Pictures at the O.S.A. Exhibition.

In a former notice of the exhibition of the Ontario Society of Artists at their galleries, 165 King street west, a number of the figure pieces, landscapes, and the miniatures, were commented on. With regard to the last mentioned, a lady who had been in Europe recently, was describing to the writer a series of miniatures of the ladies of the royal family, at which an English artist has been working. They were fine in their way," was the lady's comment, "but I told my English friends that for delicacy that was never hard they could not compare with those of a Toronto artist, Miss Wirzich.

Mr. Beatty has not forgotten us, and sends four canvases, quite convincing as to his growing ability to express himself in quiet, restrained color, with a solidity of handling that shows no superficial attainment. These have previously been referred to. Mr. Harry Britten expresses himself with a dexterous breadth, suggesting detail with a stroke or two. The market scene in Quebec (2) is a brilliant kaleidoscope, and "Houses by the Cap" is full of mellow color, and diffused light in the shade.

An unusual number of night or late evening scenes show a fine sense of discrimination in the range of tones within a narrow compass. Of these, Mr. Louis Orier's "Nocturn" (36) recalling Whistler in more than subject; Mr. Wicken's tender "Evening Near Milton" (143), Mr. V. O. Mcl. Hin's "Night Herder" (89), Mr. Macdonald's "Winter Moonlight" (89), Mr. Gordon's vivid and exaggerated, but vibrant effect of falling snow, in "The Clock Tower" (42), and Mr. Delius' subdued color in "Moonrise." Almost as low in tone are Mr. Mac-

ly's charming little pastel, "The Looi Glen" (87), and Mrs. Reid's "Figures at Sunset," with the lower part in purply gloom, while the cast rays of the sun light their tops. Mrs. F. G. W. "The Jerusalem Church at Bruges" (159), is a gem of warm col-

or, and expressed with more breadth and unity of thought than the artist always affects.

Mr. J. E. A. Reid's "The Brown Bat" (110) reveals from out a warm dusk a fussy full of color, and charm by what it partly conceals.

In the canal in water colors: a "Misty Lake" (133) by D. V. Thomson, is the most delicate suggestion of high horizon of island and shore in faint greens and by contrast its neighbor, "Lake Echo" (115) by Mr. W. R. Tridgen, looks quite intense in color with its family gay rainbow and strong greens on the bank.

Mr. Chevignard's sky and landscape in "Round the Lake," (23) do not seem so hang together. "Souvenir de l'Occident" (24) is a characteristic bit of the artist's work.

"Morning Mists in the Winding of the Year" (37) by J. M. Fleming, was the feeling of purple mist and "wore and yellow leaf" of late autumn in the range of a certain crumpled manner. For its opposite in breadth of expression, compare Mrs. Knowles' "Narcissus" (45) with Mr. Bicknell's "Falling Leaves" (49), Mr. Macdonald's "Winter Moonlight" (49), Mr. Gordon's vivid and exaggerated, but vibrant effect of falling snow, in "The Clock Tower" (42), and Mrs. Delius' subdued color in "Moonrise." Almost as low in tone are Mr. Mac-

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