AT THE ART GALLERY.

For the twenty-ninth time since its formation the Ontario Society of Artists opens its doors to the public and shows something of what many of its members have been doing—giving, besides, an opportunity to those outside the society to exhibit, provided the work is up to a certain standard.

The collection this year comprises 60 canvases in oils and 28 water colors. Sculpture is represented by two pieces, the work of Mr. J. L. Banks, a spirited child's head called "Plasticanto," and a nicely modeled relief of a boy. The green tinting given these is pleasing in tone, though many might prefer the ivory. It is strange to wonder that, with this abundance of color, so few turn to sculpture as a means of expression, or turn to it, reflect so little of the daily life in it. The average artist shows a select mind as there is seldom anything in sculpture corresponding to the genre work in painting, of which there are always one or two examples at least, often many more.

There is no presence here to take up the pictures in the order of merit, but that which comes first to mind is Miss Tully's "A Breezy Morning," and this is what you see in the eye: Two women working, two tuls, one child seated on the grass, a quantity of newly-washed clothes, and a portion of an old house. It all sounds very prose, but that is not the way Miss Tully expresses herself. In the figure hanging the clothes, the light from grass and clothes reflected on the girl's face and figure, and glorifying the old house, the delicious sunshine on the old gray wall and discovered lovely tints in the steam from the tuls and the white garments spread on the grass. Perhaps because of this some of us, when we look back out of doors, will see the beauty of common things with clearer eyes and our lives will be enriched by just that much. Nearly everything that can be said about a picture falls naturally into one of two classes. The remarks may refer to what the picture has to say to the mind, to the meaning all may read, or it may refer to the art of the saying, the way the artist naturally takes a work because it deals with the technique. Before leaving this picture it is only fair to point out as belonging to the latter class the unity and harmony of the composition, the fine modeling of the figures and the clearness and delicacy of the color, soft without weakness.

"Nicotine," by Miss Hagarty, is scarcely a subject, but it has distinguishing merit, it possesses atmos-

phere and aerial perspective; the figure is seen behind the flowers, and behind the figure is flowers further and farther, making a nice discrimination in near distance.

Miss Hilyard's "The Daily Round," showing a woman picking apples, is a study excellent in color and tone. Three studies of Indians, by Mrs. Hume, are well painted, go in color, but flat and lacking solidity.

"The Shadow," by Mr. Cuthbert, with blue-black hair, "Treachery," by Mr. Cuthbert, with blue-black hair, are finished in the air, the artist has expressed much in the face, shows good work on the arms and a nice regard to tone in the yellow gown and its surroundings. Mr. Cuthbert has nothing in figure as good as this.

There is nothing in the least posed in Miss Minch's "Little Scribe," She is a chubby, little lad whose yellow hair has never yet been cut, and who bends painstakingly over his paper. One could wish the work on the hands had been carried a little farther, but it is not But the charm of the child's face, in the way the old carved seat is treated, never overdone but quite charming, forming the baby in a scene, to get the full benefit of which you must keep at a respectful distance; then you feel the full truthfulness of the picture and the pathos of the figure. Mr. Reid's "Mother and Child" is a most lovely harmony in pale blue, greens and purples. While the tints are flat, there is considerable modeling throughout; the baby's face is surprisingly old, but the mother's full of the tenderest motherhood, and her hands most expressive. Mr. Grier's "Beautiful Old Age in the Portrait of Mrs. Strachan, which is dignified and refined in color, "Torquay," by Miss Wrench, the artist gives evidence of marked advance. Here are breadth, freshness of color and well expressed action in the line of the face, and there is more—there is complete absence of the self-satisfaction that kills progress.

The portrait of the Honorary President of the society, the Honorable G. W. Allan, by Mr. W. L. Forster, recalls the original as he was several years ago, and that is as it should be. The portrait is three-quarter length, the figure seated with the head resting on the left hand in an easy position, the flesh pleasing in tone.

Mr. Bell-Smith's large canvas commemorating an incident in the procession at the Diamond Jubilee will always have its interest for many reasons as well as artistic. The point of view is well selected, the great mass of St. Paul's and the larger buildings in the distance are kept down, the brilliance of the array of scarlet and brilliant uniforms subdued so as to centralize attention on the gun figure, the face of which is painted with the utmost fidelity. The whole makes a

darer scene well held together by the artist's skill.

The manner in Mr. Atkinson's two canvases, "Woods at Peterborough," and "Old Church," recalls far more the solidity of Homer Watson and the method of a Diaz or a Trouseau than the artist's own work of late, having less of the bickish line and a more intense play of greens: they both show fine artistic skill, well worked out.

There is a nice play of harmonious color in Mr. Macdonald's "Nightfall," circling near atmosphere and ground. At the same time Mr. Jeffery's "At Low Tide," good effect in Mrs. Dignam's "Boat on North Sea," careful work, though harsh often, in Mr. Halpin's Interiors: good composition in Mr. Jeffery's "Pastoral," with its shade in the foreground and cattle in sunshine further in. and pleasing views of nature in Miss Farr's coast scenes.

Mr. Challenger's "Workers in the Field" are too much of a good glow of evening to satisfy, or else another kind of frame might give better effect. He has done better work than this, no doubt. A study of snow by Mrs. Reid is quite alone in the first gallery, its only rival as subject being a water-color by Mr. Jeffery's in the second gallery, quite as truthful, more realistic perhaps, certainly less poetic. Mrs. Reid has chosen her view at landscapes, the canvas is redeemed from the cheerless and chilling effect snow scenes have, for here the rosy sky seen between horizontal banks of clouds, the stretches of snow with their lovely and subtle gradations catch some of the warmth, and this note is fairly repeated in the clusters of brown leaves on ever otherwise bare tree.

Mr. Knowles is always successful in his river and scenes. The Thames with its moving water, crowded shipping and heavy Blonde is everywhere present. The usual number of fruit and still life studies are here, but the usual number of fruit and still life studies are here, one of which is a large clusters of brown leaves on otherwise bare tree.

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Now there is only time for a hurried glance at the water-colors, and it must be confessed it is not quite fair to slight the second gallery in this way. The work here may be less ponderous, "in lighter vein," not quite as serious in intent or difficult of execution, but it has its own delight in the eye. The eye travels easily and delightfully among the many, sometimes taking a personal note that adds to the charm.

Mr. Henry Martin's architectural stretches are always full of interest, treated in a broad and free way, with much warmth of color. The view of the Venetian St. Mark's is a good example. Mr. J. B. Goodman's night scenes will make the stroller pause. "The Foregate, Buchan," is really fine and comes somewhat near the truth in the solution of a difficult problem. The glow of the street lamp in the next picture, a night scene, also gives warmth, and reveals much vivid color.

Among those worth mentioning we recall "Along the Waterfront," by Mrs. Elliot with its fresh color and bold line; Mr. Jeffery's glory of purple and yellow in "Aster and Golden-rod;" a nicely handled bit of Lake Rosseau, by J. E. Laughlin; a most interesting and out-of-the-way bit of architecture, a "Temple," by Mr. Cuthbert; a "Pine Grove," by Mr. Minch, and a most beautiful bit of the up-country in a "Purple and Green" by Mr. Manly.

Here, as far as in some of the oils, Mr. Robins gives a November day with a sentiment and truthfulness quite his own. But he can never be overshadowed by the work of the master. His"Weavers" is a perfect study in fine detail and idyllic sentiment.

"The Leaf" is a picture of the garden in full bloom, with the roses and lilies, the depth of color and his big, loose way of planning. "The Grand Canal at Bruges," the character, the essence of the scene, is well caught, and in the long line of "Willows on River Credit," with their greys and greens, we see a bit of our land in quite a Dutch way.

There is a nice tone in Mr. Stables market scene, and the contrast of color in warm earth and fresh green is very pleasant in Mr. Verner's "Beech Woods." There are a number of things to look at, such as Miss Munt's "Daisy Day," which tells its own story; Mr. Reid's twilight effects, Mr. Gagen's Rocky Mountain views, and others.

Mr. Hahn has a striking and original design for a screen to extend over three panels. The prevailing tone is a fine green running into blue, with a touch of yellow in places; the design is a central figure, with large drooping wings, the poppy plant being used conventionally.

There is a study of an old lady by Miss H. Vickers that is well worthy of note. The artist must surely have had in mind Whistler's portrait. "His Mother," to suggest the attitude, the white cap, the quiet color. No matter what suggested it, the work shows both strength and refinement.

On the way out through the larger gallery it might be well to note two studies by D. A. Shaw, in each case the head of an old man, that have much to recommend them, in the way of wood carving, and last of all was the fine before Mr. J. D. Innes: Mr. Innes painted "The Last Message," a picture with a story that appeals to all. That will be the "hale" for one day among the pictures.

Lynn C. Doyle.