

see Canadian art Canadian to the backbone, an art which shall be no slavish imitation of foreign examples, but which shall be an indigenous product and one which shall have grown up at the source of nature out of the circumstances, wants and occupations of the people who practice it." [Applause.]

That is an ideal which I think all the friends of the Fine Arts in this country should endeavor to keep before their eyes, and I think that the thanks of the public are due to those who have, up to the present time, labored as our Canadian artists have towards this end. Their profession must, to many of them I fear, have proved an up-hill and disappointing one. The London newspapers have, during the last few weeks, been full of descriptions of the studios of our best English artists, of the brilliant throngs by which they have been crowded, and of the taste and luxury of their furniture and equipments. We are, I am afraid, still at some distance from such a state of things, and from the age, at which the English studios have already arrived, of Eastern carpets, elaborate brass work and luxurious couches. We may, I think, find some consolation in the reflection that the men who laid the foundation of the national greatness of Canada were not wearers of soft clothing or dwellers in sumptuous houses, but hardy pioneers who toiled like slaves, who underwent the hardest privations in the confidence—a confidence which was not misplaced—that they would secure for those who were to come after them, comforts and prosperity which they were not to enjoy themselves. The artists of the present day stand in the same position in the world of art as the pioneers of our early settlements, and they must consider it some recompense for the adoption of a laborious and, I fear, somewhat un lucrative profession, that their fellow-citizens recognize the courage and disinterestedness of their efforts, and that they are working for posterity rather than for themselves. I am sure that one and all of us wish them