

can hardly be over-estimated, and this fresh stage in the development of the industries comprised under that head must be welcomed by the agricultural, industrial and commercial classes all over the country. The gentlemen whose names have been mentioned in connection with the project are a guarantee for its success. Mr. Barnard has been associated with all the best directed efforts to promote this branch of our agricultural resources in this province, and Mr. McPherson has shared in the organizations adopted for the same end both in Ontario and Quebec. His evidence before the Ontario Agricultural Commission—the report of which is the most valuable contribution to our statistical literature that has yet seen the light—had no small influence in advancing the cause of cheese and butter making in Canada. Still more precious has been his own example. Mr. Macpherson has shown how the principle of combination in cheese manufacture can be made a success. Beginning in 1870, with a dairy of eight cows, he persevered till by gradual additions the number of his factories rose to nearly seventy, turning out in a single year between 4,000,000 and 5,000,000 pounds of cheese, which enormous output was all sold in the English market for more than \$350,000. We shall take another opportunity of showing in fuller detail the results of Mr. Macpherson's extraordinary enterprise.

The factory system of cheese-making began in Canada about the year 1864—simultaneously in Ontario (Upper Canada, as it was then called) and the Eastern Townships. In 1866 a marked extension took place. A number of farmers determined to try coöperation, with more or less success, and capitalists saw that they could thus turn their money to account. In 1866 the exports of Canadian dairy products amounted to \$2,217,764. Ten years later this sum had risen to \$6,292,162. Five years later it rose to \$9,083,477. In the year ending with June last, as we see by the Tables of Trade and Navigation just issued, it amounted to \$9,909,905, of which \$9,247,642 represented Canadian produce. In these figures, which show better than any explanation, the course of upward development through which our dairy interests have passed during nearly a quarter of a century, the proportions of cheese and butter have undergone a complete transformation. In 1886 the value of the cheese exports was only \$123,494, compared with \$2,094,270—that of butter. But the factory system gave such an impulse to cheese-making that in 1874 the figures stood as follows: Cheese, \$3,523,201; butter, \$2,620,305. In ensuing years the disproportion constantly increased, until last year, when the export of butter had a value of only \$392,655, whereas that of cheese was \$9,517,250. It will thus be seen that cheese has done more than take the lead; it has left the butter industry so far behind that its place in the list of exports is deplorably insignificant.

The decline in the butter industry has been variously accounted for. Though some of it is excellent, as good as any in the world, it has, unhappily, become unpopular in the British market. In this province, Mr. W. H. Lynch has been making strenuous efforts to bring our butter up to the same standard as that of Canadian cheese, and we believe that his efforts have not been altogether fruitless. Certain it is that there are no insurmountable obstacles to be overcome, and with due organization, supervision and attention to the simple rules that have been placed in the hands of most

of our farmers, there is reason to hope that ere long Canadian butter will be as highly prized as Canadian cheese. The latter is ranked with the finest English Cheshire and Cheddar, and some connoisseurs even prefer it. Attention to the choice, care and diet of cows, proper dairy accommodation and apparatus, fastidious cleanliness and unfailing judgment in the treatment of milk—on all which points Mr. Lynch lays stress—are sure to produce the desired results. It is not in Ontario and Quebec only that our dairy industries may receive encouragement from the approaching convention. The Maritime Provinces have a considerable share in the dairy production of the Dominion. But it is in the North-West especially that we may look for great developments in the coming years. Manitoba and the Territories have of late devoted much attention to dairy farming, and there, too, the factory system is coming into vogue. Last year some of the Manitoba farmers withdrew their milk from the cheese factories and used it for butter-making. The *Commercial* regrets this reactionary movement, the results of which have not been satisfactory. The cheese, though the production, for this and other reasons, was rather light, was well received. Both cheese and butter have been shipped to the Pacific coast. Many parts of British Columbia are, however, well adapted for dairying on a large scale, the rich pasture lands of the mainland interior supporting cattle with great advantage to the owners. The growth of the dairy industries in that fine province is only a matter of time. Meanwhile, we look hopefully forward to the work of the Convention, confident that it will prove a very real stimulus to dairying in the Dominion.

#### THE TORONTO LOAN EXHIBITION.

There is no manner of doubt that the collection of paintings now on view in the Toronto Art Gallery at the Academy of Music is in all respects far superior to any previous exhibition of art, which the public has had the opportunity of studying here. The display of pictures is comprehensive, embracing, as it does, upwards of a hundred examples of the work of American and foreign artists, many of them men of the first rank, and whose manner of painting landscape figures and animals, illustrates very varied schools of art. These valuable works are the property of the Eden Music American Company, by whom they have been loaned to the present exhibition. Any detailed description of them would be beyond the scope of this notice and the space allotted to it; two or three of the most important will be indicated and briefly noticed, while more space will be devoted to the most notable work of Canadian exhibitors. The latter are a numerous body, whose work is necessarily of very unequal merit; most of the names best known in the Canadian world of art are represented by one or more pictures which, as a whole, show much of satisfactory performance, but still more of genuine promise. The motive of Mr. Bridgman's picture, No. 126, "Boy Overboard," is more satisfactory than the manner in which he has carried it out. The figures are vigorously sketched, and the lower part of the picture altogether is very good work, indeed, but the same can hardly be said of the large sail of the boat, and of the distance. The work of the artist and also that of Mr. Paul G. Wickson shows signs of foreign training and study. The latter's No. 128 is a bright, well-finished picture of a simple subject, evidently painted from life. The careful drawing even of the chickens, which the girl holds in her arms, is a contrast to the unfinished and carelessness of some of the Canadian exhibitors. There is comfortable, warm colour in Mr. Reed's picture, "Dreaming," No. 177. But why, in such a large picture, is so

little of the detail of the figure shown? If the same model was employed as in No. 259, "Resting," there is perhaps little cause to complain that the face is hidden, but Mr. Reed should paint a figure in the light occasionally. A small picture of moonlight at the east end of the room is a successful treatment of a very difficult effect. Pictures by C. W. Eaton, W. Brymner, H. Sandham, Harris and Mrs. Schreiber demand a tribute of praise.

"The Dominie's Daughter," of Hamilton Hamilton deserves more than a passing notice did space permit it. No. 69, "Donkey Shearing," and No. 70, a "Cattle and Landscape," by Ogden Wood, are charming little animal studies, deserving of more attention than some larger canvasses. Mr. Bell Smith's landscapes, notably 129, "Artists Camp Among the Rockies," which merit a better place than the sky-line, are fresh and dexterous in handling, with an excellent feeling for colour and tone. It is difficult to see how the portrait of the little boy near the entrance could have been accepted in what is so generally a first-class exhibition. Mr. Martin shows a number of sketches which cause a regret that the time spent on them had not been devoted to two or three more finished pictures. It is surprising that the painter of No. 205, "A Shepherdess," has allowed the lamb in his picture to be seen by the public. Of the paintings by foreign artists, included in the loan collection, the large picture, "Departure of Emigrants from Havre," by A. P. Dawunt, naturally takes precedence. This important work demands several visits, and a prolonged session on the settees and chairs, arranged before it for that purpose. The whole canvass is painted in broad masterly style, with no hesitation of touch. The numerous groups in the foreground are well relieved by the figures in the shadow of the sheds. The misery of the little group on the left is so powerfully depicted that the faces composing it are intensely pathetic. There is pathos in other of the various groups, and several types of nationality are unmistakable, but if Frith had been painting the subject, and it is one that would suit him well, there would certainly have been a greater variety of incident amongst the figures. Very different in manner is No. 104, "The Soldier's Meal," P. Grothorn, a picture that will be seen and studied with delight by artists and the public alike. Thoroughly realistic and beautifully painted and finished throughout, especially is there exquisite suggestion in the figure, in the middle distance. This is really the most perfect picture in the collection. No. 102, "Daily Bread," A. Hoerber, is the least good of the large pictures of the loan collection. It is in the style of those clever Frenchmen who devote themselves to the sea shore for inspiration, but freshness and light are wanting in the landscape and the figures lack drawing. The Russian picture, "Fistic Duel," No. 103, is painted in the careful smooth style that the grandfathers of this generation delighted in. There is much of interest in this dramatic representation of a scene of the prize ring in the Czar's dominion in the olden time. "Christopher Sly," by C. Loomis, displays much knowledge of character and power of illustrating it; this is one of the most noted pictures of the loan collection. This short notice of a very important exhibition must not be concluded without a word as to the admirable gallery in which the pictures are so well displayed. The rooms are excellently lighted and provided with every convenience proper to a well-appointed picture gallery. R. W. T.

#### YET ANOTHER.

Time's æther wave, eternal born,  
Another Phœbic ring hath shed:  
The tangle of its broken thread  
Floats fatuous like a hope outworn.

Its vapour lines of months and days  
Entwine a wreath in black and gold,  
With sombre plaits in every fold,  
And threads that gleam like silken rays.

And we, who prize life's sweet reprieve,  
Shall place it on the New Year's brow,  
A souvenir to bless our vow—  
With wisdom's woof the best to weave

J. M. HARPER.