

ment of what actually happened on April 22nd, 1915. Stranger things have come to pass.

If the whole collection were made up of such strenuous psychological studies it would never have been able to number its visitors in thousands in a city of half a million. There is, however, no lack of work that is representative of more purely visual experience. The large battle canvases of Weirter, Jack, and Forbes, and popular subjects such as "Canada's Answer" are an indispensable part of the memorial. They are necessary as a source of satisfaction to that large section of the public which, having little or no pictorial interests, is yet willing to look at pictures for an hour, provided the act of perception is taken off its hands, so to speak, and transformed into a sort of spoon-feeding. When one recalls the retardation that English art has suffered at the hands of the so-called and by no means miscalled Royal Academy tradition it is impossible to feel wholly charitable towards these laborious and bulky canvases, which serve their admittedly useful purpose but also put all smaller canvases at an unfair disadvantage. It requires a distinct effort of the mind to turn from one of the large death-or-glory pictures to A. Y. Jackson's modest "Gas Attack near Liévin" and to realize that the latter is smaller only in a purely spacial sense, not smaller in intention or treatment.

Certain of the larger pictures undoubtedly justified their dimensions. "The Gunpit" would have suffered if it had been at all reduced. D. Y. Cameron's "Flanders from Kemmel" and Harold Gilman's "Halifax Harbour", both quite large, form a most distinguished pair. D. Y. Cameron has worked his way into the front rank of English landscape painters; Canada already possesses in his "October" a splendid example of his work. It is interesting to note that he has quietly and masterfully compressed his vast Flanders panorama into one of his characteristic com-

positions in broken horizontal lines and rich russet-gray tones. Like Peter de Wint he knows the earth better than the sky and builds his landscapes as solidly as anyone now painting. Gilman's picture belongs to a younger generation; it is a fascinating example of methodical enterprise. The whole of this spacious, sunlit picture with its town and hills, its camouflaged ships, and the long reach of the harbour is built up on as careful a principle as a novel of Flaubert's. The brush-work is based on a sort of geometrical study of lines and spaces. The influence of the abstract movement in modern painting is seen here at work, not in the general lines of the composition, which are kept in accurate perspective, but in the interpretation of local textures. This novel picture is conspicuously successful and a great deal can be learned from it.

Again, the various decorative pictures cannot be criticized on the ground of size. Moira's "Canadian Foresters in Windsor Park" is a breezy, if not very strenuous, composition. It is among the best of those paintings in the collection that are sure of popularity. His hospital triptych has a colour quality that is tender without sentimentality; it is not one of the great things in the collection, but it is tactful and that is no mean virtue. Sims's "Sacrifice" is much more courageous in its handling of realistic detail and strikes a deeper note. We must wait to see what Augustus John has done before we pronounce it the best of its class.

But none of these large pictures are in the strict sense of the word war-pictures. They are often peace-pictures with war motives introduced. Sometimes there is only a camouflaged vessel to strike the note of war; this is the case in Gilman's picture. D. Y. Cameron has smoke in the distance, crosses and broken trees in the foreground, but for the rest he has done no more than pursue his vocation as a landscape painter. A war record in artistic form might be expected to