

inction of the guests than for the artistic distinction of the paintings. The fact that O'Brien was president gave to his own work a consequence that is discovered in it even to-day by art collectors who attach much importance to historical interest. He set up in College Street something of an establishment, just off the main thoroughfare of Toronto, and it is an interesting fact that this house was for several years the headquarters of the Ontario Society of Artists. It is even more peculiarly interesting as an example of the early designing of Frank Darling, an architect and a member of the Royal Canadian Academy, who received, in recognition of conspicuous merit, the gold medal given by the King on the recommendation of the Council of the Royal Institute of British Artists.

Architecture, it will be observed, was and is a recognized branch of the Royal Canadian Academy. Of a total membership of forty, the constitution provides for nine architects, while there may be as many as twenty-two painters, five sculptors, and four designers, etchers, or engravers. Although for years no woman has been an Academician, as the members of full rank are named, there are a number of women on the list of associates. It is understood commonly that women cannot be admitted into full membership, but there is nothing in the constitution to prevent them. In the early days one woman (Mrs. Charlotte M. B. Schreiber) was recognized as an Academician, but at that time there was in the constitution a clause to the effect that women members would not be required to act in committee. Since then that clause has been removed, but all along there seems to have been a determination to debar women from taking any active part in the affairs of the Academy. It is not assumed that women cannot qualify, but it has been unlikely that any woman could command enough votes to elect her. So that we have throughout the Dominion a number of women who are acknowledged to be better artists than some of the Academicians, and yet they may not append the letters R.C.A. to their names. They are permitted, however, to append A.R.C.A., which signifies associate membership.

The so-called charter members of the Academy were Napoleon Bourassa, W. N. Cresswell, A. Allan Edson, Daniel Fowler, John A. Fraser, James Griffiths, Robert Harris, Eugene Hamel, J. W. Hopkins, H. Langley, T. Mower Martin, L. R. O'Brien, William Raphael, Henry Sandham, Mrs. Charlotte M. B. Schreiber, T. S. Scott, James Smith, W. G. Storm, and F. C. van Luppen. Of these nineteen, five were architects—Hopkins, Langley, Scott, Smith, and Storm. Van Luppen was a sculptor. He was born in Belgium, and there also he died.

In reviewing the Academy it is well at the same time to review the Ontario Society of Artists, for the one dovetails into the other. Perhaps it would be fairer to say that the Society has been a stepping-stone to the Academy. But, as we have observed, the Society was the first organization. It had been in existence about eight years when the Academy was formed, in 1880. The Ontario Society is a chartered body, but, unlike the Academy, it has no academical status and therefore may not and does not issue diplomas.

The Society has flourished with the aid of a meagre annual grant of money from the Ontario Government. Most of the money, \$500 annually, was used, according to agreement, for the purchase of paintings from each annual exhibition. For some time there was a fund of \$1,200 expended annually by the Ontario Government through a committee, mostly laymen, for purchasing paintings by members of the Society on condition that the Society should maintain