

is known as the Glasgow School broke down the barriers of decadence in Scotland caused by the death of men like Bough and Fraser, and now there is the Canadian Art Club in Toronto, formed of several independent and progressive artists, who for many years exhibited at the annual display of the two old established societies, but who, growing restless under the yoke of the so-called rulers, finally broke away, and are making an effort to breathe the free air of their profession, untrammelled by personal consideration and unrestricted by the self-satisfied opinion of men set in judgment over their work.

Whether the new movement will succeed or not must depend entirely on the spirit of its supporters. If they meet as a mutual admiration society, and the high ideals of art are subordinated to mere public display, disaster will be the result. If, on the other hand, these secessionists are and continue to be in earnest, producing the very best of which they are capable, and each striving to give expression to the highest inspirations, independently of what each other or the public may think, the movement will redound to their credit, and will have a greater influence on the future of Canadian art than anything that has occurred since art was first attempted here. Cliques and coteries must be avoided. Good, sharp criticism must be given and taken in the true spirit, and the work must be of the essence of that real feeling for art which alone marks the great painter. If a man has anything worth saying to his fellowmen he will find both the opportunity and the means of saying it. And so with the artist, if he has within him the consciousness of art and the proper feeling for the beautiful, he will find the way to express his thoughts on canvas, and will add to the fame of himself and his country by the creations of his genius.

That the number of men forming this secessionist body is small is a matter of no consequence. There are only half a dozen great Dutch painters of the last hundred years. There were not more than that number who created and glorified the Barbizon School, and whose works belong now, not to France, but to the whole civilized world. Six artists would fairly represent all of present-day English art that will continue to live beyond the