

an exhibit of work in the Normal School, Toronto. Many of these paintings were hung from year to year in the corridors and other available space in the Normal School building, and others were hung in the Parliament Buildings. These buildings withstood the strain for about forty years, but at length the Whitney Government resolved to disperse the collection by having individual pictures hung in normal schools of the province. The educative value of the scheme is doubtful, and while it should worry no one as to the disposition of many of the pictures, the aggregate effect, if these pictures could be properly assembled, would be important.

Notwithstanding all this, the Society has been a recruiting ground for the Academy, and the same, but in a lesser degree, applies to the Montreal Art Association. From the Society went in the first place Jacobi and Fowler, and Jacobi succeeded O'Brien as president. The same can be said of nearly every artist in Ontario. In its membership the Society has not been so restricted as the Academy, and to it beginners in painting commonly have looked for their first introduction to the public. The standard in these organizations never has been rigid, but young painters naturally receive with greater regard an acceptance for exhibition by a committee of the Academy.

*The Study of Art Abroad by Canadian Artists.*—An indirect effect, even if but slight, of the presence of foreign artists in Canada, where they were confined almost exclusively to the interior province of Ontario and the adjacent city of Montreal, was the encouragement thereby given to native Canadians to study art in foreign countries. This was felt first in the 'eighties and 'nineties, when many young Canadians sought knowledge and inspiration abroad, mostly in France, but also in England, in Holland and elsewhere on the Continent. And even to-day critics are heard complaining, though not so frequently or grievously as heretofore, that Canadian artists see their own country through foreign spectacles.

Conspicuous among the first Canadian artists to study and work abroad was James Wilson Morrice, who died in Tunis in 1924. He is represented in the Luxembourg Galleries, Paris; the Pennsylvania Academy of Fine Arts, Philadelphia; the Section Art Décoratif of the Louvre, Paris; the Tate Gallery, London; the National Gallery of Art, Washington; the National Gallery of Canada, Ottawa, and in public galleries in Nantes and Odessa. He was a member of many important art organizations in Paris and London. His choice of subject usually was landscape or marine, but he also painted the figure.

Horatio Walker is another important Canadian painter, still living. His bent has been towards landscapes, with animal figures, and *genre* subjects. He has been dubbed the Canadian Millet. Half a dozen medals have been awarded to him in the United States, where examples of his work can be seen in many public galleries. Other Canadian painters who have lived and painted abroad with distinction are Paul Peel, Wyatt Eaton, Blair Bruce, Curtis Williamson, E. Y. Dyonnet, John Russell, Ernest Lawson, W. E. Atkinson, Clarence Gagnon, A. Suzor-Coté, St. Thomas Smith, Homer Watson, Lawren Harris, Franklin Brownell, and A. Y. Jackson. Peel's canvas "After the Bath" was awarded a gold medal at the Salon, Paris, in 1892, and was bought by the Hungarian Government. Eaton was active in the organization of the American Art Association. Williamson was awarded a medal at Philadelphia for figure painting, and he also won a silver medal at the St. Louis Universal Exposition. Lawson has won several valuable awards in the United States as a landscapist, and he is classed among the foremost "American" painters. Gagnon is best known abroad