

adding material strength to his art. The puerility and weakness of many story pictures in late years has caused this branch of art to fall into disrepute and the ridiculous assertion may be heard that story-telling, is "low," a remark which only becomes true when artists begin to subordinate other artistic qualities to it.

Harris is a man of pretty and academic methods, without the free handling that the younger artists love. His color is sometimes rich and good, and sometimes ineffective. He can tell a story with force and conscientiousness also, and occasionally in a small canvas he does a bit of work that is broad in treatment and of striking richness of color. Such a bit of work as this, entitled "The Lobster Harvest," was sold in a Toronto auction room some weeks ago, and though the smallest in the collection was undoubtedly the best.

G. A. Reid's realism meets with considerable denunciation nowadays, but it is interesting to notice that though he has been a "realist" for years, it is only when he has failed from even the point of view of his own artistic doctrines that he has lost any prestige; and this prestige will be easily regained, for Mr. Reid displays a power that never fails to command respect. With a remarkable mastery of technique, an unequalled ability to handle light, in his latter pictures his composition has been clumsy and inartistic and failed in his intention to tell his story effectively. In "A Story" he made a great and complete success and he has almost done so during the past few weeks in "The Visit of the Clockmender."

Among men who paint figures with no particular intention to introduce a story into their works, the man who to-day stands forth most prominently is Carl Ahrens. His success has been so rapid and brilliant that there are not wanting artists who would pull him down from the pedestal he has stood on in the three large exhibitions

of this year. To have so quickly achieved the distinction of painting the finest figure subject of the year is indeed an honor. The unequalled richness of his color is his best quality, and through many obstacles to study he has brought his technique to a respectable position. What a year or two's study in Paris would do for him is difficult to prophesy.

Percy Woodcock, of Brockville, is a splendid draughtsman and often succeeds in making a perfect picture: in his handling of light he displays most brilliance. E. Wylie Grier, is at his best as a portrait painter, and he may be said to have brought portrait painting to a high artistic position, in the short time he has been in the country. He is a follower of Velasquez, and of the same school as the great American portrait painter, Sargent: his color is in light tones and is sometimes weak, but his drawing is fine and the artistic flow of lines which he knows how to attain in his composition, is far beyond the grasp of most Canadian artists. He gets air and light and feeling into his portraits. J. W. L. Forster, is as a portrait painter, most distinctly successful from a monetary point of view: his work is always satisfactory to his patrons, who, perhaps, are not very exacting as to artistic feeling and freedom of color, but, in demanding a likeness, get a true one. W. A. Sherwood is a man of undoubted and undeniable artistic feeling, but he is oftentimes woefully lacking in means of expression. J. C. Forbes is a portrait artist of great strength, but at the present time Canadians see only his worst work, which consist of mountains and oftentimes ill-executed sea-scapes. His portraits are of the English school, with a scheme of florid coloring in the figure against a dark background. His great quality is his strong, crisp drawing, by which he achieves likenesses, which are striking and full of life. Paul G. Wickson's work is generally weak in all branches of technique and lacks in artistic feel-