

Society of Canadian Artists.

(ANNUAL EXHIBITION.)

The Water Colours number upwards of sixty, and are, as a whole, exceedingly creditable to Canadian art. The attention paid to outdoor sketching by the most of the artists, as is evidenced by the greater bulk of the specimens exhibited, is one of the most encouraging signs of the future of the Society. Mr. D. Fowler has several contributions, four of still life, "Dead Game" (64' 78), "Dead Saw Bill" (72), "Dead Blue Bill" (80). In landscape his "Beilstein on the Moselle" (67), is badly hung. "High Alps of the Bernese Oberland" (91) "Bridge and Mill, Caernarvonshire" (97), "Ancient Roman Bridge of the Grisons" (100), "Temple of Vesta, Tivoli" (104), and "Bridge on the Pass of the Grimsel, Switzerland" (105) have all more or less a metallic tone in the colours that appears to have been caught up by the artists while painting the changing hues of the game, he is so fond of depicting and in which he so much excels. It is an unpleasant mannerism that detracts greatly from the value of his best works, but no doubt strikes us more from seeing them all together. "Mare and Foal" (101), is a very fine animal study by the same artist. Mr. J. Duncan has three, "View from Peak's Island, Portland" (65), a morning scene, with its cold grey colouring, killed probably by some of the brighter scenes immediately around it. "St. Helen's Island, Montreal," (66) early autumn, the first touch of frost visible, a green vista affording a view of part of Montreal; an attractive picture "View in Montreal—Molson's Brewery," (81) a lively scene on the river bank, the colouring and treatment good. Mr. H. Sandham is working industriously. His "Owl's Head," Memphremagog, (68) is attractive, with its veil or mist round the mountain, out of which the top rises clear. But we would suggest a toning down of the purples which are still too bright. "Twilight," (83) a rushy, reedy spot, that might conceal a murder hole, looks cold and grey in the twilight—a light by the way which is not much enjoyed here. "Landing, St. Helen's Island," (88) is in a different style, and shows some good colouring, but Mr. Sandham should study the changing aspects of water more closely. "Wind and Sun going down" (102) has a fine atmospheric effect. A nautical eye would object to the "tautness" of the sheets which the falling breeze could not cause, and of the boat's painter, which the lazy motion of the barge through the water could scarcely produce. Mr. D. E. Grant shows in all his works extreme conscientiousness of study, a fine eye and a good touch, a little too delicate and finicking, perhaps, and possibly too much inclination for green. He shows "Butternut Creek," (69); "Falls on the Shawinegan River," (76); "On Cap a l'Aigle Road," (89), a very good specimen of his style; "Upper Falls of le Trou," (99); "On the Murray River," (103) the clouds too flat, and like metallic scales; "On the Coast, Murray Bay," (109); "On the Coast after a Gale," (112), one peculiar atmospheric effect and wild sea just going down being very well rendered, and "Falls of le Trou," which is sure to be admired. Mr. Allan Edson has sent several sketches of very considerable merit. "Sketch of Rapids on Shawinegan River," (70), the water too flaky, an exceedingly good "Sketch in the Bush," (75); "On the Missisquoi River," (17), apparently after rain, when distant objects are brought into startling distinctness, "Sand Bars, Shawinegan Bay," (119). Mr. C. J. Way has nine contributions: "View on Lake George," (71); "San Giorgio Maggiore, Venice," (74), a moonlight scene, striking us, however, as too blue in tone; "Near Portland, Maine," (79), sunset of a quiet day, the plashing of the waters on the beach being almost audible; "Between Summer and Autumn," (85), a picture that will gain in favour the more it is looked at; "Rocks and Sea at Sunrise," (87), gives us the peculiar hue of sea and sky at sunrise, and the dashing spray among the rocks, is true to nature; "Short cut up the Hill," (68), has been sold and deservedly so. "The Matterhorn from the Ritter," (10), is a scene of a different kind, the sharp Matterhorn rising, apparently inaccessible to human foot, glaciers with their cold tones and the alpine vegetation all subdued in tone and colour. The sea to the left in "Dirty Weather-breakers ahead," (108), is not such sea as may be seen on a rocky shore like that depicted, it is by no means a favourable specimen of Mr. Way's powers. "At close of Day" (110), shows the chill darkness setting down on the valley at the foot of the hills, whose tops are still flooded with light. The clouds—are not clouds. Mr. Jacobi's "Falls of the Coaticook" (73), is exceedingly good, with its dashing waters, still pool and dark woods, relieved by the lighter foliage in front. "The Falls of the Clyde, Vermont" (84), the only picture exhibited by Mr. J. B. Wilkinson, induces the wish that he had not restricted himself to this only specimen of his powers. The colours are subdued, dark rocks in the fore ground, with high grey rocks to the left, the slender stems of the trees, their roots thrusting themselves into the crevices

and above the dashing and foaming waters, the dark peep under the trees in the back ground, make up a fine picture which will repay examination. Mr. T. M. Martin has a well painted "Dead Duck" (86). Mr. Weston some luscious "Fruit" (96), and "Snow Birds and Pigeons" (106). The same artist sends two views of Quebec, "Morning" (114), and "Evening" (115), and "Montmorency from the Island of Orleans" (116). "Woodland scene" (93), by—Mathews, not striking at first, repays inspection. Mr. Vogts' "Study of a dog" (96), is spirited, but hung too high. In Mr. R. H. Summersall's "Scene in St. Lambert's" (118), the red light just fading from the sky, leaves all the foreground in deep shadow almost darkness. Mr. W. Cresswell has five "On the Saugeen" (120), "Gulf of Neiges, White Mountains" (121); "Lake Shore" (122), "Smoke Point, Burlington Bay" (123), a pleasant picture, and "Lake shore" (134), a very good specimen of Mr. Cresswell's style. Mr. F. Shons has a very nice view "On the Beach, Murray Bay" (111), and Mr. W. L. Murray, sends a view "Amongst the Boucherville Islands" (82). The private view was well attended yesterday, and already several of the works have been picked up. It is gratifying to see, what the brief notice will have shown, that the beauties of various parts of Canada have been explored by some of our artists. There are thousands of quiet nooks to be found to be transferred to canvass, miles of sea-beat coast, rugged hills, tranquil streams, and even cultivated scenery, on which the eye of the painter may rest with delight, and which his cultivated taste may teach him how to reproduce for the gratification of the taste for beauty or sublimity of his countrymen. A busy summer in the woods and fields or by the sea, may, it is to be hoped, yield a rich harvest for next year.—*Herald*.

McGill University.

The Corporation of McGill University have pleasure in acknowledging the following donations to the Faculty of Arts during the quarter ending January 26th, 1870:—

I.—TO THE LIBRARY.

From Peter Redpath, Esq.,—Russell's Modern System of Naval Architecture. Text and plates,—3 vols. fol.

From the Government of the Dominion of Canada,—Statutes of Canada, 1869. 8vo.

Do., Sessional Papers, No. 8 to Vol. I., 1867-8. 8vo.

From the Provincial Government,—Report of the Commissioner of Agriculture and Public Works of the Province of Quebec to Dec. 31st, 1868. English and French. 2 pam. 8vo.

Do., Journals of the Legislative Assembly of the Province of Quebec. Session 1869. 8vo.

From the Boston Society of Natural History.—Proceedings. Vol. 12th. 8vo.

Do., Harris' Entomological Correspondence. 8vo.

From the Delegates of the Clarendon Press, Oxford, England,—Fowler's Elements of Inductive Logic. 8vo.

From the Magistrates and Town Council of Paisley,—Memorial of the Inauguration of Fountain Gardens, Paisley. 4to.

From the Mechanics' Institute,—Catalogue of Books in the Library of the Mechanics' Institute of Montreal. 8vo.

II.—TO THE MUSEUM.

From Mr. D. Nighswander,—Specimen of *Astrophyton* from Cape Breton.

From Joseph Bawden, Esq., Kingston, through Prof. Bell,—Specimen of Antlers of Wapiti, from a bog near Kingston.

From A. R. C. Selwin, Esq., F. G. S., Director of the Geological Survey,—Jaw of *Diprotodon* from Australia.

Natural History Society of Montreal.

The third monthly meeting of this Association was held at its Rooms on Monday evening, January 31, 1870, the Revd. Dr. De Sola presiding.

Prof. J. W. Marsh, of Pacific College, Forrest Grove, Oregon, was elected a corresponding member.

The following resolutions, having been proposed by Principal Dawson and seconded by Rev. Dr. De Sola, were carried unanimously.

"That this Society, in presenting its medal to Sir W. E. Logan, LL.D., F.R.S., although it cannot add appreciably to the many honours which he has received, desires to place on record, not merely on its own behalf, but on that of all the students of natural science in Canada, its high estimation of the value of his services in creating as well as directing the Geological Survey of this country, in promoting the development of its mineral resources, in stimulating and