in England are employed ells. It is somewhat surthis should be the only rating this phase of the ormed such an important supplying of munitions to Eghting line.

raining at Witley Camp.
ht. This is a large canvas. gest too large, illustrating it wherein the figures of nich are life size or even ne a feeling of coarseness appy in their action from

idpoint. ting of the No. 3 Canadian spital at Doullens, France, d Moira, taking the form ecoration in three panels, piece of work, full of life, ing of the various figures

geons and wounded men setting of an old church strong appeal to everyone. nel depicts the dressing niche in the background of the Virgin and Child low is a busy scene where s are having their wounds two smaller panels show f patients out of doors, one wounded, and the other

enjoying the sunshine

landscapes one or two but all deal with the m and destruction caused varfare, and give one the tter desolation associated d battlefields. Desolation, Cameron, A. R. A., is a iew of a land stricken of beauties, while still in the the fumes of gunfire to ne purer air above. The Hun, by Major J. Kerrrge architectural painting pres, full of minute detail ackson, A. R. C. A., his works both landscape and former are perhaps inrifle too colory but they ry and feeling.

mbolical pictures perhaps borite is that by Byam

The Flag. The dead
his country's flag lies on e feet of what, apparently, igure of war, while beneath re groups of grief stricken n who have given of their ountry's call. Another is arles Sims, R.A., a stranget wherin a large crucifix, it of sacrifice, is the leading

arge number of paintings on Talmage dealing with eterinary Corps, showing played by horses and To lovers of animals will undoubtedly have rest. They are freshly under varying war con-

ers of the large pictures oned The Cook House at Anna Airy, R. O. I., and are Atwood. War in the W. Nevinson, brings s notice the part played in the recent war. There ty in the filmy atmosphere rill at the thought of the ace in mid-air against

nch of the Memorial des many water-colors, gs and etchings, all of way or another help to re works by such notable ngwyn, Augustus John, and, C. R. W. Nevinson, and Frank Armington,

Portraits.

is rich in portraiture amples by such men as pen, R. B. E., A. R. A.; R. C. A.; Lieut. A. Y. C. A.; Capt. Varley, ille and Major Ambrose tc. To allude, however, dual portrait would be ask, though one would personal history of each

of Canada's heroes portrayed in this collection. Suffice it to say that in the whole National Memorial these men have been chosen as being worthy of special notice, all of them having gained honors on the field of battle for conspicuous bravery. From the standpoint of the artistic value of the painting one might refer to the work of Howard Somerville, a portrait of Private Thomas Dinesen, V. C., Croix de Guerre. a well C., Croix de Guerre, a well executed and finished piece of painting with a pleasing color scheme. A portrait by George Coates, R.O.I., of the late Corporal F. Fisher V. C., is an attractive piece of work, and Co'y. Serg.-Major R. Hanna, V. C., by Lieut. A. Y. Jackson, A. R. C. A.

V. C., by Lieut. A. Y. Jackson, A. R. C. A., is also worthy of mention.

The portrait of Lieut.-Col. W. A. Bishop, V. C., D. S. O., M. C., D. F. C., by James Quinn, R. O. I., is a happily rendered painting to Canada's famous air-man.

Three portraits by Sir William Orpen which are not included in the catalogue, attract the eye at once, both for their tremendous vitality and powerful draught.

tremendous vitality and powerful draughtmanship. At first glance they appear somewhat unfinished, but one feels that in the simplicity of the whole there is the touch of a master hand. The seated figure of a young Canadian flying officer in the new electric blue uniform against a white background comes as a welcome relief from the more prevalent khaki. Two works by Harrington Mann, The Rt.-Hon. Sir Robert L. Borden, P. C., G. C. M. G., and Lieut.-Gen. Sir Sam Hughes, K. C. B., M. P., are attractive as paintings as well as being exceptionally good likeness-

In conclusion a few words of reference to the extreme modern branches of art would be in place. Amongst these could be mentioned the futurists, the cubists and vortists, examples of which are to be found in the pictures of *The Gas Attack*, by Gunner W. Roberts, R. F. A., *Canadian Gunpit*, by Lieut. P. Wyndham Lewis, the works of Lieut. Paul Nash, and a large capuse by Lieut. F. Wydsworth large canvas by Lieut. E. Wadsworth, entitled Dazzle Ships in Drydock at Liverpool. Much has been said against these pictures but the average mind is not yet capable of understanding the meaning, which these artists intend to convey to us. That they are conscientously striving for some new mode of expression is evident from these few strange pictures in this collection. Therefore let us not be too critical of their methods, for Art must never stand still.

To be continued.

The Central Canada Exhibition.

BY LILIAN D. MILNER.

"It's just the same old thing over again every year," someone said to me in regard to the Ottawa Exhibition a few days before it opened; but the moment I entered the Horticultural Hall I knew that I was right in thinking that statement wrong. This year pyramids of beautiful flowers and house plants of all kinds filled the places occupied last year by the exhibits from the war gardens of school children and soldiers' wives. While I am glad to think that there is not the same necessity for school children's gardens, I am sorry to see that the children's interest has not been kept up and stimulated, for I feel this is an important part of our children's education.

The flax exhibit from the Experimental Farm is one of the most interesting exhibits in this building. Here linen is shown in all the different processes of manufacture from raw flax, just pulled, to beautiful huckaback towels and fine linen paper. The demand for flax fibre and flax seed will not be overcome for years owing to conditions in Europe, and an industry which will prove profitable for all time is being built up in this country, the climate of which is well suited to flax-growing everywhere. A small crop of flax yields greater profits than a large crop of wheat, and here is an excellent opportunity for ambitious women and girls, as well as men and boys,

to add to their earnings. While I was in the little log cabin, representing the home of a Northern Ontario settler, in which products of that country were shown, I was interested to hear a man, evidently a Central Ontario farmer, making arrangements for the purchase of potatoes for seed. In that little incident there is abundant proof that Northern Ontario, rich in



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TORONTO, CAN.

"What part of the exhibition impressed

you most?" someone asked on my return from my first day of sight-seeing. "The display of the Department of Soldiers' Civil Re-establishment," I answered, choking back a lump in my throat at the remembrance of the boys in khaki in the Hospital Occupations' booth. Here were men who had come to the exhibition straight from the hospital; men with white, drawn faces; men who have not yet sufficiently recovered to forget the things they have been through; busily engaged in making beautiful trays, and lamps stands, and bead necklaces. I chatted a while with some of the workers, learning from them that they purchased the materials with which they worked at cost price from the Department, and that the profits from the sales of the finished articles went into their own pockets.