

PAINTING AND SCULPTURE IN CANADA

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WHEN Louis Jobin, the wood carver of Ste. Anne de Beaupré, passed away in 1928, at the age of 86, he severed a link which united primitive and modern art in Canada. Through his long life he had created figures in wood, the last of a noted line of artists in their own field. Ancient calvaires beside Quebec highways, fading wooden Indians in front of cigar stores, surviving figure-heads on sailing ships, religious figures on the façades of French-Canadian churches, as at Ste Famille on Isle d'Orleans, dating from 1749—these are relics of the wood-carving age in Canadian art, that may be found by diligent search.

Jobin's own life spanned the developing years of the newer art in Canada, the art of painting. We may pass over the efforts of the Indians, visible in the decorative totem poles, carvings in bone, shell and ivory, and the painted ceremonial faces of the red men, and ignore the efforts of educated Frenchmen in the days of New France. If art in Canada lacked adequate support almost down to the relatively fat times of to-day, how much less could it thrive in the era of the explorer and the *coureur-de-bois*?

There has been virtually a century of painting in Canada, from the days of Paul Kane, Cornelius Krieghoff and George T. Berthon, to the present, and half way down that century occurred in 1880 the organization of the Royal Canadian Academy, the jubilee of whose launching is being observed in this year 1930. The brief story of development prior to 1880 may be deferred while we consider the Academy's beginning, the inspiration which brought it into life, and the impetus it has given to Canadian art.

The Academy is not without critics, for no loosely linked body of creative workers can escape contention any more than it can escape tendencies to grooves and cliques, but progress in Canadian painting and sculpture has been almost wholly connected with the handful of men and women who in succeeding generations have constituted the Royal Canadian Academy, and through that membership have promoted collateral enterprises and bodies for a related purpose.

One of these is the National Gallery of Canada, also born in 1880, whose collection of native and foreign art steadily grows,

and which, by loan exhibitions sent to all parts of the Dominion, spreads its leavening gospel of culture and solaces thousands who are hungry for intellectual refreshment. A worthy collection of art by contemporaries and old masters is being assembled, and the circulation of pictures lent from Ottawa cities and towns attests an enlarging usefulness for the national collection.

Lord Dufferin, in closing a brilliant régime as Governor-General, had left a thought for his successor which was as a grain of mustard seed. The outcome was the promotion by the Marquis of Lorne and the Princess Louise, a daughter of Queen Victoria, of a Canadian Academy of Arts, founded broadly on the lines of the Royal Academy. It was to comprise not only painters, but architects, designers, engravers and sculptors. Naturally the painters have dominated the membership, but architects have played an important part, while sculptors and designers have been represented in lesser numbers. The nucleus of a National Gallery was secured by arranging that each Academician painter should contribute a picture on his election.

It was characteristic of the era of doubt and provincialism in which the Academy was born that its value was scouted in some quarters. Lord Lorne, in his opening address, referred to critics who said the enterprise would be more suitable in 1980 than in 1880. If there were doubters and scorners, they must have retired into the background, for the opening of the first Academy exhibition on March 5, 1880, was a brilliant occasion. The scene was the Clarendon Hotel building in Ottawa, lent by the Canadian Government, and the address of Lord Lorne met suitable reply in the diplomatic finesse of L. R. O'Brien, the first President, and in the Gallic eloquence of Napoleon Bourassa, Vice-President. A few wealthy Ottawa gentlemen of taste enhanced the exhibition by loans from their own possessions, and the later intimate relation of Canadian art to industry was heralded by a collection of industrial art. Those who consider the subsequent opening of schools of art in Montreal, Toronto, Halifax, Winnipeg, Vancouver and elsewhere may appreciate the foresight of the founders of the Academy.

The charter members of the Royal Canadian Academy, as the organization was soon called, were: Napoleon Bourassa, W. N. Cresswell, A. Allan Edson, Daniel Fowler, John A. Fraser, James Griffiths, Robert Harris, Eugene Hamel, T. Mower Martin, L. R. O'Brien, Wm. Raphael, Henry Sandham and Mrs. Charlotte M. B. Schreiber, painters; J. W. Hopkins, H. Langley, T. S. Scott, James Smith and W. G. Storm, architects, and F. C. Van Luppen, sculptor.

Half a century has witnessed a startling change. Ambitions expressed by Lord Lorne have been in large measure realized. Immediately after the Great War a forward movement was visible. "Canadian art is passing through a period of self-establishment as a national factor," said the Trustees of the National Gallery in 1926. "Hitherto a very large proportion of all works of art acquired by Canadians have been foreign; the bulk of all commercial design has also come from abroad. With a vigor that is worthy of all possible encouragement, Canadian artists have set themselves to combat this anomaly, and already great inroads have been made on the condition which was a credit to no one."

Progress in Canadian painting has revolved mainly around some half-dozen organizations since Confederation. These were the Society of Canadian Artists, which took form at Montreal in 1867; the Ontario Society of Artists, which began in Toronto in 1872; the Royal Canadian Academy, launched at Ottawa in 1880, and holding annual exhibitions alternately in Montreal, Ottawa and Toronto; the Canadian Art Club, formed by a group of senior artists and sculptors at Toronto in 1908, and the Group of Seven, dating from 1920. Winnipeg and Vancouver have been more recently favored with the formation of local art bodies. The Montreal Art Association and the Toronto Art Gallery, with large, beautiful buildings, have stimulated public interest in their cities and beyond, and have already assembled important permanent collections, while the province of Quebec is erecting a museum at Quebec, for which important Canadian work has been purchased.

Before any of these bodies had been formed, there had been a few painters at work in Canada, but mainly men from Europe, who came fully trained and never quite lost the influence of early environment. They sometimes painted Canadian landscapes, which resembled scenes from the New Forest or the Burnham Beeches rather than the Laurentians or Muskoka. The revulsion came in the decade since the World War, when a number of artists undertook to paint a Canada of vigorous forests, bright sunlight and the colours of autumn that belong to the Dominion. "The Jack Pine," by Tom Thomson, with its emphasis on rugged pattern, set the new mode in Canadian landscape, and constituted a tremendous departure from the quiet manner of Kane and Jacobi.

For several decades in the early creation of Canadian art there were no native painters. There was no impulse to paint, no school in which to study, and few buyers when the work was done. Occasional wandering painters came through, pausing a while and then returning to Europe. Paul Kane, one of the first of these,

was an Irishman whose father came to Toronto about 1818 and opened a wine shop. The boy travelled, and studied art for four years in Europe, chiefly in Italy, returning in 1845. Influenced by an interest in Indian life from contact with the Mississaugas around Toronto in his boyhood, Kane then spent three years in the North and West of Canada, following the Indians and painting them in camp, hunting buffaloes, and living their primitive life generally. The result was a large collection of pictures, often fantastic in drawing but usually faithful in dramatic quality, and now of great value as records of aboriginal life. Many of these pictures are possessed by the Royal Ontario Museum, Toronto.

At about the same period, Canada became the home of another wanderer, Cornelius Krieghoff, a native of Düsseldorf, who had lived in Florida for a time. He was attracted to Canada to visit a brother, and in 1853 he settled at Quebec. He mingled with the officers of the garrison, and eked out an existence by painting many small pictures for them. He was a careful draughtsman, and his records had as well a sense of humor in portraying habitant life which has enhanced their interest and value.

Another pioneer, with still a different background, was George T. Berthon, a native of France, trained in Paris, whose father was an artist and protégé of Napoleon. He came to Canada in 1844, and before his death in 1892 had made many official portraits. Canada had few private patrons of art in those days, and painting portraits of statesmen, judges and other officials became the principal source of revenue for artists. Osgoode Hall contains many of the works of Berthon, and time has not weakened their value either as records or as works of art.

During this formative stage in Canadian development, when politicians struggled over forms of government, a handful of native and other painters strove to nurse their profession to a point of enduring life. Antoine Plamondon, who was born at Quebec in 1802, was a maker of portraits and church decorations in his province almost to his death, in 1895. Theophile Hamel, another Quebec painter of the same period, was so beloved in youth that his friends prolonged his studies in Europe in the 'forties by a purse of over \$2,000. He lived in Toronto for a time, and painted many official portraits.

This period brought to Canada several men trained in Europe who endured the discouragements of pioneering days. Daniel Fowler was born in England in 1810, and spent his life from 1843 in Canada. He lived on a farm on Amherst Island, near Kingston, and had unusual mastery of painting still life, such as wild fowl.

Otto R. Jacobi was court painter to the Grand Duke of Nassau before leaving his native Prussia. He settled in Canada in 1860, and became a leading landscapist. He painted with infinite detail the beauties of the Canadian Northland, sometimes with a touch of humor, as in "Breaking Camp," leaving a later generation to rediscover the same field and record it by a vastly different technique.

The middle of the century found in Canada, quite unknown to each other, a scattered group of youths who were to play a large part in the later organization of art on a permanent basis. Some of the early painters were transients, all were trained in Europe. Many years yet passed before Canada was to educate her own artists.

John A. Fraser, brilliant but temperamental, was a key man in this early development. He came from England in 1860, a trained painter, and settled in the Eastern Townships. Times were hard, and he even painted kitchen chairs, waggons and "cutters" to support the family. William Notman, a leading photographer in Montreal, invited Fraser to assist in his studio by colouring photographs, and in 1867 sent him to manage his Toronto branch. From the Notman & Fraser studios there graduated several eminent painters, including Horatio Walker, Henry Sandham, R. F. Gagen, John Hammond and McGillivray Knowles.

Fraser, however, gave rein to his restless spirit by organizing his contemporaries for their own advancement, first in the Society of Canadian Artists in Montreal in 1867, and later in the Ontario Society of Artists in Toronto, in 1872. Already an atmosphere of art consciousness and controversy had been fostered in Toronto by George Gilbert, teacher of art at the Bishop Strachan School, an Australian, and James Spooner, who kept a combined tobacco shop, picture gallery and dog kennel on King Street. Here the painters and young bloods met, and it was a natural transition to call a meeting at the home of John A. Fraser, 28 Gould Street, to discuss a new society. This was held on June 25, 1872, and from it grew the Ontario Society of Artists, which has continued ever since, holding annual exhibitions in Toronto, giving hospitality alike to young and old, and ever recruiting men and women of talent and fostering a spirit of art education and appreciation.

This foundation meeting was attended by Charles S. Millard, T. Mower Martin, James Hoch, Marmaduke Matthews, J. W. Bridgeman and R. F. Gagen. Mr. Martin survives in 1930, still vigorous at 92, equally enthusiastic over his latest landscape, or his much loved garden on the outskirts of Toronto.

At this time Canada was fortunate in her Governors-General, Lord Dufferin and Lord Lorne, who, as we have seen, lent their influence to the fostering of art, and the formation of the Royal Canadian Academy in 1880 followed.

The opening exhibition of the Academy attracted a general response from the struggling painters of the day. One of these was a young man who, self-taught, was labouring with his brushes in the village of Doon, beside the Grand River, in Ontario. This was Homer Watson, who is still an active painter in 1930. Mr. Watson had persevered against local discouragement, particularly the enticements of a grocer who wanted to engage him as a clerk. The youth completed a picture called "The Pioneer Mill", and sent it to the first Academy exhibition. To his astonishment and delight it was not only hung, but was bought by the Princess Louise for \$300.

The first President of the Academy, L. R. O'Brien, was a member of a family distinguished in law and politics. He set down in delicate water colours the serene Canadian landscapes, and secured recognition for native art in circles of refinement and wealth when it needed that support.

There now emerged a group of painters who lifted their art to something like a national profession. Robert Harris, a native of Wales, who spent his early years in Prince Edward Island, took a position of leadership, and from 1893 to 1906 was President of the Academy. From his Montreal studio there went forth a long succession of portraits of eminent Canadians. He also created the celebrated group known as "The Fathers of Confederation", comprising the members of the Quebec Conference of 1864, and which became through reproductions perhaps the best known painting in the Dominion. After its destruction in the Parliament Buildings fire at Ottawa in 1916, it was repainted in replica by Frederick Challenger for the Ontario and Alberta Parliament Buildings respectively.

European schools were now claiming many Canadian art students, a condition which persisted until interrupted by the World War in 1914. Paul Peel, of London, W. Blair Bruce, of Hamilton, Florence Carlyle, of Woodstock; William Brymner, Maurice Cullen and J. W. Morrice, of Montreal; Franklin Brownell, of Ottawa, George A. Reid of Wingham, Wyatt Eaton of the Eastern Townships and McGillivray Knowles of Toronto were among the brilliant coterie who sought the best art education then available. The schools of Europe were divided on the merits of Impressionism, then sweeping France, and the Canadian students did not escape the division of opinion.

Peel and Bruce immediately felt the Continental influence, and spent the rest of their life abroad, mostly in Paris. Peel's most celebrated work, "After the Bath," showing his two small children drying themselves before an open fire, was purchased by the Hungarian Government. After long years in Europe it was purchased by friends in London, Ont., in 1924, finding a place in 1930 in the R. S. McLaughlin collection at Oshawa, Ont.

Blair Bruce became a painter of power and versatility. Some of his best work is found in the National Gallery of Canada and in the civic gallery of Hamilton. One of his greatest pictures, "Bathers, Mediterranean," was purchased in 1930 by T. B. Macaulay, of Montreal, a boyhood friend, for the Hamilton collection.

Florence Carlyle enjoyed favor for her warm, friendly pictures of domestic interiors, always executed with breadth and richness of colour. "The Tiff," owned by the Ontario Government, is a popular example of her work.

It was about this time that George A. Reid, fresh from the schools of Philadelphia and Paris, returned to the Lake Huron country of his birth and painted what became economic as well as human and pictorial documents. "Mortgaging the Homestead" (1890) was a sad but truthful commentary on financial conditions in Canadian agriculture, while "The Clock Cleaner" brought a touch of humor to its record of a drab age. Mr. Reid, who was President of the Academy from 1906 to 1909, leaned naturally to teaching, and from 1912 to 1929 was Principal of the Ontario College of Art. He painted landscapes often with poetic feeling, and frequently turned with enthusiasm to mural decorations.

Robert Holmes brought another note into the art of the day by creating over many years a large collection of water colours of wild flowers in their natural settings in the woods of Ontario.

J. W. Morrice followed largely the course of Bruce and Peel. He spurned the life of a lawyer designed by his father, a Montreal merchant, and found happiness in the studios and boulevards of Paris. He was a cosmopolitan, a friend of Whistler, at home in Paris, Venice or Algiers. He adopted the Impressionist manner, and in his day was the best known Canadian painter in Europe.

William Cruikshank was an eccentric Scotsman with extraordinary powers in drawing and exceptional qualities as a teacher, who painted in Toronto a few valuable pictures of pioneer life. F. M. Bellsmith, who never forgot the influence of Dickens and his landmarks in England, did much to introduce to Canadians the massive grandeur of the Rockies. R. F. Gagen and W. M. Cutts found their chief joy in painting the surf of the Atlantic as it breaks

on a rocky coast. E. Wyly Grier, who as President of the Academy in 1930 carried to the Princess Louise in England the felicitations of the society she promoted fifty years earlier, launched in 1890 upon a distinguished career in portrait painting. J. W. L. Forster has pursued a long career as a portraitist, some features of which he has recorded in his engaging book of memoirs, "Under the Studio Light".

Frederick Challener, though a painter of luminous landscape, followed mainly the career of a mural painter. Numerous important hotels and theatres are enriched by examples of his work, revealing his merits as a colourist, and brightened by a high imaginative quality. C. W. Jefferys, while an early interpreter of the landscape of North and West, made his principal life work the illustration of Canadian history, of which he has an uncanny mastery. He diverged later to mural decorations with historical background. McGillivray Knowles was one of the earliest Ontario painters to realize the riches of French-Canadian motifs, which he has rendered with charm and vigor.

Montreal painters of this period included several men of eminence. Edmond Dyonnet, a native of France, had done distinguished work in portraits and figures, but as time passed became better known as a teacher and as Secretary of the Academy. William Brymner, President of the Academy from 1906 to 1918, was another teacher of wide influence, but also a painter of power in landscapes, marines and figures. Maurice Cullen was moving to high standing for the quality of his landscapes of the St. Lawrence valley. A. Suzor Côté had entered on a long career in painting and sculpture, giving in both mediums dignity and great beauty to the scenes and traditions of habitant life.

G. Horne Russell was rising to notice by marines and portraits. He was President of the Academy from 1922 to 1926. Alphonse Jongers, a native of France, sustained a strong note in portraiture during successive lengthy residences in Montreal. Henry Sandham painted episodes from Canadian history with brilliant colour and dramatic effect. Later he worked in New York, as did also Wyatt Eaton, both winning high recognition for portraits. J. Colin Forbes and A. Dickson Patterson were also eminent in the portrait field. John Hammond, of New Brunswick, rendered landscapes with much poetic feeling. C. E. Moss and Franklin Brownell were early members of a notable Ottawa group, working chiefly in portraits, as did Ernest Fosbery, who in a later day brought real distinction to his studies of women. Charles E. Huot, of Quebec, worked tirelessly until his death in 1930, and

enriched the Quebec Parliament Buildings by mural decorations of Canadian history.

National consciousness made a fresh impression in the field of the painters in 1908 when the Canadian Art Club was formed in Toronto. Several painters and sculptors, who were better known in Europe and the United States than in their native country, lent their co-operation, and a brilliant commencement was made by the new organization. During its short life of seven years the Art Club by its exhibitions exerted a considerable influence on public opinion. The leading spirits in the organization were: Horatio Walker, Homer Watson, Curtis Williamson, Archibald Browne, Edmund Morris, Walter Allward, Phimister Proctor, William Brymner and W. E. Atkinson.

At the Art Club's second exhibition, in 1909, visitors experienced a thrill from "Ploughing—The First Gleam," a massive and magnificent work by Horatio Walker, which had already won gold medals at the Buffalo and St. Louis Expositions in 1901 and 1904 respectively. In 1929 it was purchased for the Province of Quebec Museum. The theme was sunrise on an Isle d'Orleans hillside farm, where, in fine masses and lights, four oxen, accompanied by two men, were hauling a plough in the rosy glow of dawn. Another major work by Mr. Walker, "Oxen Drinking," had been purchased by the National Gallery of Canada in 1909 for \$12,000. Both pictures indicate the genius with which this artist has interpreted rural Quebec, the romance and poetry with which he has invested the simple habitant life.

Homer Watson exhibited in 1909 "Pioneers Crossing the River", in which he preserved the sense of vigor and simplicity in which the builders of Ontario travelled and worked. It showed a caravan of covered waggons fording a stream at sunset, making their way to a camp fire in the woods. Watson's romantic treatment of trees sometimes earned him the title of "the Canadian Constable".

Curtis Williamson had received a thorough training in Europe, and for years his methods and subjects reflected that early environment. Later he ventured on figure painting and portraits, often in low key, but always with fine drawing and characterization.

Archibald Browne is a landscapist of poetic impulse. He loves the mystery of twilight or night, sometimes paints Indian summer, and his pictures possess a restful quality that invite contemplation. The works of William Brymner, Maurice Cullen, Franklin Brownell, J. W. Morrice, John Russell, W. H. Clapp and J. Kerr Lawson were also seen at the Art Club, which was also the

means of introducing Clarence A. Gagnon, of Montreal, to a wider audience. Gagnon rose quickly to a commanding place as a painter of the Quebec landscape. Old houses and village scenes, sleighs en route to market, as over the St. Lawrence in winter, were rendered with fine sentiment and delicacy of tone.

The new impulse indicated by the organization of the Art Club was evident in other directions through heartening signs and sounds. As the prairies were filling, trade expanding and wealth accumulating, public taste showed new refinement. Homes in Toronto's Rosedale, Ottawa's "Sandy Hill" and Montreal's mountain slopes called for decorations of a more decided Canadian character. Art-schools were mooted, art exhibitions became more common in response to public demand, Government collections assumed a new value as an encouragement to artist and guide to connoisseur.

The new stirring can be first traced in the fresh attention given by painters to the Northland. Jacobi and O'Brien had seen the promise of those lonely hills and forests, lakes and waterfalls, but it remained for the new painters from 1910 onward to realize fully the pictorial possibilities of the back country. J. W. Beatty, abandoning the Dutch themes of his student days, showed Ontario painters the glories of Algonquin Park, as yet little more than a vacant square on the map. A. Y. Jackson and F. H. Johnston were soon sketching in the north woods, returning with impressions of the solemn forest and the blazing Aurora.

Tom Thomson, in his short life of 40 years, tragically ended by drowning in Algonquin Park in 1917, was influential in founding what is called the new school of Canadian art. Thomson was a true child of the wilds. After a boyhood spent by the blue waters of Georgian Bay, he practised commercial art in Toronto, the while he longed for outdoor life. He was a born recluse, unschooled in city ways, and ever longed for the freedom of the North.

Thomson's pictures rang true. They were convincing records of wind-blown forests, scudding clouds, lakes in tempest, of the patterns of trees as nature made them, not as they were manicured by a city gardener. Thomson always possessed a sense of form, rhythm, tone and colour, and much of this he owed to the exacting demands of high-class commercial art and the mastery he acquired of lettering.

A significant incident occurred in 1916 when J. E. H. MacDonald, later Principal of the Ontario College of Art, created a mild sensation by exhibiting "The Tangled Garden," at the O. S. A. It was a massive Impressionistic treatment of an old garden, with drooping sunflowers and other old plants in irregular arrangement.

This leads to a consideration of the Group of Seven, a new organization which in 1920 faced the world with an exhibition in Toronto which challenged older methods and aroused a fever of controversy. The origin of the new ideas is somewhat obscure so far as Canada is concerned, but the strong emphasis which the Group laid on design seems related to the poster fashion in pictures obvious in Europe since the "L'Art Nouveau" of the late nineties. There are now signs of a measure of reconciliation, for the Group of Seven exhibition of 1930 included solicited works which were relatively conservative. On the other hand, the manner of several outside painters has veered towards modernism.

No better statement of the Group's point of view is necessary than the following from their own catalogue of 1922:

"New material demands new methods, and new methods fling a challenge to old conventions. It is as impossible to depict the autumn pageantry of our northern woods with a lead pencil as it is to bind our new art with the conventions and methods of other climes and other ages. The thought of to-day cannot be expressed in the language of yesterday. The Victorians seem dull and the Elizabethans frigid to a generation with its own problems. Artistic expression is a spirit, not a method; a pursuit, not a settled goal; an instinct, not a body of rules. In the midst of discovery and progress, of vast horizons and a beckoning future, art must take to the road and risk all for the glory of a great adventure."

Little change in personnel, or modification in manner, has occurred among members of the Group of Seven since 1920. There are no officers, no rules, no regular meetings, but usually an annual exhibition, marked by a certain unity of purpose, courage, vigor and experimental intention. Members of the Group at the 1930 exhibition were as follows: Lawren Harris, A. Y. Jackson, J. E. H. MacDonald, Arthur Lismer, Frank Carmichael, A. J. Casson, Toronto; E. H. Holgate, Montreal, and F. Horsman Varley, Vancouver. Displays arranged by the Group in the United States and England have attracted considerable notice, and one of Mr. Jackson's pictures, "Halifax Harbor," was bought for the Tate Gallery, London.

It may be more convenient than discreet to segregate the women painters of Canada in this brief survey. Only one woman has reached the honour of Royal Canadian Academician, Mrs. Charlotte M. B. Schreiber, one of the founder members. She was a cultivated Englishwoman, born in 1834, who spent the central part of her life on a farm near Toronto, where she recorded freely the pastoral scenes about her. Miss Sydney Strickland

Tully, who was connected with the famous Strickland family, painted portraits and landscapes for many years in Toronto. Mary Hiester Reid, born in 1859, was a painter of home gardens, flowers and landscapes, and shared the enthusiasm of her husband, George A. Reid, for the development of art in Canada.

Elizabeth McGillivray Knowles painted miniatures and landscapes, and in later years created a unique niche by interpreting the moods of barnyard fowl. Clara S. Hagarty has happily set down the glories of Ontario garden flowers. Marion Long is successful in figure studies of Canadian types of workers. Laura Muntz Lyall endows childhood with romance in pleasant portraits. Mary Wrinch Reid, painting over her maiden name of Mary E. Wrinch, began in miniatures and later took a high place for landscapes from French Canada and northern Ontario. Dorothy Stevens is an accomplished etcher and a painter of dash and freshness, especially in figures.

Some of the women painters, such as H. Mabel May, Kathleen M. Morris and Lilius Torrance Newton, have felt the influence of the Modern movement, and tend to emphasize design in their work. Mrs. Newton's portraiture is already distinguished. Elizabeth S. Nutt, of Halifax, brings to Nova Scotia the traditions of her thorough English training, and paints with sound drawing and delightful colour. Henrietta Britton, Amherst, N. S., formerly of Toronto, has advanced as a painter of winter landscape. Miss Emily Carr, of Victoria, exerts her own individuality through designs based on totem poles and other Indian creations.

Sculpture is sometimes described as the "Cinderella of the arts." Certainly it is an art with a limited patronage, especially in a young country like Canada, where most of the bronzes have been made for memorial purposes. The nineteenth century was well advanced before modern sculpture attained a lasting foothold in the Dominion. During the eighties F. A. T. Dunbar pioneered in Ontario, and is best remembered by his life-size bust of Sir John A. Macdonald, which was widely circulated through reproductions.

The first noted Canadian sculptor was Philippe Hébert, of Montreal, an Acadian by descent, who commenced his long career by modelling the de Salaberry monument erected at Chambly in 1881. Hébert had the warmth and gusto of the Latin races, and his figures and groups contrast with the more restrained efforts of his contemporaries. His work may be found across Canada, from the Atlantic to Calgary. His memorials for Maissonneuve, Jeanne Mance and Bishop Bourget in Montreal, Bishop Laval,

in Quebec, and the South African equestrian group at Calgary, especially reveal the fine form, true historical basis and warm decorative quality of his creations.

A. Suzor Côté's bronzes are usually small, for indoor use, but they are spirited and genuine records of French-Canadian types. Alfred Laliberté has followed in the wake of Hébert in modelling historical figures, with a leaning to dramatic arrangement. G. W. Hill and Elzéar Soucy are later Montreal sculptors with some success in memorial work. Henri Hébert, son of Philippe Hébert, though his "Evangeline" at Grand Pré is strong in sentiment, later showed the modern influence, leaning to the imaginative and decorative in bronze. Hamilton MacCarthy, Ottawa, has had a long career in making statues of public men.

Toronto's outstanding sculptor is Walter S. Allward, who, after modelling a few busts and figures of frock-coated statesmen, suddenly stepped to a new level by his great shaft for the South African War erected in his own city in 1910. The base group of this memorial subtly and strongly expresses, through the figures of a mother and two sons, the sense of duty felt by Canadians at that time. The Bell Memorial, erected at Brantford in 1917, indicated the sculptor's progress and his increasing use of the abstract. His Baldwin-Lafontaine group, on Parliament Hill, Ottawa, is a happy solution of a difficult problem in portraiture. In 1922 Allward received a commission to create Canada's national war memorial on Vimy Ridge, in France, marking the scene of a great battle in the World War. This design is a still more abstract conception, and is regarded as the pinnacle of Allward's career.

A new society was formed by Canadian sculptors in 1928, and among the active members was Emanuel Hahn, who studied for a time with Allward. He has been a teacher of sculpture at the Ontario College of Art, has modelled several memorial works, such as the figure of Edward Hanlan at Toronto, and leans to modern ideas in his later efforts. Elizabeth Wyn Wood is even more pronounced in her modernism, with striking and brilliant results. Two other Toronto women sculptors are Frances Loring and Florence Wyle, both natives of the United States. They are best known by small bronzes made for the Canadian War Memorials, perpetuating munition makers and other workers with a fine feeling of rhythm and the dignity of labour. Alfred Howell, who came to Toronto from England and later went to Cleveland, Ohio, was a teacher and the creator of several war memorials in Canadian cities. The group at Guelph happily combines realism and imagin-

ation in expressing pride and sorrow. Charles Marega, who went to Vancouver from Italy, is best known as the sculptor of the President Harding memorial in Stanley Park.

On the other hand, Canada has lost distinguished artists who became sculptors in the United States. Phimister Proctor has specialized in modelling wild animals, and many of his works occupy prominent places in American cities. Dr. R. Tait McKenzie's figures of athletes are instinct with rhythm and the joy of wholesome sport. The high quality of his figure of Wolfe at Greenwich and his war memorials at Almonte, Ont., his birthplace, and at Edinburgh and Cambridge, England, is widely recognized.

Stimulated by the new schools of art, the increased demand for native paintings, and the strengthened market for pictorial advertising, painting and illustrating in Canada have assumed an enhanced position in recent years. New workers constantly come on the scene, and new appraisals are constantly demanded. This survey may suitably conclude by allusions to other painters of more recent promise and accomplishment. F. H. Brigden has shown the effectiveness of water colour in presenting the rugged valleys of Algoma. St. Thomas Smith, also a water colourist, has caught the restless ocean and the animated skies of a tempest. Harry Britton is a vigorous painter of harbours and shipping, with a fine sense of colour. Older Ontario pastoral scenes have happy interpreters in Fred S. Haines and Herbert S. Palmer. Both have diverged to mural decorations with fine colour, and Mr. Haines is also a worker in colour prints.

Among the Montreal painters, F. S. Coburn is best known by his brilliant winter studies from the logging camps. A. H. Robinson and C. W. Simpson have rendered harbour and street scenes broadly and effectively. Mr. Simpson has extended his field to United States cities in a notable series of pastels for the *Ladies' Home Journal*. Robert W. Pilot has given new freshness and dignity to the St. Lawrence by his Quebec winter pictures. R. S. Hewton has lifted the current average in figures and portraits. Gyrth Russell, formerly of Halifax, has attained recognition in England as painter and etcher. Kenneth Forbes and Allan Barr are rising favorites in portraiture. Arthur Heming, long an illustrator, displays strong dramatic quality in his northern landscapes with figures.

Among the younger modernists, Charles Comfort, in penetrating figure studies, Bertram Brooker in abstract drawings, individual and forceful, and Jack McLaren in caricature, are men of promise. Western Canada also has a group of men who are invigorating the

art of their provinces. C. J. Collings, a resident of the Shuswap Lake region for many years, has continued the high reputation he had won as a water colourist in England. W. J. Phillips has a place of leadership in Winnipeg, especially in colour prints and water colours. L. L. Fitzgerald, also of Winnipeg, shows an individual note in landscapes, murals and etchings.

Canadian art, surviving the discouragements of limited patronage and keen competition from older countries, has proved its right to live. While clinging to fundamentals, the painters have advanced with the times, accepting the best from the Impressionists and flirting with the Modernists, but never yielding to the claims of the extreme radicals. They have presented the glories of the Canadian landscape with increasing truth and beauty, their portraits are rendered with understanding and often penetration, but they have not stooped to the lewd or the unwholesome. Their productions are the effort of a young country, but critical opinion in New York, Washington, London and Paris is altogether encouraging.