

Bologna, partly at Passy, near Paris, the city of his adoption. His hospitality welcomed the brilliant men from all parts of Europe who loved to visit him, and his relations with other great musicians were of the most kindly and cordial character. His sunny and genial nature never knew envy, and he was quick to recognize the merits of schools opposed to his own. He died after intense suffering, on November 13, 1868. He had been some time ill, and four of the greatest physicians in Europe were his almost constant attendants. The funeral of "The Swan of Pesaro," as he was called by his compatriots, was attended by an immense concourse, and his remains rest in Pere-Lachaise.

ART NOTES.

THE EXHIBITION OF THE ROYAL CANADIAN ACADEMY.

This year the Annual Meeting of our National Art Association was held at Halifax, Nova Scotia, and, certainly a more attractive place at this season of the year for artists, it would be difficult to find in the Dominion. Grandly picturesque in site, delightfully cool in climate, truly imperial in its associations and the naval and military aspect which it bears.

The old city of Halifax possesses many qualifications to fit it for a desirable point at which to assemble all possible art strength available in Canada. It is true its situation at the extreme eastern end of our vast territory constituted one physical difficulty, but that fact in itself is a strong argument in favor of the peripatetic plan adopted by the Academy, which enables the inhabitants of all Canada to participate, if not annually, at least bi-ennially, in the assembly of art force, which if persisted in, must prove of very material benefit ere many seasons pass over us.

Some of our daily contemporaries have without, as we fear, giving the subject a due consideration, and certainly not being fully aware of its material, as well as sentimental importance, passed over the event with slighting comment, and in some instances have stamped the meeting a failure when the facts are far from warranting such a statement. In the first place the collection of works may be called large, for it nearly reached the number of four hundred. They were too, as a rule, larger and more important in character than those of the Ottawa display. This then, must be considered in itself a success when the distance is remembered.

The government of Nova Scotia placed their State Building in the hands of the Academy, and it proved a very fairly convenient one for the purpose. The Imperial authorities, as represented by His Excellency the Governor General, the Admiral of the Fleet and the General of the forces, lent their support and encouragement. Offers of works by eminent artists, on loan, came in from numerous residents, in fact the embarrassment of the

committee was principally in being compelled to reject so many, as the wall space was all occupied.

The public attendance was very fair, being greatly in excess of any previous art exhibition in Canada.

The one point in which failure must be, at least in a degree, coupled, is in the quantity of sales. But for the purchases made by Lord Lorne, the list of these would have been small indeed. Space does not permit us here to notice more than a few of the most remarkable works and the lack of it compels us to omit the great majority of well known names. Perhaps of all the Exhibitors the most successful was Mr. Homer Watson with his very Canadian subjects, painted by a hand entirely self-taught, and native to the manor born. Much interest was manifested in his works, they dividing the honors with the pictures painted by the President by Her Majesty's command. Of course many of the pictures exhibited are familiar to our readers as they have already been seen in Toronto, but there were also many fine works from Montreal and the Maritime Provinces. From the former city came Edson, Raphael, Weston and Duncan, while the only piece of sculpture came from the studio of Mr. Herbert of Montreal, and was a fine medallion portrait group. Mr. Raphael was represented entirely by landscape, a "Morning View on the St Lawrence" being perhaps his best. Mr. Edson sent a pretty little oil landscape with cows, while Mr. Weston made by far the most ambitious display he has yet done by two figure subjects: one was "Habits killing time on a frosty night;" the other "A Midnight Alarm." In the first we recognize the familiar figure of the French-Canadian, very characteristically rendered, and the result of the artist's treatment of the subject was so successful as to cause regret that this line of *genre* subject had not been more extensively followed by members of our Canadian Academy. The other picture by Mr. Weston, "A Midnight Alarm," was very meritorious, the two young ladies in *dishabille* having hastily left their beds at the cry of fire have approached the window through which the lurid light falls upon them lighting up two beautiful faces and forms suggestive of loveliness but carefully kept within such bounds of modesty as should satisfy the most prudish mind. It is pleasing to note that both Mr. Weston's pictures are sold. A Puritan Head, "Miles Standish," by R. Harris, is a splendid study and was much admired. The competition for Messrs. Rolph, Smith & Co.'s prizes for original designs for Christmas cards was well contested and resulted in adding a very pleasing and attractive feature to the exhibition. Mr. Bell Smith obtained the gold medal, Mr. John T. Willing the silver medal, and Mr. James Weston the third prize. The water color exhibit was very good though perhaps too exclusively confined to landscape. Several very fine pictures by Messrs. Fowler, Way, Millard, etc. were centres of attraction in the fine room occupied by this department of art.

It is much to be regretted that the daily press of Ontario should have overlooked the exhibition as it has