

French pieces the results will be strange indeed.

A man who is doing good work and seldom fails to produce an artistic picture is the well-known water-colorist, Matthews: his coloring is full of feeling: his methods are broad and free: his handling of sunlight is delightful. A younger man just now doing work that though lacking in breadth of treatment is yet full of air and movement, is J. Wilson, of Ottawa, who shows no special fondness for light and airy beauty but seeks subjects in the dusky woods. L. R. O'Brien has produced many famous Canadian landscapes, but as he avowedly places prettiness and conventionality of composition and color above the breadth and freedom of nature, his work cannot be accepted as sympathetic or truthful in touch, or conscientious in its reproductions of even named scenes. Nevertheless he seldom fails to produce something that is artistic and pleasing, and it matters not to those who buy the finished pictures whether his methods and transitory stages are immoral or not in the artistic sense.

C. M. Manly is all too prone to paint Canadian subjects with the same feeling that he acquired while studying somewhere in the south of England: his training as lithograph artist obliterated almost entirely any freedom, air or movement that might have exhibited themselves in his handling. Yet notwithstanding, he at times exhibits undoubted strength in his smaller pieces and a certain facility for good drawing and striking color-effects. F. McGillivray Knowles, whom it is doubtful whether we shall see back in Canada again, is a water-colorist of splendid breadth and freedom: his drawing is good and his composition is of a boldness that is really brilliant. During the early stages of his career his handling of colors, particularly of greens, was often harsh and unpleasant. During last summer, and shortly

before he left Canada for further study, however, he attained a softness in treating his greens that was striking in its truth and delightful to the eye. John Hammond, of New Brunswick, is another man with a wonderful boldness and sympathetic touch in marine. G. Bruenech of Toronto is an artist of pleasing color and a prettiness in general treatment which gives his water colors some popularity.

Speaking of landscape men, one or two may be mentioned whose works have nothing Canadian about them, but are still excellent. O. R. Jacobi's old time brilliance is not approached to-day: but he has still virility in his color. W. E. Atkinson is without doubt a strong addition to the ranks of the artists. His work has just enough impressionism to give it strength and fire without going to extremes. The same trend of thought which brought forth the French school of psychological analytic novelists is responsible for French impressionism. Like realism, impressionism is grotesque and inartistic when carried too far, but when studied by a well-balanced mind, it gives strength and truth to an artist's handling. What artistic adventures among Canadian scenery Mr. Atkinson's purple pigments will bring him it would be interesting to know.

In proceeding to write of the figure painters, who have done work quite as fine as that of the landscape men, the names of G. A. Reid and Robert Harris first suggest themselves as those of men who have endeavored to give a realistic and national character to the subjects they choose. I am aware that many artists attach no importance to the story which a picture tells, but the facts of the matter are that if a picture is artistically beautiful the lack of story is never felt and detracts nothing from the greatness of the picture: at the same time, if an artist succeeds through the telling of a crisp, pleasing and lucid story, he is