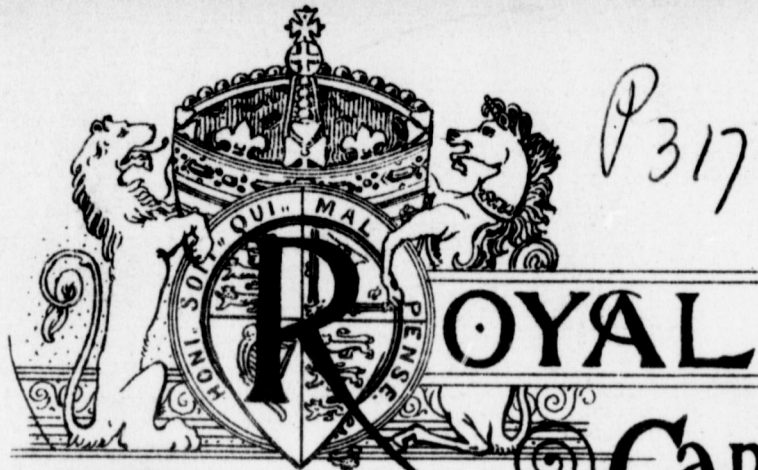


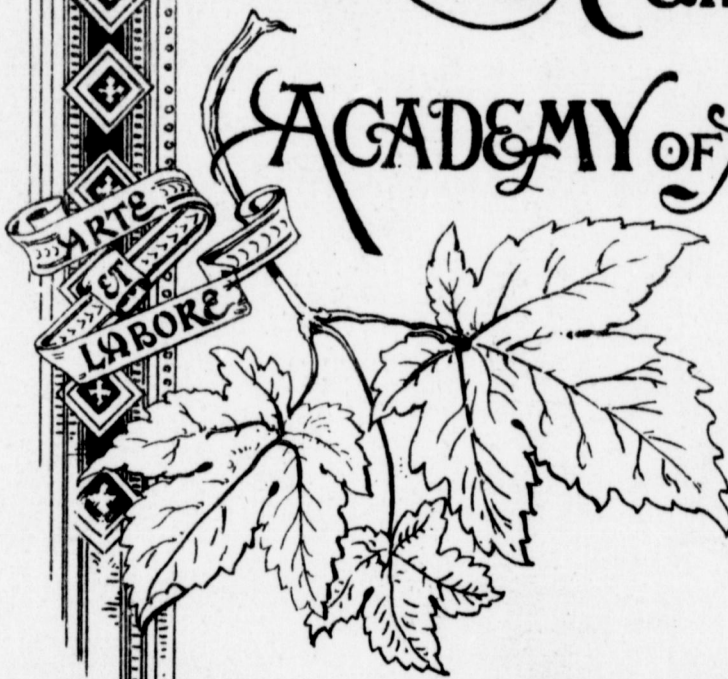
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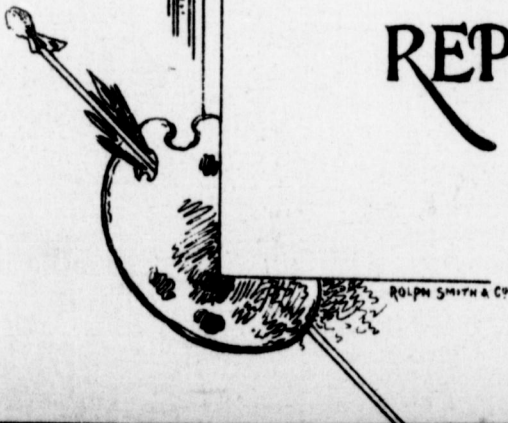
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Canadian

ACADEMY OF ARTS



REPORT FOR
1887.



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ROYAL CANADIAN

ACADEMY OF ARTS



REPORT

OF THE

COUNCIL FOR THE YEAR

1887



TORONTO

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1888

ROYAL CANADIAN
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REPORT

COUNCIL FOR THE YEAR

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1887

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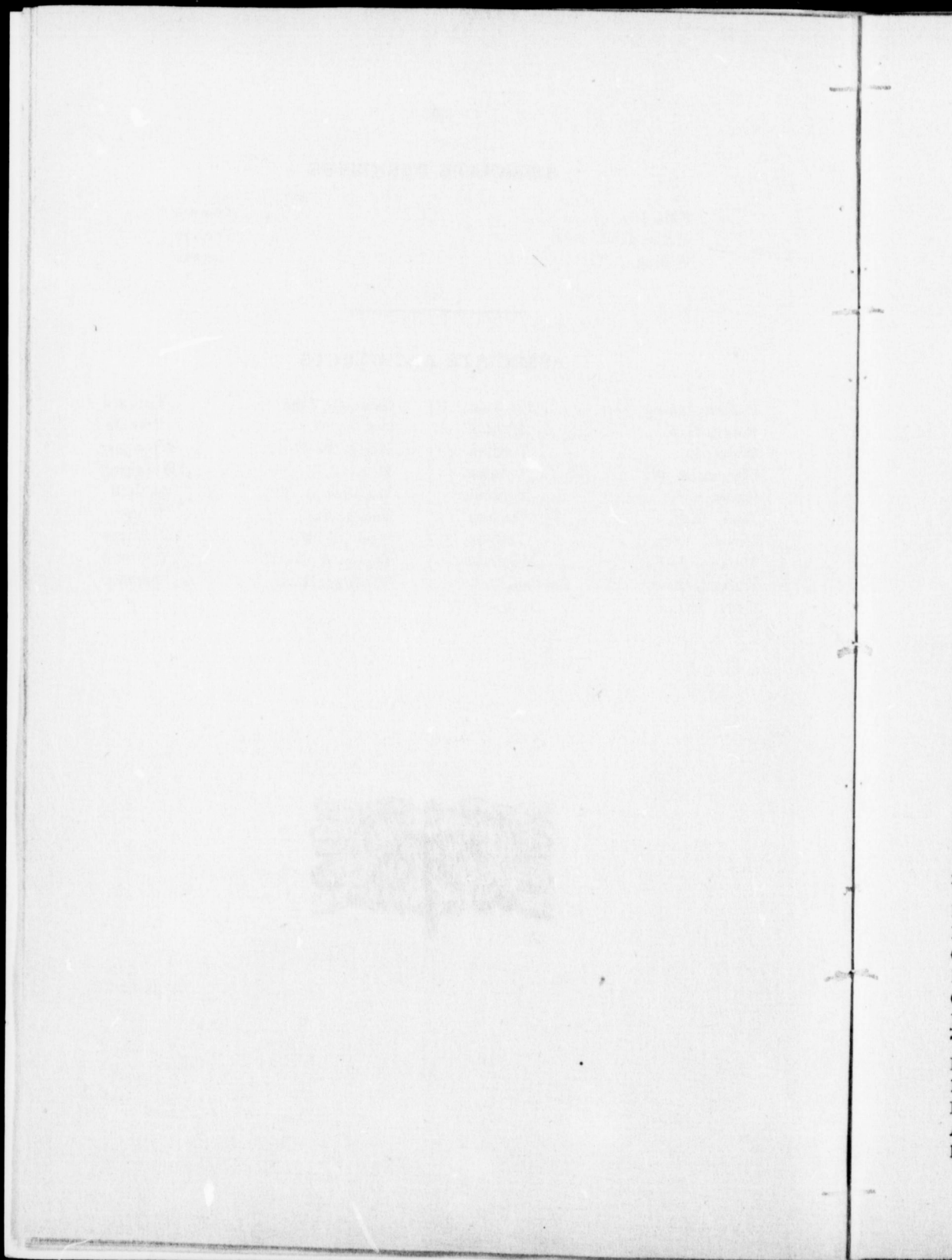
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REPORT OF THE COUNCIL

FOR THE YEAR 1911

The Council of the American Society of International Law, organized in 1906, has the honor to submit to the members of the Society its report for the year 1911. The Council has the pleasure to announce that the Society has during the year 1911, held its annual meeting at the University of California, Berkeley, California, on the 29th and 30th of September, 1911. The meeting was held in the University Hall, and was attended by a large number of members of the Society, both from the United States and from foreign countries. The meeting was held in the University Hall, and was attended by a large number of members of the Society, both from the United States and from foreign countries. The meeting was held in the University Hall, and was attended by a large number of members of the Society, both from the United States and from foreign countries.

REPORT OF THE COUNCIL

FOR THE YEAR 1887

The Annual Exhibition of the Academy held in Montreal, in the month of April, was satisfactory in two important respects :

First, the quality of the pictures was good. Some old members showed a marked improvement and there was more than one new exhibition of promise ; on the other hand, several important contributors of former years were not represented at all.

Secondly, the sales were unusually large. Fifty nine pictures were sold for sums amounting, in the aggregate, to \$5,534.

The Exhibition was held, as on previous occasions in Montreal, in the gallery of the Art Association, and we are glad to acknowledge the continuance of the same cordial and friendly relations which have existed between ourselves and the Art Association ever since the Academy was founded.

His Excellency the Governor General came from Ottawa to be present at the Evening Assembly, which was largely attended. We give a report of His Excellency's speech in opening the Exhibition.

LORD LANSDOWNE'S ADDRESS

Mr. President, Canon Norman, Ladies and Gentlemen:—

I am glad to have once again the pleasure of meeting the members of the Royal Canadian Academy upon the occasion of its annual exhibition. The position of the Academy is, I believe, becoming every year better assured, while the amount of public recognition which it commands certainly shows no signs of diminishing. [Applause.]

In taking a sanguine view of the future of the institution and of Canadian Art, I do not wish to underrate the extent of the difficulties which necessarily stand in your way during the first few years of your existence. I believe, however, that with every stride which the Canadian people takes in the development of its material resources, it will take a step, if not a very long one, in the direction of the development of the national taste for the Fine Arts. Canada is a country full of bright aspirations and hopes, and there is one aspiration which will, I trust, always be present to the national mind, namely: that we shall not fall behind the other great civilized communities of the world in respect of the place accorded in the public estimation to artistic culture of all kinds, and to this form of culture in particular. At any rate we may, I think, say that those who believe in the destiny of the Dominion are doing their duty in endeavoring to build up the foundations of a Canadian school of painting, the influence of which may some day be felt, not only within our own country, but beyond its limits. [Applause.]

There are many circumstances which make it reasonable to conclude that the effort will be ultimately successful. Of this, at any rate, there is no doubt, that in the city of Montreal a taste for art in all its shapes, and for the painters' art especially, exists already. I have not forgotten the excellent loan collection which I had the opportunity of visiting when I

was here during the winter, which I hope will depart from us before very long—(applause and laughter)—a collection which bore testimony both to the taste for good works of art prevailing amongst your citizens and also to their disposition to make the best use of the treasures in their possession by rendering them accessible to the public. (Hear, hear). An English statesman spoke the other day of a good picture as being a “portable pleasure,” and I have always believed that it was the duty of those who were fortunate enough to have acquired such portable pleasures not to keep them to themselves, but to give their fellow-citizens every opportunity of sharing in their enjoyment.

While, however, we are proud of the works of art already in our possession, and delighted when we see one of our citizens bringing into the Dominion some priceless gem from a foreign gallery, we shall, I think, be even better pleased should the time come when these treasures may be sought not outside the Dominion, but in the studios of Canadian artists and in the form of works of art representative of and characteristic of a native Canadian school. (Applause.) That is an instalment of national policy which the staunchest free trader might, I think, accept without hesitation.

But, ladies and gentlemen, if we are ever to have a school of our own it appears to me that an organization such as that of the Royal Canadian Academy is absolutely indispensable. The age in which we live is one of combinations, and, in the case of the fine arts, concerted action is even more indispensable than it is in other pursuits and professions. (Hear hear). Without such an organization as ours little can be done towards giving a proper direction to the efforts of those who have adopted the painter's profession, or towards enabling the public to judge of the work of our artists as a whole, as they are able to judge of it at these exhibitions. In this respect the painter's work occupies a position differ-

ent to that of, let us say, authors and inventors. A scientific invention is at once put to the test by its application to industry; a new book is tested by the opinion of a thousand readers, but a painter cannot be brought into contact with public opinion except by the public exhibition of his work and its comparison with the work of other artists.

Of the collection which hangs upon these walls I am unable to speak, having not yet had an opportunity of examining it, nor indeed should I be very ready even if I had done so, to take upon myself the duties of an Art Critic. I should like, however, with your permission, to say a word of another Canadian exhibition of pictures which came, in an especial manner, under my notice last year. It will be in your recollection, Mr. President, that it was determined that amongst the contributions sent by Canada to the Indian and Colonial Exhibition held in London last year, an exhibition in which the Dominion was so brilliantly represented, should be a collection of Canadian paintings. These paintings were selected with great care, and the choice made was, I believe, generally approved. I was glad, during my visit to England, to have the opportunity of seeing the Canadian pictures as they hung in one of the galleries of the Albert Hall, South Kensington. Comparisons, we know, are in bad taste, but at the risk of violating this axiom, I will take upon myself to say that no other British Colony as far as I was able to discover, attempted an art exhibition approaching, either in its merit or in its dimensions, that which represented the Dominion. [Applause].

Of the quality of the pictures exhibited, speaking as I trust I always shall upon these subjects without exaggerating, I will venture to say that, more especially when we consider that any picture exhibited in London within a short distance of the multitude of high class works of art, ancient and modern, to be found in the Capital of the Empire, must be seen at less advantage than in their native countr , the collection sent from here was,

in the highest degree, creditable to Canada, and calculated to produce upon the minds of all who visited the gallery the impression that our culture was not that of a new country, but of one that had made very considerable advance in those pursuits which are generally associated with a well matured and advanced civilization.

In regard to this however, I prefer to shelter myself behind an opinion better entitled to respect than my own. It was suggested to me when I was in England that it would be very desirable to obtain, from some competent and entirely disinterested authority, a verdict as to the merits of the collection of pictures to which I have referred. The suggestion appeared to me to be a good one, and I applied to Sir Frederick Leighton, the President of the Royal Academy, and asked him whether he would be good enough to secure for us from the pen of some thoroughly qualified artist a report of the kind which I have indicated. Sir Frederick Leighton's response was of the most courteous and encouraging nature, he told me that there was no person better qualified to examine our pictures and to give to us, in their proper proportion, advice, encouragement and criticism than Mr. J. E. Hodgson, the Royal Academician. Mr. Hodgson, I should mention, is not only an Academician, but holds the important office of Librarian of the Royal Academy, and is himself a painter of excellent repute and a well-known exhibitor on the walls of the Academy. I accordingly addressed myself to Mr. Hodgson, who, with the utmost readiness, undertook this friendly task, which he subsequently discharged in the most conscientious and thorough-going manner. His report is likely to be published as an official paper. I may, however, say now that while his praise is given with discrimination, and while his report abounds in useful and friendly criticism, he speaks in terms of the highest commendation of the Canadian collection as a whole and of the work of several of our best known artists. I will not endeavor to reproduce his verdict in

regard to individual painters, but I think I may say this much as an epitome of it, that it gives a liberal measure of praise to the earnestness and fidelity to nature and to the conscientious work exhibited in many of the pictures—qualities which, to use his own words, “in some cases render a failure as far as it goes, worth a great deal more than a success achieved on the beaten paths along which less original painters have been content to plod.” (Hear, hear.)

His principal criticism, on the other hand, appears to be that some of the work shows a deficiency of local coloring and individuality, and a too great tendency to imitate closely the peculiarities of certain foreign schools. I cannot resist giving you, in his own words, his description of the future to which he would like to look forward for the painter's art in Canada. He says:—“Of all places in the world there is none more likely to produce a great school of art. What special advantages it enjoys. Its people are heirs of all the latest results of civilization, and yet they are in immediate contact with nature and still struggling to subdue her untamed forces.”

He goes on to speak of the picturesqueness of many of the incidents of Canadian existence, of the extent to which our painters might draw upon episodes in the lives of our hunters, our voyageurs, and our backwoodsmen, of the many stirring and suggestive scenes to be found in our history, and above all, and outside all human incidents, of the grandeur of nature illustrated by the scenery of lake, river and wood, and he continues in these words: “The Canadians are beginning life afresh, but not as people have hitherto been compelled to begin it. They have good coats on their backs, and patent stoves to cook their food on. I would that they could begin art afresh also, not as red Indians began it on their buffalo robes, but with all the great examples before them and colors supplied in collapsible tubes duly labelled. [Laughter.] I should like to

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

well and desire to afford them every encouragement in our power in the pursuit of the honorable career which they have chosen.

I have only one word to add: a word of sincere thanks to the Art Association of this city for its hospitality to the Academy. The Academy is not without hope of acquiring before long a home of its own, but the acquisition of such home will not lead to any alteration in the arrangement by which its annual exhibitions are held in rotation at different centres of population in the Dominion. We have always recognised that it was our business to work in co-operation, not in competition with such a society as yours. We trust that you will always regard us your allies rather than your rivals, and we are grateful to you for having acted in that spirit by permitting us upon this occasion to make use of the excellent galleries which you are yourselves able to turn to such good account.

Mr. President—ladies and gentlemen, I have now much pleasure in declaring the Art Exhibition of the Royal Canadian Academy open, and heartily wish it may prove a very successful one. [Loud and continued applause.]

Under our arrangement with the Art Association the entrance fees of the Exhibition go to that body and consequently we derive no revenue from it. The Exhibition and Meeting in Montreal is consequently always an expensive one to us. This year, including the freight of pictures to and from the exhibition, our outlay was \$914.60.

Two pictures, Mr. A. D. Patterson's and Mr. Bell-Smith's diploma works, were chosen and approved by the Council, and form a valuable addition to the National Gallery at Ottawa.

At the Annual Meeting the officers were re-elected with the exception of the Secretary, Mr. Matthews, who retired from the office of Secretary,

finding the work, in addition to his professional engagements, too much for his health. Mr. James Smith, formerly Treasurer, was elected Secretary, and Mr. Matthews was elected Treasurer in his place.

Emma S. Windeat, Painter, Toronto, and F. C. Gordon, Painter, Brockville, were elected as Associate Members of the Academy.

In view of the Academy Exhibition for 1888 being held in Toronto, it has been proposed to hold in connection with it an Art Fair and Loan Exhibition of works of Art, the proceeds to be devoted to the building of our proposed Picture Gallery. This project has been authorized by the Council, and, having been received with favor by the leading people of Toronto, we have good hope of its success.

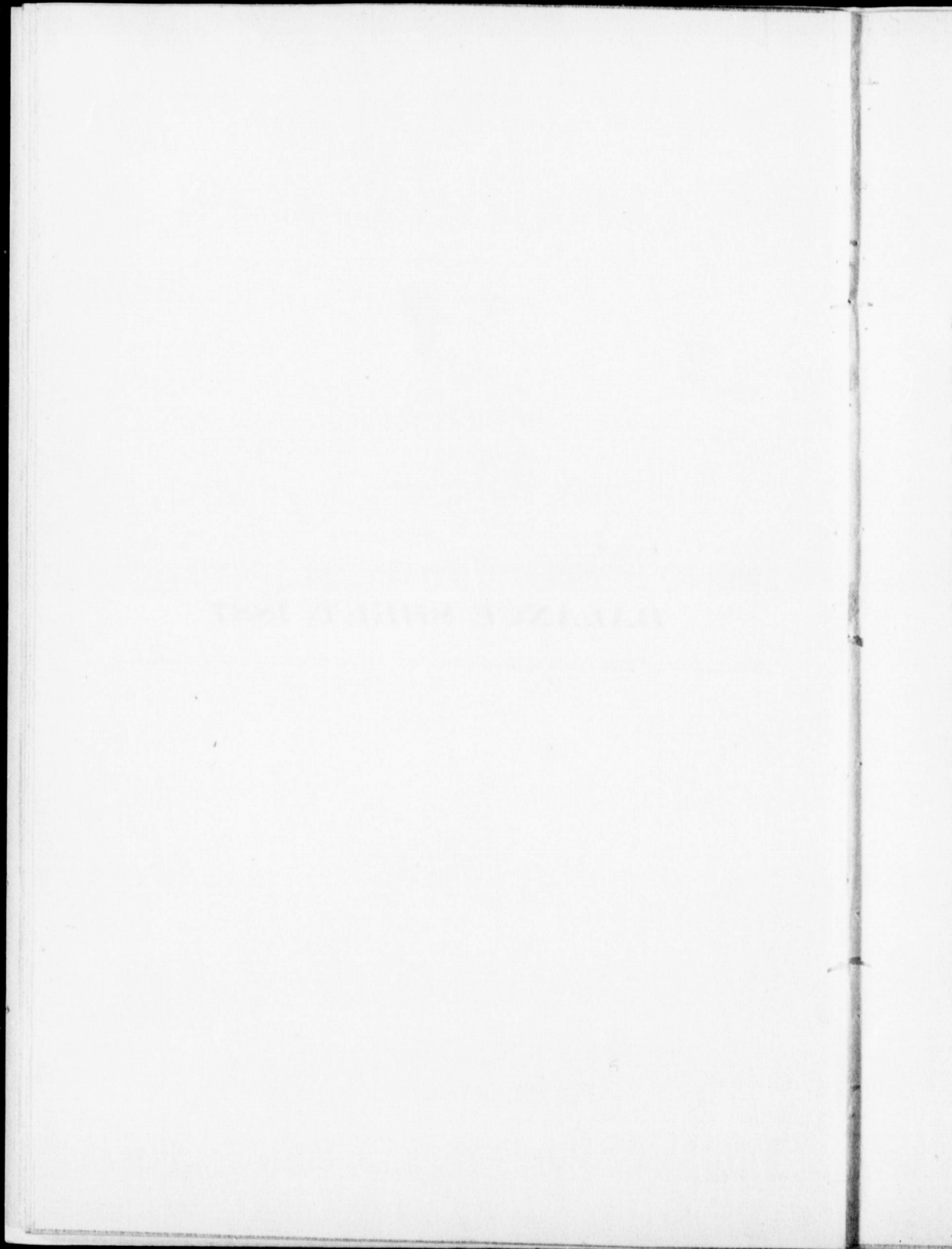
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BALANCE SHEET, 1887



ROYAL CANADIAN ACADEMY OF ARTS

BALANCE SHEET, 1887.

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Cash Balance from 1886.....	\$403 75
Subscriptions—	
His Excellency the Governor-General, to Building Fund.....	\$250 00
Honorary Members.....	449 00
Academician Members.....	250 00
Associate Members.....	118 95
Interest.....	1,067 95
Rent from Building Lot.....	50 00
Government Grant.....	55 00
	2,000 00
	\$3,576 70

EXPENDITURE.

Administration—	
Secretary's Salary.....	\$400 00
Postage, Stationery, etc.....	31 20
Printing and Advertising.....	92 10
Jubilee Address to Queen.....	90 00
	\$613 30
Annual Meeting and Exhibition—	
Mileage to Council Meeting and Committee fees.....	\$233 64
Printing and Advertising.....	26 00
Express and Freight.....	454 95
Sundry Expenses.....	50 10
Grant to Montreal Staff.....	150 00
	914 69
Expenses of Real Estate—	
Interest.....	\$180 00
Taxes.....	75 58
Cleaning Snow.....	2 50
	258 08
Advanced Art Study.....	154 71
Cash Balance.....	1,635 92
	\$3,576 70

HENRY LANGLEY, Auditor.