

attempts, which resolved mostly into feeble social gatherings, to place in combination before the public objects of local production that could make any show of artistic merit.

Like Kane, but in later years and under vastly different circumstances, F. A. Verner, R.C.A., a native of Ontario, made studies of Western life, treating almost exclusively the buffalo and the Indian. Kane went into great detail. He made pictures of Indian villages, lodges, interiors and exteriors, Indian games, battles, dances, sports, and domestic handicrafts. He shows how the net and spear were used in capturing salmon. In many of the pictures the almost absolute nakedness of the Indians is impressive, though some of them, on the other hand, display an abundance of gorgeous apparel. "Halfbreeds Travelling" shows a large cavalcade passing from an elevation to a lower level. Every vehicle is two-wheeled and is hauled by one ox. A few horses are seen, but they run wild or carry the hunters. Each wagon supports a long upright pole, at the top of which flutters a flag or a tuft of some kind.

Kane's pictures deserve to be known and cherished if for no other reason than that the material for them was obtained by the painter under great risks and difficulties. Kane was borne in 1810 in Ireland. He came as a child, with his parents, to York, Upper Canada, at a time when art was almost unknown in that actual backwoods community. He had a natural tendency towards drawing, and in spite of adverse circumstances he succeeded in making the painting of portraits his profession. Early in life, however, he nourished the ambition to devote "such talents as he possessed", to quote from his book *Wanderings*, to the painting of a series of pictures "illustrative of the North American Indians and scenery". At the age of twenty-six years he visited the Southern States, and at thirty he went to Europe to study the paintings to be seen in the important picture galleries. Fifteen years later he returned to Canada, equipped, one might infer, to carry out his chief ambition in life. Through the good offices of Sir George Simpson, Governor of the Hudson's Bay Company, an order was given to the company's numerous brigades of boats to pass Kane through to the Pacific coast and back again. Sir George also gave the artist a commission for a number of pictures, and it was through his appreciation that we can account for Kane's pioneer achievements, for had it not been for the assistance he received it would have been impossible for him to accomplish even a small portion of what he actually did accomplish. For he was, during two and one-half years, a guest of the Hudson's Bay Company. Kane's portraits of Indian types, many of which have passed away forever, make up the best part of his work. Some of them are praiseworthy, even as works of art, and most of them are well composed, dignified and convincing.

The Progress of Art Since Confederation.—Canada had now advanced to the time of Confederation (1867), and as yet she could claim in painting almost nothing that would attract cultivated attention from abroad, at least in countries where our own language was spoken. England, it is true, was responding to the pre-Raphaelite movement—to the profound influence of the group of writers and painters who flourished at that time. But in the United States, Canada's nearest prototype, there had been no big combined movement, and in the whole realm of art where a lasting impression had been left we can point only to such writers as Washington Irving, Edgar Allan Poe, and Nathaniel Hawthorne, and