



THE RECENT ART EXHIBITION.



THE combined exhibition of the Royal Canadian Academy of Arts and the Ontario Society of Artists was opened on the evening of May 7th, and closed with a ball on the evening of Friday the 25th of May. The exhibition was a highly creditable one, and showed the great advancement which has been made by Canadian artists during the last few years. There are many works of high merit, and many others which would have been of equal excellence if their authors had devoted the careful study, and conscientious work to their pictures which they are quite capable of doing. There is more than one picture which has suffered severely through carelessness in the finishing of some parts of the work. It is exceedingly annoying to see a picture which has had some exquisite drawing and coloring, almost ruined by the bad drawing or color of the balance of the work. It would be better for an artist to exhibit but one work, and that the result of preserving and laborious effort, exemplifying the best that he can do, than to show three or more works having among them all only sufficient value to constitute one good picture. It is also better to carefully and well paint a small canvass than to give value to but oasis in the surface of a large one. There is no doubt but the attempt to do too much is caused to a very large extent by the lack of appreciation of good work, and the impossibility to sell a really valuable work at its proper value. Small pictures carefully and conscientiously handled, should bring somewhere near their value, and they would serve to educate the people in good and vigorous art. A large picture which does not in all its parts represent the best work which its painter is capable of doing, will not serve to educate a people in art. Then by all means let us have from each artist in every instance the best work which he is capable of doing. It should not be necessary to judge a man by what he can do under certain conditions, but by what he does do. In the long run a man will be judged by what he accomplishes, and not by what he might have accomplished if he had had the ambition and perseverance to have worked as he should have done. Ambition is very weak when it does not spur a man on to work to the utmost of his strength to gain the top rung of the ladder of fame.

We give below a list of some of the most valuable of the pictures exhibited. It may not be a full list, as no doubt there were others which deserve mention and which are not included. There are also many pictures which we should have noticed because of their very superior excellence in parts, if it had not been that they were equally inferior in other portions. It must of course be understood, that we are not an infallible art critic, and that what we may praise may be bad, and what we condemn may be good. We only hope that we may be somewhere near the average opinion of those capable of judging in matters artistic.

No. 14, "Mt. Sir Donald, Macdonald Valley," by L. R. O'Brien; this picture is full of radiant color and superior technique. No. 19, "Divided," by F. C. V. Ede, is a clever sketch in the Italian school. No. 21, "Walrus Scar," by C. S. Millard, although not attractive as a picture, contains masterly effects of light and shade and perspective. No. 24, "Morning Mists, Ross Peak Valley," gives one the impression that it is a study for a picture, rather than a finished work; it, however, is a good example of this artistic ability in the handling of washes. No. 30, "Cloudland—view from the Terminal Mountains from the Selkirk Glacier by L. R. O'Brien, a very careful piece of brushwork, but the atmospheric effects aimed at fall short of the intention. No. 32, "A Dark Pool on a Dull Day," by D. Fowler. Is a drawing which reminds one of Constable; it is a poetic work representing a dark pool on a dull day; the effect of the reflected foliage is a pleasure to look at, especially on account of its apparent ease of treatment. No. 35, "Fertile Route," by L. C. V. Ede, is a purely academic study full of good drawing; the oxen are particularly well drawn. The figure looking out of the picture, however, is dwarfish in comparison with the principal figure. No. 42, "Mount Carroll, Roger's Pass, B. C.," by F. M. Bell Smith, is one of the most charming and poetic pictures in the exhibition; it is full of interest and atmospheric effects; we regret that the bottom right hand corner is most carelessly handled, which mars an otherwise clever and faultless painting. No. 44, "Cottage near Llanberis North Wales," by C. Stewart Millard, is an excellent example of this artist's work;

it represents a laborer's cottage built of stone with a moss covered roof. No. 45, "Mid-day Shade," by J. Spooner, is full of sunlight and effective, natural shadows; it is one of the best pictures of this artist, rich in colors, well drawn and full of careful work; it is a picture which fills the beholder with pleasure and delight. No. 49, "The Crest of the Rockies at the head of Bow River Pass," by L. R. O'Brien, is one of the most carefully detailed pictures on the east wall; it is extremely natural and full of good conscientious work. No. 53, "The Day's Decline;" the same may be said of this picture. The laurel certainly rests between the president and Mr. F. M. Bell Smith in the water color exhibit. No. 56, "A Breze, Casco," by F. M. Bell Smith; this picture is strong in the foreground, which represents a rocky shore covered with sea-weed and the breakers being dashed into spray on the rocks; in other parts this picture is weak. No. 59, "Tolling over the Sand Hills," by D. Fowler, is a landscape well handled, but nothing can be offered in excuse for the intensity of the blue in the sky and water. No. 73, "Road Through High Park," by Jas. T. Rolph, makes one wish that there were more pictures from the hand of this artist equally meritorious. No. 77, "Sunshine and Shadow," by G. A. Reid; it is impossible to speak of this work as a picture, but decoratively it is good. No. 81, "Grey Day in July," by Homer Watson; the wheatfield is too solid in effect and does not convey to the imagination the idea of the field being composed of individual blades, which seriously injures an otherwise strong work. No. 82, "Saw Mill," by Homer Watson; in this picture Mr. Watson is seen to better advantage; the effect of gloom, however, is too intense, and the general effect would have been greatly improved by lighting the middle distance and certain parts of the foreground; there is neither a sufficient volume of water nor rapid descent to cause the commotion shown in the moving water; the large tree which we presume is intended for an oak is too coarsely painted. No. 83, "Narcissus," by A. F. W. Haywood is a very tender and truthful work. No. 91, "Portrait Sir John Macdonald, 1866;" no finer work has ever been exhibited by a Canadian artist, his expression in the head and best portions of this portrait; the effect of color is pleasing and natural, but we regret that sufficient attention has not been given to the drawing of the arms and a portion of the coat. No. 97, "Flowers," by A. F. W. Haywood; while one is looking at this work the imagination might easily conceive the beholder that he was not only enjoying the sight of beautiful flowers, but also their delicious perfume; it is a simple little picture and has the appearance of having been but a work of pleasure. No. 108, "Road through the Fields," by Homer Watson; this picture is one of the best of the artist's works exhibited in this exhibition; it does not show any desire to cover canvass, but a love of Nature and an earnest desire to portray it truthfully. No. 112, "Little Gossip," by Robert Harris; this picture represents two young girls seated on a sloping beach with a village on the side of a hill, in the distance. The figures are beautifully composed and full of motion, altogether it is a very clever work. No. 123, "Pas Derrier Chez Mon Pape," by W. Byrnes; this is one of the cleverest pictures in the exhibition, but it is evidently unfinished. No. 124, "The Guitar Player," by M. H. Reid; this picture is semi-Flemish in feeling, and is carefully drawn and cleverly painted; the various textures are well rendered. No. 127, "Father will Return," by Paul Peel; an ambitious work representing a child seated in a wheelbarrow playing with a wisp of hay, while its mother stands near by leaning on a scythe and anxiously watching for the return of the father; the child is spiritedly drawn but the mother is rather inanimate. No. 149, "Portrait of Mr. Jacob Spence," by J. W. L. Foster, is a fairly good portrait well handled. No. 167, "Col. Gzowski, A. D. C. to the Queen," by A. D. Paterson; generally this is a good portrait and an excellent painting with superior color values; on the whole we prefer this artist's portrait of Sir John A. Macdonald. No. 169, "The Meadow Lark," by Paul Peel; one of this artist's smallest and at the same time best pictures exhibited; it represents a field scene in the summer time; the female plover stands near a wheelbarrow, on which she is offering merrily peering into the distance, evidently attracted by an object of more interest; the subject of the picture is worthy of notice. No. 170, "Drawing Lots," by G. A. Reid; this picture is attractive, but yet objectionable; first for its startling color, secondly for its defective drawing; this class of work when it is so pure in color should be faultless in drawing. The length of limbs, especially the legs, will not bear comparison with the other; much could have been made of this picture, it is a happy subject; but there is not sufficient difference in the three figures in the painting. No. 172, "Friends," by Robert Harris; one of this artist's clever character sketches, representing possibly an English navvie after a hard day's work seated at home apparently enjoying the company of his dog; the dog, which is placed in front and looking directly out of the picture, is sparkling with genius. No. 174, "Portrait," by Hugh de J. Glazewell; this work is superior, first, for its posing of the figure and property effects, next for its drawing; but, which, however, we regret is defective on the right side of the figure; there is not the refinement and poetic feeling which we noticed in Nos. 91 and 167. No. 175, "Harmony," by Robert Harris; had we our choice of pictures in this highly creditable exhibition we would choose No. 175, which is one of the smallest canvasses exhibited. It represents a young lady seated at a piano. The action of the figure breath of Nature in every detail; the flesh seems as if it would yield to the touch; the draperies seem as if they would fall into as pretty folds if they should be disturbed; this picture would be considered a gem in any gallery on account of its purity and simplicity. No. 185, "Studio Interior," by G. A. Reid; this oil picture sparkles with good work; it represents the interior of a studio, and almost comes next to Mr. Harris' picture, although by no means as refined in detail.

We hope that the next Art Exhibition in this city will be held in a building designed and built for the purposes of the Royal Canadian Academy, and that the paintings then exhibited will show a progress in art greater even than that displayed at the Exhibition just closed.

LIST OF ARCHITECTURAL BOOKS IN THE TORONTO PUBLIC LIBRARY.

IT is doubtful whether the architects and builders of Toronto are aware of the large amount of literature written for their information and at their disposal in the Toronto Public Library. In the interest of our readers we publish a complete list of these books, as follows:—

"Les Promenades de Paris, Bois de Boulogne, Bois de Vincennes," by A. Alphand, "Dictionary of Architecture," by William J. Andley; "Lectures on Architecture," Edward M. Parry; "An Analysis of Gothic Architecture," R. and J. A. Brandon; "Parish Churches," Brandon, Raphael and J. Arthur; "The Carpenter's Assistant," W. Brown; "L'Architecture," L. Camna; "Village and Farm Cottages," W. and J. Backus W. Cleveland; "Palais, Maisons and Vues d'Italie," P. Clough; "L'Architecture Prives," M. C. Daly; "Horticultural Buildings," F. A. Fawkes; "History of Architecture in all Countries," "Palaces of Nineveh and Persepolis," "The Temples of the Jews," James Ferguson; "Cave Temples of India," J. Ferguson and J. Burgess; "Constructive Art in Italy," Geo. T. Fort; "History of Architecture," Edward A. Freeman; "Architectural Ironwork," Wm. J. Fryer, jr.; "Les Plus Beaux Edifices de la Ville de Genes et de ses Environs," M. P. Gauthier; "Churches of Kent," Sir Stephen Glynn; "Architecture," (in his "British Literature and Art," J. M. Graham; "Monumenti della religione Cristiana de Roma," J. G. Gutensohn and J. M. Knapp; "Encyclopedia of Architecture," Joseph Gwilt; "Designs for Parish Churches," J. Coleman Hart; "Natural Principles and Analogy of the Harmony of Form," Dr. R. Hay; "Modern Dwellings," H. Hudson Holly; "How to Build, Furnish and Decorate," "Garden Architecture," John A. Hughes; "Tombeaux de Louis XII. et de Francois I," E. F. Imbard; "Dalmatia, the Quamero and Istria," T. G. Jackson; "Architecture in Europe," J. Kenrick; "Compendium of Architectural Sheet Metal Work," A. J. Littleidge; "Ecclesiastical Architecture of Italy," H. G. Knight; "Architecture," Choix de Nouveaux Modeles de Serrurerie, E. Locoune; Un Album D'Architecture, E. F. Le Preux; "Farm and Villa Architecture," I. C. Loudon; "Architecture, Toscane," A. G. Montigny and A. Famin; "Japanese Homes and their Surroundings," E. S. Morse; "Notes and Sketches of an Architect," Felix Narjoux; "Mediaeval Architecture," Wm. Nesfield; "Sketches for Country Residences," E. Newton; "Studies in Mercantile Architecture," Wm. S. Ogden; "Gothic Molding," F. A. Paley; "Introduction to the Study of Gothic Architecture," John Henry Parker; "Earliest Egyptian Architecture," G. Rawlinson; "Picturesque Designs for Mansions, Villas Cottages, etc.," C. J. Richardson; "An Attempt to Discriminate the Styles of Architecture in England from the Conquest to the Reformation," T. Rickman; "School Architecture," "Masons' Bricklayers' Plasterers' and Decorators' Practical Guide," R. Robson; "Seven Lamps of Architecture," "The Stones of Venice," John Ruskin; "Rise and Development of Mediaeval Architecture," Sir Gilbert Scott; "Practical Masonry," E. Shaw; "City and Suburban Architecture," "The Model Architect," S. Sloane; "Ornamental Interiors," J. M. Smith; "Gothic Architecture in the Middle Ages," V. Stas; "House Architecture," J. J. Stevenson; "Early Christian Architecture in Ireland," Margaret Stokes; "Dictionary of Architecture," R. Stuart; "Examples for Roofs, etc.," E. W. Prendall; "Discourses on Architecture," "Military Architecture," Eugene E. Viollet le Due; "Vitruvius Britannicus or the British Architect," Campbell, Woolfe and Gandon; "Architects' Pocket Companion and Price Book," Frank W. Vogdes; "Spires and Towers of the Mediaeval Churches of England," C. Wickes; "Architectural History of the University of Cambridge," R. Willis and R. W. Charles; "Architecture in England," "Architecture in Japan," "Hospital Plans," "Terms frequently used in Works of Architecture," "Architectural Director, or Pocket Vignola," "Building," Beckett; "Companion to Gothic Architecture," "Gothic Ecclesiastical Architecture," Bloxam; "Treatise on Limes, Cements and Mortars," Burnett; "Materials and Construction," Campin; "Joins Made and Used by Builders," Christy; "Village and Farm Cottages," Cleveland and Backus; "Hand-railing and Staircasing," Creswell; "Handbook of Elementary Art Architecture," D'Anvers; "Gothic Stonework," "Building Construction," Davidson; "Foundations and Concrete Works," "Masonry and Stone Cutting," Dobson; "Wonders of Architecture," Donald; "Church, Parsonage and School Architecture," "Economic Cottage Builder," Dwyer; "Architecture," Garbett; "Useful Architecture," Halfpenny; "Building Stones," Hull; "Building a Home," Oakley; "Building Surveying and Architecture," Smeaton; "Classic