



THE Royal Canadian Academy of Arts exhibition which has just closed in Montreal has proved a great success. The pictures were beautiful, and gave evident sign of marked advancement among our Canadian artists, and, judging from the crowds which daily visited the galleries, it should prove a financial success also.

Thirty-two artists from Toronto contributed 119 works; thirty-four from Montreal, 92 works; six from Ottawa, 17 works; seven from other parts of Canada, 24 works; four from the United States, 11 works, and seven from Europe, 21 works. Thus it will be seen such an exhibition is maintained chiefly by Canada's two big cities, honours being about evenly divided.

In the water colour section we were disappointed to find that L. R. O'Brien had treated us to only one picture. Notwithstanding the excellency of his oils, we love his landscape subjects and his conception of nature's soft seductive charms, he probably gets more out of water colours than any other of our artists. Manly approaches him most nearly. The best marine water colours were undoubtedly Martin's; his "Boston Harbour" being universally admired, though hung to a disadvantage. With such water colour painters as O'Brien, Manly, Martin and Blatchly, Toronto certainly leads.

The exhibition did not produce such large pictures as those hung in former times by Barnsley, Reid and others, but we like Reid just as well in his small works; his "Mother and Child" is a perfect little gem. Hammond tells us again of glowing sunsets and sunrises through the mist on the Bay of Fundy, in his rich golden yellows, a style which he entirely monopolises. Robt. Harris, the worthy president of the Academy, produced two portraits, which were the admiration of all visitors. Mr. Harris paints with a smooth, even finish, free from those heavy blotches of colour resorted to by many artists to produce lights. The finest marine in oils was Knowles' "Pool of London"—the great ships lying in dock, the smoky atmosphere and the sluggish water, would move a Thames boatman to sing "Home, Sweet Home." "Old Dutch Farm

dismal looking. Miss Holden gave us three pictures, and Canadians may with pride recognise this young lady in the ranks of the foremost artists. The deep religious feeling which pervades her works reveals a lofty moral character.

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One of the finest collections of water colours ever seen in Montreal, is now on view in the galleries of Messrs. W. Scott & Sons, Notre Dame Street, the enterprising fine art dealers. We understand one of the members of the firm has recently returned from Europe and this collection is the result of his efforts, and comprises the works of prominent Dutch artists. It serves to show how deeply the Dutch artists understand water colour painting, and also how much in art there is to be derived from the simplest scene in life.

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Montreal now has the nucleus of a museum, which will be of interest not only to lovers of pictures, but to the public generally.

The Château de Ramezay, that interesting old structure opposite the City Hall, was opened with appropriate ceremonies on the evening of April 9th, there being present in evening dress about seven hundred ladies and gentlemen of French and English society. It was a brilliant affair.

About two hundred pictures hang about the walls of the different rooms of the old château. For the most part these are engravings, old wood and steel plates, extremely interesting; but there are also many portraits in oils of the Governors of Canada under the French régime, noble ladies, military men, Indian chiefs and Jesuit missionaries of the seventeenth century. Some of these portraits are works of art, others serve us only to become acquainted with the faces of those we read about in our Canadian histories. Apart from these relics the quaint old château itself is very interesting.

XMAN.

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The Eighth Annual Exhibition of the Woman's Art Association, open from April 7th to 17th, in the Roberts art galleries, was the occasion of many pleasant afternoon visits and 'droppings-in' between shopping tours and social engagements. The galleries formed a useful place for a cup of tea and a few minutes' quiet study of the work of our women artists.

These exhibitions do much to extend public interest in the work of the association, while affording enjoyment to all lovers of the illustrative art.

There is no doubt that each year the standard of work shown is higher, although the practice of exhibiting pictures decidedly inferior, lowers the tone of the whole.

Not a few of the pictures shown should have been ruled out as not up to the standard demanded.

Among the oil paintings, "A Passing Shower," by Mrs. M. J. Hemsted, attracted deserved encomiums, its perspective and atmosphere being particularly good,—the stretch of low land with the reedy edge, winding water-way ominous in its dull placidity, the background of the woods and the sky a ruffled, lowering gloom,—the painting had the true touch of nature, and it drew us within itself.

Equally good was the figure study "Mere Adele Barbizan," by Mrs. Holden,—a wonderfully expressive portrait of an old woman

bending over a homely bit of household mending. The pose, no less than the kindly face and pursed mouth, was splendidly expressive—all the painstaking economy of the years being written therein. The same lady



showed excellent work in two sketches of those quaint streets of Quebec city, which afford such material for artists.

An "Italian Lamp and Missal" by Miss Jopling, was much admired as a study in harmonious colouring and graceful grouping; while "Hauling Seaweed," by Mrs. McCraig, was especially effective. A lover of the sea came back repeatedly to this brown stretch of coast, with the sweep of the grey waves, and the rude leisurely carts gathering their salty, weedy loads.

Miss Spurr made a good showing in half a dozen paintings. Her "Fish Out of Water" was a splendid bit of colouring; while "Wash-Tub Meditations" was a delightful treatment of a homely study. This artist's "On the Sandbar" was also good.

Miss Windeat's "Harvest at Shediac," was naturally treated. A cluster of Bride roses with loose-lying violets, by Mrs. Dignam, was perhaps the best among her many contributions; they were charming in their softness and delicacy of touch.

Miss H. T. Macdonnell, of Montreal, showed an attractive little landscape in "In Cape Breton," a bit of roadway winding beside woodland.

A portrait in pastel by Mrs. Neilson Stanley, of Brantford, was one of the best realisms of the exhibition.

In water colours, Mrs. E. B. Heaven showed excellent work in three wharf studies, her "Seine Loft" being especially commendable.

Miss Street gave a fine bit of perspective and colouring in some English sketches—notably an "Archway in an Old English Town."

A choice study in water colour was that of



in Ontario," by Gertrude E. Spurr, attracted much attention for its delightful colouring and happy sunny farm life. Homer Watson disappointed us a little this time; his usual lovely forest glades were, for once, cold and



"A Hunter," the freedom, pose and vigour of the figure being admirable. There were a few good pen-and-ink sketches, those by Miss McConnell being much above the average in excellence.

BLACK AND WHITE.