

hibition of 1882. This diminution may be accounted for by the fact, that the annual exhibition of the Royal Canadian Academy commenced May 12th in Toronto, where a majority of Canadian artists reside, and who would on that account naturally consider Toronto a better centre for the exhibition of their works than Montreal. Some of the pictures shewed a considerable advance upon those exhibited in previous years, but, we regret to state, the sales were fewer; a result perhaps of the increased prices put upon their productions by the artists. It is intended to hold the fourth annual exhibition in the month of April next, as usual, and the advisability of closing it by an auction-sale, subject to the consent of the contributors, is in contemplation. The council also look forward to procuring many prizes for their Art Union from this exhibition.

It being known to the Council that numerous pictures by leading French, British and other masters of the present day, had recently been acquired by several Montreal collectors, it was decided to solicit a limited number of them for a winter loan-exhibition. We are happy to state that, as heretofore, the request was cheerfully complied with by the owners of many choice works, and, on Thursday evening, Nov. 22nd, the third and last exhibition of the season was opened by a *conversazione* attended by members and their families, and on the following day it was thrown open to the public at large. The collection contained pictures by many well known artists as, L. E. Adan, the late J. P. Chalmers, F. S. Church, Benjamin Constant, Heywood Hardy, J. C. Holl, Laugée, Luigi Loir, Macwhirter, Jean-François Millet, Ernest Parton, Pelouse, Carl von Piloty, H. Thompson, Othon de Thoren, Verniers, W. Wyldé, and others. Although not a large collection, it was an exceptionally interesting one, and attracted an unusual number of visitors. Many of the pictures called for special attention and will long be remembered for their remarkable imaginative power and technical excellence. It is also noteworthy that the newspaper criticisms on the exhibition were more appreciatively discriminating than hitherto. A number of interesting paintings by old masters, among them Raphael, Rembrandt, van Dyck, etc. constituted a new feature in this exhibition, and afforded the ad-