

ture. The best that can be said of Canada in this respect is that these are cultivated tastes, and for their full fruition require the leisure which only comes to matured communities and the wealth which only results from a fairly developed country. Toward the end of the century both these conditions are becoming apparent, and with this stage in Canadian development native artists and musicians are beginning to be appreciated and understood. Peel, Sandham, Vogt, Edson, Eaton, Fraser, Ward, Bourassa, Jacobi, O'Brien, Harris, have all contributed to the progress now apparent; and the magnificent resources in Canada's vast mountains, varied lake and river and forest and island scenery, and pastoral, ranching and hunting views, are being slowly exploited. In this process much good has come from the Royal Canadian Academy, founded in 1879 by the Marquess of Lorne, just as the pursuit of literature and science has been greatly aided by the foundation in 1881 of the Royal Society of Canada. Sculpture has found its chief expression in busts and statues of eminent men and in the representation of various religious subjects for church edifices in the Province of Quebec. The most notable examples of statuary in the Dominion are the memorials to Sir John A. Macdonald in Toronto, Hamilton, Montreal and Ottawa, the statue of the Queen at Montreal, of Sir George Cartier at Ottawa, of George Brown at Toronto and of General Brock at Queenston. In music and song Canada, since Con-