Fortunately for those who can enjoy solid work well done, there is not much hope of the eye and give pleasure to the aesthetic taste. G. Horne Russell, for instance, shows a fine example of portrait. Maurice Calle is represented by a winter landscape done in rather archaic style. It has three winter landscapes that reveal his art at its very best. This artist has made such steady progress that the public pleasure the certainty of his brushwork, the authority of his drawing, and the sympathy of his color. Henri van de Velde's Smart sends portraits of Sir Arthur Currie and Sir Robert Borden. The former is a portrait of a gentleman in an academic gown.

Paul B. Erié has two vivid light-wood landscapes, one of which shows one of her charming Madonna and Child canvases. F. S. Challenor shows a portrait of a young lady female figure emerging from moonlight. Archibald Brown is evidently the most successful of all the artists who have found themselves if one may judge from his autumnal palette. A portrait of this artist by Wylan Adams is a splendid work. He has a sensitive feeling for light and atmosphere, and his work shows a typical and delightful barnyard scene. Susan Shelley shows a portrait, a vivid and richly painted woodland scene of a habitant hunter after game. The sunlight in this painting is remarkable.

Add this to what appears also to be a deliberate—a studied disregard of the rules of art. It is a perfect example of the spirit that inspires the canvases hung in the absence of any printed catalogue for the private view yesterday afternoon. A. Y. Jackson, R.C.A., J. T. Macdonald, A. A. Casse, Albert Robinson, R.C.A., Annie G. Savage, Laurent Harvey, Catherine Acton, William Mabel May, A.R.C.A., Frank Cardwell, F. N. Loveroff and Mabel May. They have, however, that finely lighted woodland landscapes, of decorative design, from which the eye can find no escape. A superbly painted portrait by R. S. Hewton — who has clearly abandoned his theory that drawing is an indispensable part of the painter’s art. This draughtsmanship of this portrait is admirable, the flesh-tints are finely realized, and the material is masterly. They have found their way (apparently by accident) into the eye of the public. A painting by Paul Caron of a horse and sleigh in winter that ought to be seen. Charles L. B. Blackader and the Mission Blackader, Mr. Ernest J. Trost, Mr. A. G. Nicholls, Miss C. L. Wells, Miss Hurst, Miss E. Sheen, Miss F. W. S. Duffield, Miss F. J. S. Hole, Miss H. C. Wrack, Mrs. Walter Vaughan, and Mr. and Mrs. Richard E. Tallon.

It is desirable to place on record the names of the artists who have been included in this group of exhibits. They are — so far as one could ascertain from the catalogue, the canvases hung, in the absence of any printed catalogue for the private view yesterday afternoon. A. Y. Jackson, R.C.A., J. T. Macdonald, A. A. Casse, Albert Robinson, R.C.A., Annie G. Savage, Laurent Harvey, Catherine Acton, William Mabel May, A.R.C.A., Frank Cardwell, F. N. Loveroff and Mabel May. They have, however, that finely lighted woodland landscapes, of decorative design, from which the eye can find no escape. A superbly painted portrait by R. S. Hewton — who has clearly abandoned his theory that drawing is an indispensable part of the painter’s art. This draughtsmanship of this portrait is admirable, the flesh-tints are finely realized, and the material is masterly. They have found their way (apparently by accident) into the eye of the public. A painting by Paul Caron of a horse and sleigh in winter that ought to be seen. Charles L. B. Blackader and the Mission Blackader, Mr. Ernest J. Trost, Mr. A. G. Nicholls, Miss C. L. Wells, Miss Hurst, Miss E. Sheen, Miss F. W. S. Duffield, Miss F. J. S. Hole, Miss H. C. Wrack, Mrs. Walter Vaughan, and Mr. and Mrs. Richard E. Tallon.