

initiation to the institute, notably the adoption of standard time, and it has been an important influence in bringing to Canada the meetings of important scientific organizations, such as the International Geological Congress in 1913, the American Association for the Advancement of Science in 1921 and the British Association for the Advancement of Science and the International Mathematical Congress in 1924. Its members hope for an extension of its activities in the future and dream of its becoming an organization that will do for Canada what the Royal Institution has done for Great Britain. The realization of this dream can come, however, only when, by public or private generosity, the Institute has been placed in possession of an ample endowment.

2.—Public Libraries in Canada.

Under the above heading, a short article appeared on pp. 168-9 of the 1921 edition of the Year Book. Because of the pressure upon the space of the Year Book it is not repeated here.

3.—Art in Canada.

After passing through the inevitable stages of first complete and then partial dependence on the traditions of the older European countries, Canadian art today, particularly in painting, but in the other arts as well to some lesser extent, is adding something of its own to these traditions. The movement is taking the form of a dominating sense of decoration and a greater searching for and insistence upon the essentials of form and colour in its rendering of nature.

It is interesting and significant, therefore, to quote briefly from some of the most important of the British art critics on the subject of the Canadian Art Section at the British Empire Exhibition:

“Emphatic design and bold brushwork are the characteristics of the Canadian section; and it is here in particular that the art of the Empire is taking a new turn. The influence suggested is that of Russia—as exemplified by such painters as Roerich—but it is likely that the effect is due chiefly to a certain similarity in the landscape of the two countries. At any rate, there can be no question that Canada is developing a school of landscape painters who are strongly racy of the soil.”—*The Times*.

“The first impression of the Canadian Galleries is that there is emerging a native school of landscape, awaiting a wider recognition abroad, as (we gather) it has had to wait the encouragement of collectors at home . . . A further impression is that Canada’s great distances and conditions of life generally are throwing her painters, sometimes self-taught, but with great natural gifts, into a solitary and intense contact with their landscape themes. Tom Thomson, for example, of whom there is a remarkable representation in these galleries, was obviously, from all we hear of him, a true pioneer of Canadian art.”—*The Morning Post*.

“Their bold, decorative landscapes, emphasizing colour, line and pattern, giving the very look and feel of Canada, its colour and character; young artists painting a young country superbly, through their temperaments, not literally—the subtleties of its winter snow, the roar of its weather, the glory of its autumn colour, contained in the kind of decorative patterns that the younger artists of France are pursuing. But these Canadians are standing on their own feet, revealing their