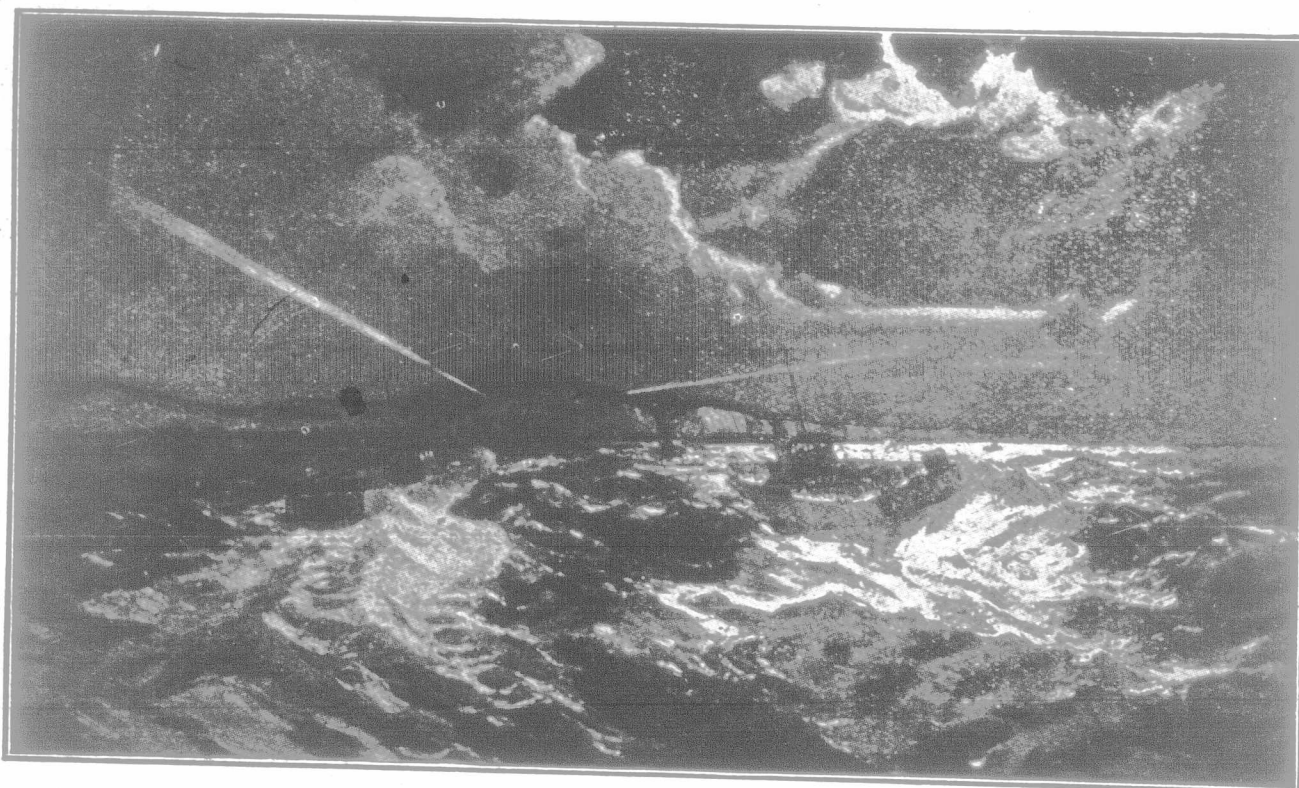




Landing of the First Canadian Division at St. Nazaire.
By Edgar Bundy, A. R. A.



The Night Patrol.
By Julius Clsson, R. N. V. R., A. R. A.



The Second Battle of Ypres.
Major Richard Jack, A. R. A.

where women in England are employed filling the shells. It is somewhat surprising that this should be the only painting illustrating this phase of the war, which formed such an important part in the supplying of munitions to the men in the fighting line.

Physical Training at Willey Camp, by Laura Knight. This is a large canvas, one might suggest too large, illustrating a boxing bout wherein the figures of the boxers which are life size or even larger, give one a feeling of coarseness and are not happy in their action from an artistic standpoint.

A large painting of the *No. 3 Canadian Stationary Hospital at Doullens, France*, by Prof. Gerald Moira, taking the form of a mural decoration in three panels, is a splendid piece of work, full of life, and the grouping of the various figures of nurses, surgeons and wounded men in the quaint setting of an old church must make a strong appeal to everyone. The centre panel depicts the dressing station. In a niche in the background is the figure of the Virgin and Child, while down below is a busy scene where various soldiers are having their wounds dressed. The two smaller panels show the treatment of patients out of doors, one bringing in the wounded, and the other a convalescent enjoying the sunshine out of doors.

Of the many landscapes one or two stand foremost, but all deal with the awful vandalism and destruction caused by years of warfare, and give one the impression of utter desolation associated with abandoned battlefields. *Desolation*, by Major D. Y. Cameron, A. R. A., is a far-reaching view of a land stricken of all its natural beauties, while still in the distance rise the fumes of gunfire to mingle with the purer air above. *The Footprint of the Hun*, by Major J. Kerr-Lawson, is a large architectural painting of the ruins of Ypres, full of minute detail. Lieut. A. Y. Jackson, A. R. C. A., has a great many works both landscape and portrait. The former are perhaps inclined to be a trifle too colorful but they are full of poetry and feeling.

Of the few symbolical pictures perhaps the general favorite is that by Byam Shaw, entitled *The Flag*. The dead soldier clasping his country's flag lies on a pedestal at the feet of what, apparently, is a symbolical figure of war, while beneath at either side are groups of grief stricken men and women who have given of their best at their country's call. Another is *Sacrifice*, by Charles Sims, R. A., a strangely treated subject wherein a large crucifix, itself symbolical of sacrifice, is the leading motif.

There is a large number of paintings, too, by Algernon T. Image dealing with the Canadian Veterinary Corps, showing the great part played by horses and mules in the war. To lovers of animals these pictures will undoubtedly have abundant interest. They are freshly painted, and full of life and action, showing horses under varying war conditions.

Amongst others of the large pictures could be mentioned *The Cook House at Willey Camp*, by Anna Airy, R. O. I., and *On Leave* by Clare Atwood. *War in the Air*, by C. R. W. Nevins, brings forcibly to one's notice the part played by the aeroplane in the recent war. There is a strange beauty in the filmy atmosphere and we feel a thrill at the thought of the fight taking place in mid-air against such fearful odds.

Another branch of the Memorial Collection includes many water-colors, pastels, drawings and etchings, all of which in some way or another help to recall the events of the last four years. Amongst these are works by such notable artists as Brangwyn, Augustus John, Leonard Richmond, C. R. W. Nevins, Capt. Matthews and Frank Armstrong, A. R. E.

The Portraits.

The collection is rich in portraiture and includes examples by such men as Sir William Orpen, R. B. E., A. R. A.; Capt. Beatty, R. C. A.; Lieut. A. Y. Jackson, A. R. C. A.; Capt. Varley, Howard Somerville and Major Ambrose McEvoy, etc., etc. To allude, however, to each individual portrait would be an impossible task, though one would like to give the personal history of each