ONTOARIA SOCIETY
OF ARTISTS.

This year the Ontario Society of Art-
ists has taken a different approach in
the manner of its opening which has, to
say the least, novelty as a recommendation.
Instead of the social function of a "private view," which
has hitherto been the formal commencement
of the affair, and to which only the in-
vited and prominent members of the pub-
licly invited, the gallery would be open to the public
on the afternoon of March 3. The
public responded most appropriately, to judge
by the constant current of visitors who
were fixed or impassable, between artist and
public is bridged by the fact that both
are known and have been able to form a
museum-like view of the exhibition from
the artist as to the method of its
organizing. The gallery now presents a very
pleasing appearance with their deep red
walls, richly decorated with pictures
from the Royal Academy and the salons of
Europe and America. The oils this year number among them,
and the works are more varied and in number.
A high standard has been
set this year, and there are a few things about whose admission one
wonders at their acceptance at the Royal Academy and the salons it
should not be excluded here.

Mrs. M. M. J. Abbott's "The Widow and His Daughter," which
received honorable mention at the salon, work is so pathetic, but it is
surpassed in beauty of technique by the "Portrait of My Fa-
thus," a study in white drapery, with a touch of yellow
here and there against a gray back-
ground. The effect is a lovely one.

"Child With a Rose," one of the best works of the season, has
been referred to recently. Miss Tully has a wonderful sense of tone
in her figures, and the composition is beautiful. The
portrait of Mrs. Mackenzie, with its
bright and transparent effect of the
drapery; they are charming as pictures,
and very beautiful and expressive.

Stevens' group has expressed active
interest in the approaching show, "The Druse," a most
attractive picture. The show is held on February 10th, and the
works are transparent and give considerable
interest. The "Large," an old man playing the
oboe, is one of the best works of the season.

"The Fisherman," Mr. Reid's pas-
sion, is a most charming picture.

Mr. Leitch's "Study from Nature" is
excellently drawn and in "A Study for a
portrait," with a fine face and
animatedly out of the darkness.

Mr. Forrester's "The Mountainous Country,"
Stuckert, whom the public is learning
to know through his connection with the
"Modern Art Society," is a most
advanced work. The "Market Day," a
popular picture, is one of the best works of the season.

At the door and the letter which my little lady
read aloud, there was a smile on her face.

The composition is full of grace in the swing of this figure,
and a sense of movement in the background. The
work has been received with enthusiasm by all.
It is a brassy, cheerful bit.

Miss Ford gives us flowers under a
great sky, the foreground is filled with a brilliant
purple from the flowers, marigolds and sunflowers, one of
the most beautiful paintings of the season.

This work is in the form of a world
and cool shade of the whole
"Garden," is full of sunshine, a bright color
and a symphony in orange, yellow and
"twilight house." Though

Though deficient in serial perspective,
the distance, like some people, the wharf is full of well-studied incident. The
lighting note in "Hinches, Indian Road," a
poem of the "Garden," and the vivid note of yellow in

Mr. Morris has a most vigorous
piece of work in his landscape, with its
somehow together in a way that betokens the
beauty of a big group of the subject. That is,
he seems to have found a new and different
way of expressing the riches of the
composers. Some may view this as a whole and not
in detached portions, and may judge the poetry of the
commonplace. Worthy of note are Mr. Marley's "The
Stream," with its stretch of quiet water and picture-
scapes, Mrs. O'Neill's "Indians in a Blanket," Mr. O'Brien's
"Canadian Sugar Camp," backing atmosphere, but good in color and
and the picture is of her life;

"The Study of a Head," Miss
Hafner's remarkable little "Little Lorna;" Mrs. Hume's study of a
monk; Mrs. Elliott's picture of her little son; Mr. Green's portrait of the
H. S. P. C. A. show, in the
manner in which the three nude figures are
well shown against a simple background; Miss Bastedo's well
"Winter Evening," Mr. Atkinson's
"Winter Morning," with its
work, a winter scene, and his "Winter Sunset;" and Miss Douglas
strongly handled "The Silver.""}

Mr. C. A. A., who is not a painter,
but a pleasing piece of art, rich in
work in "Landscape," and quite
another phase of his individual style of
in nature. In spite of the fact that there is
in the way of shadows, there is a peculiar
charm in the sunset glow. The
luminous and in the bent figure
winding through the trees. It is
good to be able to tell what
Beatty's very pleasing "Evening" bore the
legend "sold," the first day of the
exhibition; it is a bit of nature to live with.

Of Miss Hemmings' exquisite miniature
painting there are several fine examples. Sculpture is represented in a
work by Mr. Bankole, of which a
child's head is in relief, and a
length of a lady holding a bird on
her finger. The figure full of spring
life, are good examples.

Among the water-colors there is
greater variety than usual. A
painting by Mr. St. John, "The Shepherd's Crook,"" by
Muns, strikes a new note with its
"December," strikes a new note with its
"Stormy Weather,"
"in the Sand," "The Blue,"
"in the wind," and in the
"In the Valley," "August," Mr. Gidden shows
steady advancement in his
stronger color, broader handling and power of
expression. Mr. Hunter takes intense
interest in his cabbage field in his
"An October Day," Mr. Hopps' views are clear cut,
ten Gloria's "Autumn," with its
"An October Day," and Mrs. Robinson's "Dawn,"
with its
"The Coming Exhibition of Applied Art," which
opens in April. Both these are
matters to be advertised before they
touch closely the public welfare on
the art side.

Lynn C. Doyle.