

indirectly that of the community. It is the troubled waters that are pure, even those stirred by dissatisfaction. It is only self-complacency which is stagnant and unprogressive.

scheine, called "The Secrets of the Old Masters," and, since it is his nature never to rest content where advancement is possible, so now he is endeavouring by experiment along the



BEREFT (SALON, GOLD MEDAL)

To take the personal influence first, it may be said, I think, that in Canadian art of to-day Mr. Grier stands for unity, for that harmony of aim which is strength and the finest impulse of worthy effort. It is as though he says, Let all rivalry be healthy; let it tend towards individual improvement, and so towards collective improvement, and our end is gained. Mr. Grier has many views upon his art, its technique, his own methods and experiments, and it is delightful and a liberal education to spend an afternoon in his studio in the rôle of listener and gain some insight into those aims and ideals, which are the impulse of his artistic life. Lately he has become greatly interested in the theories propounded in a book published in 1906, by Albert Abrud-

lines laid down by the author to determine the secret of that wonderful treasure chest: Their probable method of underpainting on an absolutely white ground in cool colours, free from all bituminous browns, which compass the slow death of all lovely colour laid upon them; their practical completion of their work in this manner and the final superimposition of their glazes of correct and resilient colour, and, lastly, what is the key-note and great discovery of the whole treatise, "the sun bath," which dried out the medicine and preserved indestructible the glory of their pictures, which, after hundreds of years, are fresher and purer than many from the hands of the masters of the last decade. It is a great theme and since, as the author pa-