

to its predecessor. The artists have not kept up to the average in number of paintings or in quality. Some of our old friends are not represented; of those we miss the bold draughtsman and brilliant colourist Fowler, whilst Hamel, Millard, Fraser, and many others of our able and representative men are absent. However, we have to greet our Dusseldorf veteran Jacobi, who sends us four mementos of his well-trained pencil. No. 26 (oil), is a "Youthful Pioneer," axe in hand, in his winter work-a-day dress; an ice cutter. This picture, carefully painted in the master's rich style, which would do credit to any school, is after all a portrait. Three small woodland scenes, No. 144, 128, 164, in water colour, with the strong primary colouring, characteristic of this painter, bear evidence of being compositions in which he has undoubted skill, but fails to do himself justice as when he seeks nature. Life is too short for an artist to master geology, botany, meteorology, zoology, and all the "ologies," and combine therewith applied art on which to construct a picture. When he cannot represent himself or any live animal correctly without a model, how can he possibly hope to paint absent nature, who changes her airs and graces each instant? Composition is a will-o'-the-wisp which has deluded many an able artist.

L. R. O'Brien, President of the R.C.A., has thirteen exhibits in water-colour, and all are good. I select those which appear to attract most attention, and best indicate his style: dreamy, poetical, harmonious, and tender, but not crisp. No. 134, "Cape Trinity, Saguenay River." Although the height of this cape, about 1500 feet in nature, renders the water stretch of two miles across the Saguenay delusive to the eye of a spectator, still the introduction of a foreground to help the picture robs this grand river of its waste of water. We can, however, forgive the artist in this when he has so softly rendered the Indian summer haze and the Montagnard's light canoes as they skim below the over-hanging masses of nature's Laurentian foundations. Still, this foreground destroys the distance, and detracts from the height of the distant hills. No. 144 (water colour), "On the coast of North Devon," is a good mate to the former picture. Here the misty spray has lent its opalescence to the air, and you draw in the briny perfume as you watch the surf breaking far, far, beneath, against the base of the walled-in sea. This is a picture grateful to the senses and well handled. No. 156 (water colour), "A Clovally herring boat taking in the nets," is the somewhat familiar subject of a fishing boat rocked on the restless tide, very carefully painted but not imaginative or otherwise striking. No. 106, a "Devonshire Woodland Road," and No. 135, "Twilight on the Thames," are charming bits of English scenery. In the former the foliage and grassy carpet of sweet old England, and in the latter her quiet evening river repose, with that soft atmosphere admirably caught by this artist, are rendered in masterly style and with individuality. Are these exhibits equal to his former ones? I prefer "St. Annie" and "Des Eboulements," and possibly "Quebec" of a prior exhibition. I pass now to

M. Matthews, Secretary of the Academy (and a courteous one he is), who shows one picture in oil and four in water colour. No. 48 (oil), "Mountain Gloom, N. H.," is a cold mountain peak desolation, too cool in colour to warm one's heart. I prefer this artist's water colours. No. 104, "Mount Jefferson, N. H.," (water colour). This is one of Mr. Matthews' pleasing mountain tops—no gloom about that—but standing among the richly mossed and lichened rocks of the foreground you see before you one of nature's sentinels rising from the misty depths below, and gradually lifting its head to the clouds while it waves its banners of green in rivalry to the blue and mottled canopy above. "The Wet Day in the White Mountains," now in our "National Gallery," is perhaps even a better picture than the present No. 104, as the subject affords more scope for distance, variety and atmospheric effects. Nevertheless for truth, freshness, harmony, richness of colour, crispness, and an avoidance of over-plastering, and consequent loss of the out-door sketch-charm, Mr. Matthews is deservedly admired in all his works. He is another individual artist inspired by Canada's charms.

C. I. Way has three exhibits in water colour. No. 122, "An Alpine Gorge," is the largest, a very large, and perhaps too large, a work to suit either water colour or the artist. He excels in smaller pieces, particularly in such as represent the placid sea, boats, and their accompaniments, as shown in his No. 118, "Twilight at Venice." The Alpine gorge is assuredly, from the characteristic of this painter, true to every circumstance. The air is clear, and each detail sharp and carefully rendered; but this very particularity in detail mars the general effect, which is thus dissipated. There should be only one, and a central idea, presented in a picture, a *focus* point to which the attention is directed. When this is interfered with by the protruding of details, the picture loses unity. This painting would cut up into several fine pictures, but in its present combination it appears to me to fail. No. 118, above referred to, is small, but it is nice, and No. 174, "On the Mountains, Summer Afternoon," is a picture in which this artist is at home.

Henry Sandham, has six oils and three water colours. No. 60, "The Old Subdued and Slow," represents an old fisherman bearing on his shoulder a heavy log of "Drift wood" as he drags his weary legs homeward along the heath. It is evidently inspired by Millet's style of a shadowy suggestion, in this case, however, not sufficiently marked to be generally acceptable. No. 21 (oil), "An Old Canadian Homestead," and as such is very good. This house, however, has a story, and the tale of the chivalry of Lasalle whose home and fort it was, standing as it does at the head of the Lachine Rapids, with the associations of the French and English regime as narrated by Parkman, the English Chateaubriand, might have suggested the lines, with altered circumstances, of

Day set on Norham's castled steep  
And Tweed's fair river," etc.

No. 137 (water colour), "Close Quarters," is an admirable Canadian winter *rencontre* on a narrow snow track between two merry *habitants*, who are discussing the legal part of "the right of way." This is happy, natural, and pleasing, affording scope for Mr Sandham's powers of drawing and colouring, and of which he has taken advantage.

A. Boisseau has five exhibits, all in oil. No. 43, "Montreal Cabbies; a rush for a fare," attracts the most attention. This painting needs no explanation, which is a good point in a picture. As a local scene it is well represented, and although some of the leading figures are faulty in drawing, the general effect is pleasing. No. 47 (oil), "Witness and Star, Sir!" needs explanation, as it is only the portrait of a young girl news-vendor. Passing this point and noting the colouring, there is an abuse of the negative "black" in this as in nearly all of this artist's works. "Black and white" are effective in places, but black is not a colour, and should not be attempted in union therewith, as it mars all harmony.

Homer Watson has five exhibits in oil, and all good. No. 54, "Near the Well in the Ravine," and No. 89, "Near the Close of a Stormy Day," are capital specimens of his style, strong, truthful, and with good atmospheric effects. The lights of the clouds being particularly well rendered, and the landscape natural, although possibly partly sacrificed by heavy shadows to help the sky. This painter's exhibits this year show an advance over his also good ones of prior exhibitions, but his cattle have not yet recovered from the "foot and mouth disease."

Robert Harris leads the list as an exhibitor of fourteen oils. In producing these works he must have worked *hard*, as he certainly has done well. No. 24, "The Confederation" picture, although painted under the special circumstance of an order from our Dominion Parliament, and thus exceptional to the other works on exhibition, has to be noticed as a feature of Canadian art. In fact, you are brought face to face with the Canadian delegates as you enter the Association Hall, where this painting covers a very large wall space. As it is neither finished nor placed it cannot be fairly criticised; but viewing it from the most distant point, on the off side of the entry Hall, the general effect is highly satisfactory. The subject presents the greatest number of artistic difficulties, particularly that of grouping naturally and unaffectedly a number of persons for portraiture whilst maintaining the light, shade, colour, harmony, and unity of a picture. As if this were not sufficient to try any artist's mettle, there is added the trying back light of the windows affording another portrait, not to be ignored, of the wonderful landscape of the citadel of Quebec, the expanse of the Orleans Basin, the shipping of the harbor, and the distant hills of Beauport. In spite of all this, the picture is harmonious and the colour rich and pleasing, from the judiciously adopted colours of summer dress for the figures, and from the scarlet drapery. In its present position the colour is strong, but in the "House" this will be modified by the there surroundings of red. The figures are very good, and the portraits are life-like. The jaunty premier, the *vis* Cartier, the *bonhomie* of Tache, the cheery Galt, the calm Tilley, the prompt Mitchell, whilst Brown, Langevin, Campbell, and the other Fathers of Canada are there.

More space cannot be given to the notice of this historic painting, which, however, will hold its own with Lentze's paintings in the Rotunda at Washington, or any pictures of like class. It does credit to our Canadian artist, and proves that he has availed himself of foreign authors, and adds thereto his personal power. No. 7, "Canadian Fiddler," and No. 35, "All, all, are gone, the old familiar faces," shew the powerful and able rendering of Mr. Harris. The former subject gay, the latter sad indeed, whilst No. 65, "And Son from Sire," and No. 90, "The Colour Sergeant hard pressed," touch our sentiments of humanity or stir the blood. Objection has been made to the boldness of touch and intensity of colour of this artist. It is a good fault that time will tone down both in the artist and in the painting; but I must admit that he has not surpassed if equalled "The Flute Player," and "The Chorister Boys," of a former exhibition.

F. M. Bell Smith has seven exhibits in oil and four in water, as well as several out-door water-colour sketches. No. 2 (oil), "The Heart of the White Mountains," No. 20, "Art Students" (oil), and No. 29 (oil), "Daughters of Canada," are the most striking of the oils. Taking No. 2, the most ambitious landscape I have seen of this artist, it shows great progress, and is carefully painted, but it does not strike one as a powerful work. No. 20, "Art Students," is a cabinet picture in a nice quiet key of colour, delicately and carefully handled, and not only this artist's best exhibit in oil, but a "bit" that would grace any exhibition. No. 29, "Daughters" scenes been painted over and over again, it would have to be admitted that this picture should command attention. The grouping is good, colour rich and drawing true. It is all that can be desired, and the subject is happy, where one sees the dear young faces beaming as they are thinking of their dinners, but the subject is hackneyed. In water colours Nos. 100 and 171 are a pair of little beauties, with the sunlight popping through the trees and tipping the stones and water of the brook. The out-door sketches are good progress since last exhibition.

F. A. Verner has one oil and four water colour exhibits. No. 16 (oil), "The Upper Ottawa." Mr. Verner is well known for his prairies, canoes, and buffalos, which attract special attention. It is said that he astounds the "natives" in England, who now take an interest in the wonders and inhabitants of the great "Lone Land" of a past generation. The painting of the "Upper Ottawa" is not of this class, but is without exception the best work this artist has ever exhibited here. It is worthy of particular attention as a remarkably well painted and pleasing landscape, such as ever charms and never wearies in the beholding. In early autumn, as the picture sets forth, when the woods are beginning to mellow, of a bright