“MELODIES,” BY
A. SUZOR-COTÉ, R.C.A.

(Royal Canadian Academy)
There are few Scottish sculptors more energetic and sincere than H. S. Gamley, A.R.S.A. His keen love of the springtime of life reverberates in his delightful models of childhood, and his sensitiveness to character and form is seen in all that emerges from his hand. To him was entrusted the modelling of the memorial statue of the notable historian of the Highlands and Highland regiments, General David Stewart of Garth (p. 58). The more picturesque appeal of the General in his younger days as a Captain in the Black Watch strongly fascinated the sculptor’s Keltic outlook, and it is as such, with the gay trappings of that remarkable regiment, that the statue has been delightfully completed. It is to be erected at General Stewart’s birthplace in Glenlyon.

E. A. T.

MONTREAL.—As I have observed in previous notes, the last two or three years have afforded very conclusive evidence of progress in the evolution of Canadian art towards the attainment of a position of greater independence and self-confidence. In other words, it has been gaining steadily in significance and vitality; and has begun to express something that at any rate is not mere vapid repetition of academic formulae. Whether the present movement will eventually lead to really important results—to the development of an art distinctively nationalistic—remains, of course, to be seen. At present the auguries are favourable. Though the times are just now decidedly inauspicious to art activity, nevertheless the collection of work included in the thirty-seventh annual exhibition of the Royal Canadian Academy, which opened recently in Montreal, was again encouragingly creditable, and, if anything, above the average of the standard attained in former years.

Of the pictures in this exhibition, the most interesting, perhaps, were to be found among those in which pure landscape was the theme; for here, rather than in portraiture, or in figure-painting,
“MAPLES, EARLY SPRING”  (Royal Canadian Academy)  BY A. Y. JACKSON, A.R.C.A.

the new and more individual note now being sounded in Canadian art is more pronouncedly
struck. In respect of differences in method and handling these landscape paintings compose themselves into two principal divisions or groups, the one representative in the main of the work of the older painters, whose art is based on the sympathetic rendering of natural effect, which necessitates a faithful adherence to the principles of aerial perspective, tone relations, and chiaroscuro; while the other division comprises the paintings of a younger group of artists, with whom the theory has been gaining in general acceptance that Canadian landscape may be more forcefully, and even more truthfully, interpreted by decorative treatment than by naturalistic representation; and, in consequence, their aim is to reveal the spirit of Canadian landscape by means of a rhythmical pattern or design having as its basis some typically topographical feature. Usually these designs are brilliant in colour in harmonious relation; but concentration of interest by accent or emphasis is studiously avoided that the general effect of unity obtainable

by this essentially decorative treatment may not be lessened thereby.

As employed by Mr. A. Y. Jackson, and one or two others whom he has influenced, this method has proved extraordinarily effective in producing results that are not only tuneful but convincing truthful, as representing the still untamed spirit of the lone Northland. It is merely a commonplace to add, however, that the charm and significance of these pictures are not in the least attributable to any novelty of method employed in their production, but wholly to their expression of personality. Quite dissimilar in treatment and technique are the landscapes of Mr. Maurice Cullen, yet none has succeeded so adequately as he in the forceful interpretation of the Eastern Canadian winter. Of the three pictures he exhibited on this occasion, two, Solitude and The North River, were pastels of very exquisite quality and no less delightful in sentiment; while his oil painting, Montreal Harbour, if less poetical in conception, was a most interesting presentation of an effect of light.
Other winter landscapes worthy of special mention were those of Mr. Charles W. Simpson, whose *Winter in the Harbour* was a pleasing arrangement in blue and silver; and of Mr. Clarence Gagnon, whose *Late Afternoon Sun, Winter*, was admirably luminous. Mr. A. D. Rosaire’s three pictures, and in particular *The New Building*, attested the maturing powers of this promising artist. Mr. H. Ivan Neilson’s *An October Pastoral, Cap Rouge, Quebec*, and *A Bend of the River* by Mr. Percy F. Woodcock, who, after a prolonged absence from Canada, has returned to become again an active member of the Academy, are also deserving of appreciative reference.

The contributions from Ontario artists included some strong and convincing landscapes of the North Country by Mr. J. W. Beatty, Mr. Franklin Brownell, Mr. Arthur Lismer, Mr. J. E. H. MacDonald and Mr. Herbert S. Palmer. *Morning, Algonquin Park*, by Mr. Beatty, was a particularly impressive work and represented this artist at his best. Mr. MacDonald, whose paintings are distinguished by breadth and bigness of feeling, was exceptionally happy in his rendering of skies. Mr. Archibald Browne showed three characteristically poetic pictures, while Mr. Harry Britton exhibited four large paintings agreeable in colour and arrangement. *The Express Stand*, by Mr. T. G. Greene, also possessed good qualities, and something of the vastness of the prairie country and the feeling it inspires was well suggested in Mr. L. L. Fitzgerald’s *Prairie Trail*. Mr. Horatio Walker’s *Lime Burners at Night* was scarcely as convincing as some of the examples of this artist’s work exhibited in Montreal on former occasions. In *Sunlit Seas*, delightful alike in colour and sentiment and essentially individual, Mr. Albert H. Robinson achieved a notable success.

In addition to a meritorious landscape in quiet, cool tones, Mr. Homer Watson exhibited three large paintings for the execution of which he was commissioned by the Canadian Department of Militia. They deal with the mobilisation of the troops, comprising the First Canadian Expeditionary Force, at Valcartier Camp, Quebec, shortly after the declaration of war. Although the incident was one of great historical interest, its recording artistically was under the obtaining conditions...
an undertaking of really formidable difficulty. The environment of this military camp is by no means particularly picturesque or romantic, while the substitution of khaki for the gay colour of peace-time uniforms robbed the artist of the opportunity of turning to effective account possibilities that might otherwise have been afforded in that direction. Mr. Watson, therefore, is the more to be congratulated on his creditable performance of the task entrusted to him. In *The Birth of the Army* the sun is about to rise above the woody Laurentian Hills which bound the plain on which are pitched countless tents sheltering a slumbering host. Already a faint rosy flush has flooded the pearly grey of dawn. The reveille has been sounded. The young army awakens. It pulsates with life and energy and is inspired with one common purpose, the brave accomplishment of that for which it was called into being. The martial note was also struck in *At 2:30 the Infantry will Attack* by Lieut. Louis Keene, who has just returned wounded from service at the Front, and has here presented an impression of a thrilling incident of the fighting in which he was a participant.

Very few of the portraits in the exhibition were notably distinguished. Mr. Ernest Fosbery, however, is to be commended for his conscientious portrait of the Most Rev. Charles Hamilton, lately Archbishop of Ottawa. This is dignified, and also an excellent characterisation. Mr. John Russell's portrait of Sir Wilfrid Laurier, though cleverly painted, seemed somewhat superficial, and the hands have not been very happily placed. A clever portrait was also shown by Miss G. Des Clayes. *A Selkirk Pioneer* by Mr. Frederick S. Challenger, a study of a head of a frontiersman of the old type, was good in character and modelling. Two important and ambitious pictures, *Melodies and Golden Glove*, by Mr. A. Suzor-Côté, attracted much attention; the former a poetical rendering of a nude female form in an enveloping atmosphere
"CYNTHIA SMILES"
BY DOROTHY STEVENS
"YOUTH,"

BY MARGARET FOOTE HAWLEY

(See p. 72)

suggestive of twilight, the latter representing a young girl standing at an open doorway in brilliant sunshine, the shimmering contrasts in light and shade being interestingly emphasised.

The President of the Academy, Mr. W. Brymner, exhibited a Nude Figure, in which his sound craftsmanship was well exemplified. Very delightful in feeling was Mr. Charles de Belle's Children's Joy, while other pleasing work was the Black Cat by Miss Mabel Lockerby, Brittany Children by Miss C. S. Hagarty, Sisters by Miss Marion Long, Waiting for the Picnic Boat by Miss H. Mabel May, and The Price of Victory by Mr. E. Hodgson Smart. The two paintings exhibited by Miss Dorothy Stevens, who has just been awarded the Academy's travelling scholarship, showed evidence of real talent.

In the black and white section, the etchings of Mr. Walter R. Duff and of Mr. Herbert Raine call for special remark, while The River, a mezzotint by

Mrs. L. Paterson, and a crayon study of a head by Mr. J. St. Charles also are deserving of praise. The examples of sculpture displaying individuality and originality included work by Mr. Emile Brunet, Mr. Emanuel Hahn, Mr. A. Laliberté, Mr. J. A. Leger, Miss Florence Wyle, and by the distinguished veteran Mr. Philippe Hebert, C.M.G.

It is very gratifying to record that Canadian Art is now receiving considerable encouragement from the Dominion Government; and from the present exhibition no fewer than twenty works were purchased by the Commissioners for addition to the National collection at Ottawa.

H. MORTIMER-LAMÉ.

PHILADELPHIA.—Following close upon the Prince Troubetzkoi Exhibition of Sculpture, with only a few days interval, the Art Club of Philadelphia opened its Annual Show of Oil Paintings by Members on

PORTRAIT OF MRS. RADITEZ

(Philadelphia Art Club)

BY LAZAR RADITEZ