ROYAL CANADIAN ACADEMY OPENS AT THE NATIONAL GALLERY HERE

The opening last night at the National Gallery of the forty-sixth exhibition of the Royal Canadian Academy of Arts was an auspicious occasion. Not within recent memory has so large and distinguished an assembly turned out for the inauguration of an art exhibition which was perhaps to be expected in view of the fact that it was the first occasion for more than a decade that the R.C.A. has honored Ottawa with its annual show.

For years this exhibition has been one of extreme interest. It is large and representative, and contains works by many of the best known and most successful artists of the country, some of whom are at the same time very valuable portraiture. Its size and scope make it one of the most important art events of the year, and the attendance is always large.

The art of today is represented fully, and it enters into friendly competition with the art of yesterday, and, when it is said, with the art of yesterday.

In the recognized Canadian masters are here in force, the finished and perfectly planned creations of men of established reputation, such as the work of J. E. H. MacDonald, "Gleams on the Hills" (No. 136), one of the most arresting landscapes in the exhibition. F. N. Laveridge strikes a happy medium in his "Ontario Farm Landscape" and "York Mills" (Nos. 134 and 135). They are strongly decorative, at once beautiful and pleasing, with a range of colors that is remarkable. Herbert S. Palmer's "Goat Farm" is notable for the fine quality of sunlight, while Suzor-Cotee has a very beautiful picture called "The Old Willow" full of charm and expert painting. Homer Watson has several large canvases, the most successful being "The Flood Gate." It is finely rendered, the lights being cleverly caught against the sombre background of a stormy sky.

It is the product of a nineteenth century formula, and reveals its anarchy in every stroke. E. J. McWilliams' "La Chute" (No. 164) is a well painted picture with a fine sense of color and composition. Paul Alfred has a choice water color, "A Laurentian Village," which is full of light and vigorous reflections and shadows. Mr. G. N. Norwell is represented by two water colors, "Thames, Lower" and "Pembroke Bridge, Scotland."

Another good portrait is that by Alphonse J. T. F. J. Sheep- er (No. 109), remarkable for the strong and有力ulous portrait. R. S. Newton's portrait of Miss Warner is striking and extremely able. It will stand out for a long time as a fine example of his work. This portrait also has a drawing in black material of a lady head, which is a notable piece of work. Newcomb's portrait of Rev. Francis G. Newton (No. 164).

Many will like E. H. Holgate's "Two Indians," but "Lunch Time" is consider- able for there is something very strong in this artist's work, and something very promising. Curtis Willam- son's portrayal of M. B. B. is an excellent likeness and a rather competently painted picture, but a trifling disappointment. R. S. Newton's portrait of M. B. has three portraits, one of Franklyn Brownell, R.C.A., one of Catherine, daughter of G. B. Brownell, and one of daughter of F. A. Eddie. The portrait of the child in pink is a very charming thing, and much com- mented on.

A surprisingly large number of important and vivid landscapes are represented in the large area of J. W. Bayley's fresh and clear northern pictures immediately catch, and hold, the eye. The North's paintings, "The North Shore," and "Gibralter Rock, Joe Lake" (No. 109), splendidly handled canvases, bold and strong, and invigorating with the sweep of the north country, between these are two or smaller ones from the brush of F. S. Coburn who is a master of water color painting. They are "The Red Caribou" (No. 23) and "Blue Montmorency" (No. 54), Quebec country scenes of spark- ling light, and a modelling of light which loses the clear air of the Canadian winter. Mr. William DeMott's "March Afternoon" is a fine piece of work, rendering a late winter scene of snow and hills, with the crystal light of the north. As an effective bit of architecture painting and composition few surpass Paul Cogliano's "Courthouse Corners, Montreal" (No. 118). Cogliano brings a combination of charm and vigor to his work. It is seen in the "Winter on the Shore," and "Winter in the Laurentians" (Nos. 62 and 64). The last named is a thoroughly beautiful piece of work which A. Y. Jackson is represented by three of his Superior country land- scapes. These are of extraordinary strength and force, and are worth comparing with the more formal exhibits to realize their strength and rugged beauty. Al- goma (No. 109), a painting of great solidity of form, and painted in colors of striking richness, the same may be said of his "Hills, Superior," Arthur Lister, a fellow pioneer in the celebrated Group of 7, has a larger canvas "Islands of Spruce, Algoma." It is boldly and crudely drawn, but it is effective and suggests well the powerful character of the land it depicts and the sharp and contrasting tones of the north.