

Dean of Women

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Box 6

File 20

Apr. 30. 1950.

Dear Dr Douglas:

It is always painful to say good bye, but now it is especially painful for me to say it, because Ban Rish did not mean only a residence where I spent the school year, but it was the only place since I left my home, where I really felt at home, and you Dr Douglas made me feel like that.

Now when one year is over and I am leaving I should like to thank you very many things which are hard for me to express. But assuming everything I thank you that you took my mother's place being interested not only in my studies but everything what happened with me, that you trusted in me from the first minute that I arrived and gave me courage to start here a new life.

I am very sorry that I have to leave now you too, because your presence gave me a feeling of security. I knew I can come to you with all my problems and you will help me.

Before I leave I should like to give you this little handwork, which I had always in my room even in Budapest, which has not much value and I mean it only as a symbol of my very deep gratitude,

Katherine
Drechsler



JUDGE'S CHAMBERS
CITY HALL
TORONTO, ONTARIO

January 6, 1955

Dr. Vibert Douglas,
Dean of Women,
Ban Rig Hall,
Queen's University,
Kingston, Ontario.

Dear Dr. Douglas:

When I was in your office a few months ago, you showed me a couple of reproductions of work by Jean Moreau. The other day I was in the library at the Art Gallery in Toronto and took occasion to look this man up. Enclosed is the article which I copied. As this is likely the same man you spoke about, I thought this would interest you.

I hope you had a most interesting and enjoyable visit to South America.

With warm personal regards, I am,

Yours faithfully,

~~Judge~~ Frank Denton

enclosure

Moreau, Jean Michel; called Moreau le jeune, painter, designer and engraver, was born in Paris in March 1741. He was the son of a wig-maker, and although he early showed his love for art, it was long before he won any facility with his pencil, so long that we are told, he was called "Le Boeuf" by his fellow students. At the age of seventeen he went to St. Petersburg with Louis Joseph Larrain, but as that artist died two years later, Moreau returned to Paris, where he abandoned painting to ~~and~~ ^{entered} the studio of Le Bas. There he practised design, and learnt a delicate and vivacious style of engraving. Even yet, however, he was not at home as a draughtsman, and it was not until 1769, when he was 28 years of age, that he produced the "Plaine de Bablonis", the first original work in which his peculiar gift made itself clearly felt. This drawing, which was engraved by Le Bas, led to Moreau's appointment as "Dessinateur des menus plaisirs", and, five years later, as "Dessinateur du Cabinet du Roi". In 1785 Moreau visited Italy, and, like Wilkie, came back with a style quite different, and, to modern eyes, far inferior to that of his former productions. In 1793 he became a member of the Commission for Art, in 1797, a professor at the "École-Centrale" in Paris. Towards the end of his life he seems to have fallen into poverty, for in 1814 we find him writing to Renouard, the publisher, that he was without a penny. But on the restoration of Louis XVIII he was appointed to his old office of "Dessinateur du Cabinet du Roi" a post, however which he did not long enjoy, for he died on the 30th November of the same year. The designs left by Moreau amount to more than 2000: of these about 200 are illustrations of Voltaire and Rousseau; ~~at~~ others are editions of Ovid, Molière, La Fontaine, Regnard, Marmontel,

~~De Lille~~. Delille, Barthélemy, Labarde, etc., and a very large number were made and afterward fitted with text, by Restif de la Bretonne and others. Of these by far the most important are contained in the ^{v^o} "Suite d'Estampes pour servir à l'histoire des Moeurs et du Costume dans le dix-huitième siècle," the publication of which was begun in 1775; Moreau's work in it, however, only commencing with the second part. The following prints by him may be especially noted:

The Crowning of Voltaire,

The Bath of Bathsheba (after Rembrandt).

The Consecration of Louis XVI at Rheims.

Four plates forming a large print of the Fête given at Paris in 1782 for the Birth of the Dauphin.

The Tomb of J. J. Rousseau; gm. mod. fee. 1778.

A set of 25 small plates for the first volume of the Chansons de la Barde.

Plates to the nouvelle Héloïse.

Plates for an edition of Voltaire's 'Pucelle'.

Series of plates for the illustration of manners and costume in the 18th Century.

January 10, 1955.

Mr. Justice Frank Denton,
Judge's Chambers,
City Hall,
Toronto, Ontario.

Dear Judge Denton:

I think it was most kind of you to look up the information which you copied out for me about Jean Moreau. I have had some curiosity about him for many years but never enough to send me to a library to look up the facts. I think there can be no doubt that the old prints in my office are his work. Perhaps they belonged to the series on eighteenth century customs or perhaps they formed illustrations to some of the books of the authors whom you listed.

I told Anne yesterday how much I appreciated your kindness and she came into my office in the afternoon to look at the pictures and read the account which you sent me. Both my nephew and neice, who are students here, came in for tea last evening and read it with the greatest interest as they knew these two pictures when they still hung in my old home in Montreal. As they have both seen much of the art of western Europe and have studied French Literature somewhat intensively in Paris they were particularly interested in these facts about Moreau.

You will see from this how much pleasure and information you have given by this thoughtful, kindly deed.

Anne tells me she has not passed all her examinations. She is not alone in this respect. Christmas examinations have been a shock to a large proportion of first year students. Anne assures me that she intends to concentrate more on her studies throughout this term and I believe that she will do so. Those long drawn-out football week-ends in the autumn term are not conducive to concentrated academic work though they may have other advantages which cannot be entirely overlooked. I tend to be very critical of the amount of energy that goes into the autumn sports, which are so largely "spectator sports".

With my thanks and kindest regards,

Sincerely yours,

A. Vibert Douglas.