

The Chicago Exposition of 1893 was a revelation to the foreign world—and probably to many Canadians, not to say Englishmen—that there was in Canada artistic performance of no mean order. Where Canadian artists generally fail is in individuality of expression and general excellence from a technical point of view, especially in the thorough knowledge of construction in both figures and landscapes. The tendency to be imitative rather than native is also too obvious—a fault of a new country still under the influence of colonial dependence. Still, despite these inherent defects, there is much good work done by L. R. O'Brien, Robert Harris, J. W. L. Foster, Homer Watson, George Reid—the painter of "The Foreclosure of the Mortgage," which won great praise at Chicago—John Hammond, F. A. Verner, Miss Bell, Miss Muntz, W. Brymner—all of whom are Canadians by birth and inspiration. The establishment of a Canadian Academy of Art by the Princess Louise, and of other such associations, has done a good deal to stimulate a taste for art, although the public encouragement of native artists is still very inadequate when we consider the excellence already attained under great difficulties in a relatively new country where the mass of people has yet to be educated to the necessity and advantages of high artistic effort.

Sculpture would be hardly known in Canada were it not for the work of the French Canadian Hebert, who is a product of the schools of Paris, and who has given to the Dominion several admirable statues and monuments of its public men. While Canadian architecture hitherto has been generally wanting in originality of conception, yet it affords many good illustrations of the effective adaptability of the best art of Europe to the principal edifices of the Provinces, notably the following: The Parliament and departmental buildings at Ottawa, admirable examples of Italian Gothic; the Legislative buildings at Toronto, in the Romanesque style, with details of the Celtic and Indo-Germanic schools; the English cathedrals in Montreal and Fredericton, correct specimens of early English Gothic; the French parish church of Notre-Dame, in Montreal, attractive for its stately Gothic proportions; the University of Toronto, an admirable conception of Norman architecture; the Canadian Pacific Railway Station at Montreal, and the Frontenac Hotel at Quebec, fine examples of the adaptation of old Norman architecture to modern necessities; the Provincial buildings at Victoria, in British Columbia, the general design of which is Renaissance, rendered most effective by the pearl-gray stone and the several domes; the headquarters of the Bank of Montreal, an artistic example of the Corinthian order and notable for the artistic effort to illustrate, in the walls of the interior, memorable scenes in Canadian history; the county and civic buildings of To-