The Ontario Society of Artists' Exhibition.

Of the thirty-second annual exhibition of the O.S.A., now in progress at the Galleries, King street west, it may be said at the outset that while presenting no particularly new or striking features, and marking no great advance upon the work of former years, the quality of display in general is perhaps of a higher order, and the effect of the whole more harmonious and pleasing. There are many very pictures which strike a discordant note in the general arrangement, very few which are pleasing to their neighbors, very few which fall below the standard of good workmanship. On these features, and they are no small merits in an exhibition, the Committee of Selection and Arrangement are to be congratulated.

But at the same time, though the level of excellence is high, there are defects which may be singled out as important, or distinctive works—few of superior merit or of great originality. Good pictures there are in plenty; but nothing in the nature of an achievement which can compel an exclusive or universal admiration. A few exceptions have been found impossible this year for the artists to agree upon the best picture in the exhibition, and no award has been made in this respect.

Small pictures predominate. For this there are many reasons. There is practically no market for large and important works, which are more an outlay of time and money than the means of those artists who possess the ability to produce them. The market of a size large enough to shelter them does not exist, and Government support and encouragement is not yet generous enough to foster their production. Painting in Ontario still lags behind her sister arts in public interest and appreciation, and has not yet obtained the recognition of the public to which it is entitled. Similar qualities, added to the desirability of color harmony, are noticeable in the purely landscape subjects, of which his "Early Snow" is the charming.

Probably the most interesting example of figure work in the water color section is Mr. Chavigny's charming picture of a young girl—"Bretteuse." We are more accustomed to seeing her name signed to landscapes, but in his figure work is the mellow and harmonious character of his present production, which should gladden the public.

This year, as last, the most ambitious work in landscape is by Mr. Atkinson. His "Indian Summer," a composition somewhat similar in its general lines to that with which he has made us familiar in several examples, but in this instance he has bathed his picture in a golden glow that makes a charming variation on the theme. Masterly as is the handling of this big landscape, his "October" is perhaps more completely satisfying, while his smaller contributions in their various ways appeal with his usual charm and power.

Mr. Beatty's work shows an increase in breadth of handling and in color power. His "Early October" and "Composing" have a somber richness, and his smaller sketches a spontaneous freshness that indicate a wide range of sympathy with the moods of nature that bodes well for his future development.

Most of Mr. Bemis's works are small, but in some respects finish and delicacy that are new. His "Old Street, Coventry," is probably the best, and his "Sundown" and "Quiet Hours," and we could wish for more work of the character of his "Heart of the Valley," with its high landscape, and his "Pasing Clouds," with its freedom and brevity of handling, or of the delicate poetry of his "Fireworks." Mr. Manly, while making no great departure in choice of subject or method of execution, gives us some poetic visions of quickly passing phases of nature in "The Threshold of Night" and "Trooping Clouds." Always in Mr. Manly's work there is the individual note, the sincere observation and the spontaneous render-