The first general impression of this year’s exhibition—the fifty-fourth—of the Royal Canadian Academy, at the Art Association of Montreal, is one of unusual interest and freshness, and a greater diversity of subject in the pictures than has been the case in other recent exhibitions. The visitor is impressed by the variety of its functions and has hung many pictures designed or painted in ways that are certainly not what is considered as good taste. At the same time paintings of an older school are well represented, among them some of the Academy’s senior members. Among those of Homer Watson, Reuben Penhale, and Mrs. Hortense Gordon, as well as those of Arthur Lismer, who has gone much nearer to nature than any other Canadian, and of T. Mowat, and George Reid, Stanley Royles has two vivid pictures of the coast of Nova Scotia, and others to be noticed are those of Homer Russell, seen on the shores of New Brunswick.

Landscapes do not seem to predominate as much as in former years, though there are some good ones. There are atmospheric and weather in the pictures of Paul Earle, gayly of color and light in those of Homer Watson, Reuben Penhale, and Mrs. Hortense Gordon, as well as those of Arthur Lismer, who has gone much nearer to nature than any other Canadian, and of T. Mowat, and George Reid. Stanley Royles has two vivid pictures of the coast of Nova Scotia, and others to be noticed are those of Homer Russell, seen on the shores of New Brunswick.

The portraits in this exhibition are more than usually interesting as pictures. The president, E. Wyly Grier, sends three good portraits, of which one of a lady seated at a table is perhaps the best known, and on the same wall hangs Kenneth Forbes very like life portrait of Captain Meville Miller, a best known portrait in Canada. Mrs. J. W. B. Keating, G. F. Benham, and Frank Shaddock, Henri Jen, Arthur Gresham and Allan Fraser. A boy’s head by Charles Scott is a curious little picture, and there is a certain liveliness with some crudity, in Aleksander Berdovitch’s picture of two children. The figure subjects and pictures in which figures have an important place seem more prominent than usual. Gertrude De Cleyre’s “Pearly King” should rather be classed as a portrait, and it is a very good one, and the same may be true of Clerk Reid’s large figure group, “Gold.”

Charles L. Simpkins is a habitant Christmas, Harold Beamont’s West Indian sponge-