

British North America after 1800 — also travelled from Detroit to Halifax, and has left hundreds of wonderful picturesque views. Though he lived in Quebec for 25 years, it is unlikely that Heriot contributed to any continuing tradition. Most of his work, like that of the British officers, was taken back to England.

Professional artists

As a consequence of continuous immigration throughout the 1830s and 1840s, by mid-century Montreal and Toronto were developing as centres of some cultural significance, and we know of a small number of professional artists in each. In 1834 there was even an attempt to establish an exhibiting association. The Society of Artists and Amateurs of Toronto staged one exhibition that year, but no more. With the increase in the number of painters at mid-century, however, came attempts to develop a regular forum for professionals. The Toronto Society of Arts was established in 1847. The first exhibition limited to the work of professional artists was held that year, and another the following. Since there were not many artists in Toronto, American itinerants who had enjoyed support in Upper Canada were invited to contribute. Two portraitists recently settled in the city were included, and Paul Kane (1810-71) showed some of his first Indian pictures in the 1847 show. Kane held a one-man exhibition later in 1848, marking yet a new stage in the public appreciation of painting in Toronto.

Also in 1847, a group of professionals in Montreal who organized the Montreal Society of Artists eschewed a catalogued exhibition in favour of a 'permanent' picture gallery in the local Mechanics' Institute. From a published list of members we can see that, as in Toronto, they recruited far afield in order to swell the ranks, and itinerants were welcome. Topographical water-colours were popular in both exhibits and there were many portraits. Still-lives, classical landscapes in oil and historical scenes, were all copies made from reproductive engravings or while on trips to Europe.

As a junior exhibitor, Paul Kane had offered such things with the Society of Artists and Amateurs of Toronto in 1834 but, in 1847, rather than replicating subjects that reinforced cultural bonds with the traditional values of the old country, he showed Indian scenes from his travels to the far west that reflected unique aspects of the Canadian experience. With the Montreal Society of Artists it was the Dutch-born and German-trained Cornelius Krieghoff (1815-72) who filled that role, suggesting with his scenes of Indian and French-Canadian peasant life that Canada offered sufficient subjects for art. Montreal proved insufficient to support its first professional artists' society, however, and only two of its members remained by 1849. Krieghoff himself moved to Quebec in 1853.