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2757 CANADIAN WAR PICTURES

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HE Canadian War Pictures have now for the most part been prepared, collected, and exhibited. They have been seen in London and New York

and are now in Canada where they are to be fittingly housed as a permanent possession. There is now no need to conjecture as to their nature; the pictures have been shown here, not in their entirety, but in what may be assumed to be a representative selection of the overseas portion of the work, and the time for appreciation has come. The purely Canadian section—paintings of Canadian subjects by Canadian artists—will be placed on exhibition in Toronto about the time this article is printed. So that for the moment we cannot consider them.

It can be said without hesitation that these aesthetic records of warfare are deeply engrossing. The net has been widely cast and the appeal will be wide too. There are popular pictures enough in the collection to attract the world at large—that has been demonstrated already—and

enough strenuous and subtle work to repay the careful study of the sociologist and the connoisseur. When the War Records Gallery comes to be erected it will be found to contain an unusual variety of styles, a most varied response of the human mind to the facts of war, and a rich historical document of perished and perishing phenomena associated with four of the most momentous years of our era. Taken as a whole it is bound to meet with wide approval and to establish itself as a source of national pride.

It is interesting to note that in point of style the collection belongs unmistakably to the second decade of the twentieth century. If other proof were lacking these pictures alone would serve to date the Great War to within two or three years of its exact chronology. If the War had come ten years earlier it is unlikely that Paul Nash's "Void", Wyndham Lewis's "Canadian Gunpit", or Nevins's "Roads to France" would have been executed in anything like their present form. Indeed it may be doubted whether the first of these, one