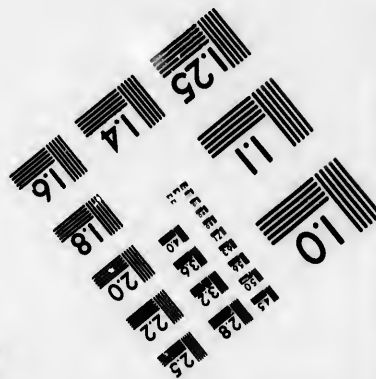
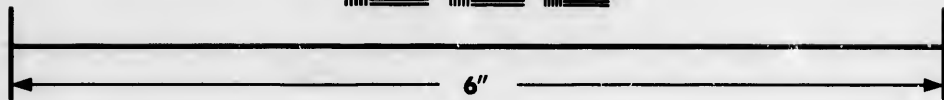
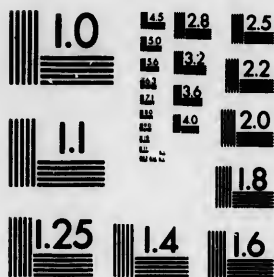


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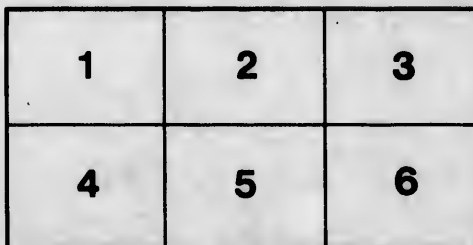
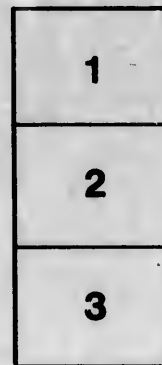
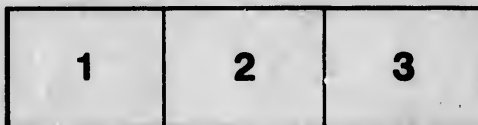
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No. 67.—Roses.—Mary Heister Reid, A.R.C.A.

NOTES ON APPRECIATION OF ART
AND ON ART IN ONTARIO WITH
REMARKS ON THE EXHIBITION
OF THE ONTARIO SOCIETY
OF ARTISTS MDCCCXCVIII

ANUAL EXHIBITIONS of pictures have undoubtedly sometimes a serious value. In cities like Toronto, for example, where there is as yet no adequate permanent collection of pictures,¹ they form indeed the only means of

¹ The only permanent collection in Toronto is the collection, made some forty years ago, of inferior copies of works of Old Masters, in the galleries of the Education Department. A few of these might be selected for preservation and the rest might with great advantage be sold. The wall space would be much more efficaciously occupied by good photographs, in an orderly

making the public aware of what is being accomplished in the production of works of Art. Yet exhibitions have their doubtful side. The galleries in which they are held are not always suitable for the exhibition of pictures. A painting which hung in a good light might enhance the reputation of the artist, when hung in a bad light may destroy it. The hanging committee, too, does not always perform its functions efficiently; there is frequently a tendency to hang only the works of the clique which happens to command a majority of votes in the committee, and to reject anything that is unusual or original; or, on the other hand, to hang without discrimination everything that is offered.

From a closer view, exhibitions have further questionable influences. The desire to paint for exhibition, and incidentally for sale, leads inevitably to catering for what is assumed to be the public taste, and thus to mere repetition from year to year of commonplace and artless canvases.

Artists, however, are perhaps not always correct in their estimate of the public taste. They are apt to pitch their estimate too low. It may be that they do not notice the subtler changes in the public mind that impel it to demand always something better, often, no doubt, coupling with

array, of the chief works of the great painters. A very fine collection of such reproductions could be made by judicious selection for a few hundred dollars. The only good part of the collections in the Education Department is the collection of engravings. These are almost all ordinary prints; none of them, so far as I can judge, are "fine states"; They are, moreover, arranged in so haphazard a way and are so execrably mounted that what value they have is largely neutralized. If the positive rubbish were weeded out, and the good prints properly arranged, effectively mounted, and catalogued, they might be of some use to students. At present the collections, sumptuously housed as they are, are destitute of educational value.

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this vague demand utter inability to recognize the something better when it is offered. Without taking too optimistic a view of the progress of appreciation of Art, one may not hazard much by suggesting that by the prevalence of exhibitions, and by other means, more people are getting to know more about painting. It is true that one still sees such announcements in the windows of the print sellers, as "Hand Painted Oil Picture \$1"; and that one finds such productions in the houses of people not destitute of intelligence nor even of a certain kind of culture. It is true also that most people estimate a picture not in terms of its artistic qualities, but according as it arouses a certain sentiment or according as it is related in their minds to some train of association. There is nothing in this attitude to indicate exceptional barbarism. It is simply the naïve view of Art entertained everywhere and among all people who, having been strenuously occupied with the exigencies of living, have not had the aptitude, the time, nor the training to think seriously about Art or indeed about anything else. The artist, however, who himself belongs to this class and who regards the non-producing but consuming general public as consisting wholly of it, may greatly deceive himself. However small may be the number of persons in a given community who are able to exercise discriminating judgment upon works of Art, they are not without influence. For this reason it is probably true that really great and fine work will sooner or later be recognized, in spite of prejudice and antagonistic self-interest, and in spite of the inability or disinclination of the general public to take the trouble to understand it. For there are some who do not grudge

this trouble ; and perhaps there are more of these now than there used to be. At least it may be said that the chances of recognition of really good work are probably greater now than heretofore.

Yet "a little knowledge is a dangerous thing," and the placid acceptance by uncritical people of anything which bears the name of paint must inevitably retard the growth of Art, as much as the positive rejection of what is good.

The merely commercial person, the producer of pot boilers, may, therefore, flourish for a while and may even be regarded as eminent ; but sooner or later the chances are that he will be found out, while the obscure artist who has been painting not for sale, but for stock, no one being willing to invest in his work, all at once attracts wide attention by some manifest masterpiece, and the commercial artist sinks under the competition never to rise again. This has been repeatedly experienced in centres of artistic production. The genuine artist has the best of the game in the long run.

On the other hand, the public has a certain responsibility. While the artist waits for this recognition he may starve, and the starvation of Art is symptomatic of a general low level of vitality in a country, and is contributory to further diminution of vitality. The stimulation to the nervous system of fine colour and fine form is of course the *rationale* of most kinds of play as well as of many kinds of work. The race course and the picture gallery alike have stimulating influences of different sorts. So also, indeed, have all our immediate or remote surroundings. They contribute to our vitality or they depress us consciously or unconsciously.



No. 1.—The Evening Star.—George A. Reid, R.C.A.

The connection between the cultivation of Art and energetic social and individual life is, indeed, too obvious to need insistence.¹ It is, therefore, of great practical importance that the public should not only encourage the production of works of Art, but should also see that it gets them, should see, in short, that the spurious article is rejected and the genuine article bought and paid for, so that the genuine article may continue to be produced. But can "every man be his own Art critic"? As matter of fact he is so already; what is wanted is merely more knowledge and experience in order that his naïve, uncritical judgment may be replaced by the discriminating judgment which in its highest form it is the special business of the ideal critic to apply. If the "man in the street" is ever to be able to form an independent and valuable judgment upon works of Art, he must take the trouble to understand them. "Seeing is not believing," unless we have the "seeing eye" and the "understanding heart."

Nor is it altogether easy to grasp the meaning of a picture which is above the level of the commonplace, any more than it is easy to grasp the meaning of a fine poem, a fine musical composition, or a complicated piece of mechanism. If we want to understand them we have to take trouble to do so, or go by without understanding them. The popular demand, which in the nature of things can never be met, is that everything should be put so plainly that "he who runs may read." The appropriate answer to this is, "If you want to read why do you run; if you want

¹*Cf.* the suggestive discussion of this point, by Ch. Guyau, "L'Art au point de vue Sociologique." Paris, 1889.



No. 14.—Hugh Ryan, Esq.—E. Wyly Grier, R.C.A.

to run why do you read?" There is no democratic road to learning any more than there is a royal one. While the serious understanding of a picture or of anything else requires con-

centrated application, it is a mistake to suppose that the functions of artistic production and of artistic appreciation, (the latter being the appropriate *use* of the artistic product, the effectual *consumption* of it, in other words), are apart from other functions of life. Artistic production is simply the best kind of production, whatever the process or whatever the raw material may be; and artistic, that is, effectual consumption, is simply the best kind of consumption whatever the product may be. Thus there is an artistic production and an artistic consumption of a steam engine as there is an artistic production and consumption of a picture. There is an appropriate or skilful use of the steam engine either by way of observation and intelligent understanding of it, or of employing it. There is a futile way of staring at a steam engine without knowing anything about it, and there is a positively dangerous way of attempting to work it without understanding it. Similarly there is an unintelligent observation of a picture or of a statue, and an intelligent observation of it. Unfortunately pictures or statues are not given to explode under the rustic hands of people who unskilfully use them.

The power of intelligent observation and skill in using a steam engine cannot be acquired without aptitude, time, opportunity and patience: nor can the power of intelligent observation of pictures be acquired saving under the same conditions.

It seems expedient to restate these commonplaces *apropos* of the present position of Art in Ontario. The material to work upon is here; what is necessary is that the field should be cultivated. Nothing is, however, after all, more

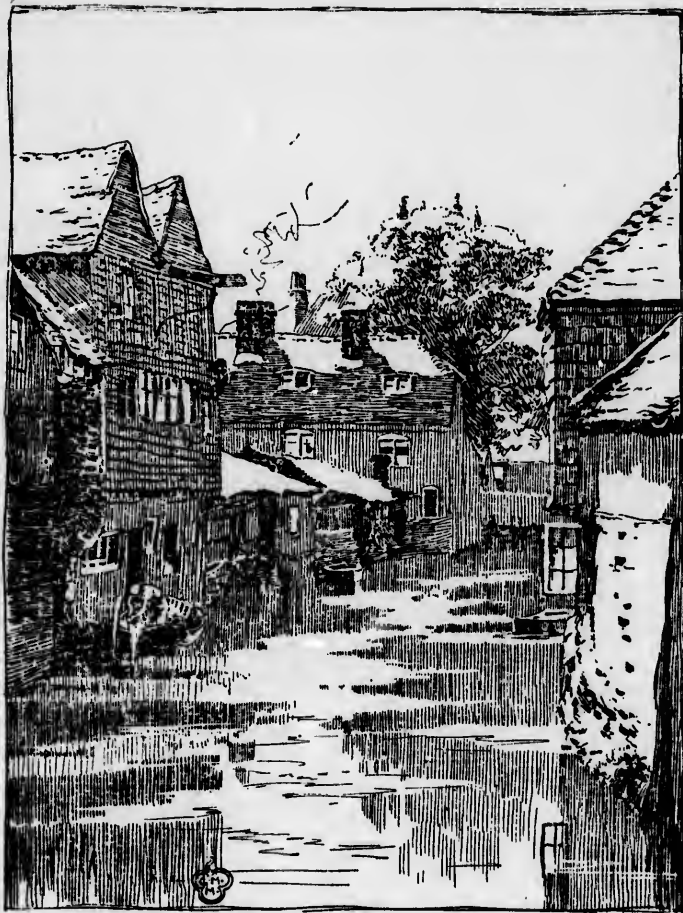


No. 40.—Twilight of Life.—Sydney S. Tully, A.R.C.A.

remarkable than the quantity and on the whole, the quality of artistic production in this Province. This clearly implies a certain fairly high level of public appreciation. Indeed one may infer

the existence of an artistic strain in the people. The quantity and quality of artistic production is remarkable because there are many disadvantageous conditions which have fortunately been insufficient to prevent, although they may have retarded and diminished the growth of Art. These disadvantageous conditions, may briefly be recorded as being first, the unpaintable character of the continental atmosphere, and also of much of the landscape and of almost all domestic interiors. As a result we have few landscape painters of the first rank,—(In this rank, however, we must regard Mr. Homer Watson, as easily the first of Canadian landscape painters, resident in Canada, who has conquered many of the difficulties that form an impassable barrier to most of the others)—and no *genre* painter of any high rank, the *genre* pictures of Mr. G. A. Reid though his most popular, being by no means his best works. As a result of these and other conditions the artists of Ontario have become portrait or figure painters, or have done their best landscape and *genre* paintings in the Province of Quebec or elsewhere out of Ontario. The growth of Art in Ontario is remarkable also, when one considers the scantiness of the material encouragement of it, and the blindness of that encouragement when it is extended; and when one considers that the majority of the people are too busily occupied with what appear to them to be more urgent affairs, and that they have no leisure and not much money to devote to Art.

The growth of Art in Ontario, is probably to be attributed to the artistic strain which impels a large number of our young men and women to devote themselves to Art because they cannot



No. 80.—The Stour flowing through Canterbury.—
C. M. Manley, A.R.C.A.

help it, and to the influence of the artistic movement in the United States. Very many Canadian artists who acquired their rudimentary knowledge of Art in Ontario, have gone to New York to practise their profession as landscape painters or as illustrators in the magazines. Others following the example of American artists have gone to Paris for study and then have returned to establish themselves in their own country.

While it is no doubt true that a large number of those who send pictures to the exhibitions, and who describe themselves as artists, have little in common with Art, the number of those who have the artistic impulse strongly developed is sufficiently large to make a group which one day must be generally recognized as representing as a whole a vigorous though not an original artistic movement.

At present this group, not by any means committed to any particular method, nor entitled to be called a school, nor even consolidated in any way whatever, suffers under the pressure of the painter "of commerce." The Annual Exhibition of the Royal Academy of Arts, held this year in Toronto, was sharply criticised by a writer in one of the daily newspapers on the ground that most of the paintings exhibited were commonplace commercial products.

There was much truth in the criticism, although perhaps, it was put with unnecessary brusqueness. The fact was that the exhibition of the Academy was largely composed of the works of the "fossil school." The paintings of many of those who exhibited vital contact with the world of Art, were either skied or floored or rejected, some notable artists being altogether unrepresented. Notwithstanding all this, however, there



No. 123.—A Quiet Pool.—W. D. Blatchly.

was in the Academy Exhibition, and there is in that of the Ontario Society of Artists a considerable number of works which would be distinguished in any exhibition. Moreover, the conditions elsewhere are very much the same as they are here. The dead weight of the "fossil school" weighs down the Royal Academy in England, the American Academy, the Salon and most of the provincial exhibitions everywhere. This has always been the case at intervals. As time passes, the "fossil school" will be buried, and the "living school" will take its place. The conflict is a permanent one, for the "living school" of to-day tends to become the "fossil school" of to-morrow. The public is as matter of fact never quite so inert as to commit itself wholly to the "fossils" any more than it is ever quite so much alive as the "living school" would wish it to be.

An Academy must always lean to the side of inertia; a Society is a different affair, and may be made an instrument of progress. There are not wanting signs that the Ontario Society may later exercise this function. It were in any case much to be desired that the Society represented rather the "living" than the "fossil" school.

The present exhibition has two new and welcome features—additional wall space, and the grouping together of pictures by the same artist. The additional wall space available this year has enabled the hanging committee to place the pictures more advantageously. On the line they are less crowded than heretofore, and none are skied or floored. The works of each artist make besides a little group by themselves, and care has been taken to place the works of artists of similar aims as a rule



No. 8.—Monday Morning.—Miss Florence Carlyle, A.R.C.A.

near each other. This latter feature has, however, the drawback, that water-colours and oils are mingled together, a process rather damaging to both. Although the lighting of the gallery

leaves so much to be desired that some artists simply will not send their pictures to be placed there, the vast improvement in the work of the hanging committee has resulted this year in the best effect on the whole, of which the present galleries are probably susceptible. It is, however, to be hoped that the Society will not rest content with the existing accommodation ; but will endeavour to secure a building properly constructed for the purposes of an Art gallery.

These suggestions may perhaps be offered. Canadian and other artists living abroad might be specially invited to send contributions to the annual exhibition, either on loan or for sale. This would be greatly to the advantage alike of the exhibition and of the artists. Thus the work of Mr. Horatio Walker, whose Lower Canadian landscapes have brought him fame in New York, is never seen here. Again, an effort might well be made to secure on loan from the owners, notable pictures that may have been acquired by them more or less recently, or which may not previously have been exhibited in Toronto. Were there an adequate gallery and were the more strictly annual collection of works by members of the Society supplemented as suggested, the educational value of the exhibition would be enhanced and even its attractiveness to the public greatly increased.

The President of the Ontario Society of Artists, Mr. G. A. Reid, R. C. A., exhibits five works, three landscapes, a study of a head and a portrait. "The Evening Star" (No. 1), is perhaps the most attractive of the landscapes. Mr. Reid excels in delicate gradations of tone and in the management of subdued light. These qualities as well as the general influence of his studies in



No. 51.—Intchekoy.—L. R. O'Brien, R. C. A.

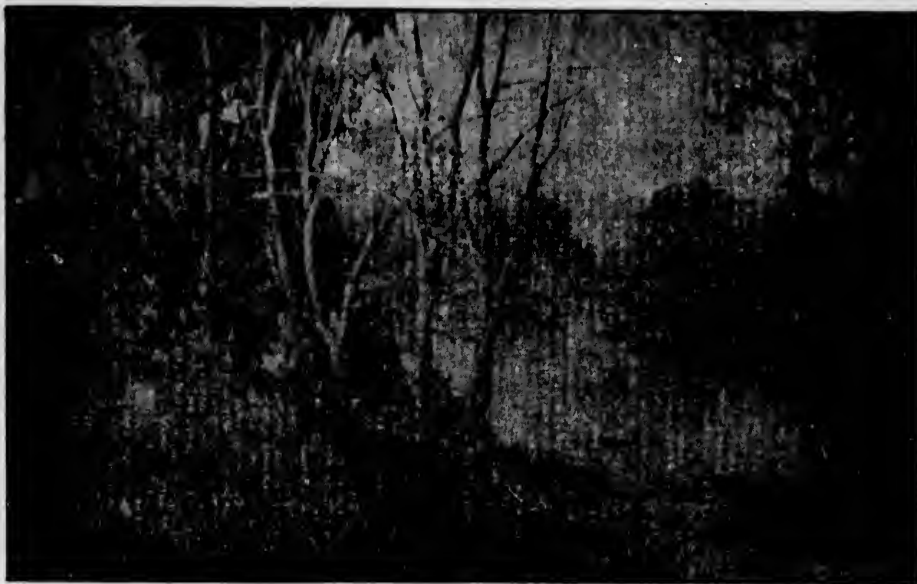
decoration are very manifest in all of his pictures. "Portrait of Mr. Matthews, R. C. A." (No. 5), is very interesting and competent. The scheme for the large panels which Mr. Reid has gener-

ously presented to the city, for the entrance hall of the new Civic Buildings, was exhibited at the Spring Exhibition of the Royal Canadian Academy, and thus the Society is deprived of any examples of Mr. Reid's decorations. It is well to know that these panels make rapid progress and promise to set a high standard for works of the same kind by other artists in the future.

Mr. Challener, A.R.C.A., who has followed the example of Mr. Holman Hunt, and has gone to Palestine, with similar aims, contributes two pieces, "A Quiet Stream" (No. 6), and "The Humber River at Weston" (No. 7). The first is altogether admirable. In light breezy little sketches Mr. Challener has a remarkable facility. His colour relations are nearly always right, and though there is doubtless a tendency to mere prettiness in some and to positive stiffness in others of his smaller works, there are always good colour qualities.

Miss Florence Carlyle, A.R.C.A., sends "Harvest Moon" (No. 8), and "Monday Morning" (No. 9). The latter is a most striking and able little picture. The bold use of white in the clothes hanging upon the line, the fatness of the colour throughout, the excellent distribution of the colour masses and the breezy energy vibrating through every part of the little canvas, make it one of the most attractive features of the exhibition. No. 8 is a very skilful study in a more subdued manner.

Mr. F. H. Brigden's "Belle Ewart" (No. 10), water colour, and his "Early Morning in the Valley" (No. 11), are both well conceived, especially the latter, which would be exceedingly good if it had just a little more life.



No. 29.—Near Akron, Ohio.—F. McGillivray Knowles, R.C.A.

Mr. J. S. Gordon's "Rannoch Moor" (No. 12), and his other Moor, called "The Siesta" (No. 13), are two vigorous water colours.

Mr. E. Wyly Grier, R.C.A., sends two portraits, "Hugh Ryan, Esq." (No. 14), and "Robert Melvin, Esq." (No. 15).¹ Both of these are good—the first, a portrait of a business man of aldermanic type, is an excellent character study, leaving only a little to be desired as regards the flesh colour, which seems unduly forced. The por-

¹ Replaced during the exhibition by a portrait of Nehemiah Merritt, Esq.

trait is, however, full of vitality. No. 15, though lacking in life, has more restraint.

Miss Eleanor Douglas's "Midsummer Day" (No. 16), is a very admirable little landscape suggesting much reserve of power though one might wish that in passages it were less pasty.

Miss Vickers' "Violets" (No. 17), is a good flower study, but it wants vim. Perhaps the violets were not fresh.

Mr. Bell-Smith, R.C.A., contributes one landscape and three sea pieces. It can hardly be said that Mr. Bell-Smith is at home on the ocean wave. "Twilight on the Ocean" (No. 20), is decidedly oleographic, while "Stormy Morning, Trinity Bay, Saguenay" (No. 19), is, if one does not mistake, a studio picture from very slender notes. The extreme difficulty of rendering such a matter in paint is perhaps sufficient to deter most people from attempting to do so without great familiarity with the conditions. Mr. Bell-Smith's work has always, however, a certain interest from the mere facility of which they give evidence.

Mr. C. W. Jeffreys obtains a good decorative effect in his water colour "Autumn Oak and Beech" (No. 22).

Mr. W. E. Atkinson, A.R.C.A., exhibits three landscapes, all of them showing conspicuous advance over his previous work. Mr. Atkinson is at present painting in Scotland, although the influence of the Scotch painters has hardly begun to tell. "Fresnet on the River Tavy" (No. 23), is a study of tumbling water, full of good colour and palpitating with energy. Nearly, although not quite so good, is his "Moorland Bridge, Devonshire" (No. 24). "Woodland Cottage" (No. 25), is a study of trees and sky—breezy and

good every way saving in the paucity of atmosphere, and Devonshire does not possess a continental one.

Mr. F. McGillivray Knowles, R.C.A., is more competent as a draughtsman than as a colourist, but his "Near Akron, Ohio" (No. 29), is decidedly good.

"Landscape (No. 31)," by E. Thurston, is one of the best of the smaller landscapes.

"Twilight" (No. 32), by F. A. Verner, A.R.C.A., is altogether feeble and uninteresting; as also are the invertebrate and characterless "Buffalo" (Nos. 141 and 143).

Carl Ahrens, A.R.C.A., sends only two landscapes. "The Rainbow" (No. 34), is a study of willows, turkeys and a rainbow—excellent in every way. No one has so thoroughly exploited the Canadian turkey as Mr. Ahrens has. The capacities of this useful bird considered not as an edible morsel, but rather as a paintable one, seem indeed to have been discovered by Mr. Ahrens. In the colour scheme of his feathers the turkey is quite as gorgeous and by no means so severely classical as the peacock. The possibilities of employing him with advantage in a landscape are immense. Mr. Ahrens has evidently not only studied the turkey as to colour, but also as to form, and the result is the introduction into some of his landscapes of admirable passages interesting both as to line and as to colour.

The Autumn Moon (No. 35), is a study of trees in the evening, full of delicate gradations of tone very skilfully rendered. The foliage is suggested with great subtlety, so great indeed that it is difficult to get a thoroughly satisfactory lighting.

Of Miss Wrinch's two pieces "Corner of Old Howard House" (No. 36), is decidedly the better.

Miss Sidney S. Tully, A.R.C.A., sends a group of three oils and two water colours. Of these "Twilight of Life" (No. 40), a study of an old woman is at once the most important and the best. Nothing that Miss Tully has done, and she has produced many admirable works during the few past years, approaches this one. From every point of view it is mature and skilful in the highest degree. The pose is simple, the lines are thoroughly well arranged, the texture of the clothes and of the flesh are altogether admirable. It is easily the best of the figure studies in the Exhibition. Of Miss Tully's water colours, "In Old Chelsea Churchyard" (No. 42), is the most interesting.

Miss C. Farncomb's "Inmate of Home for Aged" (No. 44), has good colour qualities.

Mr. H. Spiers' "Home Life" (No. 49), and "Early Spring" (No. 50), are both good, the blue in (No. 49), is an especially attractive passage. The lighting in this study is also well managed.

Mr. L. R. O'Brien, R.C.A., sends three landscapes. This veteran painter has always something interesting to show. "Across the Valley" (No. 53), is especially vigorous and in many ways quite fresh. The colour scheme has been well thought out and well carried out. The other two (Nos. 51 and 52), are not quite so satisfying, the rather leaden passages in No. 52 being disappointing.

Miss G. E. Spurr, A.R.C.A., sends six pieces (Nos. 55 to 60), not one of which can be said to rise above the commonplace. Apart from faults



No. 116—In the Springtime.—Laura Muntz, A.R.C.A.

in perspective, as in No. 56, *e.g.*, in design and colour alike they are all deficient.

Mr. G. Bruenech, A.R.C.A., has nothing new to tell in his "September Afternoon in the Lofoden Islands, Norway" (No. 62). If one may judge of the country from the frequency and sameness of Mr. Bruenech's afternoons in Norway, one would gather that it is the land where "it is always afternoon."

Miss E. M. Martin, has not redeemed the promise of her picture of two years ago. Nos. 63 and 64 are alike deficient in interest.

Mrs. Reid, A.R.C.A., sends six pieces mostly flowers. All of them are fine. Perhaps No. 67 is the best of the group.

Mr. G. Hahn's "Sunny Cottage" (No. 74), a little study in bright colours, is admirable.

Mr. R. S. Allan's "Light Literature" (No. 77), is an interior with figure on the whole very competently done. The scale of the picture is, however, hardly justified by the management of the colour masses, or by the manipulation of the folds of the dress which occupy a large part of the space. The line of the folds has not been sufficiently thought out.

Mr. C. M. Manley, A.R.C.A., sends five pieces, of which "The Ford at Fenworthy" (No. 81), is the largest. This is a cattle piece; but it is hard to see how such cattle survived to apparent maturity. They have, if one may judge by external signs, no bones in their bodies. The small piece "Storm Clouds" (No. 82), is really more interesting and is done with more intelligence than the larger pieces.

Two groups of Ivory Miniatures, one by Miss E. Hemming, and the other by Miss H. D. Drummond, are of interest as showing that the

revival of miniature painting has produced some results here.

Mr. J. W. L. Forster, A.R.C.A., sends "Go Ye" (No. 84). This is apparently intended for a missionary meeting rather than for a picture exhibition. Of its artistic qualities nothing can be said. Had it been dated 1840, one might have regarded it as of historical interest. It has nothing in common with modern Art and very little with Art of any period.

Mr. J. M. Kidd's "Canadian Drover" (No. 88), and "Benediction in St. Sulpice," Paris (No. 89), are both extremely fine. No. 88 is admirable alike in composition, in drawing and in colour. The sheep are extremely well studied and the landscape is thoroughly well thought out and skilfully rendered. No. 89, an interior, is entirely different in method. The composition there also is very good. The picture coheres well, and many passages are strikingly fine—notably the foreground on the right and the middle distance.

Mr. R. W. Hudspeth has a fairly good study in "An Orchard" (No. 92).

Professor Coleman's "Fortress Lake," B. C. (No. 93), is an admirable study of rocks. When one finds the skill of the geologist added to the skill of the painter, one expects to find rocks well done. Dr. Coleman's sketches of rocks are always easily the first at least as regards competent representation of form and of characteristic structure.

One may compare the conventional rendering of mountains in Mr. T. Mower Martin's No. 99, for example, with Professor Coleman's No. 93, in order to see the enormous advantage knowledge of rock structure gives over ignorance of it.

Miss Hagarty's "Dutch Woman and Baby" (No. 101), is an excellent interior in a subdued tone. "Portrait Study" (No. 102), is a vivacious study of bright pinks.

Mr. R. F. Gagen, A.R.C.A., sends three water colours and three oils. One of the water colours, "When the Tide is Low" (No. 112), has been purchased by the Provincial Government.

Miss Muntz, A.R.C.A., has in previous exhibitions distinguished herself by admirable studies in vivacious and well managed masses of colour. Her present contributions do not avail for the enhancement of her reputation. "In the Springtime" (No. 116), is the most important and the most disappointing. The dress of the figure is admirable, but the face and head are so much overpainted that they have become tight and hard. The painting might indeed have been done by two different people, so great is the disparity between the free and able management of the dress and the niggled and forced treatment of the face. Much better are the two small sketches—"Louis" (No. 117), and "The Young Musician" (No. 118). A study in green, "Rose" (No. 120), is excellent, and one in blue, "Mistletoe Seller" (No. 119), is also unquestionably good.

Mr. W. D. Blatchly sends one large piece and three small ones—all water colours. The large one, "A Quiet Pool" (No. 123), has been bought by the Ontario Government.

Of Mr. J. T. Rolph's half dozen pieces the best is perhaps "Bright Afternoon in October" (No. 127); but all of his drawings want atmosphere.

"Portrait" (No. 134), by O. P. Staples is good; but "Early Morning in June" (No. 135), is rather strident and fussy, while the other two subject pictures have little in them to excite interest.

"Lake Shore Road" (No. 136), by Miss Windeat, A. R. C. A., apart from a somewhat dubious perspective, is very pleasing, as is also "By the River" (No. 137).

In Miss A. Carter's "Study of Pansies" (No. 138), the chiaroscuro is cleverly managed.

"Portrait" (No. 139), by R. S. Allan, has good qualities.

Some of the architectural sketches are extremely interesting. Mr. S. A. Howard's pencil drawings of the Cathedrals of Amiens, Coutances and Evreux, and of some domestic architecture in France and England are admirable. Messrs. Bond and Smith's, and Mr. W. A. Langton's architectural drawings are well worthy of special mention.

The collection of smaller drawings and designs include several notable groups and suggest the possibility of having one day a black and white exhibition of the work of Ontario artists. Among these drawings are, for example, Mr. G. A. Reid's "Spanish Sketches" and the same artist's drawings for Mr. Bernard McEvoy's volume of poems.

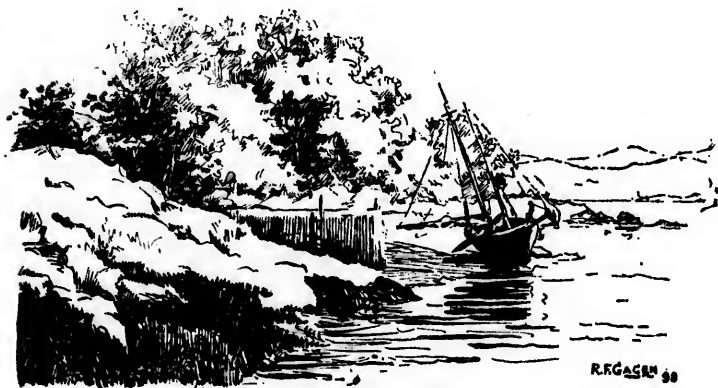
Miss Tully's "Head of a Girl" (No. 169), in pencil, is an excellent drawing; so, also, is Mr. F. H. Brigden's (No. 167), and Mr. J. S. Gordon's "Gloom" (No. 171), both in pen and ink.

Of the Forty Minute Sketches by the Saturday Evening Composition Club, perhaps special mention might be made of Mr. G. Hahn's extremely clever drawings, although some of the other groups are also very good.

With every desire to see the good points of every picture rather than what appear to me to be the bad or merely negative points, I have felt myself bound in candour to make some criticisms which may seem harsh upon pictures by

artists whose work is well-known in Ontario. If, however, we are to have any progress either in artistic production or in public appreciation of it, we must be fastidious, and where we find mere repetition of well-worn commonplaces we must have leave to say so.

It should perhaps be explained that these notes have been written in response to requests from several artists that some such record of the exhibition should be made. Some of the artists have been kind enough to make pen and ink drawings to serve as memoranda for purposes of illustration. The illustrations on pages 19 and 23 have been kindly lent by the Editor of "*The Globe*."



No. 112.--When the Tide is Low.—R. F. Gagen, A.R.C.A.

DATE DUE

