MR. WILLIAM BRYNNER, of Montreal, President of the Royal Canadian Academy of Arts, could not have chosen a more appropriate time than the present for his annual exhibition of the institution it when it was opened on June 4th. The last few years have been a period of rebuilding and a collection of Canadian pictures has ever been gathered together. At any rate it is quite evident that Canadian art is on the move. A. Boisboivin, of Montréal, describes the exhibition this year. The pictures on display show not only the latest developments in Canadian painting, but also the progress of artists who have been working for the past few years. There is much admirable performance, and a great deal is to be said for the introduction of a modern scheme to stimulate Canadian painting. The Academy has established a travelling exhibition, and this year it is being shown in the city of Regina.

Mr. Ernest Foster, of Ottawa, is a picture of Miss Gertie de Clessy as she appears in "Spring Evening," which shows the lights of the old city of Quebec in the background. Three young ladies of Montreal, Misses Alice, Bertha, and Gertrude de Clessy reveal themselves as expert painters in this exhibition. The first picture of Miss Gertie de Clessy has commanded the attention of the public, and her portrayal of the young lady is realistic. Her proficiency in drawing and skill in treatment of flesh tone is also excellent. The work of the third sister does not recall having seen before, but "Pastimes," one of her pictures, has a touch of romanticism and textual insight into her theme, stuns her as a painter of promise.

From Winnipeg comes one of the finest portraits in the gallery, "The Grey Cloak," by Mrs. Mary Clark. This picture is a triumph of the color scheme and satisfies fully of subtlety. One of the surprises of the exhibition is the portrait of Mr. Ernest foster, of Ottawa. It is a picture of Miss Gertie de Clessy as she appears in "Spring Evening," which shows the lights of the old city of Quebec in the background. Everyone will note its fidelity to the subject, and Mrs. Clark's handling of light.

Quite the most interesting work that has so far been seen from the brush of Mr. R. P. Gagen is his "Temple of the gods," which is a delight to the eye, and is well deserving of a prominent position in the present exhibition. Mr. Gagen has the most intimate familiarity of handling the treatment of our monstrosities in the foreground, and this picture is full of spirit. In fact, he makes the skyscrapers beautiful, and his handling of colors is admirable. The winter scenes, which are brilliant, gay, and colorful, reveal the charm of sunlight upon snow. Mr. J. S. Andrews, of Toronto, is another artist who is well-recognized in the gallery of this exhibition. He has a most skillful painter, who advocates the French school of "pointillism," but his treatment of the subject is light and airy. His portrait of a figure in "Summer," which shows the lights of the painting is, is most delightful. The depth of the painting is obvious. Mr. Wylie Grier sends several portraits, and nothing he has done is more charming than his "Sylvia." The suggestion of the tints and textures is most touching. The most popular picture of the exhibition should be Miss C. S. Haggarty's "Girl Washing," an attractive decorative piece. P. F. Simms has been equally well-recognized in "Who Goes There?" though the color is not as bright and the subject is not as well-attended. Mr. H. G. Hammond of Shackville, N.B., does not represent this picture more than a good painting. "Brown" tone that is disconcerting, and suggests an ominous. A more interesting picture is the "Village Street" which shows the lights of the painting is, and is full of spirit. The colors are well-arranged in composition, and the atmosphere of a pleasant winter evening is admirably rendered.

A very vivid and original work is "Red Maple," by Mr. T. Jackson. It is a notable framing its beauty, and is well-arranged in composition. From this simple subject Mr. Jackson has obtained a very striking composition.

"Over Scafell Top" is a canvas by Mr. R. R. Waddington, who has departed from his usual field by painting a landscape of the Lake Magenta in early spring, entirely different in feeling from dramatic suggestion, but is also painted in a manner typical of the Scafell Top, known for its charm and jewel-like quality.

There is a small collection of sketches, particularly a harmoniously designed medallics in low relief and of much interest, the "best," Memories," by Louis Fournier (Ot., which is very touching in its design and tranquil work. The collection of etchings, drawings and engravings is particularly fine in its deep emotional feeling in the colors, and has been carefully arranged by the left hand of the observer.

"The Wind," by Mr. W. Simpson near some of the finest achievements of that parade of Canadian art is, is also her black and white etching. Mr. W. Simpson near some of the finest achievements of that parade of Canadian art is, is also her black and white etching. Mr. W. Simpson near some of the finest achievements of that parade of Canadian art is, is also her black and white etching. Mr. W. Simpson near some of the finest achievements of that parade of Canadian art is, is also her black and white etching.