



A MODERN MADONNA
ANOTHER OF MR. REID'S EARLY PICTURES

gage." Considering the cosmopolitan nature of the exhibition this is saying a great deal. The deduction is not so much that either artist was in the front rank of the world's artists, as that he reached the larger audience with a message that touched the heart and moved the feelings; a message, too, that in its technical expression gave satisfaction.

In an article such as this aims to be it is not desirable to speak of Mr. Reid's student days, of how or where he studied or under whom; that will be for some Canadian Vasari in the time to come. It is with his art productions only we are concerned just now; so a cursory mention of these will recall many a picture familiar at the time of its creation to both those

frequenting the galleries and to the larger public outside.

The picture mentioned above belongs to the close of what might be called the story-telling period of the artist's career. One of the first of these was "The Flute-Player," a sort of pre-Raphaelite affair, which for truthfulness and faithful drawing will compare favourably with later work. Then followed from time to time "Drawing Lots," "Logging," "The Call to Dinner," "The Other Side of the Question," "The Lullaby," "The Story," "The Clockmaker," "Mortgaging the Homestead," "Family Prayer," "Forbidden Fruit," "The Foreclosure of the Mortgage," "Adagio," "The Berry Pickers," "A Modern Madonna," and a number of