Many Fine Pictures at Academy Exhibit

Forty-Eighth Exhibition of Royal Canadian Academy Open to Public Friday

Splendid Sculpture

Portraiture Holds an Important Place in List of 200 Exhibits

Numerous Street Scenes

In preparation for the forty-eighth exhibition of the Royal Canadian Academy, which opens Friday, the Toronto Art Gallery has been completely re-hung so as to leave the long south gallery, as well as the smaller ones to the east and west as for the visiting canvases. The new acquisitions of the art gallery have been re-arranged in the Fudget memorial gallery, and are still the object of much curiosity and interest on the part of visitors.

The paintings, etchings, drawings and pieces of sculpture which this year make up the exhibition of the Royal Canadian Academy number over two hundred, and the general opinion seems to be that the average of artistic excellence is high and the standard high. There are, as a whole, less of the big problems one or more of which are sure to occur, as to where to place such-and-such a canvas so that it will not "hit" the eye. The way to do with pictures of unusual size.

Fine Murals

In mural decoration, Challiner's large panel with the graceful figure in its swiftness and color suggests the work of an exponent, unless it might be included by G. A. Reid's design for the decoration of the方法 of the gilt designs, and which of course hints at the treatment of each panel.

The murals, however, separate, while neither large nor numerous, have, every one of them, an artistic worth considering.

Among these are Henri Heber's rugged head of Jonghers, and Montrealers have always favored as a portrait of Jane Smythe in her best and expressive work in her portrait bust of Dr. Pyne; Elizabeth Wood's bust of Mrs. Cote, by Susie Cote's bust of Marie Chapaline, and also his monumental decoration of the horse/horse of a tubercular in low relief, representative of ecclesiastical subjects, and Emmanuel Hahn's model of a memorial.

Many Fine Portraits

Portraiture holds an unusually important place this year. J. W. L. Portor's portrait of a lady, wearing a white dress and a gown of lace in front, while she holds a manuscript from which she reads. Despite all of the fuss and fantasy, the picture is well pictured, and it seems to be in concentration all attention on the face. From the same brush is Peter's portrait of Miss Margaret Cockshaw.

Charles Simpson gives a picture of fresh girlishhood in "Kathleen," which is characterized by a delicate play of color and pattern in the background of the pretty girl who has been drinking out of the pink cup.

Charles G. D. Roberts, writer and poet, also has a very characteristic pose with one arm on the back of his chair, face in profile.

Horne Russell gives a presentation of Hayter Reed which leaves nothing to be desired, and in which the personality which dominates the canvas, the easy pose, gray overcoat, cane in hand, all seem a matter of course.

Idiomatic Portraiture

In Mrs. Laura Lytle's "Cathie and Her Cat" there enters another element than realism into portraiture and that is the idiomatigraphic. In addition there is the art gallery's treatment of certain color which, whether it is yellow or blue-green or green, that forms the misty background for the little girl in the yellow (or blue) gown holding a very furry tortoise on her lap.

Numerous Street Scenes

Of street scenes this year to be a vast number, from the bold realism of Holgate, who paints a back street scene of a house climbing above another on a hillside which Albert Robinson paints in "Bytown Market" or the quiet beauty of a winter scene of a little girl in a white coat, and Gertrude Spurr's "Garden" scene is quietly colorful.

In a curious way the others are themselves, Charles Beville's poetic vision of the away, dancing figures of four little maidens seen through a curious mist.

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