

on the battlefields as never before in our history. J. E. H. Macdonald has a brain which is teeming with ideas that he has not time to perpetuate, but busy though he be, he has yet found time to do a most interesting series of suggestive war-paintings. These are: "Forward with God," where the Kaiser and death ride together over fields strewn with the dead. "Belgium, 1914," "The War Makers," "The Flight of the Zeppelin," "Spirits of Christmas," "No Man's Land," and a few others, all decorative and very imaginative. Only artists who have been at the front can attempt the real thing, and few of these care to do so. The cartoons and photographs in the weekly papers show the horrors sufficiently without the added realism of colour.

Arthur Lismer has made a beautiful picture of a Belgium landscape and the stream of refugees fleeing from Antwerp, which has all the appearance of having been made on the spot. This is due to the fact that Mr. Lismer spent a year in Belgium and often watched the stream of peasants going in to the city of Antwerp, so with his excellent visual memory it required but little imagination to turn the stream of humanity the other way and represent them leaving the city, sad and bowed down with the weight of their household goods, instead of hopefully carrying their produce to market.

Canadian Artists in Paris

SEVERAL Canadian artists were in Paris when war broke out and some of them remained. Elizabeth Nourse has lived in France for so long and become so famous on the continent that she has ceased to regard Canada as her home. Miss Wallis, the sculptor, who has been living there for many years, has become a regular nurse at the Canadian hospital. Caroline and Frank Armington are also doing Red Cross work, the latter did night work in the Ambulance, but broke down under the strain, his wife is still nursing. They have both made charming etchings in the wards, and Mr. Armington received an order from the Japanese legation as a result of some sketches he made in the Japanese hospital. The book-plate reproduced was designed for Dr. Adeline Gurd, as a souvenir of her sojourn in Paris in 1915. In the foreground is a Zouave soldier, in the background is the Cathedral of Notre Dame, while in the middle distance there is the suggestion of a marching army and the play of anti-aircraft guns. Dr. Gurd and her daughter were in Berlin when war broke out and though they are Americans, they were very badly treated. "It is a certificate of character," Dr. Gurd says, "to be hated by the Germans, and they seem to hate Americans quite as much as the English." The Armingtons, she reports, have made quite a reputation for themselves in Paris. Mr. Armington's recent Algerian etchings have been particularly admired.

War pictures are very much in evidence at the Royal Academy Exhibition now on view in London, England, and many of these, though not great works of art, are valuable as historical records. Such is the picture by Herbert A. Oliver, which depicts the meeting of King George, President Poincare, and General Joffre. Excellent in their way are the large battle pieces of "Neuve Chapelle" and "Canadians at Ypres." None of our artists have had sufficient experience to attempt such pictures, the only one that has so far been produced is the work of Lieut. Louis Keene, of Montreal, who painted from memory some of his trench experiences. Personally we are not fond of battle-scenes. We were not even in the "good old days," when war was conducted in a more gentlemanly manner. The famous gallery of Napoleon's battle pictures at Versailles we found most tiresome and perhaps they permanently wearied the whole French nation, for the Triennial Exposition in the Tuilleries, Paris, is noticeably free from war pictures. It represents normal life, but there is evidence of a greater seriousness of effort and absence of frivolity.

Story pictures have been considered out of date in France for many years. In England, however, they are still very popular, and the Royal Academy has many graphic war incidents this year. The returned soldier is a favourite subject. We see him welcomed home or returning to the front; sitting bandaged on a bench, accompanied by a nurse or recounting tales of the battle-field to his appreciative family. Perhaps the most dramatic picture is "The Survivor's Story," where a young woman, half rising from her berth, relates her tragic tale to two seamen. Marine artists have depicted sea fights or battle ships on guard, and an imaginative plane is reached by Frank Brangwyn, in his "Sorrows of Belgium." "Youth Mourning" is a poetic study by George Clausen, and there is an unusual painting called "Mothers of Heroes," which is simple and dignified. There are many famous military men amongst the



"Belgium, 1914," from a painting by J. E. H. Macdonald.

"From the Body of This Death"

By SIDNEY LOW

She is not dead! Although the spoiler's hand,
Lies heavy as death upon her; though the smart
Of his accursed steel is at her heart,
And scarred upon her breast his shameful brand;
Though yet the torches of the Vandal band,
Smoke on her ruined fields, her trampled lanes,
Her ravaged homes and desolated fanes,
She is not dead, but sleeping, that wronged land.

O little nation, valorous and free,
Thou shalt o'erlive the terror and the pain:
Call back thy scattered children unto thee,
Strong with the memory of their brothers slain
And rise from out thy charnel-house, to be
Thine own immortal, radiant self again.

portraits. Harold Speed's portrait of Albert, King of Belgium, has a suggestive background of ruined buildings and desolate land. Statues of King George and Queen Mary were also exhibited, and a charming bust of Edith Cavell. But war subjects do not monopolize the interest. If our artists produced nothing but war pictures, our theatres played only war plays, and our musicians none but martial music, it would be a very bad sign indeed, but perhaps we, in Canada, err on the other side?

Art Notes

THE next exhibition of importance is the Canadian National Exhibition, Toronto, Aug. 26th to Sept. 11th. Works by Canadian artists must be delivered at the Art Gallery not later than August

14th. The Exhibition of French Art, from the Panama Pacific International Exhibition, will be of unusual interest. The Graphic Arts Section promises to have a very high standard this year. All work must be on the exhibition ground by Monday, Aug. 21.

A memorial portrait of the late Col. Jeffrey Hale Burland, by M. Edmond Dyonnet, R.C.A., has been hung in the board room of the Royal Edward Institute, Montreal.

Few one-man shows are held during the summer, but one of unusual interest was the work of Geo. Chavignaud, O.S.A., which was held in St. John, N.B. There were about 70 pictures, consisting of landscapes and marines painted in Nova Scotia, Ontario and Holland. "In the Land of Evangeline" was one of the best.

Mr. and Mrs. McGillivray Knowles left last Saturday on their yacht Ariel for Picton, where they will spend six weeks. They will then voyage down the St. Lawrence and Lake Champlain, going later to New York. They expect to spend the winter in Miami, Florida, and will henceforward live on the yacht, chasing summer around the globe.

Mr. J. W. L. Forster, one of the best-known portrait painters in Toronto, was recently married to Miss Emma Aikins, daughter of the late Senator Aikins and sister of Sir James Aikins, of Winnipeg.

Another artist well known in Toronto who was married recently was Miss Ethel Heaven, who married Mr. Robert Hamilton, of New York and London, also an artist.

One of the most promising of young Canadian artists, Pte. A. Y. Jackson, has been wounded, but has returned to the trenches. He is a member of the Royal Canadian Academy and the Ontario Society of Artists. His brother is also in the trenches.

Joseph Pennell held an interesting exhibition in London, Eng., of drawings and lithographs of "Germany at Work," made before the outbreak of the war, while the artist was arranging the Anglo-American section of the Leipzig Exhibition. During those months he made many sketches in the dockyards, steel works and coal mines, and even in Krupp's works at Essen.



Book plate designed by Frank M. Armington.