

it is certainly one of the best of that mountain region that he has produced, nor is Matthews' fine water-color "The Canyon at Evening," nor Bell-Smith's finest picture in the Exhibition, "The Heart of the Selkirks." Again, as fine examples of the "arrived" period, take any of Mr. C. M. Manly's. His "World of Heather,"



"RACHEL'S TOMB, BETHLEHEM."—F. S. CHALLENGER, A.R.C.A.

his "The Creeping Mists Came in," and his "The Silver Thread of Jerson," show a mature capacity in that style of work which is always delightful. Or look at Rolph's "A Hillside at Weston," and you have a perfect example of Rolph, one of the Rolphiest Rolphs we have ever seen. And in "Evening in the Barbican, Plymouth," we have one of the Smithiest of W. Smith's. It is just this quality of individuality, this adult characterism, this signed-all-over quality, that marks what we have ventured to call the "arrival" period. Of course those who have come to this stage—some earlier and some later—may please us from year to year with new combinations—the world is great and there are endless subjects and ways of treating them.

It seems strange not to put Mr. McGillivray Knowles into this category, but for the reason that he is such an adventurous voyager, turning his prow now here and now there, we must put him in the other. His boast is well-founded. Dropping the metaphor, Mr. Knowles can draw, he is a great colourist, and he sees things. His striking picture of Psyche, which occupies



"PSYCHE."—F. MCG. KNOWLES.

the place of honor in the exhibition this year, is one of the sort of pictures that lift an exhibition out of mediocrity, and as a beautiful work of art it has had few

rivals on these walls. The little nude "A Woodland Nymph" also does him much credit, while the "Bit on the Thames" shows the versatility and vitality of this accomplished artist. Miss Laura Muntz is another adventurous voyager in whose prowess one cannot but rejoice. Her pictures live. Those who remember her work a few years ago will acknowledge with pleasure a considerable increase of power. A little more restraint will come later, now she riots in strength and vitality. Her "Mussell Gathering," and her "Lullaby," are in our humble opinion the cleverest TOURS DE FORCE in the show. Miss Clara Hagarty has force that struggles with conventionalism and discipleship; her two fine portraits, however show a considerable advance on former work, and a human characterization that gives them distinction; they undoubtedly hold the first place in point of interest among the portraits exhibited. Mr. F. Gagen has made notable progress during the past few years, and his oil-painting "A Calm Summer Afternoon" with its red rocks, its water, its floating clouds and its feeling of heat, is a decided advance on former work. His "Just above High Tide," is also pleasing, and his other four watercolours are meritorious, as are also Mr. W. D. Blatchly's "The Path by the Mill Race" and "Morning Light," on both of which we heartily congratulate him, as they show conspicuous progress. F. S. Challener, has the root of the matter in him, and his pictures are always interesting. His "Rachel's Tomb, Bethlehem" is full of the Eastern atmosphere. His "Conscience Makes Cowards of us all" appears to be a picture with a story, but the story is not immediately apparent. The nude feminine ghost is clever and the accessories satisfactory. Mr. Challener has imagination. Mr. J. Arch.



DECORATIVE PANEL, "SUMMER."—G. A. REID, R.C.A.

Browne's "Clearing," a landscape showing the wind in autumnal trees is an effective effort and shows considerable strength of handling. Mr. Edmund M. Morris has two pictures one of which, "Landscape," is decidedly attractive as a powerful sketch, showing good colour and considerable dash, the other, "At the Docks," mixed as to colour, and with no regard for composition. We like Mr. Owen Staples' "Hollyhocks" better than we do his "Changing Pasture, the cow broadside on and taking up so much of the picture, though admirably drawn, is in our opinion hardly up to the artist's pictorial mark.

The water-colours demand a special notice and we are sorry that we have room but for the barest mention. Mr. F. H. Bridgen is decidedly improving and has several very clever sketches. Mr. J. S. Gordon's "A Tiff," is ambitious and clever. Miss Wilhelmina D. Hawley's "Cold Bath" and "Cleaning Brass" are exceedingly brilliant both in drawing and color.

There are so many pictures in the exhibition that call for notice that we regret very much that the space allotted to us prevents us from doing more than thus noticing a few salient points.

BERNARD MCEVOY.

Mr. William Bryce Mundie, a former resident of Hamilton, Ont., has recently been appointed architect to the Chicago Board of Education.