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CANADIAN ART AND PARIS EXPOSITION

in the city I speak of for certain free student-ships, open to pupils of the public schools. The art school is thus the apex of a uniform system of art education throughout the city. There is no waste or misapplication of energy.

I have tried to answer my correspondent's question as fully as space will permit, and shall be happy to reply to any specific questions that may occur to him or to other readers.

CHARLES H. CAFFIN.



CANADIAN ART AND THE PARIS EXPOSITION

IN May last a committee of the Royal Canadian Academy waited upon the Dominion Government to state their claims, if such were necessary, to recognition at Paris, and to inquire what steps the Government proposed to take to forward the interests of Canadian art there. They discovered to their surprise that no provision had been made for them as British artists. That as Colonials their art could be placed with the rest of the Canadian produce, in the Colonial Building, somewhat after the fashion of the present County Industrial Fairs. Later, through the British Association, they learned that the United Kingdom had space allotted to it for two hundred and thirty works of art only, and that, manifestly, there could be no room for the colonies. The British Royal Academy hangs between three and four thousand works of art annually, and, as is well known, not all of the artists of the United Kingdom are represented in the Academy by any means.

The Canadian artists naturally resented having their works classed as produce and being excluded from their legitimate right to be identified with British art. No doubt this sentiment is correct and will find sympathy both with the Canadian and British peoples generally, and, it may be safely concluded, with the British Royal Academy also.

This somewhat conservative body has, however, on occasions, such as the World's Fair, for instance, shown itself to be none too generous in making room for colonial art. Indeed, it is whispered that the British Royal Academy is primarily for Academicians. It is not to be supposed in this case, however, that

the British Royal Academy could have secured, had they so desired it, more space for itself and the colonies. The mistake seems rather to be that of the French promoters of the Exposition, who have not, surely, been adequately seized with the magnitude of their own project. Neither can they be fully cognizant of the actual existing conditions in the colonies, being apparently convinced that these conditions are of a more primitive order than, as a matter of fact, they are, for it is not Parisian to ignore art as a factor in a country's make-up. But to apportion the same space for the Fine Arts of the British Empire as to those of Holland is surely out of all proportion to the needs of both.

Again, it is just possible that, in the eyes of Canadian Ministers themselves, the commercial interests of the country are of supreme importance. It is open to question whether or not they are duly impressed with the importance which æsthetic culture plays in the real welfare and progress of any people. It is even possible for them not to be fully aware of the real stage of development of native art. Nor have they always been alert to consider the interests of a profession whose subject is in the realms of the spiritual. All this may be natural for the heads of a comparatively new and undeveloped country, but it is not a condition of things favorable to art growth or the interests of artists. It is likely that in securing the commercial interests of Canada at the Exposition, art was not a primary consideration. Had there been as much energy displayed by Canadian representatives as by the representatives of American art it is possible more might have been accomplished. It is even doubtful if the Canadian people themselves are quite aware of the merit and scope of the art which has been quietly and steadily developing in their midst whilst they have been busy hewing out for themselves a permanent abiding place.

The artists remembered the number among them who had studied seriously for more or less prolonged periods under the inspiration of the best European teaching, whose works of art had found a place in European galleries, and whose names were not unknown in the art world abroad: W. Harris, R. C. A., President of the Royal Canadian Academy; G. R. Reid, President of the Ontario Society of Artists and

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a pupil of the late Puvis de Chevannes; F. McGillivray Knowles, R. C. A., not a stranger to Paris Salons; Miss Muntz, who holds her Honorable Mention from the Champs Elysees; W. Brymner, R. C. A.; E. Wyley Grier, an almost regular contributor to the British Royal Academy and an Honorable Mention of Paris also; Miss Tully, Miss Carlyle, Mrs. Reid and many others, many of them familiar also with the best in art of the old world. They remembered some of their native architecture: the University of Toronto, a native work of superior excellence; St. James' Cathedral, the interior of Osgoode Hall, and the but just completed new City Hall, costing between three and four millions, and many other works of acknowledged merit.

They thought of their industrial art and its increasing excellence. They knew that at the World's Fair they had equalled the Italians in painting and that at the Colonial Exhibition in London, not long since, they had excelled all the colonies represented. They looked around at their development in mural decoration and its present encouraging features. They reviewed their progress in the last twenty years, under conditions most unfavorable to art growth.

Summing up these and other evidences of their merit and their claim to recognition by and a place among the world's art, they decided that they were justified in refusing to appear at the Exposition in the position of inferiority granted them. No doubt they are justified, for it is true that an excellent collection of art, small, perhaps, but serious in intention, could have been secured, both from amongst those now in existence in the country and out of it and others which they would have been stimulated to produce. The end in view in the Exposition being not, we take it, so much competition as education, and to furnish the chief existing facts and the distinguishing characteristics of each nation, Canadian artists feel that they, too, have a tale to tell, an experience quite their own, and an individuality which forbids them being considered as reproductions merely of European art life. They can not be regarded as effete nor stagnant, but as being a very worthy factor in Canadian civilization. If the aim of the Exposition is to present as fully and as truthfully as can be the salient features of each nation's

social life, it would have been courteous and proper not to have overlooked Canadian art and artists.

If there existed the notion that colonial art must of necessity be of a very primitive and crude order, the artists find the same difficulty to contend with at home. The idea still prevails in the minds of some that such must be its characteristics, and, not being blessed with sufficient real knowledge and discernment to discriminate, many at home are afraid to risk their reputation for both qualities by purchasing anything found so near home and of such modernness.

Every year cargoes of paintings to the value perhaps of between twenty-five and fifty thousand dollars are imported, unframed mainly. The law provides that every work of art of educational value by well-known artists shall enter free of duty. Clearly, all foreign art is reputable; therefore it can be mathematically demonstrated that all foreign art must go free. These collections, gathered from the overstock of a crowded metropolis, are passed to the cities to bring, many of them under the auctioneer's hammer, what they will fetch. When a purchaser can on these occasions buy a 4 feet by 3 oil painting by a foreign artist, whose genuineness is vouched for by the auctioneer, for the price of a frame, why need he pay a great many more times that amount for anything a great deal smaller and of home manufacture? This is not calculated to expand the market for or increase the appreciation of native art.



DECORATIONS FOR THE DEWEY RECEPTION

ADMIRAL DEWEY is so close to the hearts of his countrymen that his entrance into New York will be an imposing pageant if only by reason of the multitudes that will welcome him and their enthusiasm. But it is to be an artistic triumph as well. At least, such is the intention at this time of writing, and, though there are sundry hitches as to ways and means, it is scarcely conceivable that the city will fail to carry it out. The Committee on Scope and Plan is collaborating with the sculptors and painters for the decoration of the line of march.