

**Canada Temperance Act.**—Under Parts I and II of this Act, provision is made for the prohibition of the sale of intoxicating liquors in counties and cities. On Dec. 14, 1922, a vote was taken upon the repeal of the Act in the county of Missisquoi, Quebec. The repeal was carried by a large majority and became effective from March 3, 1923. The Act was suspended by Orders in Council, dated respectively Nov. 4, 1922, and June 16, 1923, without the taking of a vote, in the counties of Digby and Guysborough, N.S. Part IV of the Act relates to the prohibition of the importation and exportation of intoxicating liquors into and from the provinces. Under this part, a further plebiscite was taken in the province of Prince Edward Island on Jan. 22, 1923. The vote was decisively in favour of prohibition, which was accordingly brought into force from May 21, 1923. Although seven provinces had previously voted for prohibition, during the autumn of 1923 the provinces of Manitoba and Alberta repealed the previously existing legislation, adopting systems of government-controlled liquor stores similar to those of Quebec and British Columbia.

#### 4.—National Gallery.

The National Gallery of Canada was the outcome of the establishment, in 1880, by the Marquis of Lorne and H.R.H. Princess Louise, of the Royal Canadian Academy of Arts, which required the elected Academicians to deposit their diploma pictures in the National Gallery at Ottawa. The collections of pictures, statuary and other works of art now occupying premises in the Royal Victoria Museum in Ottawa consist of purchases made by means of the annual grants voted by the Dominion Parliament, the diploma works of the members of the Royal Canadian Academy, and gifts and loans by persons interested in art. In 1907 an Advisory Arts Council of three members was appointed by authority of an Order in Council, and in 1913, under the National Gallery of Canada Act (3-4 Geo. V, c. 33), the Advisory Arts Council was constituted the Board of Trustees for the management of the National Gallery and the administration of its annual grants.

In addition to the care and management of the National Gallery, the Act imposes upon the Board responsibility for "the encouragement and cultivation of correct artistic taste and Canadian public interest in the fine arts, the promotion of the interests generally of art in Canada."

Amongst the collections of oil paintings now in the National Gallery are works by such old masters as Tintoretto, Caravaggio, Andrea del Sarto, Bartholomaeus de Bruyn, Luca Giordano, Cima da Conegliano, Frans Floris, Chardin, Hogarth, Snyders, Daniel Mytens. The more modern schools include representative works by the great English masters—Reynolds, Hoppner, Beechey, Lawrence, Gainsborough, Millais, Leighton, Holman Hunt. The French masters include J. F. Millet, Edgar Degas, Claude Monet, Alfred Sisley and a number of others, while the contemporary British school is strongly represented by fine examples of the work of such artists as Arnesby Brown, Laura Knight, Glyn Philpot, W. Orpen, D. Muirhead, G. Henry, Austen Brown, Adrian Stokes and many others. The Gallery includes an excellent and representative exhibition of the work of Canadian artists both past and present.

The National Gallery collections of engravings, etchings, lithographs, etc. have been developed and formed into a department of prints with a special curator at the head. Important acquisitions have recently been made of works by Mantegna, Robetta, Nicholetto, Rosex, D. Campagnola, Marcantonio, Canaletto; Master M.Z., Schongauer, Dürer, Altdorfer, Aldegrevier, Pencz, Hirschvogel, Hollar;