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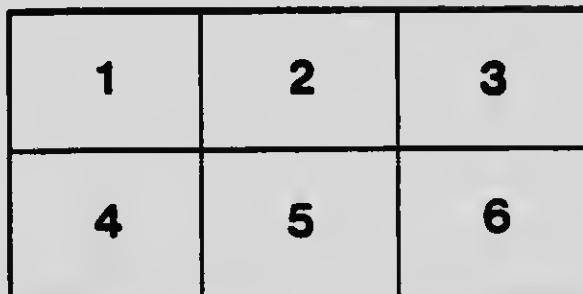
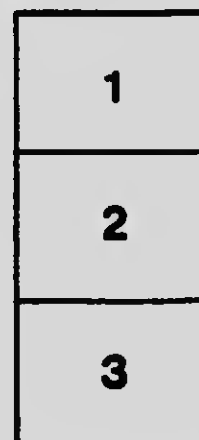
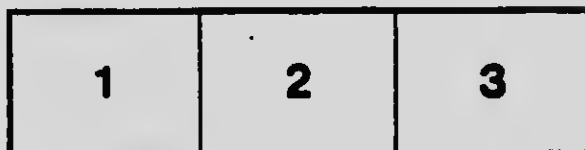
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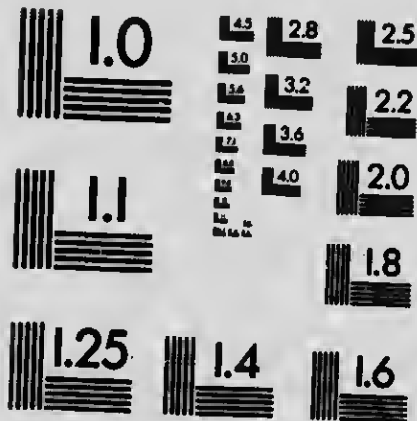
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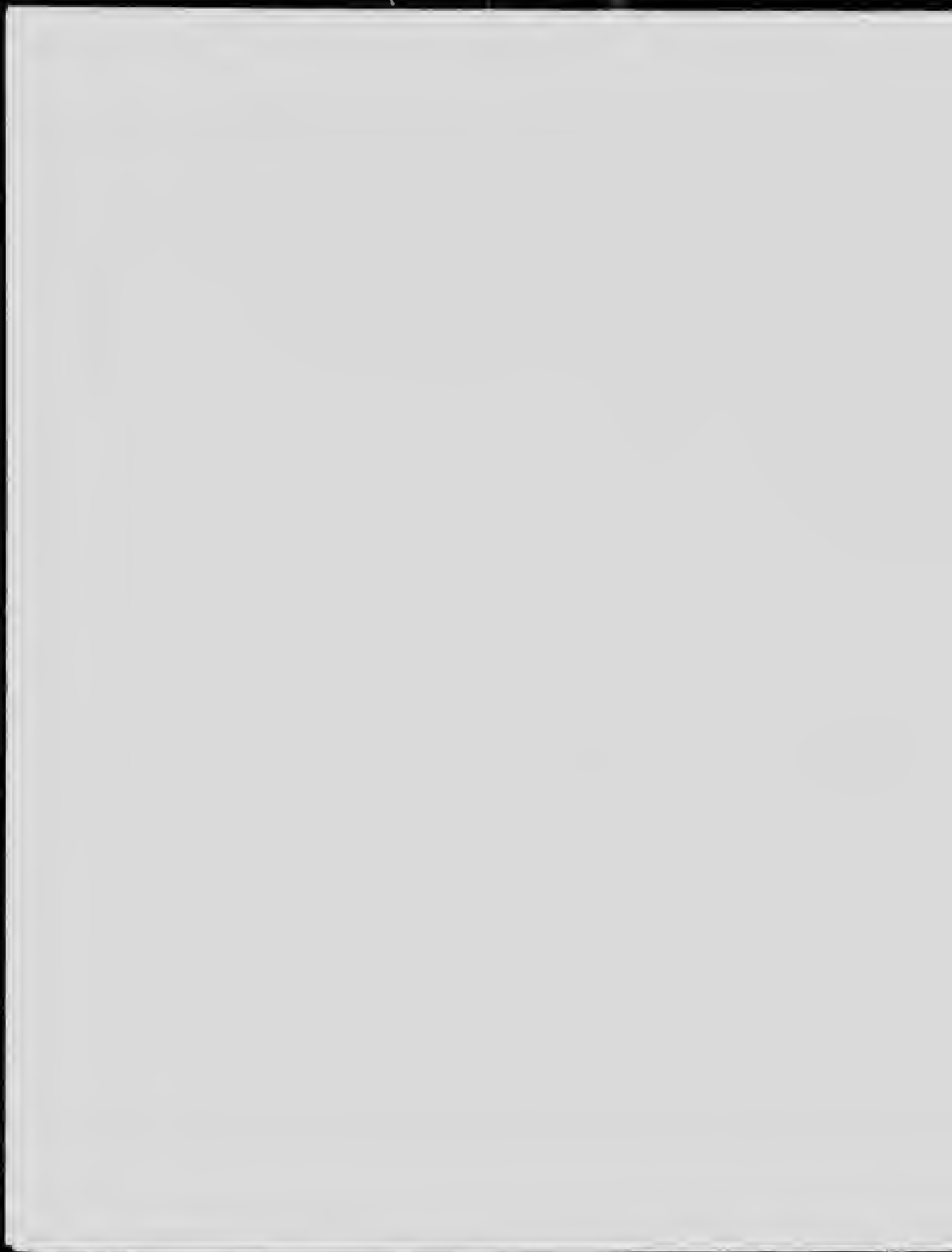
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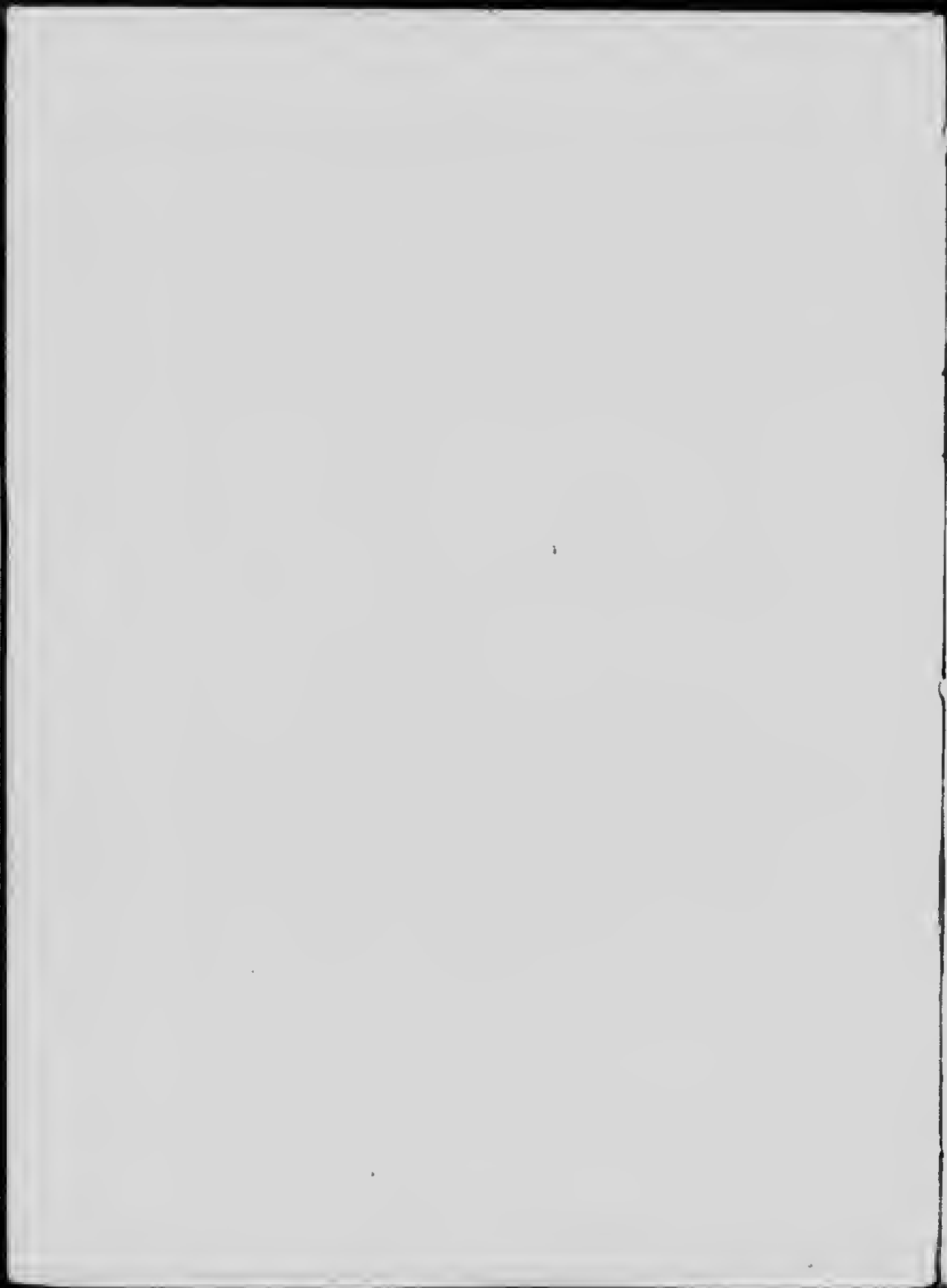
THE CANADIAN ART CLUB

1907-1911



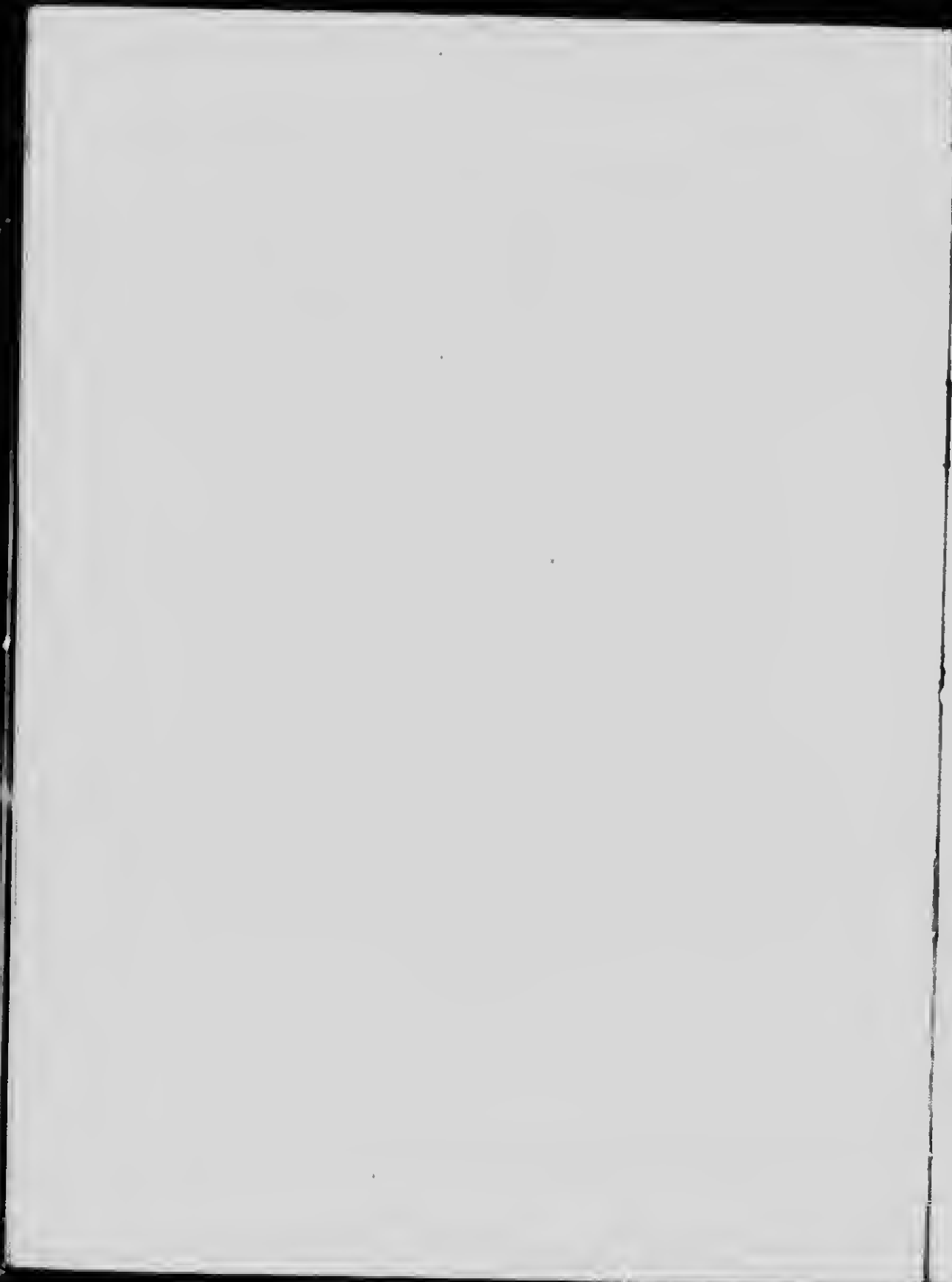


MUNICIPAL BUILDING OF THE COUNTY OF YORK—GALLERY USED BY
THE CANADIAN ART CLUB, 1907-1909.



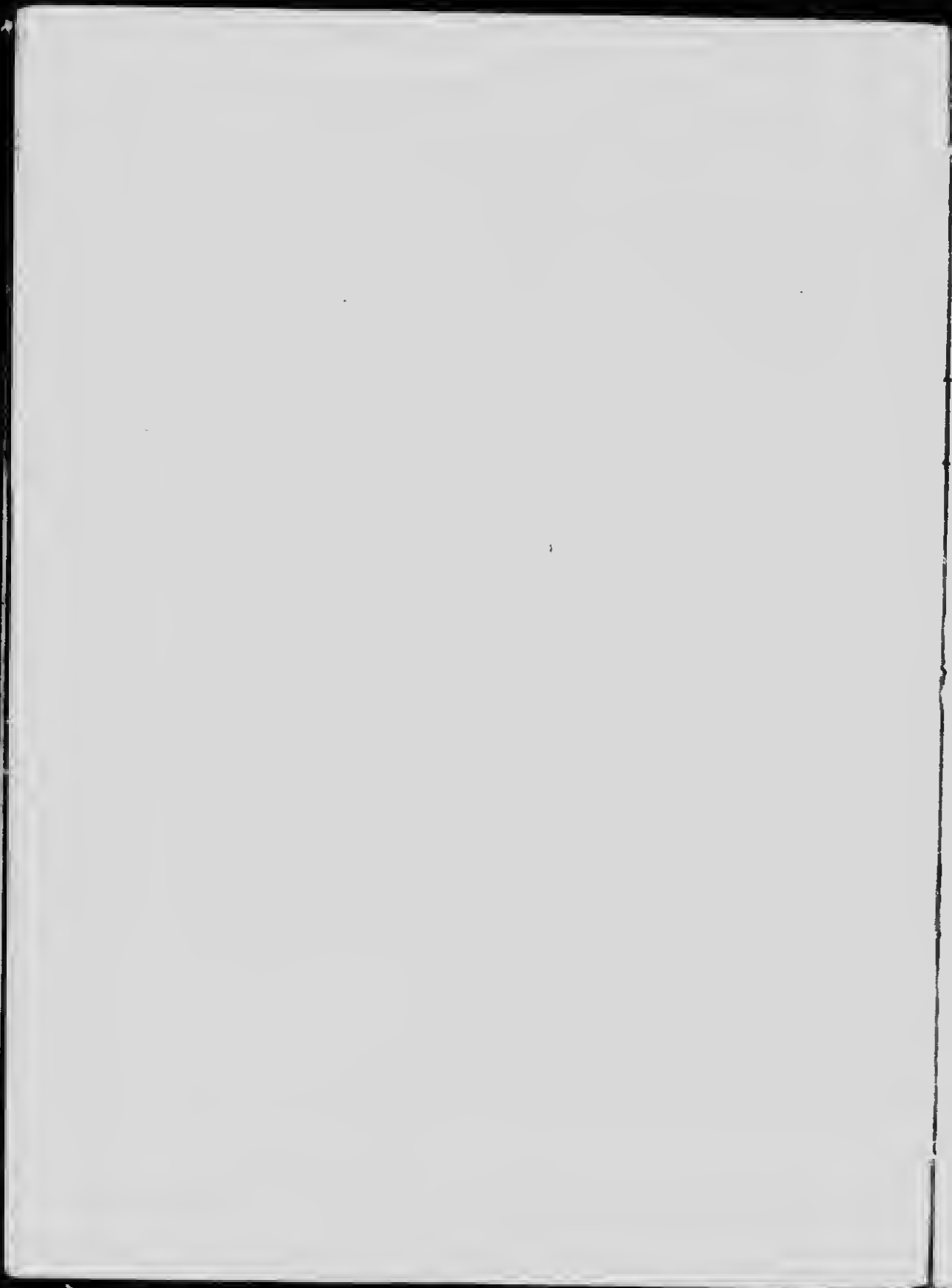


D. R. WILKIE, HON. PRESIDENT





HOMER WATSON, PRESIDENT •



THE CANADIAN ART CLUB

1907—1911

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C3

C35

1911

CANADIAN ART CLUB.

Organized 1907
Incorporated 1909

Hon. President, D. R. WILKIE. President, HOMER WATSON.

Executive Council 1910-1911

WALTER ALLWARD.	EDMUND MORRIS.
W. E. ATKINSON.	HOMER WATSON.
ARCHIBALD BROWNE.	CURTIS WILLIAMSON.

Painter Members

W. EDWIN ATKINSON	Toronto
ARCHIBALD BROWNE	Toronto
WILLIAM BRYMNER	Montreal
FRANKLIN BROWNELL	Ottawa
MAURICE CULLEN	Montreal
CLARENCE GAGNON	Paris
JAMES WILSON MORRICE.....	Paris
EDMUND MORRIS	Toronto
HORATIO WALKER	New York
HOMER WATSON	Doon
CURTIS WILLIAMSON	Toronto

Sculptor Members

WALTER ALLWARD	Toronto
A. PHIMISTER PROCTOR	New York

Secretary-Treasurer, Lewis W. Clemens,
1392 King St. W., Toronto.

THE CANADIAN ART CLUB.

The Canadian Art Club was formed in Toronto in 1907 by a group of Canadian painters, who secured the gallery of the Municipal Building of the County of York on Adelaide Street East as the most suitable premises then available.

In the letters of incorporation the members of the Club must be Canadian by birth or adoption but need not be resident in Canada.

The intention is to also invite certain artists not members of the Club to contribute to the exhibitions.

FIRST ANNUAL EXHIBITION.

The First Annual Exhibition was held from the 4th to the 17th of February, 1908, and was formally opened by His Honor the Lieutenant-Governor, Sir Mortimer Clark, on the evening of the 3rd.

The Hon. President, Mr. D. E. Wilkie, gave the following address:—

The Canadian Art Club might aptly have been named the Society of Eight Painters, like the Society of Twelve in London, and the Society of Ten American Painters, of New York. It is in no way opposed to the Royal Canadian Academy of Arts, but holds a position to the Academy similar to the position of the Cercle Volnez to the Salon in Paris; nor is it opposed to any other art society. Most of its members are Canadian born, men whose outlook has been broadened by association with the art of the Old World, all working together with one common aim, to produce something that shall be Canadian in spirit, something that shall be strong and vital and big, like our Northwest land, something true to art in every particular—not what is cheap and popular. Notwithstanding the oneness of aim and the fraternity of feeling essential to the welding together of the group into a forceful unit, strong stress is laid on preserving the

individual outlook. Many artists, realizing the hopelessness of practising their calling in a spirit of art for art's sake, have been too often awakened to the idea that to earn a livelihood it is necessary to so adjust their pigment that he who runs may read.

The club will hold one exhibition each year, in which will be shown, not only the works of the members, but examples of distinguished Canadian painters residing in other lands, and whose works it is to be regretted are little known in this the land of their birth. The time is now, when there is a general movement, a reaching out for something other than mere thoughts of money and money-getting. People to live truly or nobly require the stimulus of beauty around about them. In a country like Canada, where everyone is expected to be up and doing, the watchword must be passed from one to the other as they struggle along the road to wealth, to pay more attention to the flowers by the wayside, so that, as a people, while we wish for material prosperity, we may not become altogether sordid in attaining that end.

The members of the club have banded together because they have kindred sympathies; they have come out from an older association, not to disrupt it, nor as though to injure it in any way; only to cultivate and develop their special aim. Their aim is not to adjust pigment so that at a glance it tells all there is to tell. Rather, it is to so paint that in each effort of the artist there will be a revelation of different qualities that, it is to be hoped, will not grow stale. What these qualities are it would take too long to tell. The great German poet and philosopher, Goethe, says, "Happy is he who at an early age knows what Art is," so may we be happy in our appreciation of what this fraternity is striving for. It is just possible some of us may be made miserable instead of happy through failing to recognize in the effort of the artist his genuine honest aim to portray a truth of nature. If there is anything here of that character, do not, I pray you, condemn it too quickly. Try and get to the viewpoint of the worker, for, depend upon it, anything which has passed the judgment of a hand of artists whose lives are devoted to searching for the truths and beauties of

Nature, must have something in it worth your study. It is one aim of this club to rigidly weed out anything that savors of cheap sentiment, of lack of truth or quality, to do nothing for mere exhibition purposes; but to be supine to the inspiration that directs them, rather not to dominate the idea, but to let the idea dominate them. Dr. Samuel Johnson, after awakening from a short sleep, was asked by Boswell if he had taken a nap. "No, sir," said the Doctor, "the nap took me."

Heretofore each artist returning to his native land from his studies abroad has experienced a shock in realizing the lack of sympathy with his aims and objects, the lack of artistic facilities of every kind, the lack of intelligent critics, the lack of a suitable building where works of art can be properly shown, and, above all, the lack of any apparent desire on the part of his compatriots to see things change for the better. A city of the size and prosperity of Toronto, the centre of education and culture of the Dominion of Canada, should not permit itself to be outclassed by cities of lesser importance and pretensions in other countries. How often have we heard the statement, "There is no art in Canada." To prove this sentiment false, we have only to turn to the official lists of the Salon of France, to the Royal Academy, to the International Society of London, to the Royal Institute of Glasgow, to the National Academy of New York and to various international exhibitions throughout the world to find that Canadians have held and do hold positions of respect and honor amongst the world's great painters. Such men as Paul Peel, Blair Bruce, J. Ker Lawson, Gruppe, Ede, Mrs. Stanhope Forbes and Mary Bell Eastlake and the sculptors Hebert, Laliherte and Proctor, are only a few of those who have brought honor to their native land and renown to themselves. On referring to the catalogue of the present exhibition we find contributions from two men living in foreign lands and both members of this club, James Wilson Morrice, who has the exceptional honor of having had two of his works purchased by the French Government, and which are now hanging in the Luxembourg, and who holds a foremost place in the art circles of Europe, and Horatio Walker, a mem-

ber of the National Academy of New York, and of the Royal Institute of London, holding a distinguished position in the art of this continent and of Europe, and whose works are to be found in many of the national collections of other countries.

The club is indebted to Mr. Harris, Mr. Brymner and Mr. Cullen, of Montreal, who have shown their sympathy with the club by contributing some of their works to this exhibition.

To carry out an enterprise of this nature demands certain sacrifices on the part of the members, which they willingly bear in the interests of art. In the United States the native painters suffered for many years from deep-rooted prejudice in the minds of their own people. Their works were little sought and much less appreciated. The few that found their way into private collections were often relegated to the attic or auction room, and foreign works, often of doubtful authenticity, and frequently of very indifferent worth installed in their place. Of recent years, however, the tide has turned, and now the people of the United States are beginning to realize the fact that the training of Europe combined with the spirit and environment of the new race, allied to the natural beauties, wide areas and atmospheric effects of their native land, have raised up an art that is national in character, vital and big, and that promises to outshine the art of the Old World, and now many of the mediocre foreign productions are in turn being moved on to the attic or auction room and pictures by American painters are taking an honored place in American homes and art galleries, and are also to be found in the national collections of the Old World.

Let us hope that the efforts of this club may result in a similar awakening on the part of our fellow-citizens, and that this night will see the commencement of a development on the part of the citizen and on the part of the artist that will afford pleasure and satisfaction to the one and great encouragement to the other.

We are gratified that the first exhibition of the club should be under the distinguished patronage of His Honor the

Lieutenant-Governor, in whom we not only recognize one who has an appreciation of the beautiful in art, but one whose encouragement and sympathy has been extended from time to time to the profession.

I shall now ask your Honor to formally open this exhibition.

Sir Mortimer Clark, after a short address, declared the exhibition open.

THE NEW ART MOVEMENT.

By E. F. B. Johnston, K.C.

Every new movement in art, more especially in a young country like Canada, is a matter of interest. Owing to the absence of great art centres and the lack of well-established schools, such as exist in England and continental countries, the tendency of art here is necessarily toward the conventional. Small bodies of artists are created under somewhat imposing names, and for a time a real effort is made to maintain a high standard. The history of art in this country, however, shows that the laudable objects actuating the members soon vanish and the control of art societies passes into the hands of the commercial majority. Petty jealousies grow quickly. The desire to advertise and sell becomes paramount. Favoritism is too often the order of the day, and worthy painters are relegated to the "rejected," or become so disheartened over the treatment their works receive that they, too, lose interest and ambition. This state of affairs has been the ruin of the English academy, has affected the French salon, and has operated injuriously in such well-known art communities as Munich. Every now and again—and as a protest against the purely commercial in art—secessions take place, and younger and more vigorous bodies, under various designations, spring into existence. The International owed its birth to the fact that conventional platitudes crowded the walls of Burlington House to the exclusion of works of genius. The secessionists in Munich could no longer endure the weary waste of commonplaces and branched off, inviting the most brilliant of the English painters, like Sargeant and Lavery, to join in the exhibitions. In a smaller way, what

is known as the Glasgow School broke down the barriers of decadence in Scotland caused by the death of men like Bough and Fraser, and now there is the Canadian Art Club in Toronto, formed of several independent and progressive artists, who for many years exhibited at the annual display of the two old established societies, but who, growing restless under the yoke of the so-called rulers, finally broke away, and are making an effort to breathe the free air of their profession, untrammelled by personal consideration and unrestricted by the self-satisfied opinion of men set in judgment over their work.

Whether the new movement will succeed or not must depend entirely on the spirit of its supporters. If they meet as a mutual admiration society, and the high ideals of art are subordinated to mere public display, disaster will be the result. If, on the other hand, these secessionists are and continue to be in earnest, producing the very best of which they are capable, and each striving to give expression to the highest inspirations, independently of what each other or the public may think, the movement will redound to their credit, and will have a greater influence on the future of Canadian art than anything that has occurred since art was first attempted here. Cliques and coteries must be avoided. Good, sharp criticism must be given and taken in the true spirit, and the work must be of the essence of that real feeling for art which alone marks the great painter. If a man has anything worth saying to his fellowmen he will find both the opportunity and the means of saying it. And so with the artist, if he has within him the consciousness of art and the proper feeling for the beautiful, he will find the way to express his thoughts on canvas, and will add to the fame of himself and his country by the creations of his genius.

That the number of men forming this secessionist body is small is a matter of no consequence. There are only half a dozen great Dutch painters of the last hundred years. There were not more than that number who created and glorified the Barbizon School, and whose works belong now, not to France, but to the whole civilized world. Six artists would fairly represent all of present-day English art that will continue to live beyond the

life of the artist himself. Rebellng, perhaps unconsciously, against the dead formalities and moribund condition which marked the state of art in England not so many years ago, Constable broke away from the dry rot and planted the vigorous seed of his genius, which, later on, developed into the wonder and power of Barhizon, and later still into the great creations of Israels, the Maris brothers and one or two others in Holland. And now that the independent spirit has evidenced itself by this new movement here, it hecomes its supporters to see that there is no backsliding, that the manufacture of shoddy has no place in their studios, and that only the best and most thoughtful work shall come from earnest and sympathetic minds seeking to express the result of a ciose communion between the heart of the artist and his subject.

The high character and great individuality of the works now on exhibition as the first expression of the spirit of independent action give ample promise of the future. The revolt against the machine in art is full of significance. It rests entirely with the handful of artists whose courage led them to rebel against the petty bickerings of mere trade unions, to show to the public that this is only the beginning of greater changes. That they, too, will suffer from a like revolt and pass into a decadent stage if they fail to live up to the high ideals which art imposes on its foollowers, must be a fact always present to their minds, and, fail!-g to recognize this fact, they will return to the state of the mere producer of pictures, whose criterion is that of quantity and not quality.

A REVIEW OF THE FIRST ANNUAL EXHIBITION OF THE CANADIAN ART CLUB.

By E. F. B. Johnston, K.C.

Having considered a few days ago the general character of the new movement in art as evidenced by the formation of the Canadian Art Club in Toronto, it may he of interest to consider individually the work now on exhibition in the old historic Court House on Adelaide Street. The art of the lawyer in conducting

cases in that building is succeeded by the more placid art of the brush and palette, and where once was heard the voice of oratory, there is now the silent appeal of the beauty of landscape and the sympathetic voice of the painter's skill. That there is strong evidence of artistic feeling in the collection will readily be admitted, and whilst all the works are not masterpieces, there are many which would do credit to the best exhibitions of any country. There is a manifest striving for something beyond mere reproduction. One sees clearly the result of individual effort and thought, and it is gratifying to note that more attention has been given to the subjective in art than to the facility acquired by mechanical training or academic influence. Almost any person with a knowledge of color can paint a picture, however crudely, but there are few, indeed, who can so clothe the subject matter and so infuse into it the breath of life that the beholder can at once enter into the spirit which moved the painter to give it form and feature. The power to appeal to some hidden sympathy and touch a chord in unison with the mind and motive of the artist cannot be acquired by the highest technical training. Is there more than mere subject or paint? Is there a subtle touch here and there, a skillful expression of thought rather than word, present in the picture? By such tests let these pictures be judged.

And first dealing with some of the most important works on view, it will be conceded that Homer Watson, a gifted painter of the true spirit of Canada's woods and low-lying uplands, fully maintains his reputation. His woodland interiors are in close communion with the moods of nature, and many of them are brilliant by a careful and skilled use of diffused sunlight. What could be better than the "Leaning Birch"? Or where could be found the fine sense of peace and rural quiet that is seen in his open landscapes? The mind is impressed with the harmony of color, and added to this there is the richness of treatment, the great masses of light and shadow, and the strong skies and clouds which carry one away from the limits of the canvas and speak of the great world outside.

Mr Curtis Williamson has demonstrated by his present efforts the fact that genius exists in Canadian art. There are faults in his work, it is true, but they are subordinate to the general excellence. For some years he has been seeking light and space, and now has apparently found both. His three large pictures of Newfoundland show a broad conception, a sense of space, and all the simplicity of simplicity. They are wonderfully conceived and ably treated. Eliminating the somewhat regular lines of the building, the work in the middle picture stands bold, free and of magnificent color. One of the most brilliant things to be seen on the walls is the portrait of Archibald Browne, a fellow-artist. This is really admirable and places Mr. Williamson in the front rank of portrait painters in Canada. The strongly expressed head and the virility of the whole figure are excellently done.

The poetic, dreamy and yet vigorous compositions of Archibald Browne are a revelation. Only a year or two ago he painted more or less from an objective standpoint. From this he has completely broken away, and his work now is like a piece of beautiful music—charming and full of meaning. And with all its tenderness, it is replete with vigor and character. The moonlight, casting its influence over tree and hill and stream, the shadows strong yet transparent, the envelopment of mystery and sensitiveness, make these productions very marked, and elevate them to a plane which is distinguished by the presence of true art and an earnest conception of the beautiful.

Edmund Morris, a rising and ambitious artist, shows his power of delineating character and representing national types in his admirably painted Indian chiefs, now the property of the Province. The calm, dignified and reserved force of the Indian is convincingly portrayed. The portraits are the result of intelligent observation and reflection. His landscapes are strong, and show a feeling for nature's ruggedness, which is refreshing in these days of too much prettiness in pictures. His pictures are entirely unconventional, and indicate an originality of conception and execution rarely met with in the work of a young man.

Here and there one comes across a touch of the poetry of art, but his pictures appeal more to the sense of strength and vitality of truth than to the ideal.

James Wilson Morrice, a favorite of Whistler, is considered one of the greatest painters of Brittany coast scenes. How exquisite is his No. 38, "Washing Clothes," and how deftly he has subordinated the long lines of linen to the general harmony of the picture. No. 39 has something of the feeling of a fine Whistler, more defined, more emphatic, but yet with much of the subtle grace and beauty of the great master.

Horatio Waiker, a well-known painter in America, sends the "Woodcutters," full of merit and excellent in treatment. The subject may not be popular, but no one can question the effective way in which he has rendered the delightful feeling of the trees and the brown, leafy earth.

Edwin Atkinson, a dreamer of dreams, a lover of the hazy and often murky Dutchland, is at his finest in such work as "Flemish Trees," a splendid example of the effect of dark objects against a strong, yellow sky, and his "Silvery Moonlight" interprets his impressions and thoughts in an original manner. Taking this and one of Mr. Browne's by comparison, there is noticeable the independent effort of each worker, telling in his form of expression the inward consciousness of his subject. He illustrates in a forcible manner what can be achieved by recording his own feelings for his subject, instead of allowing his picture to be merely the teller of a story.

The work of Franklin Brownell must command attention. There is a certain grace and charm always present, and many of his pictures are marked by a delightful refinement of color which is peculiar to nearly all his work. William Brymner is another clever exhibitor of the club, and is considered one of the most careful and conscientious painters in Canada. His "October Day" is well worth serious consideration, and his "Comrades" is finely painted.

Maurice Cullen in "Winter Sunset" has done as good work as any exhibitor. There is a reserved force apparent in this picture, and nothing could be more in unison with one's memory of such a day than the bleak snow on the face of the fields, enriched with that color which is one of the great characteristics of the sunset in our cold mid-winter.

Robert Harris is not so well represented as he ought to be, although the two examples have great merit. Some of his work of late years is almost as fine as the past masters in English portraiture, and certainly far ahead of the portraits one now sees in the Royal Academy, with two or three exceptions. If he lived in London he would be one of the foremost men of the day in art, but the field here is not wide enough for a man of his talent.

And so, shortly, will the exhibition become a thing of the past, but it will leave its mark well defined and lasting. The handful of energetic and clever men, who have dared to venture, deserve well at the hands of Toronto people. The addition of any of these pictures to a collection will enhance the value of its surroundings and increase the regard which one ought to have for Canadian art, so long as it is elevated by the work of men actuated by a feeling far removed from the aim to be mere producers of pictures.

Mr. Archibald Browne held a one-man exhibition from the 28th October to 13th November, 1908. The collection consisted of Scotch and Canadian landscapes.

SECOND ANNUAL EXHIBITION.

The Second Annual Exhibition was held from the 1st to the 20th of March, 1909, and was opened by the Hon. President, Mr. D. R. Wilkie. Both he and Mr. E. F. B. Johnston, K.C., gave an address.

The Hon. President, Mr. D. R. Wilkie:—

I have great pleasure in welcoming you here this evening on the occasion of the Second Annual Exhibition of the Canadian Art Club.

Since our last meeting the club has gained considerably in strength and importance through the addition to its active membership of three well-known artists.

Mr. John Russell, of Hamilton, who has been living in Paris for several years, and who has exhibited with success in the Salon and at various international exhibitions in Europe, and who has sent us some of his finest examples.

Mr. Phimister Proctor, a Canadian, but for many years a resident of New York. He exhibits in Toronto for the first time, though his field for inspiration is the Rocky Mountains of Alberta and Montana. Mr. Proctor was commissioned by the United States Government to model the large heroic groups which formed such a prominent feature of the American Government building at the Paris Exhibition in 1900. The works which he has sent us include a small model of his larger statue, "The Indian Warrior," which received the gold medal at the Paris Exposition and at the St. Louis Exposition of 1904.

Mr. Allward, another well-known sculptor, whose noble works in our own Queen's Park—Governor Simcoe and Sir Oliver Mowat—are so well known, and who is at present engaged on the monumental work—the South African Memorial—which is to perpetuate the memory of those Canadians, sons of the

Empire, who fell on the veldt. We hope that during the coming year Mr. Allward will condense his efforts to a suitable size for our next exhibition.

We are fortunate in having with us to-night Mr. Horatio Walker, of New York, and the Island of Orleans, who has sent to the exhibition probably the most magnificent example of his work and ble recognized masterpiece, which has won for him gold medals at the Pan-American Exhibition at Buffalo and at the Exposition of St. Louis.

We are also fortunate in having on the line several of the works of Mr. James Morrice, of Paris, one of the founders of the club, who, taking advantage of a visit to his parents in Montreal, brought with him a number of his works for this exhibition. Mr. Morrice's pictures have been purchased by the French Government, and are to be found in many of the prominent collections of Europe. One of his works now on the walls has been purchased by the Dominion Government. His works are not perhaps so much understood by the average man as by his fellow-craftsmen; those wonderful color symphonies, examples of which are now before you, have won for the artist the enthusiastic appreciation of even Whistler, the great master.

I need not call your special attention to the fine examples of their work by other members of the club who are better known to you, or to those by other artists outside of the club, and equally well-known to you who have been good enough to contribute to the exhibition.

It is a source of congratulation to know that the club's lay membership has been increased by the addition of a number of prominent gentlemen who are fond of art and who desire to encourage its professional side.

There has been already one individual exhibition in the club's gallery—that by Mr. Archibald Browne in October, 1908, and Mr. Edmund Morris will hold an exhibition of Indian portraits in the spring.

ADDRESS BY MR. E. F. B. JOHNSTON, K.C.

Many appeals to juries have been made in this building, said Mr. E. F. B. Johnston, K.C., in his address at the opening of the Canadian Art Club Exhibition in the old Court House Building, but no appeal to the public of Toronto more eloquent than the one which was made by the splendid pictures on the walls.

Referring to the growth of the club, he pointed out that this was its second birthday, and that it no longer required the milk of human kindness for its support, but was well able to take care of itself, and was already a strong, vigorous body. Every institution should show a reason to urge on its behalf.

There was no animosity towards the Ontario Society of Artists or the Royal Canadian Academy. The club had most friendly feelings towards its brother artists, but its members felt that there was a want of sympathy between their work and the work of many of the exhibitors belonging to the other bodies. There was nothing specially in common between them, as far as the work was concerned. Unless, therefore, these men were willing to be governed by the academic rules of other societies or by the canons of art adopted by other bodies, and thus degenerate into mere copyists, it was necessary that they should secede. They did so, and each one struck out on an original line of observation and expression.

Every art society must, after a length of time, become more or less subject to the views and rules that come into existence by reason of its long continuation. It is only by breaking away from these conditions, however meritorious they are, that the artist can maintain his individuality. The same rule holds good with regard to the Paris Salon and the Royal Academy, England. The best men in these countries are the men who have broken away from traditions.

Secession is always a good thing if properly guarded. In France, there was the degenerating influence in art of a so-called classic, followed by the romantic school of painting. The men

of Barbizon broke away from these traditions, and worked out their own views and impressions. Hence we had such great men as Corot, Diaz, Millet, Rousseau and others. In Scotland, after years of more or less commonplace painting, there appeared such men as Fraser, Bough and Chalmers. Even that secession was not sufficient. The Glasgow School, composed of such men as Guthrie, Lavery, Henry, Walton and others, made a new and marked departure, and refused to be bound by any conventional or academic rules or traditions.

Amongst the Dutch—Israels, the Maris brothers, Mauve and a few more artists of note, distinguished themselves as exponents of truth and beauty, as they saw and felt it. In the religious life of every country secessions have taken place, always followed by a purifying influence on the things that went before, and exercising a strong, healthy effect upon the moral standards of the people. And so in national life, the breaking away has been followed by marked development of national vitality and progress. As, for instance, the great Republic of America, whatever views may be held with regard to the original conditions and causes.

Art is more susceptible to the influence of secession than anything else. The moment a man feels himself bound by schools or traditions, his art is limited; he must act for himself. He must do his own work his own way, and if he has genius, his art will be for all time.

It is safe to assume that artists can be divided into two great classes. First, the men who paint only the external appearance of nature, or the outer semblance of the figure. This is not the right way to follow art. If an artist is merely telling a story by his pictures, he ought to abandon painting and write novels. He becomes a mere copyist, a man who simply reproduces, and although his production may be very pleasing, it is not more effective or more truthful than a photograph. This is because it is lacking in life, in passion and in soul.

The second class embraces the artists who paint what they see and feel to be the mood or phase of nature present to them, without regard to external appearances. They watch for new truths unknown to the lay mind. They reveal to us hidden mysteries of nature to the extent to which the artist's powers enable him to give full expression of his subject as he sees it. They excite our sympathy and stir our emotions. They are not a mere record of the surface, but they go deeper, and reach the feelings as some great singer would do in rendering the simplest song. The speaker illustrated the distinction between the two classes in this way: Take, for example, such a song as "Annie Laurie." We hear that song by a person with a carefully trained voice and all the advantages of academic instruction. The music is exact, the words are the same, but the effect is scarcely felt. We hear precisely the same words and the same music from a genius, and the experience is totally different. The emotions and sympathies are reached. The feelings of humanity are stirred and new beauties are revealed to us through the voice and sympathy of the singer.

And so it is with art. The subject which is commonplace in itself and equally so in the hands of an academic painter, becomes a thing of life, truth and beauty in the hands of the artist who actually feels what he paints, and imparts to it his own individual sentiments and the result of his own observation. People often say, "I do not know anything about pictures, but I know what pleases me." This is not the way to judge a picture. The work of genius, which implies a work of art, reaches far beyond the surface. It may be that the beholder is unable to explain why he feels some special sympathy with the trees, the sky, the valleys or the rivers portrayed in the picture, but if he does feel that the subject strikes him in a way different from anything he has felt before, and if his emotions and sympathies are more or less awakened, it is because the artist has been able to make known to him some new truth, some latent beauty, or some feeling of sympathy by means of the canvas before him.

So with a portrait—the mere reproduction of face and figure is on no higher plane than a photograph. If, however, the artist has succeeded in giving you a type of mankind, or has endowed the picture with life and passion, he has accomplished something far beyond a picture which only pleases. The speaker illustrated this by a reference to Tennyson in which the poet says:—

“As when a painter poring on a face,
Divinely thro’ all hindrance finds the man,
Behind it, and so paints him that his face,
The shape and color of a mind and life,
Lives for his children, ever at its best
And fullest.”

This is the true spirit of painting, and the man who accomplishes this in the highest degree is a great artist.

The artist depends upon his sight for his chief equipment. If he sees no more in a landscape or a portrait than the ordinary lay person does, he is not an artist at all. It is his vocation to see and feel more than the ordinary individual and by his medium of color, form and arrangement to so represent his subject that we see it in a different light from anything which has occurred to us before, and feel the presence and evidence of the revealing hand.

Looking at the pictures on the walls here, we may readily apply the general principles indicated. If we leave this exhibition with no new feeling or impression and no added sense of the beauty or vitality of the subjects, the artists have failed to reach the level of true art. But if we go from here carrying with us something of the sentiment and the mood and the original conception of the artist himself, then the club has accomplished very much and has given to us works which are entitled to be recognized as art in its highest sense.

That this is the case, an examination of the pictures must convince one beyond doubt, and it is not saying too much to state that if the audience could transport themselves to the large galleries of London, Paris and other continental cities and

see these pictures hung side by side with the works of men whose names are great, they would have no reason to be ashamed of the art of their fellow-Canadians. So long as the members continue in the course they have mapped out for themselves as evidenced by their works before us, they may hope successfully to produce still finer examples of art, pictures that will live hereafter as the expression of genius. Beauty is all around us in this world, whether it is in the dilapidated old building or the foliage of trees or the running water. To make this beauty manifest to the eye of the public is the true scope of the man who strives to make a lasting impression by his painting. The speaker said he had no doubt but that many of the members of the Canadian Art Club would do this, and after they had finished their work here, they would depart this life knowing that they had accomplished a great deal for Canadian Art, and so departing, would leave behind them footprints on the sands of Time.

THE CANADIAN ART CLUB.

By James Kavor.

Last year there was formed by a species of secession a Canadian Art Club, composed of a few painters and sculptors resident in Canada and a few Canadians resident abroad. These artists found their aims sufficiently in common to suggest the formation of a group. This group gave their first exhibition last year, and they now present their second annual exhibition. It is difficult to describe with precision the characteristic which the group represents, yet in their work as a whole there is an undeniable note of sincerity and competence which underlies wide differences of method.

It would perhaps be too much or too premature to say that the coming of this group means the coming of a distinctively Canadian school, yet schools have been formed precisely in this way. Spontaneous association of people with common aims and without formal or official affiliations has frequently led to the formation of recognized schools. The New English Art Club, the numerous Munich groups and the so-called Glasgow School,

not to mention earlier and more famous examples, won recognition precisely after this fashion. Whether or not recognition will follow in this particular case time will tell; meanwhile the exhibition is of sufficient distinction to challenge sympathetic attention.

The place of honor is occupied by "Ploughing—the First Gleam," by Mr. Horatio Walker. Mr. Walker has exhibited little in Toronto for many years, and it is well to have an opportunity of seeing one of his most important pictures. This large canvas abounds in energy of expression. The straining oxen, drawn with intimate knowledge, and the finely posed figure of the boy leave nothing to be desired in point of composition. The management of the sunlight coming up behind them, giving notes of vivid color on their backs, and throwing the foreground into obscurity, gives ample opportunity for studies in luminous shadows.

Apart from its high artistic interest, "Ploughing" has great value as a permanent record of a fast-passing phase of French-Canadian agriculture. In spite of the conservatism of the French peasant, his traditional methods are passing away, the ox is being replaced by the horse, and the plough is being improved out of the picturesque. The very garments of the people are changing, and soon there may be little to see or to paint of the unspoiled habitant. Mr. Walker has earned the gratitude of future generations in his laborious studies of rural life in the Province of Quebec—so full of fidelity alike to art and to nature.

Mr. J. W. Morrice, a Parisianized Scotch-Canadian, exhibits eleven canvases which present beneath much variety a uniform distinction of style. Perhaps the most attractive is "The Public Gardens, Venice," lent by Mr. Greenshields, of Montreal. In this picture Mr. Morrice expresses most fully his characteristic rendering of atmosphere, and at the same time exhibits his indebtedness to Japanese methods of composition. It is impossible to translate into words the subtlety of vibrating light which lies in this and in the "Quai des Grandes Augustins, Paris" (the property of the Dominion Government). In all of

his canvases Mr. Morrice shows perfect mastery of his style. There is nothing experimental or crude—even in the simple, flat decorative effect of his circus, for example—every mass and every spot is placed as it must be, with quite inevitable certainty.

Mr. A. Phimister Proctor is, so far as I know, an exhibitor new or almost new to Toronto. He appears to equal advantages in his bronzes and in his water colors. All of these are studies, evidently, for the most part, done in the wilds, of wild animals—bears, pumas, panthers, etc.—the elephant only manifestly suggesting the Zoological Garden. For work of this kind, sculpture and painting mutually assist one another. Nothing more serious and deliberate in its kind has been done for some time as “Dog With Bone” or his “Panthers.”

A series of etchings by Mr. Clarence Gagnon are conscientious, although they lack definite distinction. Among the exhibitors whose work is more frequently seen is Mr. Homer Watson, whose “Pioneers” and “Nut Gatherers” are very fine examples of his matured and able manner. No one has succeeded as Mr. Watson has done in painting the special characteristics of the Ontario woodlands and in endowing them with interesting color. Mr. Archibald Browne has still further developed his dreamy landscapes with subtle atmospheric effects. He does not trouble in the least about adventitious aids to the imagination, but clearly relies upon sheer paint to get the results he wants. The pictures of this painter are examples of simple methods rigorously and skilfully employed. The same observations apply to Mr. Atkinson’s landscapes. The six examples he shows are each of them pieces of excellent color vigorously developed. Mr. Edmund Morris is represented by two landscapes and four portrait busts of Cree, Assiniboine and Salteaux Indians. The former are luminous as is his manner, and the latter are vigorous and faithful renderings of remarkable types of which it is very advisable to preserve authentic records.

Two large and important studies remain to be noticed, one “Mother and Son,” by Mr. John Russell, a study in black; and

the other, "A Vaudeville Girl," by Mr. Curtis Williamson, a study in scarlet. Both are striking works, the first admirably drawn and very skilful in its disposition of deep black draperies, and the latter vivid alike in color and in characterization. From a technical point of view, Mr. Williamson's work is the more mature and deliberate. The drawing of the drapery is excellent in respect to line, and the gradations of color are admirably managed. For the rest, the frank audacity of expression and the grace and abandon of the figure make the picture a thoroughly brilliant sketch. There is also a full length portrait of Mr. Justice Casseis, by Mr. Robert Harris, R.C.A. The exhibition, though not extensive in a numerical sense, is full of artistic interest, and full of promise for the future.

THE CANADIAN ART CLUB.

By E. F. B. Johnston, K.C., for the Studio Magazine.

Although a young country, devoid of any art traditions, and without many wealthy patrons, Canada is making rapid headway in painting and sculpture. A few years ago, pictures were an unknown quantity, and whilst works of a merely decorative character were to be found in some houses, there was no serious thought of art in its higher sense, and but little interest was taken in furthering the aim and scope of the artist to produce anything more than the mere work of coloring a landscape or producing a likeness in portraiture. All this has been changed, and in a marvellously short space of time. There has been created a taste for the best that art can produce. Many private collections have been made, and a desire to possess the best works of the greatest men has actuated many of the wealthier class here, in Montreal and other large centres. Perhaps in no other country can be found finer examples of the Barbizon painters or of the nineteenth century Dutchmen than will be seen by a visit to a dozen fine private galleries in Canada. Magnificent paintings by Israels, Mauve, Maris brothers, Weissenbruch and others of the modern Dutch School, and splendid works by Corot and his fellow-artists, as well as worthy examples of the works of Reynolds and the other great English portrait painters, may be seen, where once were bare

walls or indifferent decorations. The spirit, being once awakened, seems to have accomplished magical results. Not content with foreign pictures, the collectors turned to the native field, and by their support and discrimination have given a great impetus to our own artists. Finding that the public taste and appreciation are being educated and developed, Canadian artists realize that it is no longer of any avail to go on painting inanimate soulless work. They, too, feel that they must strive after higher aims and execution than satisfied the people of a quarter of a century ago, and the result is that a restless, but thoughtful effort is now being made to raise Canadian art from its past formal and lifeless condition to the plane of vitality.

As one of the chief consequences of this change in both the public patrons and the professional artist, the creation of the Canadian Art Club was inevitable. It came into existence in the necessary course of events. It depends on ten or twelve aggressive spirits, who have cut themselves adrift from local prejudices and opinions, and who feel that there is more in art than blind obedience to rules and regulations. These men have just given their second annual exhibition, and it has been a revelation to the public and a matter of great pleasure and pride to Canadian collectors and connoisseurs to see what can be done when the artist is untrammelled and free to do his own bidding. There is no unity of color or treatment, for each man has struggled to give expression to his individual thought and observation. There is not the slightest evidence of the conventional, and it would be difficult to trace the influence of any school or academic canon in any of the productions. They are spontaneous, vital, personal. The fact that they are so, and that each work strives for higher feeling and subtlety than one can find in the ordinary commonplaces of even well-known names, makes the harmony and unity which are so manifest. It is the unity of good work. Differing widely as they do in color, technique and treatment, the pictures appeal to the eye, not as isolated examples of different methods, but as a whole, the underlying connecting bond being vigor and a high degree of individual excellence.

These men, most of them young, will, if they continue in their present mood and activity, be heard of beyond the limits of their own country. They have entered a new region of art, full of purpose and determination. That they have great ability as a body, the exhibition is sufficient evidence. Without going over the numbers in detail, it may be remarked individually that Mr. Williamson in his life figure, "Vaudeville Girl," has struck a high note in painting. The red color of the coat is full of subtle and refined gradations, and the face whatever may be thought of the type, is as rich and fresh as it is possible to render flesh through the medium of paint. There is a swing about the figure, a defiance, and a contempt for formality which reveal in this study of humanity the highest phase of unbounded vitality.

Mr. Homer Watson, whose vigorous landscapes are well-known in England and elsewhere, and who is the President of the club, reaches far ahead of anything he has formerly done. His "Pioneers" is a fine conception. There is all the space and solitariness of the old Canadian woods depleted, together with the poetic note which marked the forest in its primitive grandeur. The subordination of the pioneer wagon to the greater force of surrounding nature is admirably rendered. His upright, No. 74, "Nut Gatherers in the Forest," a beautiful and strong wood-interior, impresses one with the charms of a Roussaau. Differing from the Frenchman widely as it does in technique, it has the same mark of genius, and some day will be thought a fit companion to hang beside that great master. To the writer, it has finer qualities in the way of color, tone and sentiment than any like subject heretofore painted in Canada.

Mr. Horatio Walker, a native-born Canadian, now of New York, and well known in the art world, is represented by a large oil called "Ploughing—The First Gleam." The intense physical strain of the cattle, the vivid sky, the driver full of insistence, and the envelopment of the central group, make this a wonderfully dramatic picture and a noted example of Mr. Walker's power. It recalls to mind some of those psychological render-

ings of Josef Israels, in which the strong and vital elements of nature and man are subordinated to and dominated by the artists' genius.

Mr. Archibald Browne revels in the land of dreams and the poetry of nature. His evening subject, "A Midsommer Night," with its powerful sky and the mystery of the approaching storm, is without a jarring note in color or in the tender harmony which dominates the picture.

Mr. W. E. Atkinson is another exponent of nature through the eye of sympathy and peace. There is in "November" a feeling of quiet communion, a very sympathetic touch and a simplicity and breadth of treatment which always influence the aim and expression of this highly appreciated artist.

Some landscapes by Mr. Edmund Morris, show, perhaps, as well as anything else, the motive of this club. Vigorous conceptions and equally vigorous execution, his landscapes mark the artist who refuses to be bound by conventional methods of expression and who, desiring independence of thought and action, works out through his own individual temperament the thoughts of art which possess him.

Mr. Brownell, another excellent painter, is well represented.

Some beautiful and skillfully painted winter scenes by Mr. Maurice Cullen are worthy of careful consideration. He has robbed winter of its terrors, but nevertheless has left us all its beauty and solitude.

The etchings of Mr. Clarence Gagnon are also to be noted. These are by far the best etchings ever produced in this country and remind one of some of the great etchers. They are exceeding delicate, and are very firmly and surely drawn.

Mr. Russell, a young Canadian now in Paris, exhibits two or three figure pieces which show remarkable skill in drawing and color. The "Mother and Child" is a striking work, full of merit and indicative of great promise.

The work of Mr. J. W. Morrice, formerly of Montreal, and a member of the International Society, of which Whistler was the founder, are marked by all that delicacy of color-value and exquisite tonality which distinguish the man who feels and paints subjectively.

The bronzes by A. Phimster Proctor, of New York, add very much to the interest and value of the exhibition. There are other meritorious works, but without going over them in detail, it will suffice to say that art has gained much by this aggressive and determined effort on the part of the club to give to the world some original and individual views of its members, and to express themselves as the inner promptings of research and feeling dictate.

Mr. Edmund Morris held a one-man exhibition of portraits of Indians and landscapes in the gallery of the club from the 30th of March to 17th April, 1909. Sir Edmund Walker opened the exhibition with an address.

THIRD ANNUAL EXHIBITION.

This year the Toronto Art Museum arranged with the Public Library Board to utilize as a gallery the spacious rooms not required at present for library purposes in the new Public Reference Building, on the corner of College and St. George Streets, to be used until the Art Museum is built in the Grange property, and it was deemed advisable to hold the club's exhibitions in this gallery. The Third Annual Exhibition was, therefore, held in the gallery of the Toronto Art Museum from the 7th to the 27th of January, 1910.

On the occasion of the opening of the exhibition the President, Mr. Homer Watson, gave a short address, followed by the Hon. President, Mr. D. R. Wilkie, and His Honor the Lieutenant-Governor, Mr. Gibson, who declared the exhibition open to the public.

The Hon. President, Mr. Wilkie:—

This will be the Third Annual Exhibition of the Canadian Art Club. The previous exhibitions were held in the old historic building on Adelaide Street, amongst surroundings which the members only left after considerable hesitation and with much regret.

The Art Museum of Toronto having come into practical existence and having invited the club to make use of these galleries for its exhibitions, the club decided to avail itself of the generous offer, without, however, in any way sacrificing its identity, its aims, its ideals or its organization. On the contrary, it is believed that under the mantle of the museum the club will be brought more prominently before the people and will form a stronger force in moulding national aims.

If advantage is taken by the public to view this and other exhibitions which will be held in these galleries, the mind of even the average man will be permanently improved, his tastes will be elevated and he will be brought into closer communion with nature, not only he, but those under his influence.

It is not very many years ago that the opinion prevailed that no art existed in Canada and that lovers and patrons of art were compelled to go abroad for the realization of their ideals and the gratification of their tastes. That idea has happily passed away. The works now on exhibition give proof of inherent strength and a fine sense of the beauty of form, tone and color, and much of the spirit of our own land.

Art holds a high place in the dignity of a nation. No nation can be placed in the first rank whose history is deficient in this respect.

Prof. Patrick Geddes has "protested against the view that art is a beggar knocking at your door, or that she should be regarded as a goddess concerned only with galleries and special temples raised in her honor, and only willing to give unto him that hath in that the rich can carry away some picture from the sale. The artist desires to raise the people from their lethargy, not merely to upbraid, but to say that art is not a beggar nor a goddess, but a very housemate and helpmate, refreshing all life and all work."

For a moment let us look at Canada's past record. Is it not to be regretted that the works of Wyatt Eaton, Paul Peel and Blair Bruce, distinguished Canadian artists, are not better represented in our prominent collections and that their influence was not felt in Canada during their lives, and yet Eaton was the first president of the Society of American Artists, and his works found a place in many of the best collections throughout the United States. Peel and Bruce, both Ontario men, spent their lives mainly in Denmark and Paris. Kreighoff, Jacobi and Fowler preceded them, and although they were not native born, yet their inspirations came from our forests, our streams and the daily round of our people.

On this occasion, however, it is the works of the living which have to be considered and encouragement given to their efforts.

Since last year's exhibition the club has enrolled as full members the names of William Brymner, President of the Royal

Canadian Academy of Arts; Maurice Cullen, Associs ds la Société des Beaux Arts, and Clarence Gagnon, of Paris, a noted French-Canadian painter and etcher, all Montreal men.

It is hardly necessary to refer to the fact that through the club exhibitions the works of Horatio Walker, N.A., and Phimister Proctor, N.A., both of New York; of J. W. Morris and Clarence Gagnon, of Paris, have become widely known in Canada, and I may say they are four of the most enthusiastic members of the club.

It is to be hoped that it will not be long before there will be no occasion for a Canadian artist to go abroad to obtain recognition before being appreciated in his native country."

His Honor the Lieutenant-Governor gave a short address and declared the exhibition open to the public.

A feature of the annual gathering was the banquet given by the Hon. President, Mr. D. R. Wilkie, at the York Club. Speeches were made by Mr. Wilkie, His Honor the Lieutenant-Governor Sir James Whitney, His Worship the Mayor, Sir Edmund Walker, President of the Toronto Art Museum; Mr. Homer Watson, President of the Canadian Art Club; Mr. Brymner, President of the Royal Canadian Academy of Arts, and Mr. Wylie Grier, President of the Ontario Society of Artists.

At the annual meeting a revised constitution and by-laws were adopted.

From the 14th of Feb. to 12th March the Club held an exhibition in the galleries of the Art Association of Montreal.

The Fourth Annual Exhibition of the club will be held in the gallery of the Toronto Art Museum, Public Library Building, College and St. George Sts., from the 3rd to the 25th March, 1911.

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