



TREE-FELLERS AT WORK—FROM THE PAINTING BY HORATIO WALKER, BY PERMISSION N. E. MONTROSS

tion there was little colour, "it just escaped being in black and white." A final remark sums the secret of Mr. Walker's charm—"He felt everything so; he could paint the very soul of an ox!"

For his motive Mr. Walker from the first has gone to the peasant of his own country. Not the up-to-date farmer of the west, neither the pioneer nor the man from "way back," nor yet the owner of many acres and city culture; none of these has he sought, but the French peasant, the *habitant* of the Province of Quebec, whose life, dress and manner of living are of the simplest, who in many ways is now where his French ancestors of two centuries ago stood. "The *habitant* has manners," Gilbert Parker tells us; he has besides a warm heart and much trust in those hedeems worthy. Among this people Mr. Walker has made his home on the Ile d'Orleans, where he lives and works the greater part of the year and here he is looked up to by the farmers with unlimited veneration

for his art and affection for himself. To oblige their friend they will hasten or delay the ploughing of a field; and they will change or modify the daily routine of work to suit artistic demands with the greatest good will and interest in the undertaking.

There is a story of a French peasant from the island who was in Quebec on business and who, happening to look in a bookseller's window, espied in a number of *Harper's Weekly* a reproduction of one of Mr. Walker's pictures, a ploughing scene in the early morning. His attention was arrested—the field certainly looked strangely familiar, surely he knew those oxen; and that man's figure—who but himself! It was wonderful! To think all this should be in this great paper of another country! Delighted, he bought up all the copies for sale there, that his friends might share his pleasure in his own importance and his enthusiasm for their artist and his picture.

Mr. Walker was made a member of the Society of American Artists in 1887, a