A CAREFUL observer, open-minded, and appreciative of the difficulties that continually beset the artist, could not fail to differentiate the Thirty-Fourth Exhibition of the Royal Canadian Academy, held in Ottawa, November 1912, from previous ones, and from contemporary ones elsewhere, and at the same time note many new developments in Canadian art, evidenced there in no uncertain manner.

One noticeable feature of the Exhibition was the fact that we have some women artists in Canada of more than high ability. For instance the painting called "The White Flower," by Miss Florence Carlyle, of a girl with a red gown, gave evidence of a vast and intimate knowledge of feminine character and a technical ability which was almost consummate. Miss Shore's "Woman in Black," perhaps too much like her great master, Henri, was strong and powerful; it said a few things, but said them well. Mrs Reid and Mrs Knowles displayed fine feeling in still life and landscape. The work of Mrs M. Burrell of Montreal in miniatures was worthy, also, of particular note. The Exhibition, too, marked the entrance into Canadian art of two sisters from London, England, the Misses Des Clayes, one a landscapist and the other a figure painter, both fanciful and superb colourists. Miss Clara S. Hagarty and Miss Mary E. Wrinch, who have regularly sent worthy contributions, were again well repre-

sentated, and Miss Anderson, and many more were there; nor let us forget the Princess Patricia, whose "Towers of Ottawa, from Government House," showed that sympathy and patience which all true art demands.

Of the various portraits shown, none was more popular with visitors than E. Fosbery's full length of the Archbishop of Ottawa, in which His Grace is shown in a standing position, arrayed in his red robes and regalia of office, all rich in colouring. Another welcome portrait was that of Mr W. Cruickshank by his fellow-worker, Curtis Williamson. Robert Harris, E. Wyly Grier, Horne Russell, as well as William Cruickshank himself, all had portraits of character in which character was emphasized.

Other painters of whom we wish to speak are those who use the human figure as a vital part of the landscape or interior. But a small proportion of the pictures were from this class. George A. Reid's large decorative picture, "The Coming of the White Man," portrayed a group of Indians arrayed in feathers and paint, crouching amongst the trees on the Gulf of St Lawrence, looking out with strange foreboding on the approaching ships of the first white visitors. The whole composition was interesting in subject, and rich and harmonious in mural colouring.

The chief work of the President, William Brymner, was an historical painting entitled "Fontenac Receiving Sir William Phipps' Envoy," a difficult subject to interpret, and rendered with much grace and power.

Another of our versatile artists who possesses the fine art of relating the figure to the scene is Franklin Brownell of Ottawa. His three pictures there were small in size, and might easily have been passed by without being noticed, yet one of them was one of the most charming pictures of the three hundred of the Exhibition, "Cock

A COUNTRY ROAD
Edmond Dykem, R.C.A.
Fighting at Costa Rica," one of the several pictures painted during his trip the previous summer to the West Indies.

The one strong biblical picture of the Exhibition was "The Prodigal Son" by James L. Graham, the large central picture of the west-end wall.

Edmond Dyonnet had a delightful study of feminine life, "Girl Reading."

Among the landscapes there were Homer Watson's famed trees, gnarled and knotted; there was the great, broad, light-toned prairie with the blue sage brush by Jefferys; there were the mists and fogs of twilight by McGillivray Knowles. F. M. Bell-Smith, painter of the Rockies, supplied "Victoria Glacier" and "Lake O'Hara on the Summit"—two refreshing and majestic views of our western mountains. Another mountain painter, Gagnon, has forsaken our lands and chosen the Alps for his subject. Edmund Morris, the Indian painter, supplied views of the wilds—Manitoba and New Ontario.

Other painters of snow, Maurice Cullen and Suzor-Coté, both from the Lower Province, were well represented. Coté's Athabasca scenes had the paint heaped on, giving strong reflective light of high carrying power. Cullen's "Craig Street" was masterful with its cold drifting flurries, hurrying pedestrians, teamsters and horses, and chill grey sky—it was powerful and beautiful.

J. W. Beatty's view of "Fishing Boats off the North Coast of Holland" was an able study of the turbulent sea. John Hammond struck a unique note in composition of line and mass in his "Courtney Bay." J. W. Barnsley's harbour scenes rank with his best work.

Amongst landscape artists A. Y. Jackson and A. Wilkie Kilgour of Montreal supplied canvases in fresh colouring, in their peculiar broad impressionistic style. Such pictures as "Spring Breezes," by James E. H. Macdonald, and "Open Fields," by David Gibb of Galt, deserve special mention, as does also C. W. Simpson's "Winter Quarters." Lawren S. Harris shows distinctively in one or two of his pictures his remarkable gift of transfiguring the commonplace.

Note should be made of the water-colours. As a fascinating, elusive, subtle medium, they require a technique all their own. St Thomas Smith, an outstanding Canadian marine painter, had one of his noted storm effects, "The Stormy Pentland Firth." Manly's "Little Fires of Spring," with bluish spring mists, and Martin's "Sunrise on Lake Louise," were attractive studies from nature. Works from W. E. Atkinson, O. P. Staples, and Miss Watson's "Cloth Fair, Smithfield," should be mentioned, while "Gates of the Infinite," by Kiplin, was unique in conception and fanciful and romantic in treatment.

The sculpture exhibited was small in size, and consisted only of studies and designs. H. P. MacCarthy, A. Laliberte, L. Fosbery, and Hebert, the younger, were represented, MacCarthy showing a design for a Brock monument, and Hebert, "Life has both Thorns and Roses," a beautiful study of an Italian boy, done in Paris, and exhibited at the Salon.

In summing up the progress which the thirty-fourth exhibition marks in Canadian Art, as fostered by the Royal Canadian Academy, we may note that, with all due allowance for mistakes and shortcomings, there yet remains much of which we should be proud, and much that gives hope for the future. In subject the artists' range has been large; the human interest in art has not yet found as high a place as its importance demands; but those who treat the human figure do so with a refinement of feeling and grace. In composition, originality has been marked, and technique is honest, free, and fitting to the original subject. There is no freakish art in the Academy, no Cubists, no Futurists, and what Impressionists we have are not fanatic; we have no Cazenne, nor Leon Dabos; all our art is sane, healthy, worthy, and inspiring, and in its ranks are workers of talent and experience, who deserve a much more generous recognition than the past has yet afforded.