NOT with “blare of trumpet and beating of drums,” but with very delightful music the twenty-fifth exhibition of the Ontario Society of Artists opened Thursday evening of last week. Neither walls nor rooms were arranged as formerly; the first owing to the strictness of the hanging committee, the second to a revised list and many other counter attractions for the evening. The pictures are so arranged that there is some wall space about each, isolating it somewhat from its neighbors; none are badly skied, even the uppermost row can be seen without acquiring a crick in the neck. Two of the freshest, most original pieces of work to be seen are An Interesting Chapter and Reminiscences, by Miss Florence Carlyle. The first is an interesting study in light grays with touches of pink and green. A young girl with bent head sits in profile at the window; dress, walls, floor, curtains of a warm light gray; a bowl of pink roses is on the shelf in front, and through the closed shutters behind her may be seen glimpses of the sunshine outside, vivid bars of green, light and dark; it is simply delicious in its color and loose, free handling. The other is much more elaborately arranged, and one wonders why the pretty maiden has lit her lamp when the daylight is quite strong enough for all present purposes, and whether the rug, whose perspective is rather violent, melts through the wall, for no line defines it inside. Notwithstanding these, here is a most charming combination of color and arrangement, from the figure, whose grace is well indicated, to the brick a brass on table and shelf. There is something haunting in Mr. Morris’s Man in Black; you peer anxiously under the broad leaf of the hat to see what the eyes say. In each of his canvases Mr. Morris shows careful work, no dash, but a striving after a definite aim, and included in this aim is the tone, or tenacity, I would prefer to say, of the whole. Even the old mill, the least interesting of his work and one which is scarcely a picture at all, has that to recommend it. The Dutch Interior, in which the old man reaches to lift the kettle from the fire place, and his wife placidly drinks her cup of tea, is full of a mystery and charm. These old people are not mere puppets; they have character; they have seen much, perhaps suffered much; their lives may be meager and plain, but they enjoy their tea. Mr. Knowles has much improved his study color, Silken Threaded, by removing the hanging lamp, which seemed to concentrate in itself so much warmth; also the drapery is changed for the better in the standing figure. The Brittany Spinner is an interesting study of the young spinner taking a rest; head on hand, and is truthfully and solidly painted. Mr. Reid has two dreamy panels, At Twilight and Mist on the River, simple in treatment: “So little in them that is there has to be just right,” one knowing critic remarked; not directly inspired by nature, but highly decorative and restful. His portrait has something of the same qualities, and while not a particularly good likeness, is a very charming harmony in green and gray; the face is completely in shadow and with little modeling. Mr. Staples is most successful in his study of a large cat, and in the contrasting color of the background. Mr. Browne has chosen a most picturesque subject and hour in The Last Ray, and the result, as he gives it, it a pleasure to contemplate. There is considerable dramatic action in Mr. Bell-Smith’s A Story of the War; the same model has served seemingly for two other studies from the same brush. Mrs. Reid’s Hermet Roses are the most natural in arrangement of her flower pieces; they are also in looseness of handling and fidelity to texture very satisfactory. Her Interior shows a cozy corner, blues and greens in harmonious contrast with touches of other bright colors in vase or candlestick or book, on the little table. Miss Hillyard has a most brilliant piece of flower painting in Chrysanthemums, which stood out in crimson and yellow, in pink and white, against the dark background. Mrs. Dignam’s Roses, well painted individually, do not make a pleasing whole. In portraitte, Mr. Knowles’s portrait of Mr. O. F. Rice, and Mr. Wyly Grier’s of Mrs. Edward Blake, have been recently described. That of Dr. S. F. May, by Mr. W. Sherwood, is exceedingly good, an advance on anything the artist has yet produced in this line. Miss Wilks shows a portrait study, well painted and pleasing in its violet tones. Mr. Cutts is represented by a carefully finished portrait of Miss Orchard. One would wish less obstructive accessories than the bunch of pink roses on the table at one side, but the picture is successful where many a more ambitious piece of work technically often fails; it is an excellent likeness of the pretty sitter. Mr. Challenor’s portraits are always solidly painted, carefully modeled, and here Mr. Henry Simpson’s is no exception, the head in profile, the color sombre. There is much more play of light on the yellow hair and the broad color of Master G. Copeland, and a good deal of character in the face, but circumstances prevented the artist carrying his finish to the extent he usually does, making it none the less interesting, though. Miss Haggarty has broad, vigorous work in Gertie in the Garden, Roofs of Gey, Norfolk, and others; sunshine and atmosphere she renders well, but without much sentiment. Miss Mcconnell is represented by a quaint Dutch interior and a street scene. It is most natural to contrast two of Mr. O’Brien’s pictures which hang one above the other—one a water color in his older manner, a stretch of meadow with a band of sunshine across the middle distance; the other a sunset given in a loose manner, with vivid color, recalling the least extreme impressionists. Few will admire both; nearly everyone will respond to one or the other. Mr. Charles Jeffries works with a spontaneous and unconventional that is charming even when his subject seems uninteresting. He is represented by two landscapes. Other land-sapes are by Mr. T. Mower Martin, Miss Spurr, Mr. Halsey, Mr. Atkinson, whose Cloudy Moonlight reveals much in its short range of tone, Mr. Bell-Smith, Mr. Raphael, Mr. Sherwood, and Mr. Verner, the largest of whose canvases shows a group of buffalo, and two soft-toned bits by Miss S. Strickland Tully. Mention of the water-colors and miniatures will be deferred to next week.

The annual spring exhibition in Montreal, which opened on the first of April, was, with the exception of portraits, not considered as up to the usual average. The work of Mr. Alphonse Jongers excited much enthusiasm, especially among artists. His five portraits were possibly more successful as pictures than portraits, and are each remarkable in a way. Mr. Jongers has spent the last two years in Spain and his work is strongly influenced by that school. He has a number of commissions in Montreal and will probably remain there until autumn.

Of several portraits by Mr. Robert Harris at this exhibition, that of Mr. F. Fairman was the best, and Mrs. Montague Allan’s was also fine. Other canvases attracting attention were by Miss Sarah Holden, Mr. Cullen Morrice, Mr. Pinhey, and a water-color. A Grey Girl, by Mr. Brymner has been highly spoken of.

The trustees of the Carnegie Art Fund have devised an excellent plan for the selection of the jury which is to pass upon works offered for the second annual exhibition, to open in the art galleries of the Carnegie Institute, in Philadelphia, on November 4, 1905. This jury will consist of eleven persons, of whom one is to be the Chairman of the Fine Arts committee of the institute. Each artist invited to contribute to the exhibition shall have the privilege of voting for ten members of the jury. Contributors are allowed to vote for as many as three persons from any one city, but not more, and not more than three persons from any one city shall serve on the jury. Two of the ten persons voted for shall be artists residing in Europe. These privileges are granted to foreign as well as American exhibitors.