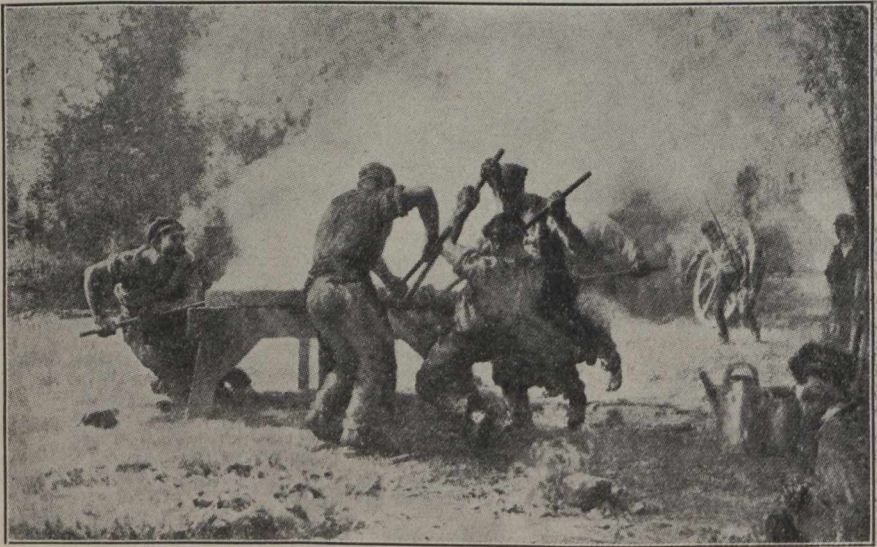


larly the portraitists, are mostly represented, from Hogarth and Thornhill to Gainsboro and Reynolds, and later to Millais, Lavery, Brangwin, and even the great Whistler. Americans are ignored. But of Canadians there is a grand galaxy.

Of the past, three names forever illumine above all others,—Paul Peel, Blair Bruce, and J. M. Barnsley; and of the present, Robert Harris, Horatio Walker, Homer Watson, William Brymner, G. A. Reid, Lawren Harris, Suzor-Coté, J. W. Morrice, Wm. Cruickshank, Edmond Dyonnet, C. W. Jefferys, F. Brownell, Florence Carlyle, and some others have works there which have true merit and are a joy to look upon.



"THE SMITHS"

By W. Blair Bruce

Canadian landscape has been well portrayed, in summer and in winter, in quiet and in turbulent moods; many of the people too are represented engaged in their daily occupations; and many of the themes chosen have been so well treated that a spirit seems to issue forth striking sympathetic chords in the beholder. As the Gallery exists more particularly for the collecting of worthy Canadian works of art a few of those paintings having more than ordinary merit would bear description.

Paul Peel's "Mother Love" has no rival in the Gallery in its appeal to the human affections. The fisherman's wife lovingly watches her baby in the cradle, unmindful of the net she is engaged in mending. We can hope that as the artist was Canadian born, it was *Canadian*.