

ada, as the chief patron. Thirteen years later the Toronto Society of Arts had been organized. This society had held three exhibitions, and among the exhibitors had been Krieghoff, G. T. Berthon, and Paul Kane. Later still, in 1867, the very year of Confederation, the Society of Canadian Artists, which had but a brief career, was organized in Montreal, with John Bell-Smith, father of F. M. Bell-Smith, as its president.

But the country itself was progressing. The rebellion of '37 had passed, and responsible government, the cause of much contention, was at length established. Toronto had become a place of some consequence, boasting the seat of government, a university, and, as citizens, a number of distinguished personages. Montreal was climbing Beaver Hall Hill, and such places as Hamilton, Niagara and Kingston could lay claim to a showing of refinement.

But the art of painting was a thing unhonoured and unsung. If it were nurtured at all, it was in the bosoms of strange individuals who came from abroad and settled in Canada, perhaps in remote spots, with hopes of establishing, as Wordsworth established at Rydal, a centre of culture and quiet enjoyment. For example, take the case of the painter William Cresswell. He came to Canada a decade or two later and selected for his future home a beautiful site in Huron county, a few miles from the town of Seaforth. He went, as it would seem to an English gentleman of his means and culture, to the backwoods. For the country still supported dense forests and was still in the pioneer stage of civilization. Nevertheless, the eye of the artist had been attracted thither. The spot where Cresswell chose to build his house, a spot not without aspects of beauty even to-day, though now sadly neglected, looked down upon the valley of the Maitland. The flow of water, which now is shallow and shrunken, formed then a brimming river, and the meadows and elms were such as the artist had admired at home, along the banks of the Avon or the backwaters of the Thames.

Cresswell lived there, there he painted, but he had to go a hundred miles from home before he could find any sympathy with his aims or understanding of his efforts. This applies likewise to Fowler, and it was undoubtedly the experience of Harlow White, another Englishman who came to Canada and essayed the praiseworthy task of painting local scenery.

We can scarcely imagine these artists seeking a market in Canada. On the other hand, we are as unlikely to think of them finding a market abroad. They were as a matter of fact, like others who painted in Canada about the time of Confederation, between the high and the low strata of appreciation. While their topographical pictures could be better done to-day by the camera, they were too good for the Canadian market and not good enough for the markets abroad. There were, happily, some outstanding exceptions—the still-life studies and landscapes of Fowler, which if not strikingly artistic are nevertheless faithful reproductions, and the landscapes of Jacobi. For although we have gone on many years from the time we first introduced these two painters, they were still active and on the scene. Kane, Berthon and Krieghoff also lingered on, although they were, with the exception of Berthon, soon to depart.

These painters witnessed the slow progress of the country. They saw the union of Upper Canada with Lower Canada, the beginning of responsible government, the struggle for Confederation, and finally Upper Canada and Lower Canada become but a part of one vast Dominion. But it must be emphasized that throughout all this, in all these years, they saw only one or two intermittent