The president of the Academy, G. Horne Russell, shows that his brush has lost none of its cunning, and that his fine feeling of color-sense are not whit weakened, in "On the Coast of Maine at Monehan" (108), as well as in "The Duck Pond" (82). Distinguished, but the composition is also noteworthy. The two portraits from the same brush, of John Hamilton, Esq., D.C.L. and of the late James Carruthers, are in Mr. Horne Russell's most mature and finished style, sound as to color and as modelling, and convincing in flesh tints and in the handling of cloth fabric.

Mr. Suzor-Cote shows a return to his native land and to his home—his more effective style in "Marine—Little Matis" (117), a broadely painted piece in which atmosphere is expressed and the water painted with skill. In three small pastels the modelling is better than usual, and the tones soft.

Three portraits from Alphonse Jongeris present an unexpectedly interesting side. This for a promising and masterly portrait painter has seldom been shown. Better work here than his portrait of Lord Atholstan (88), which reveals a new style and character that have won for him his present distinctive position among the portrait artists of this continent. Another portrait of Bishop Paris, and one entitled "Fanny", indicate the versatility of his art and his skill in handling backgrounds, as well as his masterly brushwork in the painting of dress fabric.

Charles de Boves shows four characteristic studies of his dream-children, as described in their poetic charm as ever. Miss Berthe de la Claye is represented by three oil and two pastels. Of the former, "Poverty Harbour, Cornwall" (44), is lovely in its coloring and atmospheric charm, and "Old Cottages, St. An- low" (43), admirably drawn. "The Door" (37), a pastel, shows exquisite atmosphere of color and color in its medium. Miss Alice de la Claye has a little group of seaside scenes drawn at sea, with all her original composition and her faculty for conveying an atmospheric mood on canvas.

F. S. Coburn, in two logging scenes and his God Rehead (20), sustains his reputation in his chosen field. The coloring in the last named picture is unusually rich. His "The Dutch Scene, 'The Mill'" (23), marked by a fine tone and authoritative brushwork.

Winfred Barnes still maintains his interest in cloud studies, but is more decorative than usual in "Golden Morning" (6). The effort to convey a definite atmospheric impression is perhaps best heard in "The Meadow After Rain" (7).

"Maurice Cailleau whose illness has prevented him from doing any special picture for this exhibition, is represented by an earlier work, "Hay on the Mouse" (72), delicate in parison with his more vigorous handling of Quebec winter landscapes. Robert Pilot shows a couple of Quebec scenes already seen in exhibition here, and the series seems amply justified by their quality, which serves to mark his steady progress. Miss Dorothy Vicarji has a couple of portraits with what promise in detail. Genre in their finish, are well modelled heads.

There is a promising landscape by W. E. Atkinson in "Black Creek" (2), Ernest Aubin, Emily Coonan, Paul B. Eason, Albert MacFarlane, John Jutra, D. H. MacFarlane, Kathleen More, Sarah M. Robertson, Annie D. Savage, Regina Seiden, Mrs. George Tiffany, and R. D. Young. Mr. MacFarlane, marred by crudity of coloring, hashy tones, and neglect of drawing, Harold Beamont and Octave Belanger display decorativeness. Mrs. John George Burgoyne exploits blue shadows in "On Archaeboul Creek" (12), Alberta Cleland in "An Anxious Mo- ment" (112). Mrs. Arthur C. Daly in "Girl's Head" (23). A sound study in a rather low tone. Georges Delfosse shows a typically French impression in "Le Vieux Seminaire" (38). Arthur Drummond reveals a certain dexterity in the handling of water in his one oil, "Old Habitat" a magnificent sound composition in "Marquis, Quebec" (55). A. Wilkie Kilgour's winter scene, "The Icy Fringe" (74), is more decorative than usual. Gweno- dyn Kyle shows a truly good one, clever little miniature landscapes in which she excels. Mabel H. May, purring in the exploitation of hard winter tones in "With the Wind" (84) and "Pine Trees" (85), in which the drawing is good. Ernest Newman in "A Study in Cynara de Cerceris". Thurlby's "Thundery Weather, Tulworth Cove" (124) displays commendable vigor. Carline's "A May Day painting" shows a picture painted in 1904, "In Contemporary's Shop in Paris", which will doubtless be a canvas for discussion. It shows a convincing mood. The subject seems hardly the evident labor bestowed upon it.

There is an attractive show of etchings, in which the most notable work is that by Herbert Raine, as delicate and refined as ever; S. G. Maw, excellent both as a drawing and technically sound; and William Jackson, who shows poetic feeling. Morin Drummond, Paul Michael also reveal from among the etchings some worth studying, and A. Dickson Patterson's chalk drawings are very well done.

The most prominent in the sculpture section, and his work shows more power, a more masculine line, and sounder modelling. Also the expression is better. There is one effort that might most rightfully replace some of the miserably poor stuff that has been hung.

S. MORGAN-POWELL.