

as an etcher, and he is represented in the Petit Palais, Paris; South Kensington Museum, London; and in Dresden, Venice, Mülhausen, and The Hague. Watson was awarded a gold medal at the Pan American Exhibition, Buffalo, in 1901. Brownell was awarded a gold medal at the Paris Exhibition of 1900. Jackson is one of the only two Canadians represented in the Tate Gallery, London, the other being James Wilson Morrice. Harris also has won distinction and several prizes abroad.

*The Group of Seven.*—Within quite recent years there has been in Canada, as elsewhere, a departure, mostly by young artists, from academic lines. This was first noticed in the city of Toronto, where, in 1920, they gave their first public exhibition in the name of the Group of Seven. This group was composed of Lawren Harris, A. Y. Jackson, Arthur Lismer, J. E. H. Macdonald, Frank Johnston, F. Horsman Varley, and Franklin Carmichael. These painters, several of whom were young and venturesome, found their inspiration in the wild and rugged parts of northern Ontario, where Tom Thomson and E. W. Beatty, their forerunners, had already blazed a trail. Thomson, who died when his work was just coming into prominence in a restricted sense, was not a modernist in keeping with the meaning that since has been attached to that word; nor was Beatty. For while Thomson painted in a bold and luscious manner, he gave corresponding attention to contour and design. From these features the Group of Seven departed, as many other groups and individuals elsewhere had departed, until they became, in the painting of landscape which was their chief vehicle, as bizarre almost as the ultra bizarre anywhere, although not so extreme as the "cubists", the "vorticists", or many others who have devised cognomens for their cults.

Within recent years, the "modern" tendency in painting has attracted mostly the younger painters, especially beginners, with the result that for years every regular exhibition of paintings in Canada has been dominated by works that are at least loud in colour and formidable in treatment and design. One group of students went so far as to withdraw in a body from the Ontario College of Art in order to establish a society or group where they might work out what they regarded as their own ideas untrammelled by tradition or the restrictions of academic teaching. The last year or two, however, has seen a change; so much so, indeed, that at the annual exhibition of the Ontario Society of Artists in 1930 and '31 the absence of extreme or "freakish" pictures was regarded by many persons as a relief.

*Canadian Sculptors.*—Passing mention has been made of early wood carvings in Canadian churches, but sculpture on the whole was not a notable art in Canada until near the end of the eighteenth century. The first sculptor of real significance was a French Canadian, Philippe Hébert, examples of whose work may be seen in the bronze casts of historical subjects which stand in front of the Provincial Parliament Buildings, in the city of Quebec, and of the Maisonneuve monument, which takes the form of a public fountain on Place d'Armes, Montreal. Another historical monument, the largest and most imposing that has yet been produced by a Canadian, is the one now being erected on Vimy Ridge, France, as a memorial to the Canadian soldiers who fell in the great battle fought there. The sculptor is Walter S. Allward, a member of the Royal Canadian Academy. Allward's monument to Graham Bell, inventor of the telephone, stands in the city of Brantford, and another to the Canadian soldiers who fell in the South African war rises skyward in the city of Toronto. Other Canadian sculptors are A. Laliberté, Dr. R. Tait MacKenzie, George W. Hill