

from upstairs windows during the leave-taking after the dance. The ridiculous aspects of these things are amusing, even if some critics might pronounce them inartistic.

Kriehoff was in most instances a close observer, and his pictures, like Kane's, are valuable as giving details of habits, customs and many things that compose the everyday life of a people. In these respects the works of Kane and Kriehoff differ greatly from the works of Fowler and Jacobi. For there is little that is topographical in Jacobi's, nothing that is historical in Fowler's. These two strove to produce art, and while they came from foreign lands, it is to them that we look for the first elements of art in a country that even yet gives thought mostly to the common amenities of life.

Let us remark that Kane, Kriehoff, Fowler and Jacobi were born at a time when, even in the United States, art had not begun to attain a foothold. In Canada population was sparse, conditions crude, and only the wealthy or official class had much opportunity for practising the principles of refinement. We have to imagine Kriehoff and Fowler coming into a country where there were few, if any, art societies, no art schools, scarcely even an artist; where the people were compelled, after settling questions of politics and religion, to think about the prime necessities of life and to ignore the refining influences of painting and the high grades of literature.

Fowler and Jacobi we must accept as real artists. For that reason it is easy to assume that they had no intention of remaining in the country. Still they did remain, and they passed most of their latter days here. At the time of Fowler's coming (1843) the country was not in the mood to encourage art; for the people, apart from earning a livelihood, were mostly concerned with affairs of church and state. These were the days closely following the time of the Family Compact and the Château clique—the days of John Strachan, William Lyon Mackenzie, and Louis Joseph Papineau. Toronto, which is now regarded as the art centre of the Dominion, was a small village skirting a marsh. Montreal, which has ranked as the third city on the continent for imposing private collections of paintings, was then nothing more than an important place of trade. Ottawa, which now boasts of the National Gallery, was a small frontier settlement known as Bytown. Colonization in Upper Canada had scarcely begun. The people, thrust between traders and soldiers, had no room for the fine arts, even if they had the disposition to welcome them.

We are considering, of course, a period prior to the time of Inness, Homer, and Ranger in the United States and prior also to what is called in England the pre-Raphaelite Movement—the time made notable by Carlyle and Watts, Tennyson and Burne-Jones, Wordsworth and Rossetti, Browning and Leighton, William Morris and Holman Hunt. In France neither Millet nor Manet, each of whom has made a profound impression on the art of the world, had as yet tasted fame.

**The Rise of Art in Canada up to Confederation.**—The four painters, however, whom we have discovered as the pioneers of art in Canada, apart from Kane, did not actually come upon the scene as artists until about the middle of the century. That was not a propitious time for the advancement of art. Still, we find that in 1834 the Artists' Society had conducted the first art exhibition on record in Toronto. This exhibition had been held in the old Parliament Building, with Sir John Colborne, the Lieutenant-Governor of Upper Can-