

in the scope of this Journal. It is true, farm implements and tools belong strictly to agriculture, but it seems preferable to treat them as manufactures, and we shall do so accordingly. And commencing with the ornamental, the Fine Arts (class 39), first demands attention. In this there are 76 different sections besides extra entries; and the works of art exhibited were altogether 350 in number, namely, professional list 130, amateur list 140, photographs 44, and extras 35. The striking improvement made in the gallery, which is now a separate building, lighted from the roof so that the whole of the four walls can be used for "hanging," as well as a spacious counter in the centre of the room with a raised story of shelves for miscellanies and extras, contributed to render the Fine Arts exhibition unusually brilliant this year. But notwithstanding these great advantages, every inch of available space was fully occupied; and so great was the crowd, as everybody either going to or coming from the "Fruits and Flowers" took a turn at the pictures, that progression was difficult, and getting a "good look" a matter hardly possible. In fact not only the Gallery of Art, but the Floral Hall, proved to be nothing like large enough for the purpose; and had the space allotted to the public been as large again it would have supplied no more than comfortable room for the spectators. But let us not grumble—but on the contrary be thankful that with past experiences, such good accommodation was provided. Admitting, as we must, that many things found their way into the Fine Arts which had better have remained at home, and that judicious "weeding" would no doubt have made the pictures not alone more refreshing to the connoisseur, but, what is of greater consequence, *more instructive to the student*; yet, as the object of these Exhibitions is to encourage progress, we are not disposed to criticise productions which were exhibited, not so much to advance Art, as to gratify the *individual* rather than the *public*.

But at the same time it must be also admitted that an encouraging stride has been made in Art, not only within the last few years, but even since the Exhibition of 1865; and the display of paintings in oil and water colours, by amateurs as well as professionals, was highly creditable to the talent and industry of the artists. To enter upon an extended notice of even all the best things on the walls, would be out of the question; but we cannot deny ourselves the satisfaction of noticing and heartily commending the oil portrait, and marine painting (Beard's wharf and elevator, Toronto harbor), by Mr. John Forbes, of this city, a young artist whose promising abilities require only to be

cultivated in a good school, to render his future as great a credit to Canadian art as Paul Kane has been. Mr. Robert Whale's oil painting of a racoon was artistic and life-like; Mr. Cresswell, of Harpurhay, merits praise for his landscapes in oil; and Mr. Martin's representations in oil of "still life," were truthful and ably handled. Mr. Fowler, of Amherst Island, far excelled all others in water colours, of which he exhibited a large and varied assortment. It is no flattery to say that the productions of his graceful and free pencil were the crowning ornaments of the gallery, and would have been in themselves a pleasing exhibition; and if we do not select those which more than others merit special commendation, it is simply because so many deserve it that we hesitate to make the comparison, although we incline to most admire his illustrations of "still life," and the landscapes sketched in foreign lands. In pencil drawing, as well as in water colours, Mr. Gilbert won a high place: the large oak tree was a masterly production, and the "crested grebes," a beautiful specimen of effective colour. Mr. Baigeant, Capt. Caddy and Mr. Martin, exhibited several pretty bits of drawing, the sepia landscape by Captain Caddy, being particularly good; and Mrs. Fitzgibbon, constrained to rank as a professional, kept up her former reputation as an amateur, and there was nothing exhibited more truthful or better painted than her water-colour illustrations from nature of the wild flowers of Canada. The amateur list does not call for much remark; for while not a few of the drawings merit commendation as an encouragement to further efforts in art, yet of many more the less said the better; and if the ladies who contributed would attempt something original, instead of making so many copies, amateur drawing would be greatly improved. The photographs were of the usual style; but the portraits finished in oil were highly commended by the judges—Mr. Verner, Toronto, carrying off the highest distinction; and another, very carefully finished by a lady artist (Mrs. McCarthy), was recommended for an extra prize; while amongst those finished in water colours, the portrait of a lady wearing a black lace mantilla, also by Mr. Verner, was much admired, and received not only a first prize, but special commendation. Among the "extras" might be seen many beautiful things, which it seems a pity could not have found place among the "regulars;" for instance, a porcelain portrait by Mr. Inglis; pen-and-ink etchings, by Miss Gourlay, of Hamilton, who exhibited some other clever productions; pen-and-ink etchings, by Mr. J. T. Rolph, Toronto, and by Miss Bowen, of Barton, were all clever and artistic. Mrs.