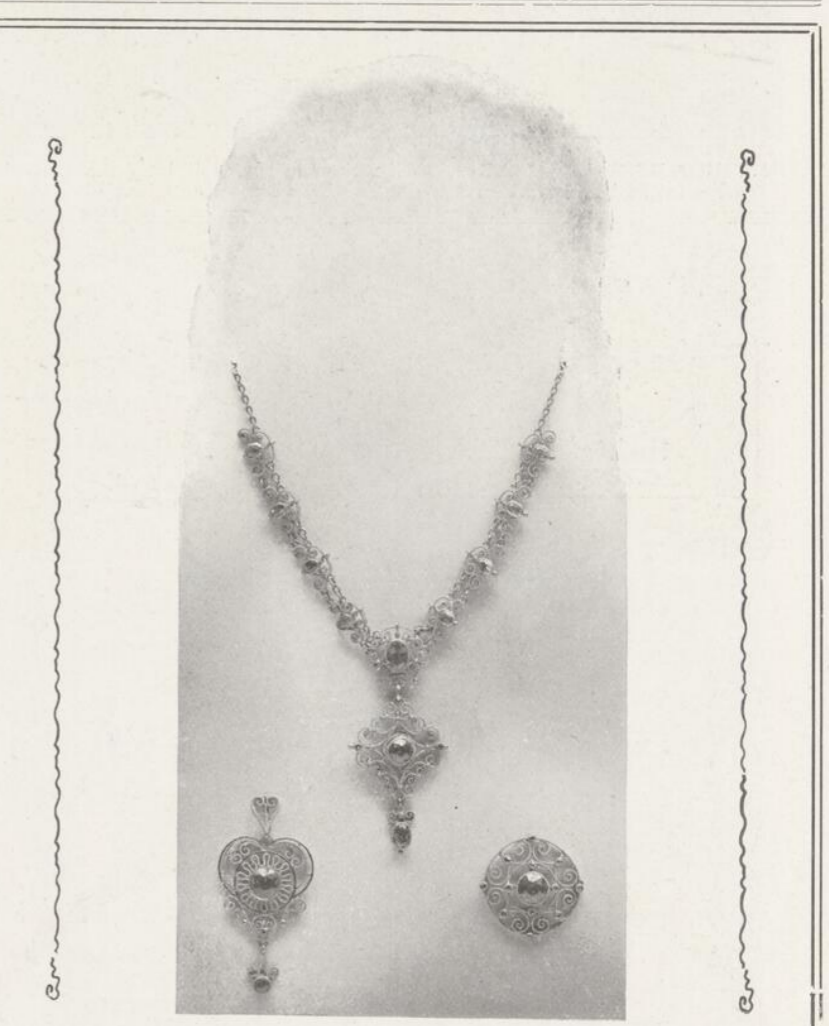
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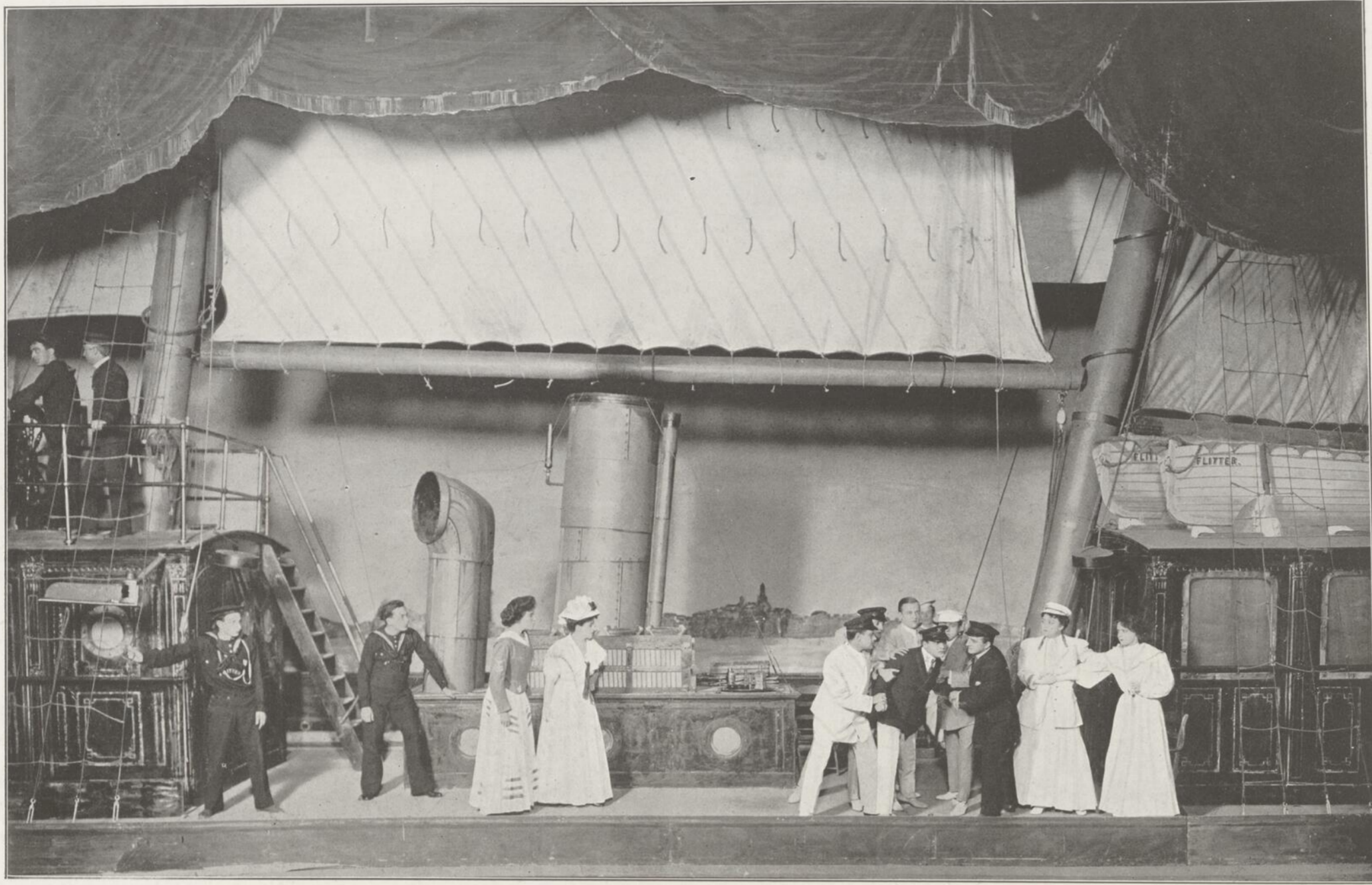
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IN THE THEATRICAL WORLD—The great yacht and storm scene from Act III. in "Brewster's Millions," at His Majesty's Theatre during the week commencing Monday, April 13th.

(Continued from Page 3.)

Mr. D. Park MacMillan's "Chinese Lantern" is one of the best canvases ever exhibited by this popular artist. The child's face is a charming and truthful study of innocent unconsciousness. The complicated lighting of two figures and the effect of subdued

brilliance of color are cleverly rendered. "The Sugar Bush," by Mr. Arthur Rosaire is a truly Canadian picture, with April sunshine, flooding the snow-covered landscape save where the maples cast their deep purple shadows. "Night," another canvas by Mr. Rosaire, shows an effect of moonlight, soft and mysterious. Mr. Edward F. Boyd exhibits an interesting group of French pictures, entitled "Morning Mist," "Old Street, Pont de l'Arche," and "Luxembourg Gardens," also a happily executed Canadian landscape "Sunny afternoon below Quebec." Mr. Charles Gill's "L'Effort," showing two wrestlers, prone and struggling, in a soft golden light against a dark background, is a powerful piece of work reminiscent of the Greek ideals of physical beauty and strength.



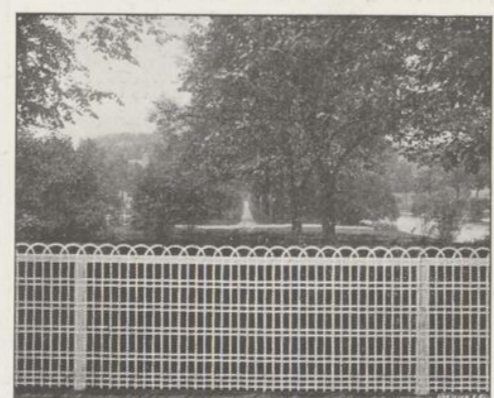
IN THE MUSICAL WORLD—Kubelik, the famous violinist (who will give a recital in Lyric Hall on April 15) and his charming wife.



IN THE THEATRICAL WORLD—Miller Kent as "Raffles" in the play of that name at the Academy of Music next week.



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