ROYAL CANADIAN ACADEMY OF ARTS
Society is Now Holding Its Twenty-Fifth Annual Exhibition.

OILS AND WATER COLOURS
From Pictures Now Shown Will Be Selected Those for St. Louis Exposition.

The 25th annual exhibition of the Royal Canadian Academy opened at the Art Gallery, Phillips square, last evening with a private view.

From the pictures hung will be chosen the Canadian art exhibited at the St. Louis Exposition.

The artists of the Dominion have therefore thought it best to send in their works irrespective of the fact that some may have been previously shown; though at the same time it be no means follows that those who visit the Gallery between now and the second of April may anticipate seeing long rows of paintings which have been exhibited from time to time.

Here and there is to be found one which was seldom if ever at past exhibits at the Montreal gallery and others have been exhibited in Toronto, but never in Montreal.

The work of the hanging committee has, it appears, been extremely critical this year. This may be judged from no less than 190 pictures in the exhibition this year, which are as well known as those which are less so. One of the hanging committee said to-day that in a number of cases pictures were rejected for the reason that they hung to advantage, so that the artist who finds one of his missing may have the consolation of knowing that he is in good company.

There is a total of 190 oils on the walls of the two galleries and seventy-seven water colours, which is a much larger proportion of oils than has been customary in the past.

ACADEMICIAN WILL CHOOSE.

The task now falls to the academicians to choose from this collection enough oils and water colours to fill the prescribed space at the St. Louis Exposition. The works will be done within the next day or two. As the wall space allowed the Canadian exhibit is limited, it will be necessary to cut the number of pictures down to eight, and naturally there will be many heartburns and some discontent among those who fail to "arrive" among the elect.

The last evening the handsome galleries, which have been opened by the President of the Royal Canadian Academy, and Mr. A. C. Hutchinson, vice-president, were filled with the walls' oil portraits, and while none of them approach the perfect, the portraits exhibited last year and purchased by the Gallery, are nevertheless extremely charming in tone and workmanship.

The place of honour in the gallery falls to Florence Carlyle, A.R.C.A., for her portrait of the young painter of the same name, being as yet as rare as ever, painted, for it is a picture of a young artist for whom the atmosphere and modelling are undeniably good, the canvas is not one which appeals to the average observer.

On either side of this canvas are a winterumber scene, by W. Cruikshank; R.C.A. of Toronto, an "Indian Summer," by W. E. Atkinson, R.C.A. of Toronto. Separating these two is one of William Brymner's "Cloud Shadows," and one of Hammond's "Fiji, Japan." Mr. Brymner has three oil in the collection and Mr. Hammond six, the former being particularly noteworthy.

William Hope, R.C.A., is this year exhibiting two large paintings, "Early Summer" and "High Moonrise." The former is hung in the old gallery as the most attractive subject of the day, though neither one Attracted, last这件，作为艺术的中心，是人们最常去的地方。作品被展示在画廊中，吸引了观众的目光。

Mr. Maurice Cullen, A.R.C.A., exhibits three oils and water colours, one of which is a very large canvas of Quebec, and the other objects of chief interest are the snow scenes, which Mr. Cullen has painted as a matter of fashion, and sold to Sir Thomas Brightman.

Mr. Bell-Smith, R.C.A., exhibits four oils and seven water colours, one of the latter being an oil of "London." Mr. Edmond Dyonnet, R.C.A., exhibits three oils, two of them being portraits, one of Mr. C. E. L. Porteous, and the other, an oil of Mr. Dysonnet, which is of particular merit.

Including noteworthy portrayals among those taken into account are Mr. W. Grier, R.C.A., who has three on exhibition.

They are thorough in workmanship and grace and merit have been noted.

Mr. J. Colin Forbush exhibits a portrait of Dr. Barclay, which is an excellent likeness.

STEEL PORTRAIT.

S. Strickland, M.T.A., A.R.C.A., has entered the portrait of his wife, the pretty little figure, in the pastel, the result being a three-quarter length study of Mrs. Hayter. The work is admirable, in this portrait, considering the difficulty of pastel work as regards likeness, and a vivid likeness.

Birge Harrison, A.N.A., exhibits in the new gallery two winter scenes in which the beauty of snow and the glow of the sun are something out of the ordinary, and in certain lights, decidedly attractive.

A very productive contributor to the exhibition is Wrinch, R.C.A., who has ten oils on the walls. This painter has followed the Dutch school for a considerable time, and the results in many cases are exceedingly good. "Old Man," by A. N. A. P. L., is one of the collection, and the impression is perhaps the most noteworthy.

A. Dickson Patterson, R.C.A., is the exhibitor, who has perhaps the best memory, "My Mother's Garden Hat." W. M. Gillim, Knowles, R.C.A., has two pictures, both of which were done in France, "Bathing the 'Catsch' is a vivid scene, whereas "Hero Finding the Body of Leander," is a fantastic.

Laura Muntau, A.R.C.A., exhibits three paintings this year, the best of which is "My Neighbor's Child." This is a study of a large and decorative canvas, two girls sitting in front of an open book.

In water colours, which this year are not shown in any great numbers, there are a number of excellent pieces, notably by Bell-Smith and Wm. R. G. Mathews, F.R.C.A., whose work is as good as the water colours. Mr. Mathews certainly paints seascapes in water colours in a masterly manner, getting atmospheric effects and live tumbler water.

The Tempest Room is devoted to architecture and design, in water color, pastel and black and white. Many of the architects contributing are Messrs. S. A. Finley and D. Jerome Bruce, Andrew T. Taylor, R.C.A., F.R.C.A., E. A. McFadden, E. S. W. and Messrs. W. E. N. and F. E. Nobbs, of McGill University.

Among the black and white work are studies by Messrs. W. F. M. Barnes, Parry, St. Charles, A.R.C.A., and W. W. Heddleston, while Mr. R. G. Mathews has three sketches in pastel, one of Mrs. Langtry and the other of Mrs. Forbes-Bernard. The latter is the best bit of work Mr. Mathews has ever exhibited.

In sculpture Mr. P. F. Hobért, C.M.G., has several pieces.

LIST OF EXHIBITORS.

The following is a list of the exhibitors:

Frank M. Armstrong, Winnipeg; W. E. Atkinson, Toronto; E. A. Bieleski, Bayley; W. J. Boatey, Toronto; A. Bean, Toronto; B. Smith, Toronto; E. Bradshaw, Toronto; Frank Brown, Ottawa; W. R. Bryan, Montreal; Muriel Byrnes, Atha H. Caldwell, Montreal; A. C. Dahlgren, Toronto; S. Challenger, Toronto; W. H. Clapp, Montreal; Alberta Cleland, Montreal; E. C. Coburn, E. S. Antwerp; A. J. Egan, Montreal; H. Henrib, Montreal; W. Cutts, Toronto; E. Dignam, Toronto; T. Dube, Paris; Edmond Dyonnet, Montreal; J. A. Eggn, Montreal; J. W. L. Forster, Toronto; J. L. Graham, England; E. Wylie Grier, Toronto; Clara S. Hagarty, Toronto; John Hamilton, Toronto; Robert Harris, Birge Harrison, Quebec; Carrie L. Hilliard, Toronto; William Hope, Montreal; John Innes, Toronto; F. McHarg, Toronto; David Hough, Houl de Bresage; John Innes, Toronto; F. McMillan Knowles, Toronto; Laura, London, Toronto; F. M. William, Toronto; F. W. Millard, Montreal; A. C. Williamson, Toronto; Florence Woodman, London, Ont.; E. Abbott, Montreal; L. O. Adams, Toronto; F. H. Braden, Toronto; A. S. Brodeur, Montreal; Paul Caron, Montreal; George Chubb, Montreal; C. W. Dennis, Montreal; E. M. Eastlake, Montreal; R. M. Gage, Toronto; Philip H. Jackson, Toronto; E. A. Jocelyn, Toronto; E. B. Jackson, Toronto; James J. Smith, Toronto; T. Mower, Martin, Toronto; E. G. M. Phillips, Montreal; Joseph T. Randolph, Toronto; William St. Thomas, Montreal; Mrs. A. B. Thomson, Toronto; F. A. Verdon, Toronto; Charles J. Way, Lausanne; J.