

and less still of the amazing significance of the vast regions lying westward for three thousand miles between them and the Pacific. But the Intercolonial Railway was being built, the Canadian Pacific was being projected, and the old Grand Trunk was looking about for feeders. Sir John A. Macdonald, conscious of the need of an attractive scheme to raise his party out of the mire into which it had been thrown by the Pacific Scandal, began to introduce his ingenious National Policy, which by the application of a protective tariff was a bold attempt to force trade among the provinces by placing a barrier against foreign goods, particularly goods from the United States.

But what has all this to do with art? Nothing, except that with the attempt to nationalize trade we discover an attempt to nationalize art. The Princess Louise, who, as consort of the Governor General, the Marquis of Lorne, brought with her our first official touch of royalty, was herself something of an artist. She had lived at home during the period of the pre-Raphaelites, had seen the Barbizon School reach its zenith in France, had beheld the startling fame of such men as Turner and Corot, and now, as the impersonation of royalty in the greatest colonial possession that the world had ever seen, she undertook to signalize the Lorne régime by establishing with royal status a Royal Canadian Academy of Arts that might at least have some semblance to the Royal Academy of England.

*The Foundation of the Royal Canadian Academy.*—We should hesitate before giving to the Lornes all the credit for bringing about the organization of the Academy. It is true that the idea was put forward by the Marquis of Lorne at the opening of an exhibition held by the Art Association of Montreal, and soon thereafter the first steps towards organization were taken at a meeting of artists held at Toronto at which the Governor General was present. It was then determined to form a national academy of art which should bring together the leading artists of the country, but which should be quite apart from any other art association.

The Princess Louise, as well as the Marquis himself, took a lively interest in the details of the organization, and it appears that it was left for the Governor General finally to say who should compose the charter members. Every artist in the country, naturally enough, was eager and anxious to be taken into the membership, and it is known that at least one whose name was not on the list submitted to the Governor General was able, by his own persuasions, to convince the royal party at Rideau Hall that his work entitled him to membership, with the result that the wishes of his fellow painters were ignored and his name placed on the list. Perhaps this was due to the natural sympathy of the royal party, because the Marquis himself (as well as the Princess) was a sketch artist of no mean ability.

Kane and Krieghoff had passed away, but Fowler and Jacobi and Berthon, though veterans, had still some years of production ahead of them. Others too had come upon the scene. Lucius O'Brien, a real son of the soil, born at Shanty Bay, Ontario, in 1832, became an architect and afterwards acquired some skill as a water-colourist. But he seems to have possessed other qualities that fitted him to work in sympathy with the Lornes. He became the first president of the Academy. In that capacity he seems to have had more tolerance than many artists have for the supercilious attitude of society towards art, and perhaps for that very reason the early exhibitions were noted more for the social dis-