in the delineation of horses (every difficult subject) is famous. 'La Patina' has also felicitous dramatic arrangement. Yet another Russian of diagnostic individuality is F. W. Lavereroff. His note is harsh but there is no doubt of the confidence and power revealed in his sweep of line. A line example of his style is 'Union Elevators' (a railroad)

The satisfying quality of F. McGillivray Knowles' technique, is finished but never fussy, and his subtly truthful colors are splendidly exemplified in the marine 'S.S. to the Fishponds.' Mrs. Knowles' pottery piece 'The Halyard' reveals her minute perfections in the handling of masses and light. Paul Alfred, Ottawa, sends a fine sketch 'Moonlight' (1914). J. W. Beatty has returned to the figure, in which he first found fame with a fine executed full length feminine study, 'A Maquereau Claire.' G. Harold Haley's 'Greenender Pond, September' is good in color and atmosphere. A. J. Casson's small floral piece 'Petunias' is particularly beautiful in drawing and the refined handling of tints. The same tribute must be paid to two notable pictures, H. S. Palmer's 'Trent's Point' and T. A. Haggarty's 'Tepee.' The brushwork of Miss Haggarty is much finer than in the past. Mr. Palmer not only in his floral piece but in two landscapes shows a return to sober, somber, tertifule, square cuts, exhibits a large mass of pigment, in which she has suggested the poerly tones of the petals with admirable fidelity. The floral contributions in themselves would make a most charming small display and of course Robert Holmes moves us by the thrilling quality of vitality, the sense of springing sap that he puts into his studies of wild flowers.

A very welcome exhibitor is Harriet Root, whose work is now well known in England. She sends six studies in pastel and waterfou of Quebec and Barcelona, which is light and grace of impression could hardly be bettered. Paul Sarles, of Victoria, B.C., exhibits a beautiful landscape, one of which, 'Sunrise Before Storm,' is especially good in atmospheric suggestion. T. G. Group's 'Maine River,' is a fine, strong work of painting, in which a striking decorative effect has been achieved in a spirit of absolute verisimilitude. Lawrence Harris has put a good deal more freedom in his painting and sentiment into his 'Houses' (which give a sense of distance) than into his 'Lake' which is too somber. Fred Haines, also, sends three outdoor pieces of real poetic appeal. A. V. Jackson belongs to the group of artists who has a happy effect modified his subject, and his work, 'Early Winter—The Lake' in rich subdued tones is the best piece he has shown for a long time. Charles Jeffrey's 'The Lonely Chroma' is a sincere treatment of a subject about which his color is so frequent. Many Macdonald's canvas 'Afternoon Sun' has real luminosity and refinement of feeling. C. M. Manly conveys a reminder that the beautiful art of water color landscapes, in which Canadian painters are excelling, is not dead. The color in and brush work is especially fine in "The River."