WHERE THE RED GODS LIVE
By Arthur Heming

Fifty-Second Annual Exhibition, Royal Canadian
Academy of Arts

This year's exhibition is well up to the average standard, and in quantity of submitted and accepted works exceeds any in the history of the academy.

The hanging committee deserve a word of appreciation for their good work, the general appearance of the walls is pleasing and with few exceptions there is an absence of discordant notes. This may be due to the greater purity of colour in the canvases of what we may sometimes refer to as the "conservatives" and to the skillful placing of the more vigorous abstractions of the younger painters.

The centre and the east gallery are devoted to works in oil and the west gallery to a special exhibition of photographs of work done by architects who are members of the R.A.I.C. In the gallery at the head of the main staircase and on the walls of the staircase hall are paintings and sculpture. Two subsidiary galleries facing Ontario Avenue are devoted to water-colours, drawings, designs and illustrations, etc., and to the showing of architectural work.

It is a source of satisfaction to the architectural profession to be more closely associated with and more fully represented in the Royal Canadian Academy Exhibition. This is the second year in which the R.A.I.C. has taken an active part by exhibiting enlarged photographs entered in a competition limited to its members and for which awards were made under seven classifications. The high quality of the work exhibited has merited the genuine interest shown by the public. As this aspect of the exhibition has been already covered by an illustrated article in The Journal, there is no reason for going into a detailed consideration of its merits, but the fact remains that the work of mural painters is evident in only one of the many interiors shown. This absence of painted mural work is quite out of alignment with the great art periods of the past, and one may in truth say at variance with the best precedent of today.

A painter who has a true feeling for mural decoration contributes an element of beauty that is of greater decorative and human interest than the work of craftsmen usually employed in the conventional embellishment of our public and other buildings. Architects are realizing the virtues of the sister art of sculpture and significant and beautiful results have already been achieved in some Canadian buildings. To the end that a revived interest be aroused in mural decoration, the suggestion is offered that the R.C.A. should give the subject consideration and arrange for illustrated lectures and magazine articles covering modern as well as old work.

From time to time one hears the call for a true Canadian school of painting, just what this means at the present time I do not know. The present exhibition is to all intents and purposes wholly Canadian. Among the oil paintings there are 116 works showing landscapes, marines, and other city and town subjects, which are Canadian, and if the portraits and figure subjects are included it becomes preponderantly a national show.
Great variety in subject and technique is evident. The 19th century, with its conscientious literalism and emphasis on detail, rubs shoulders with the vigorously patterned work of the inheritors of the Tom Thomson mantle. Between these extremes there is an abundance of good, sound work, and if there are few outstanding achievements there is at least evidence of progress that bodes well for the future of Canadian art.

The extremes of European modernists such as Picasso and Braque have had little influence on the work of Canadian artists, and in a way, this is no great loss. It is significant that the Canadian paintings of such as Jackson and Holgate are now generally understood and receive the appreciation which should always be given to capable personal work based on the truths of nature.

There is a noticeable tendency to paint pictures which are primarily intended for exhibition purposes, and while admitting the desirability of continuing the practice, there is a tendency to exaggeration of scale and the use of technical methods...
which are more suitable for other purposes. In stained glass the lead camees are an essential part of the design, their function is a structural, as well as an aesthetic one, and they are an inherent part of the technique of the craft. In the exhibition there are paintings in which dark outline functions in the same manner as in the art of stained glass. This technical aberration varies from thin lines to some that are a full quarter of an inch wide. One may adopt the attitude that it is results we are after in this eclectic age, and that the end justifies the means, but why introduce into painted canvasses a technique which appertains to poster work and stained glass?

Several painters have found inspiration in the north, or what has all the appearance of virgin country. They have shown canvasses of great decorative interest and emotional content. For some, the scene has been resolved into splendid patterns, interlacements of leafless trees, swirling waters, majestic cliffs, mountains with mist and cloud that have drifted into alluringly decorative shapes. There are few paintings shown in which figure work is an important element. This is to be regretted and may be due to the ridicule directed against the work of painters who traded on the outdoor material is concerned, from the point of view of historic and genre painting only the fringe has been touched.

The tendency to send in large, vigorously painted canvasses has continued to the point that it is out of alignment with the requirements of the purchasing public. Admittedly the exhibition has the appearance of a stunning show on first inspection. With recurring visits and the opportunity of quieter and more intimate study, a revaluation of first impressions takes place. The stunning canvasses are reviewed in relation to their possible introduction in our homes and are usually considered ineligible because of their size and very vigorous technique. Artists are surely aware of the fact that
we are becoming a nation of apartment house dwellers, living in comparatively small rooms. If painters would bear this in mind and if the academy would hang the small and the moderate-sized pictures in a separate gallery, the results would be of greater interest to the public and more pictures would be sold. The desirability of a simple neutral background is evident, and the walls should not be overcrowded.

In “Thirty Years of British Art,” Sir Joseph Duveen, Bt., says “Incidentally it may be remarked that practically all the greatest artists of the nineteenth century, from Corot to Whistler, established their fame by paintings of quite moderate dimensions.” No painter should be urged to deviate from his conception of what he shall paint or how he shall do it; but the old viewpoint may be raised as to whether art is not an expression of a civilization and really very closely related to it. Art is becoming more and more a matter of interest to the general public, and many art galleries have been recently erected on this
continent. Today Canadians spend very much more on imported paintings than on Canadian ones, and several reasons for this may be advanced. Foreign paintings are selected in relation to the tastes of the dealer's clientele and are displayed without overcrowding. There is an entire absence of the "exhibition" and "public gallery" type and in the ensemble there is achieved a quality of unity, whether the show be confined to conservative or advanced modern work. The average R.C.A. Exhibition would not suffer if fewer works were selected, if less effort were made to attract atten-

No. 40, "Noon," the landscape is indicated with freedom and the two resting horses painted in the masterly way one expects from this artist.

Mr. Maurice Cullen, r.c.a., is represented by a pastel, No. 54, "The Echo River near Banff," an accomplished, dignified composition, low in key, with fine reflections in the water.

Mr. J. Horne Russell, r.c.a., has confined himself to Marines this year. His No. 256, "Crescent Beach, N.S.," has been acquired by the Art Association of Montreal. The movement of waves and the reflections on the beach are very well indicated.

![PORTRAIT STUDY](image)

By Frederick H. Varley, A.R.C.A.

by exaggerations in scale and technique, and if conditions of background and hanging were more closely related to those in our own homes.

A review of the paintings shown in the Exhibition is of little value unless related to accompanying illustrations. The nine selected give but a hint of the good work that was received.

The president, Mr. E. Wyly Grier, shows two good portraits, No. 95 of Prof. Cameron is well painted, has character, and the difficult problem of a red robe with blue trimmings has been solved by good composition and handling. Photographs have an embarrassing habit of showing up weaknesses, in this case the excellence of the original portrait is confirmed by the reproduction.

The paintings of Mr. F. S. Coburn, r.c.a., are well up to his accomplished average, and in his No. 255, "Crescent Beach," has fine qualities.

Mr. A. Y. Jackson, r.c.a., shows two winter scenes and one autumn landscape. No. 137, "The Road to Ste. Fidèle," is well composed, interesting in colour, and has fine qualities in the foreground and middle distance, but the sky gives the impression of being a bit anchored. The mood of this desolate winter scene is well expressed, and the painting has distinction and character.

"Champlain Dreams of the Way to Cathay," by Mr. G. A. Reid, R.C.A., illustrates the theme very well. An intelligent selection and use of accessories adds interest to a well-conceived work which is of historical interest.

"Waning Winter," by Mr. Homer Watson, R.C.A., is hung between two winter scenes by Mr. A. Y. Jackson, R.C.A., and the resulting group is
quite satisfying. This large painting was loaned by the National Gallery and presumably was painted some time ago. In composition it may fail to make a popular appeal, but when examined at a suitable distance one feels its sincerity and the great distinction of the foreground and middle distance. It is the work of an artist who sees Nature with a personal vision and a depth of feeling that are seldom evident in the more decorative and technical works of modern exponents of painting. Mr. J. W. Beatty, R.C.A., has, in No. 19, "In the Laurentians, Winter," a well-painted, finely coloured work. Its composition would have presented many difficulties to a less capable and experienced painter. The transition from a sunlit road across fields of snow in shadow, a tree-covered distance which is a mass of warm colour, and into a patterned sky, is achieved with rare skill.

The portrait of T. P. Foran, K.C., by Mr. Ernest Fosbery, R.C.A., is a capable bit of painting in which the character of the sitter appears to have been ably achieved.

Mr. F. S. Challener, R.C.A., has four exhibits which are of a somewhat smaller size than is usually associated with the work of an artist who has achieved distinction in mural painting. His "Peyto Rock, Banff," No. 35, has character and is well painted.

Four water-colours represent Mr. C. W. Jeffreys, R.C.A. One senses in his accomplished work an influence from the finer water-colours of Cotman and other lights of the earlier English school. His brush work, good draftsmanship, and clear expressive washes are well shown in No. 142, "Woodland Pasture and Hill, Montague, Jamaica."

In No. 253 "Hillside Farm, Bolton, P.Q.,” Mr. Albert H. Robinson, R.C.A., has produced a colourful canvas with interesting curvilinear qualities of composition.

One misses a fuller representation from the accomplished artist Mr. F. McGillivray Knowles, R.C.A., who is represented by only one picture "Percé Rock in Moonlight."

Mr. John Hammond, R.C.A., shows one picture, No. 105, "Canton from the West River, China," aglow of warm light suffuses this picturesque composition. Mr. Charles W. Simpson, R.C.A., shows four canvases in which his fine sense of decoration and personal vision of colour are well exemplified. No. 275, "1831-1931, Montreal," has in the foreground the old fort on St. Helen’s Island with modern Montreal seen in the distance across the St. Lawrence River, an interesting conception, ably carried out.

This year two associates were added to the Academy, and on the basis of their very satisfying exhibits, the election of Miss Stella Grier and Miss Dorothy Stevens will add lustre to the Academy. Miss Grier shows two portraits. In No. 96, "Early Victorian," the head is very well painted and the much be-ribboned gown creditably done. In "Sylvia and Sootie," No. 97, she has produced a group distinguished in colour and handling, the black dog "Sootie" adds interest to the unusual composition.

Miss Dorothy Stevens, who is also well known for her etched work, shows two oils. In No. 281, "A Picanniny, the character of the little coloured girl is achieved with good painting and rare insight. Her other work shown is a well-composed "Portrait of Mrs. George Ross."

Mr. Robert W. Pilot, A.R.C.A., shows three well-painted landscapes. In No. 234, "The Parliament Buildings, Quebec," the sky and the architecture are particularly well done, and there is an autumn glow of colour in the foreground trees. An exceptionally good portrait, No. 79, "Augustus Bridle, Esq.,” a well-painted composition of a young lady on horseback, and "In the Rockies" are shown by Mr. Kenneth K. Forbes, A.R.C.A.

Mr. Alphonse Jorgens is represented by "Portrait of Capt. T. T. McG. Stoker," a very accomplished work painted in a low key.

No. 290, "Portrait Study," by Mr. Frederick H. Varley, A.R.C.A., has a very unusual opalescent colour quality, painted with freedom, and is one of the interesting canvases shown in the Exhibition.

Mr. A. Sheriff Scott achieved character and good painting in his rather low-toned portrait of "Mr. J. M. Morris, M.C."

In quite a different vein are the portraits by Mr. Charles F. Comfort, in which contributory symbolism adds interest. In No. 42, "Brothers," the two boys are seated back to back, facing outwards. This unusual composition, with its Biblical background of symbols and symbols of crosses, is interesting because of its able technique and the character achieved in the painting of the figures. No. 43, "Chuahaldin (Water-colour)," is a capable bit of character painting and is technically brilliant.

Mr. R. S. Hewton, A.R.C.A., is very well represented this year by three large canvases in which are evident good figure painting, agreeable colour, and a penchant for sensing the decorative possibilities of a subject. Talent such as this should be given an opportunity to express itself in mural decoration. His fine composition, No. 121, hung in the centre of the wall at the head of the staircase, is excellent in colour and handling.

Mr. Richard Jack, R.A., who now lives in Canada, shows a very fine interior, No. 134, "The House of Sir Christopher Wren, Hampton Court." In colour and technique it is one of the most brilliant and sound bits of painting in the Exhibition.

In No. 12, "The Room of Black Rivers," Mr. Archibald Barnes has achieved with a Vermeer-like quality a very attractive picture in which good composition and painting are accompanied by pleasing colour.

Mr. Arthur Heming’s No. 117, "Where the Red Gods Live," is well painted and very successful in its imaginative and technical qualities. A series covering Canadian legends and folklore, if carried out as well as the example illustrated, would be the most suitable for reproduction in book form and prove of the greatest interest to lovers of fine books.

Mr. F. W. Hutchinson, A.R.C.A., is represented by No. 131, "Village Street," showing a well-painted and pleasing scene in which the picturesque qualities of a Quebec village set among hills are ably depicted.

Mr. Edwin H. Holgate’s only exhibit, "Laurentian Snow," is a well-composed, sincere work. A satisfying relationship exists between the subject and its technical representation. It appears to be a bit low in key which may be due to glazing or the warm colour of the frame.

As the space available for this article is being rapidly consumed an apology is offered for the condensed references from this point on.

Mr. Valentin Shebaeff’s No. 266, "Hunting in XVI Century in Russia," is an excellent decorative work, rich in colour and suggesting Byzantine
influence. Mr. Frank Hennessey's "The Home in the Hills," is of human and picturesque interest and decidedly Canadian in subject. Mrs. Florence MacDonald's "Pipon," who exhibits for the first time in the Academy, shows well-painted Nova Scotia scenes. Mrs. Jean Munro shows a fine "Winter Landscape, Que." Elizabeth S. Nutt, A.R.C.A., in "Above the City" and "Dereelits," has two well-conceived sincere works. "Lunenburg Harbour" by Mr. Harry Britton, A.R.C.A., is excellent, and among the works of painters who find their material in the more rugged parts of our country, mention should be made of "Sailors Sand-bar, Fraser Canyon, B.C." by Mr. J. W. G. Mac

ing in its depiction of modern commerce and composition of angular motifs. Miss Clara Hagarty, A.R.C.A., in No. 101 "A Bunch of Flowers" and Miss Beatrice Robertson in No. 250 "Phlox and Old China" are represented by ably-painted and charming canvases.

The art of painting in water-colour shows signs of revived interest and a creditable average of work is shown. Mr. A. C. Leighton's "Lake of the Hanging Glacier" is a splendid bit of colour and expressive direct technique.

"African Day" by Mr. Will Ogilvy is unusual in composition and quite personal in presentation. Accomplished work is shown by Professor P. E.

Donald; "Dark Autumn" by Mr. J. E. H. MacDonald, A.R.C.A.; "Peaks of Silence" by Mr. W. P. Weston; "Timberline" by Mr. Franz Johnston, A.R.C.A., and Mr. George D. Pepper's "Indian Smoke-Houses."

Mr. Paul B. Earle, A.R.C.A., shows three welldrawn landscapes glowing with mellow colour. Characteristically good work is shown by Mr. Wilfred Barnes, A.R.C.A. and Mr. Hugh Jones, R.C.A., who in addition to being a well-known architect, is a painter of merit.

Decorative distinction is achieved by able painting, agreeable colour and a fairly vigorous technique in "Fishing Boats" and in "Seaport" by Mr. Peter C. Sheppard, A.R.C.A.

Mr. George Fox has two marine in which the movement of water is well analysed and indicated. Of the canvasses showing harbour scenes, Mr. Adrien Hebert's "Hangars et Elévateur" is interest-

CHUHALDIN
By C. A. F. Comfort

Nobbs, R.C.A., P.R.A.I.C.; Mr. Ernest Cormier (Architect elect); Mr. W. J. Phillips; Mr. Stanley Turner, A.R.C.A. and others.

Of etchings, drawings, designs and illustrations, fewer are shown than is the case when the Academy Exhibition is held in Toronto. Assumedly this is due to the many publishing concerns having their headquarters in Toronto. Mr. Arthur Lismer, A.R.C.A., shows three fine drawings which give evidence of the sincere study which is back of his paintings.

Mr. Edwin Holgate is represented by a fine drawing of a head and a good lithograph—a medium which is being taken up by several of Montreal's younger artists. Mr. Ernest Newman shows a portrait of Rabbi Stern, a sincere drawing in which character is achieved. Mr. Herbert Raine, R.C.A., shows four etchings that are among his best achievements. Among other good works
are a fine etching of "The Rock at Percé, P.Q." by Mr. S. H. Maw; colour prints by Mr. W. J. Phillips; lino-cuts by Mr. Tom Roberts and Mr. Felix Shea. A symbolic composition "Science" by Mr. Walter Lohse is very modern in conception and largely geometric in its composition. Good examples of the Art of Manuscript Illumination are shown by Mr. J. Charlebois.

concentrated in any one place, adds interest to the ensemble of the galleries. Mr. George Hill, R.C.A., shows four reliefs of the "James Mitchell Memorial Fountain, Sherbrooke, P.Q." Ably modelled graceful figures, they might have stepped out of the Sixteenth Century, but the modern types and personal treatment of details precludes this assumption. Mr. Emanuel Hahn, R.C.A., has a

The showing of Architecture, apart from the room devoted to the R.A.I.C. special exhibit is small in extent and not as good as it should be. Undoubtedly the division of exhibits has affected it. In the future the Association of Architects functioning in the city in which the R.C.A. Exhibition takes place, should make it their business to round up the good work available and see that it is shown.

The Art of Sculpture is well represented, the general disposition of the exhibits, which are not good head of "Stefansson" and a charming "Canadian Deer." Miss Elizabeth Wyn Wood, A.R.C.A., shows a particularly fine bust of "Narcisse Pelletier" modern in treatment. By Miss Florence Wyle, A.R.C.A., "Study of a Girl" is excellent. Among other exhibits of merit are works by Mr. A. Laliberte, R.C.A.; Mr. Henri Hebert, R.C.A.; Mr. Charles Adamson and Mr. Fred Winkler who shows a very spirited decoratively conceived "Seagull."