



UNAVOIDABLY DETAINED.

SHE—"It's that odious Mr. Boffinger, I promised to go with him to the matinee sometime, and he says he's got tickets for this afternoon. How unfortunate!"

HE—"Confound Boffinger! Tell him you can't go!"

SHE—"Oh, but George! what excuse can I make?"

HE (*suiting the action to the word*)—"Say you have an engagement—a very pressing engagement."

HOW TO VIEW PICTURES.

"HOW to View Pictures" was the subject of an address by Mr. J. W. L. Forster before the Ontario Society of Artists last week. Not having been there, GRIP cannot say how he dealt with this apparently simple topic, the selection of which shows his appreciation of the fact that there are quite a lot of people in this world who have to be told how to do everything, and if it wasn't so what would become of editors, public speakers and other moulders of public opinion? But the subject might very well have been treated somewhat as follows:

If the pictures are on public exhibition, always go to the private view, because firstly, it doesn't cost anything, secondly, you can see a lot of people in their good clothes as well as the pictures, and thirdly, it is more fashionable than to pay money and go in along with the no-account people that can't get free invitations.

Always view a picture in the light. It is a great mistake to try and look at a picture in the dark, because you lose all the fine *chiaroscuro* effects. You must have a light of some sort to enable you to appreciate the technique which might otherwise escape your notice.

Pictures should always be viewed from the front. The back view of a picture is usually disappointing and apt to present a monotonous sameness of aspect which repels all but the most enthusiastic *connoisseurs*. The effect is not much improved by turning the picture edge-wise towards the spectator.

The effect which a painting produces on the mind of the genuine art-lover is greatly enhanced by its being viewed right side up. If the position be carelessly reversed, many of the more delicate touches will be lost, and so impress the beholder with a sense of incongruity and want of harmony. It must be understood, however, that these observations do not apply to paintings of the impressionist school, which may frequently be hung upside down without in any respect impairing their fidelity to nature.

In order to get a satisfactory view of a picture it is best to go sufficiently near to find out what it is intended to represent. Pictures seen at a distance of half a mile, or even a hundred yards or so, seldom convey to the spectator that subtle suggestiveness and fine idealization of the commonplace, with which the true artist seeks to endow his creations. To realize the full significance of a work of art it should be approached so as to bring it within the range of vision. It is needless to remark, however, that there are some pictures, such as those of * ——— and ———, to which distance, in the words of the poet, would lend enchantment to the view, with but slight hopes of its ever being returned. They would be seen to the best advantage about a thousand miles off.

WHEN THE HOUSE MEETS.

THE Local House will open soon
With all its pomp and pride,
And Glackmeyer will bear the mace
In manner dignified.

The Gov. will don his gorgeous garb,
Cocked hat and gold-laced coat,
And read in formal monotone
The speech he never wrote.

And Mowat round the House will beam
With bland maternal smile,
As Fraser's lofty strident tones
Are heard for half a mile.

And Meredith will head forlorn,
The Opposition rows
Whose members wonder what on earth
They're sent there to oppose.

Meanwhile the man from Wayback sits
And drafts with care and tact
"A bill to amend the Act to amend
The amended Municipal Act."

A NICE DISTINCTION.

MR. AWSE (*who has returned home with a new riddle*)—"Mary, can you tell me the difference between me and an old donkey?"

MRS. AWSE (*after thinking a minute*)—"No dear, I can't! But (*apologetically*)—that doesn't say but what there may be some, you know; I am not a good guesser!"

* Names omitted for fear of libel suits.—ED. GRIP.