The Ontario Society Exhibition.

To attempt to give any results of the Annual Exhibition of the Ontario Society of Artists, which would be sufficiently comprehensive to include a reference to all it contains, would be somewhat exhaustive, not to say exhausting. Besides, it is safer for the scribe to refrain. It is somewhat like criticizing the photograph of the baby in the presence of all the family relatives, and calls for diplomacy and delicate manipulation. Anyway, we have never yet been persuaded of the real necessity of pointing out to the general public the shortcomings and failures in any art exhibition here, more especially of local artists. We can conceive of no immediate good to be accomplished by so doing. It is an easy and cheap form of displaying the knowledge of the critic and brings him notoriety, agreeable to some critics. Besides, we are not quite sure that an ultimate standard of judgment has been agreed upon by all. In fact, we are quite sure that diversity of opinion is the special privilege of art people. Again, what we wish to remember is the excellent, the beautiful; we wish not to perpetuate the remembrance of the ungnail, the trivial. We are in a growing age of art here, a stage of comparative immaturity, when any sign of life and of fuller development is agreeable and significant. We are not so much concerned about the discarded, or even retained, limitations or deformities, as we are about the manifestations of higher and fuller life.

So, in accordance with our creed, we will point out a few excellent things. What a diversity of standards in judging a portrait! There is the pose, the subject, the view point of the artist, the technique, all to be considered in its make-up, and where is the community of educated artists agreed upon all these? We say educated, advisedly, because it is so easy for unthinking people, who never have difficulties, to agree on anything. Of the portrait of Mrs. Russel, by Miss Tully, however, we expect general appreciation. The grace and dignity of pose, and vitality as well, the essential refinement and aesthetic feeling of the subject, the versatile medium in which it is created—pastel, admitting of delicacy of handling and luminousness—all combine to make a subject which yields unceasing pleasure. Two other portraits by Miss Tully are also characteristic. My Father, by Miss Muntz, is an opposite in every sense, except in the truth of excellent technique. Almost a monochrome, it gives the feeling of strong harmonies of rich color. The suggestion of restrained energy is very forceful, and no one could doubt the naturalness of pose. Mrs. Coleman-Stuckert, by J. W. L. Forster, as a lady who has addressed many audiences, is also in a pose which, to her, is natural. The handling, technically, is in Mr. Forster’s best manner, carefully and thoughtfully painted. The whole is an imposing figure, intended, probably, for large surroundings. Bright in effect, refined and original in treatment and excellent in technique is “Blanche” by Miss Carlyle of Woodstock. About E. Wyly Grier’s standing as a portrait painter we have no news to give. His work is well known and...
from his inner consciousness evolve forms of beauty unfamiliar to us in nature, may be really superior to the artist who at best can but reproduce what his physical eyes see, even though he clothe it with his own individuality. George Chavignaud we are glad to welcome back. Essentially Dutch in atmosphere, in subdued color, in substantial treatment are his watercolors, evidencing great advance since his departure to Holland. St. Thomas Smith is more cloudy, more expressive than ever, more venturesome. Mrs. Ainslie Hime promises to be a figure in the Toronto art world. She yet reflects the art of her teacher considerably. A very nice thing, in fact several very nice things, are the scenes by C. M. Manly, Nos. 136, 138 and 137, particularly "The Harvest of the Sea" is quite a departure from the heather and showers we have seen so much of by Mr. Manly, and it is a most comfortable, enjoyable picture. F. M. Bell-Smith, also in his Dutch pastel, has quite a nice subject, nicely treated. R. F. Gagen's watercolors we also described in the Academy. His skies especially are clear and luminous. Clara E. Galbraith is especially successful in the out-door effect in her gardens and landscapes. Henry Martin's "Chateau Dieppe" is a suggestion of rugged dignity in charming and delicate color. Mrs. Reid's evening effect is also very enjoyable, as are her flowers. Mrs. Dignam also sends some pleasing roses and bluebells. O. P. Staples tries many subjects, and in all comes nearest to nature's heart. W. D. Blatchly has never had any more effective landscapes. The color is richer, the whole effect is stronger, more capable than any of his former efforts.

A large and influential gathering assembled in the Art Gallery of the Ontario Society of Artists on Thurs-

day evening to discuss the proposed Art Museum Association. This is the first attempt to put into practical operation the theory long promulgated regarding an Art Museum. We trust a substantial, influential and enthusiastic organization may be the basis upon which to commence the means toward the accomplishment of this desirable object. With such an organization an Art Gallery should not be an impossibility.

The committee in charge of the English exhibit of art at the Paris Exposition have invited, not only the present President of the Royal Canadian Academy to send an example of his work as representative of Canadian art, but also the Past-President, the late Lucius R. O'Brien, R.C.A. As one closely associated with the art organizations here, from their earliest date, whose life has been identified with the art life of the country, whose work was confined chiefly to the depicting of Canadian scenery, who was held in the highest esteem, particularly all interested in art, and well known throughout Canada, Mr. O'Brien will represent in Paris a typical Canadian artist, and worthy to represent Canadian art.

The Ontario Society of Artists held their annual meeting last Friday night, most of the members being present. The following officers were returned without opposition: Hon. President, Hon. G. W. Allan; President, G. A. Reid; Vice-President and Treasurer, C. M. Manly; Secretary, R. F. Gagen; Executive Council, F. McG. Knowles, Laura Munro, R. F. Gagen, F. S. Chal- lenger, E. Wylly Grier, Gustav Hahn, F. M. Bell-Smith and W. D. Blatchly. Industrial Exhibition representatives, F. McG. Knowles and E. Wylly Grier; Auditors, Jas. S. Smith and C. E. Mourre. The pictures selected for the Provincial Art Gallery are No. 83, At the Loom, by Sydney Strickland Tully, and No. 33, Reading, by G. A. Reid. The following new members were elected: Miss Florence Carlyle, of Woodstock; H. Spiers, of Toronto; Mrs. Ainslie Hime, of Toronto; Geo. Chavignaud, of Toronto.

Mr. George Chavignaud has an exhibition of his latest work on view at his studio, 43 Adelaide street, room number six. This is the only collection of his paintings of recent years that has yet been made.

The Rosedale League of School Art has been the auspices under which many worthy lectures have been given to the public. The last, by Prof. Alexander, on that phenomenon the "Modern Novel," was, as might be expected, of the highest literary order. On Saturday, the 17th, the Rev. Alex. Macmillan, who has lately been accepted as a reliable expounder of Sir Walter Scott's literary doings, and who has been closely identified with the land of the heather, will give a lecture upon The Highlands in the Literature of Sir Walter Scott. On the 20th the Rose Avenue League give an At Home in the Normal School, an event which promises to be of interest to many.