

factures Section and has seen it grow from one hundred to four hundred exhibits.

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Mr. C. A. B. Brown.

PRESIDENT of the Toronto Playgrounds' Association is Mr. C. A. B. Brown—and the Association has lately opened large supervised playgrounds in Toronto. Mr. Brown is an enthusiastic educationist. He served a quarter of a century on the School Board and the present Board of Education in Toronto, of which twice he has been the presiding officer. He founded the Penny Savings Banks in which during the past five or six years Toronto school children have invested more than seventy-five thousand dollars. A new school in the north part of Toronto is already christened "The Brown School" in his honour. He is a director of the Canadian National Exhibition and chairman of its Buildings Committee. Of two well-known Canadian yachts he has been skipper—the *Condor* and the *Canada*; and he has been twenty-one years an executive officer of the Royal Canadian Yacht Club, of which he is also a life member. Of all the "good fellows" in Toronto, none has a wider or better reputation than "Charlie" Brown.

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A Progressive M. D.

DR. ADAM H. WRIGHT of Toronto has been elected President of the Canadian Medical Association, which held its meeting for this year in Winnipeg just before the gathering of the Association for the Advancement of Science. Dr. Wright is one of the most reputable and conservative-progressive medical men in Canada. He has spent a great many years in scientific medicine and has attained a high place in the profession quite apart from his present position. He was born in Brampton in 1846; graduated from Toronto University as a B. A. and in 1873 became an M. B. Four years later he became by hard study a member of the Royal College of Surgeons of London, England, and was soon afterwards appointed a demonstrator of Histology in the old Toronto School of Medicine, which post he occupied for nine years—though during that interval he became one of the surgeons to the Toronto General Hospital and also lecturer in the Women's Medical College. Since his retirement from the department of histology, Dr. Wright has been Professor of Obstetrics, and since 1886 a member of the Senate of Toronto University.

## REFLECTIONS

THERE are those who say that considering its size and wealth and education, Toronto is more ignorant of art than any other city of its size in the civilised portion of the Globe. It has no civic art gallery, and it has very few citizens who can distinguish between a first-class lithograph and a genuine oil or water-colour. An art exhibition held during the social season attracts only twenty-five to fifty visitors each day.

This is a serious criticism, because a nation without some admiration and love for that which is artistic cannot be great in either industrial or intellectual spheres. Perhaps, however, the critics are too severe. The number of private picture galleries is steadily growing, and the number of private collectors has greatly increased in recent years. The civic authorities have perhaps overlooked the value of an art gallery and the value of art education, but that is due to the character of the annually elected council more than to a disregard of the appreciation of art among the people. The city has grown fast and the small merchant who becomes an alderman has been so concerned with waterworks, sewage and pavements, that he has had little opportunity to think of furbelows and art galleries.



SOME signs there are which indicate that, however bad the situation has been, there is hope of improvement. Last year some four hundred thousand people visited the art gallery at the Exhibition to look at the hundred and fifty British and Canadian pictures on view. On Monday last, more than four hundred of the best citizens attended a private view of this year's art collection, and the gallery has been crowded every day. That the Exhibition authorities find it profitable to import annually thirty or forty British masterpieces and to spend a couple of thousand dollars on a Canadian collection is tangible evidence that the people of Ontario, if not of Toronto, have some measure of appreciation for good pictures.

This year's collection contains canvases by Lord Leighton, Sir John Millais, Landseer, John Swan, Lucy Kemp Welch, Leader, Brangwyn, Abbey and others whose work appeals only to those who have some deep sense of form, tone, drawing and colours. "Summer Slumbers" by Lord Leighton is a striking composition, with a sleeping maiden as its central figure. It is a riot of glorious tones based on exquisite drawing and wonderful detail which appeals

strongly to those who love the beautiful. Abbey's "Stage Scene from Hamlet" is a much more rugged piece of work, with stronger colours, more numerous points of interest and more daring in its elaborate execution. Brangwyn's "Burial at Sea" is a subject which only a sailor-artist would attempt. It is one of his early efforts but one which probably did much for his reputation. Landseer's sheep and collie picture depends less on its artistic qualities and more on its fidelity to animal portraiture. It probably gains much by tradition also. John Swan's "Leopards" is of a newer and more thoroughly artistic school. While his animals may not be more faithful to natural types, the setting is certainly more pleasing and more in harmony with the canons of art. The Leader is the most perfect landscape by this artist ever shown in Canada and has made a deep impression upon those who are influenced by quiet, pastoral scenes. Lucy Kemp Welch, the English Rosa Bonheur, is represented for the first time and by a picture of horses which displays this artist at her best. Millais' little girl in church, portrayed awake and asleep, appeals to the parental instincts as well as the artistic taste, as do several of the other important canvases.



NO person may visit this collection and witness the eagerness of the people in their study of the pictures without feeling that the residents of Toronto and Ontario are not quite so vulgar and so crude as the critics would have us believe. The rich men of Toronto may not have purchased as many European masterpieces as the rich men of Montreal, but no other city could provide such a steady stream of interested spectators for an art gallery as does Toronto during the days of its annual Exhibition. Those who believe the Toronto Fair to be a big "show" such as Barnum would have provided have but to visit the art gallery and the minor exhibitions of applied art, graphic art, and pictorial photography to have their opinions quickly altered. The directors are aiming high, but the public's appreciation of these departments show that the directors are wise in their day and generation.



AS to the Canadian art in this year's collection, not much can be said. Mr. McGillivray Knowles has three splendid canvases, which relieve the monotony, and which indicate that Mr. Knowles is marching on to great achievements. Mr. G. A. Reid has repainted his canvas shown at the O. S. A. exhibition last spring, but it is still rather weak. Mr. Wyly Grier is not as strikingly represented as usual. Some of the smaller bits of landscape by Chavignaud, Beatty and Brigden are excellent. Indeed the latter shows considerable advance in his work. The figure painters, however, show no progress whatever and it would seem as if Canadian artists have failed utterly in their attempts to produce beautiful faces and forms. Further, there is hardly a single Canadian artist who appeals to the heart or the imagination. Their technique is improving in certain respects, and their blending of colours shows progress, but they have utterly failed to produce a picture which makes a general, human appeal. They seem to lack sadly broad sympathies with human sorrows and pleasures and struggles such as furnish the poet, the novelist and the dramatist with materials for their productions. Their work, considered generally, has neither the virility nor the inventiveness shown by the illustrators whose drawings are shown in the "black and white" department. It is nearly time for these titled members of the Canadian art fraternity to abandon their study of yellow wheat-fields, red and blue rocks, purple woods and ugly women and children, and give us something which will be inspiring and dramatic. Even a few imitations of the "Kiss-mammy" school would be a pleasant relief from the present depressing monotony of flat misinterpretations of nature. The claim that the Canadian art of to-day is better than it was ten years ago is perfectly sound, but that is not enough. That its progress has been commensurate with the progress in the other lines of human effort and achievement is a doubtful proposition.

### EXPERT ADVICE.

DURING the past few days Sir William White in Winnipeg and Lord Charles Beresford in Toronto have been favouring us with some expert advice concerning naval defence. Both agree that Canadians should be greatly interested in keeping the Royal Navy efficient and effective. Both base their appeal to Canadians on the ground that commerce needs defence, and defence means warships. Lord Beresford develops his argument along the line that in order to maintain the Empire as a whole, each portion must bear a