

Miss Patti Jack, the Ottawa Artist.

For two or three years the attention of art critics has been attracted to the works of an artist new to them at the annual exhibitions of the Royal Academy. In color, composition, and subject, the pictures



PATTI JACK.

were out of the ordinary groove, and started the enquiry as to who the artist might be, and in what school of art-training these special characteristics had been acquired. The pictures embraced a wide range of subjects—landscapes, seascapes, lonely moorland, old castles and bridges familiar in the Scottish Lowlands and Border country, and mountains, thatched cottages and shadowy "interiors" typical of the Scottish Highlands. All revealed a depth of color, truth in expression, and conscientious mode of treatment that is far from common in these days of rapid and careless impressionism. Miss Patti Jack, whose brush produced these fine works, had the good fortune to be trained in art under such masters as John Smart, R. S. A., and John Faed. Afterwards in Paris she gained something of the graphic boldness and freedom of French art in the studios of Fleury and Lefebvre. Much of Miss Jack's work has been done in and around the capital, a locality full of bold and picturesque features; but also in the Blue Sea Lake country of the Upper Gatineau, and in the wild forest scenery of the Upper Ottawa. The summer of 1900 was spent on the shores of New Brunswick, near St. Andrews, and about the St. Croix River. Some Quebec village scenes, especially quaint cottages of habitants, are also to be seen in Miss Jack's studio. At a spring exhibition of her works in Ottawa last year some striking pictures of the imposing Chaudiere Falls, in winter and in summer, were very noticeable, while sketches of tall corn stooks, with brilliant yellow pumpkins lying here and there, excited much admiration. Three of our engravings illustrate her work. The placid Ottawa, with the distant spire of Gatineau church, is a typical Canadian scene. Another illustration represents the old bridge and timber slide near Chelsea, a picture of singularly rich coloration, while enchanting sea-views around St. Andrews (N. B.) truthfully convey the feeling of wide expanses of sea and sky, with quaint fish-weirs in the foreground, and in one view, Sir William Van Horne's fine summer residence in the middle distance. It will be of special interest to our readers to learn that a picture by Miss Jack, a fine oil-painting of an old Border castle, the property of Her Excellency the Countess of Minto, decorated the drawing-room of H. R. H. the Princess of Wales (Duchess of York), at Rideau Hall, during the recent Royal visit.



From a painting by Patti Jack.

"EVENING ON THE OTTAWA."

Uncle Willie Miller's Vision.

"Of all the Scottish northern chiefs of high and warlike name,
The greatest was Sir James the Rose, a knight of mickle fame."

I am asked to name the Shorthorn bulls that have done the most good to this continent, and I think all who are acquainted with the wonderful material and intellectual ability of these

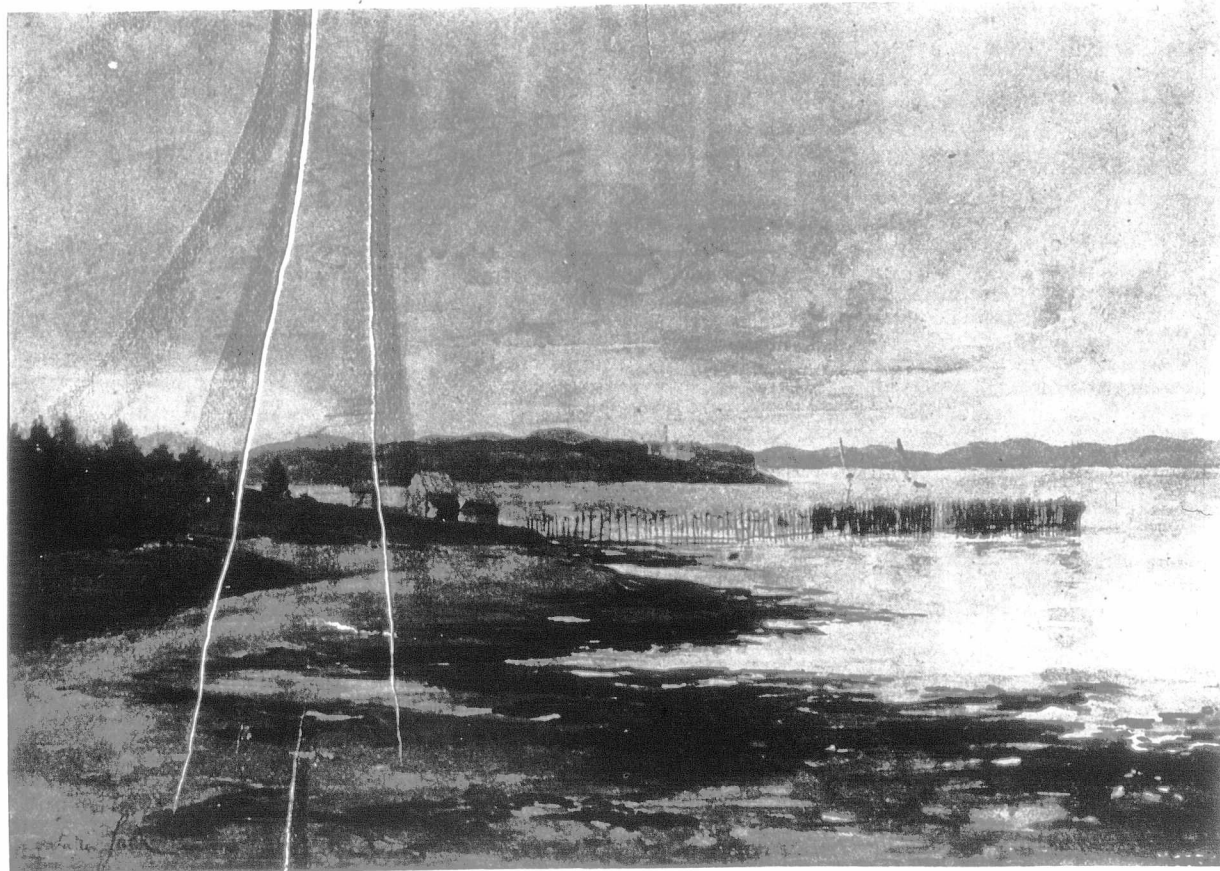


WM. MILLER.

highly-favored lands will agree with me in naming Duke of Airdrie (12730), commonly styled "The Old Duke," or what should be the Great Duke of Airdrie. Significantly, although he was of the most aristocratic English blood, he had to be born in the land of Hill and Heather, from which he takes his name and departure. The arrival of no bull, and few men, has had such far-reaching and beneficial effect on the destiny of this country. To treat fully would take a volume, but it is already written in Sanders' History of Shorthorn cattle, and in full in the records of shows and the beef-cattle improvement in Amer-

ica for nearly a quarter of a century, dating from 1853 until the arrival of later importations, among the most notable being Baron Booth of Lancaster 7535, also from Scotland. The blood of the Duke of Airdrie had entered into every good herd of Shorthorns in America. The improvement was so pronounced that it could not be questioned, and while he improved the cattle, the consequent influence was as marked as the minds of their owners. While we do not believe in transmigration as generally understood, we believe, on substantial evidence, that the great minds—Maynard, Colling, Bates—entered into the character and general make-up of Airdrie. Any man acquainted with these men and their characters, and those of the Alexanders, Bedfords, Renicks, Duncans, Clays, and Vanmeters, could not fail to notice the similarity of character running through the whole. As such men were, among breeders of Shorthorns, the leading characters of their times, their influence has no bounds, only the limit of our commonwealth, with duration still more boundless. Civilization and the improvement of the domestic animals seem to rise and fall together, the high types forming a bond of union among the advanced type of mankind, constituting fellow-citizenship in the broadest and highest meaning of the term, and woe to the narrow mind that would raise a bar to its interchange and mutual progress. Its limit is the earth, its aim perfection. Connected with progress as all domestic animals are, the cow seems to be inseparably so. The Arab in the dawn of history had developed the speed and endurance of the horse, making him his inseparable companion. The Arab then was exactly as far advanced as he is to-day. In the old dispensation, a heifer without blemish was commanded as an offering upon the altar before the oracle in the temple. But who ever heard of a horse being so honored? In the new dispensation, heifers without blemish are demanded as sacrifices upon the altar before an oracle called an expert judge. The infidel says Waste! But may not the sacrifice be as acceptable now as three thousand years ago? A blessing seems to follow. In order to show how closely the cow is allied with progress, let us unroll the panorama of American destiny: First, we have the Indian and the buffalo pass before us together. How alike! The one incapable of civilization, the other of domestication. Neither can inherit: they must pass away. Thus ends the aboriginal period, to be succeeded by a higher. As the scene moves on, appears the Latin race. Here we find bovine and human closely allied—the one an exact counterpart of the other. Their cattle exhibition is the arena, or bull ring, with El Toro, Picadore, and Matador; hence the broncho and Texas steer, the fall of Quebec and the Louisiana purchase, San Juan Hill and Santiago. Exit Don, long-horn steer following. Weighed in the balance, and found wanting. Can not inherit. Thus ends the Latin or second period. Now comes the Anglo-Saxon and bovine allies—the one exactly fitting the other, resulting in the present condition of affairs on the northern continent of America. Providence works by means generally visible and often traceable. In our present state of unexampled prosperity, it is befitting that we should thank the Almighty. In order to do so intelligently, we will examine the means and factors used.

Great Britain and Ireland seem to be heavily



From a painting by Patti Jack.

"MINISTER'S ISLAND, ST. ANDREWS, N. B."

Coven Hoven in the distance, and the summer residence of Sir Wm. Van Horne in the middle distance.