Landscapes, Portraits, Water Colors, Sculpture, Viewed at Exhibition of Royal Canadian Academy

A sort of recovery of courage and enterprise by some of the older painters and the interesting and progressive work of some of the younger ones is pleasing features of the exhibition of the Royal Canadian Academy, which opened at the end of last week. There are not many imaginative pictures and work of a new or experimental kind is less conspicuous than it sometimes has been, but it is not so much needed this year as it has occasionally been in the past to give relief from large quantities of highly respectable efficiency.

Among the landscapes which, as usual, make a large part of the exhibition, there are none which stand out very conspicuously, but many of them seem to have rather more sunshine and fresh air in them than their predecessors. Among these are G. A. Reid's "Evening, Timagami," George Thomson's "Autumn Sunlight," Paul Earl's "Last Gleam," and "Evening in the Laurentians," the former a very free effect of sunlight on trees tops, Charles Simpson's "October afternoon, Montreal," and the morning light in "1531-1604, Montreal," both of them views of the city from St. Helen's Island, and Robert M. Reid's pictures of St. Michael and St. Mary. Frank S. Panabaker has a good study of fresh and falling snow in "Snow in the Rockies." F. S. Coburn, still keeping to snow and sleighs, shows three new ways of using old material, Alfred Nickle's "Village of St. Simon" has clean, pleasant color, and Hugh Jones gives a charming effect of softened distances in "Evening, St. Lawrence River." Hal Ross Perrigard's view of Cathedral Mountain is a good study of rocks and snow but not very interesting as a picture. Maurice Cullen and J. W. Beatty send characteristic works. Two of the oldest Academicians, T. Mower Martin and William Thomas Hume, have pictures. Among the more distinguished town scenes are those by John R. Poole and Victor Hassel. The work of the more formal and experimental landscape painters is not very conspicuous; Albert Robinson, W. H. Heron, and others are by Arthur Lismer, Edwin Holgate, F. N. Loveroff, and others. The three pictures of May and Kathleen Morris, A. Y. Jackson's three pictures, of which his latest is the most successful, are in the manner of many of his recent pictures.

The portraits are not quite so many nor so striking a part of the exhibition, and there are two rather truculent portraits of Prof. Irving Cameron is the more extreme in account of the subdued color of the doctor's gown; Alphonse Jongers' portrait of Capt. A. E. L. Sholto, best; Kenneth Forbes' "Augustus Bridge" is a true portrait and has much life in it; and Sir John G. Ross has a strong character scheme of mauve and blue-grey, and her study of a dancer in "Gwendolyn Osborne." F. H. Varley's portrait study is strong and clever painting with interesting green lights and shadows on the face; Frederick Chal- lener has a very good little picture of a Franciscan of Patriarch. 

The marine pictures include four, and two of them by George Fox, one of them full of light and color, and the other a clever study of lifting fog. Among the other more successful pictures of the sea and ships are those by Harry Britton, Minnie Kneeney, Rita Neilson, John Cotton, and Elizabeth Nutt.

There are several good flower pictures, particularly Mrs. Melitta Alt- ken's "Zinnias," two by Beatrice Robertson, of which "Trilliums" is the better; those by Clara Sagay and "A March Windmill" by Mrs. Lillian Hingaton.

Three pictures by R. S. Hewton are outstanding among the imaginative ones, "The Ben- est, "Benedicts," which has a commanding position at the top of the show, a strange drawing in color, with a strangely patterned piece of sea in the background; the fourth picture has good drawing and modelling, but the arrangement of colours is not comfortable; the "Decoration of a nude figure with an old, formal brocade," is perhaps quite as good as the others, but it needs more suitable backgrounds to give best effect. Other formally decorative pictures are Arthur Hemmings' "Where the Red God lies," which is a sheaf of two pictures of old Russian subjects, one of which is more

Indo-Persian and the other more Chinese in manner. Miss F. A. Adams, sends a careful and detailed picture of a room in a well known English house, "Long," has an attractive picture in whites and light greys, "Eighty years," Charles de Belle has four characteristic little pictures. Frederick Chal- lener's "Vacation days" is a very true and freely painted study of light and colour: in L. C. Panton's "The readers" the drawing is good but the colour is dull and unpleasing.

Many good watercolours are shown this year. To mention only a few of them, there are three broadly painted by Sand of Saugeen Falls, two attractive silhouette effects by W. J. Phillips, two landscapes by Stewart Bogyro, some English sketches by Alice and Berthe Des- Clayes, a Venetian picture by Hugh W. Coyne, and two paintings in tempera by W. S. Maxwell, Charles Payzant's "Yellow Rocks," and Gordon's picture of waves on the Main is worth notice are by Percy Nobbs, Paul Carson, A. C. Leighton, Peter Haworth, and Stanley Turner.

Some of the best of the drawings are Kathleen Shackleton's portrait of "Rex Patterson," Harold Bea- ment's "Demolition," two by G. S. Lemasle, George Pepper's portrait sketches, Charles Goldhammer's land- scapes, and one by Edwin Holgate. Arthur Lilmer's drawings are as usual, strong and intriguing. Prints are not numerous; S. H. Maw's "The rock, Perse," is one of the best of the etchers, and they are in etching and three dry points by Herbert Raine, as good as ever. Dorothy Cameron's dry point of "Prof. Philam Edgar," and there are good woodcuts by W. J. Phillips.

The small exhibit of sculpture includes some successful portrait busts. Among the best of these are two by H. M. Johnson, "Dr. W. S. Phelps," Emanuel Hahn's strong and rugged "Stefanos- son," Frank T. Chamberlin's "Ramay Tragwair," Elizabeth Wynd God's colossal "Narciso Pelletier" and Katherine Walls' diminutive baby's head. Four figures of the seasons have very decorative draperies, Dinah Lauter- man has an Indian chief and a pleasingly designed garden fountain, Florence Wadsworth has a most graceful and imaginative "Girl and A. Laliberte some of his happy studies in bronze of inhabitants. A group of figures by H. M. Johnson, Montigny Giguere, Henri Rebert's bust of J. Murray Gibson, Allan Charlebois', Marie- Lefontaine's "Statue d'Anatomie" are also worth notice.