

stance of this discourse appeared during Mr. Kingsley's lifetime, and was highly approved by that popular divine, who said of Mr. Clark's interpretation of his charming allegory that he did not desire to add one word to it or take one from it. The chief points made by the lecturer were his interpretation of the characters of Mrs. Bedonebyasyoudid, and Mrs. Doasyouwouldbedoneby, to represent Law and Grace; Mother Carey, Nature; the two Guides—Looking-back and the Dog, Experience and Primary Instinct; and the story of Grimes, the Need and Power of Repentance, with its results. Mr. Clark gave several humorous extracts from the book, which is remarkable not only for the delicacy of the author's creation, but for the wonderful descriptive power with which he sketches for us that English country he loved so well; we tread with him the breezy moorland wastes about Harthover Hall, appreciating, perhaps for the first time, the vegetable, insect, and animal life to which we are here so gracefully introduced, and the depths and shallows of the purling trout-stream we carefully explore, marvelling over the wealth of beauty its limpid waters can disclose. We linger long upon the sea-shore, lost in admiration of the countless marine creatures whose existence we have never even dreamt of recognising before. Indeed, "Water Babies" is not only a delightful allegory, but a most interesting study of Nature in her simplest forms, admirably adapted for the adult as well as the infant mind. E. S.

### THE WIND.

THOU ragest and thou roarest, mighty wind!  
In fury, mad, ungovernable, blind,  
Seeking to shatter all in thy wild course;  
Like some great man who storms against his fate,  
And rushes fiercely on at furious rate,  
Thinking to conquer by unaided force.  
But now thou diest down, thine anger spent,  
And endest with a long and wailing cry;  
And man, when he dares destiny defy,  
Will find at length his spirit must be bent  
To fate; with one deep sob of utter woe  
He'll yield to what he needs must undergo. MAC.

### THE ROYAL CANADIAN ACADEMY EXHIBITION.

THE private view and annual evening assembly of the Royal Canadian Academy was held on Tuesday, April 19, in the Art Gallery, at Montreal. His Excellency the Governor-General had travelled expressly from Ottawa for the occasion, and arrived shortly before nine o'clock. He was received by Mr. L. R. O'Brien, President; Mr. A. C. Hutchison, Vice-President; Mr. James Smith, Treasurer, and Mr. F. B. Matthews, Secretary, on behalf of the Royal Canadian Academy, and by Canon Norman as representing the Academy of Montreal.

The President, Mr. O'Brien, in a few formal words, welcomed His Excellency, who had travelled a great distance, at much personal inconvenience, to be present that night. Doubly and trebly were they indebted to His Excellency when they reflected that this was the busy season of the year; and this year, above all others, when the whole nation was actively preparing to celebrate the golden jubilee of our gracious Sovereign, was he pleased to have the honour of welcoming her representative.

The Vice-President, Mr. Hutchison, and the Rev. Canon Norman then made a few appropriate remarks upon the aims and objects of the Royal Canadian Academy. Lord Lansdowne delivered a forcible and eloquent address in reply, of which we reproduce the following important passage, bearing upon the interests of Art in Canada:

I should like, however, with your permission, to say a word of another Canadian exhibition of pictures which came in an especial manner under my notice last year. It will be in your recollection, Mr. President, that it was determined that amongst the contributions sent by Canada to the Indian and Colonial Exhibition, held in London last year—an exhibition in which the Dominion was so brilliantly represented—there should be a collection of Canadian paintings. These paintings were selected with great care, and the choice made was, I believe, generally approved. I was glad, during my visit to England, to have the opportunity of seeing the Canadian pictures as they hung in one of the galleries of the Albert Hall, South Kensington. Comparisons, we have been informed, are in bad taste, but at the risk of violating this axiom, I will take upon myself to say that no other British colony, as far as I was able to discover, attempted an art exhibition approaching, either in its merit or in its dimensions, that which represented the Dominion. Of the quality of the pictures exhibited, speaking, as I trust I always shall upon these subjects, without exaggeration, I will venture to say that (more especially when we consider that any picture exhibited in London within a short distance of the multitude of high-class works of art, ancient and modern, to be found in the capital of the Empire, must be seen at less advantage than in their native country) the collection sent from here was in the highest degree creditable to Canada and calculated to produce upon the minds of all who visited the gallery the impression that our civilisation was not that of a new country, but of one that had made very considerable advance in those pursuits which are generally associated with a well-matured and advanced civilisation. In regard to this, however, I prefer to shelter myself behind an opinion better entitled to respect than my own. It was suggested to me when I was in England that it would be very desirable to obtain from some competent and entirely disinterested authority a verdict as to the merits of the collection

to which I have referred. The suggestion appeared to me a good one, and I applied to Sir Frederick Leighton, President of the Royal Academy, who told me that there was no person better qualified to examine our pictures, and to give to us in their proper proportion advice, encouragement, and criticism, than Mr. I. E. Hodgson, the Royal Academician. Mr. Hodgson, I should mention, is not only an academician, but holds the important office of Librarian of the Royal Academy, and is himself a painter of excellent repute and a well-known exhibitor on the walls of the Academy. I accordingly addressed myself to Mr. Hodgson, who, with the utmost readiness, undertook this friendly task. His report is likely to be published as an official paper. His principal criticism appears to be that some of the work shows a deficiency of local colouring and individuality, and a too great tendency to imitate closely the peculiarities of certain foreign schools. I cannot resist giving you, in his own words, his description of the future to which he would like to look forward for the painter's art in Canada. He says: "Of all places in the world there is none more likely to produce a great school of art. What special advantages it enjoys? Its people are heirs of all the latest results of civilisation, and yet they are in immediate contact with Nature, and still struggling to subdue her untamed forces." He goes on to speak of the picturesqueness of many of the incidents of Canadian existence, of the extent to which the painters might draw upon episodes in the lives of our hunters, our voyageurs, and our backwoodsmen, of the many stirring and suggestive scenes to be found in our history, and above all and outside all human incidents, of the grandeur of nature illustrated by the scenery of lake, river, and wood; and he continues in these words: "I should like to see Canadian art Canadian to the backbone, an art which shall be no slavish imitation of foreign examples, but which shall be an indigenous product, and one which shall have grown up at the source of nature out of the circumstances, wants, and occupations of the people who practised it."

The following remarks on a few of the most prominent pictures do not profess to do justice to the Exhibition, or more than touch upon the paintings shown; one of the most remarkable features of the opening was the disposal on the first day of some thirty pictures, among those favoured being the President, Mr. L. R. O'Brien, whose entire series of Rocky Mountain views were sold, without one exception, the gems of the collection passing into the hands of Sir George Stephen. It is to be hoped that the same enterprising spirit will be manifested during the course of the exhibition, and that encouragement given to local talent which it so richly deserves. The Exhibition as a whole is much the best ever held in Canada, despite the absence of many well known names, and the withdrawal of several clever figure painters from the lists, the progress of Canadian art being more clearly manifested by general improvement than by individual execution. Among the notable pictures in the Exhibition is a diploma painting by Mr. Bell-Smith, the newly elected Academician, which is a great advance on anything he has painted before. The subject, a marine view of Whitehead off Portland, Maine, is broad in treatment, cool and fresh, with abundance of air and space; though not perhaps one of the most striking at first sight, it grows upon the visitor, and is a great addition to the gallery at Ottawa. Mr. Homer Watson exhibits two pictures, in which he has taken an entirely new departure from his old style, and one upon which we can heartily congratulate him; he shows in them a delicacy and purity of tone he has never before achieved. He has abandoned his usual heavy scheme of colour, and has succeeded in rendering the purity and brilliancy of a sun-light sky with excellent effect. Mr. Watson has widened the field of his genius, and if his realisations of detail are not carried sufficiently far to please the public taste, his pictures are at any rate full of light, sunshine, and early spring. A picture by Brynner, a scene near Yale, B. C., is also very good, the general effect of the scenery in that picturesque district being well and carefully treated.

Miss Richards (daughter of a recent governor of B. C.), who is now painting in New York, contributes several heads and figure studies which are exceedingly good in colour and free in treatment.

A large water-colour by Mower Martin depicts admirably the dying agonies of a bear; it attracts much attention.

H. Sandham exhibits a well executed picture of a girl feeding ducks.

At the annual meeting of the Royal Canadian Academy the President and Vice-President were re-elected, Mr. James Smith, architect, of Toronto, was made Secretary, and Mr. F. B. Mathews, Treasurer; Mr. F. C. Gordon, of Brockville, and Miss Windeat, of Toronto, were elected Associates of the Academy.

### "ENGLISH AS SHE IS TAUGHT."

OUR false educational methods, our ambitious school programmes, "cramming" instead of educating, and the pernicious attempt to teach everything, which ends in our teaching nothing thoroughly and well, are responsible for the hundred and odd pages of blunders which, it is affirmed, are "genuine answers to examination questions in our public schools," given in this little book. Amusing as it is to read these examples of the sort of answers given as tests of study and the ability of youth to comprehend what it is we are currently supplying in the shape of a practical school education, it is no less painful to look at the results. If the collection of these literary curiosities is to be taken seriously, and we are assured that the examples are genuine, and are in no way "made up" or tampered with, then is the volume a grim commentary on our school methods and the systems we are still pursuing in imparting a modern education.

\* *English as She is Taught: Genuine Answers to Examination Questions in our Public Schools*, collected by Caroline B. Le Row. New York: Cassell and Company (Limited); Toronto: Williamson and Company, 1887.