

the Academy exhibition of 1894, and "The Return From the Fields" reproduced for the Christmas time readers of "The Farmer's Advocate," was in the academy collection of 1913, published by Cassells. The fidelity with which she portrays the powerful though weary home returning farm horses stands out in every line, and would entitle her to distinction were it the only painting from her hands. "Lord Dundonald's Dash at Ladysmith" is another famous canvas. She has painted many beautiful pictures of birds and other animals in their natural habitat. Her pictures are to be found in some of the most famous galleries, one "Horses Bathing in the Sea," adorning the national gallery at Melbourne, Australia. Sir Edwin Landseer was her early hero, and for Rosa Bonheur and Eliza Jeth Thompson she had a deep and abiding admiration. An interesting personality of charming manner she lives in a quaint old home, "Kingsley" in Bushey, and through the art school she exerted a wide, direct and wholesome influence upon the art of the present day.

Constance Troyon (1810-1865) painter of "The Return to the Farm," a deservedly famous masterpiece was a native of Sevre, France. Left fatherless he was reared by his mother, a woman of artistic skill, and a relative who was the keeper of a museum and gave lessons in drawing. In such surroundings the natural gifts of the young man were developed, and his zest for painting was whetted by meetings with such men as Dupre and Rousseau. He was a lover of the out-of-doors and animal life as one might readily gather from the composition and spirit of the picture reproduced. As an artist he anchored on the sound dogma "no such thing as luck" in painting. His habit was to work, largely with the brush, on many pictures at a time, touching and re-touching until the measure of perfection toward which he strove was reached, but he was withal facile and rapid in the expression of his ideas. His pictures were admitted to the Salon, and in due course brought him widespread fame and competence which he used with discretion.

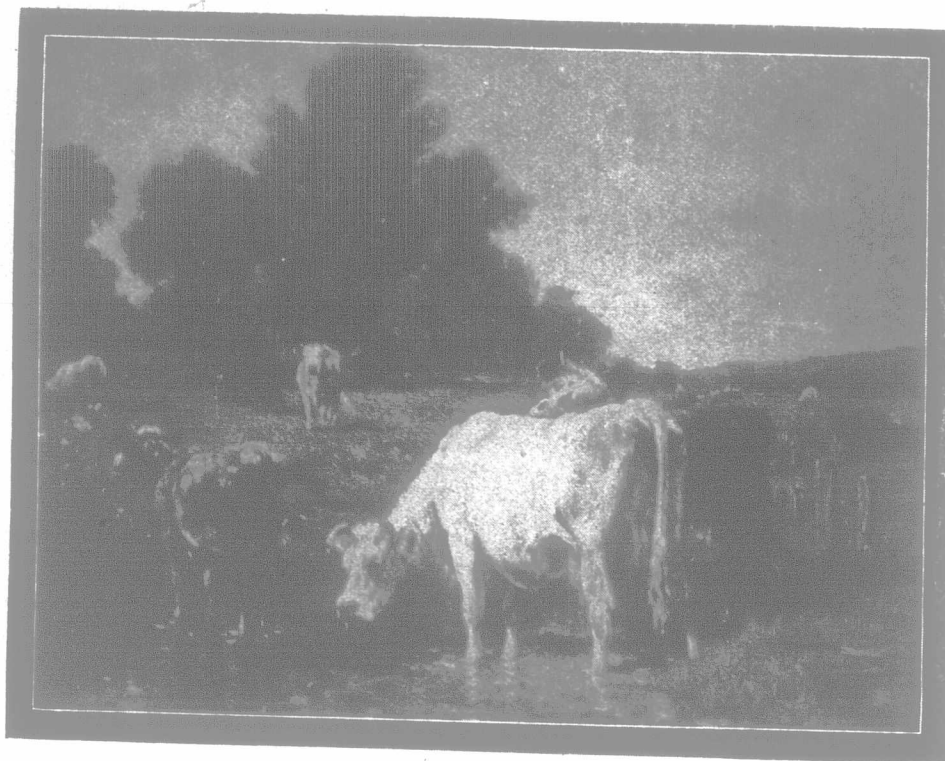
From a host that might well have been chosen, two immensely popular pictures by the world-famous English painter, Sir Edwin Landseer, (1802-1873) have been selected for reproduction. Perhaps no artist of modern times could be named whose horses, deer and dogs have been so universally cherished in the homes of the common people, one sure indication of the truthfulness of his genius. Few men have done so much to inspire a love for animals which he almost humanized in the intensity of their expression. In the principal picture reproduced by the management of light flooding the shop, skilful drawing, and the subsidiary figures of donkey, dog and blacksmith he portrayed the high-spirited mare in a way that made her immortal. Thousands of persons old and young have been and will yet be delighted to study the watchful solicitude of the noble dog in the picture designed "A Distinguished Member of the Humane Society." "Dignity and Impudence" (the big hound and the terrier side by side) "The Monarch of the Glen," and "The Old Shepherd's Chief Mourner," are pictures that readers everywhere will recall. Sir Edwin was one of a family of seven children, all gifted, and his father was an engraver and an artist of no mean order who taught his son to draw and paint in the open fields near London, thus giving shape and tone to a career that will go on repeating itself in lines of beauty and wholesome sentiment while the world in its present order lasts.

"Farm Scene With Cattle" is typical of many charming landscape and animal pictures painted by Emile Van Marcke, a pupil of Constance Troyon and a native of the same place, where he was born in 1827. He was awarded medals in 1867, 1869 and 1870, a First Class in 1878, and the Legion of Honour in 1872. He died at Hyeres in December 1890. His pictures are remarkably beautiful pictures, and are highly prized as works of art. He was the equalled him in the portrayal of animals. The Corcoran Gallery of Art, Washington, is the fortunate possessor of the original of the picture reproduced. To the director, F. B. Wood, are indebted for notes regarding the picture.

Edwin Douglas, a Scottish painter, born in Edinburgh in 1848 and of long residence in Eng-

land, where he went in 1872, has been described by good authority as a not unworthy successor if not as equal in artistic sentiment and technique to Sir Edwin Landseer though perhaps not equal to him in inventive power, design and the control of motives which gave Landseer's paintings such a wonderful hold upon the public. The favorite subjects of Douglas were horses and cows, and to the latter studies the presence of dairymaids added fascination and popularized his works for reproductive purposes. One of his pictures entitled "Spring" is most successful in the way it interprets the spirit and atmosphere of the season. On the walls of a school or home in good engraving size the sprightly foal and the mare nibbling at a bit of foliage appeal strongly to young people and all lovers of outdoor life.

Examples might be given of a large group of paintings classified as landscapes in the composition of which animals, usually in herds or flocks, occupy a subsidiary place. Some of the works of the distinguished Canadian-American, Horatio Walker, are in this category. Anton Mauve, a distinguished Dutch artist utilized sheep, in this way his "Spring and Autumn" being justly famous masterpieces of the 19th century. Joseph Farquharson, A. R. A., many of whose pictures have graced the Royal Academy of England, has been a successful specialist of wintry scenes with flocks of Black-faced Highland sheep. Reference might be made to the works of many recent artists on both sides of the Atlantic, but lack of space precludes. In battle and historical paintings horses have figured conspicuously in past times, and war has been an incentive to certain forms of art. The object of these cursory notes will have been served if they stimulate the inter-



Landscape with Cattle.

After a painting by Emile Van Marcke.

est of Canadian homes and schools to a type of pictures that not only appeal to the love of the beautiful but are educational in more than an artistic sense. It is gratifying to find an increasing use being made of pictures in the public schools, and those illustrated in this issue of "The Farmer's Advocate" are peculiarly adapted for country as well as town. Modern skill in reproductive processes by such establishments as the Perry Pictures Co., The Elson Art Co., and others that might be named have brought the masterpieces of the world in really beautiful forms within the reach of all, and there is now no excuse for the disfigurement of walls with the unsightly and often gaudy chromos of the past.

In this invasion of Poland the German armies included in their armament harvesting and threshing outfits in large numbers to take the maturing grain crops away to their own land. In Belgium they seized the mills for the use of their troops, so that the starving people could not grind their own grain, as wheat was sent them from outside.

John B. Goulds, the distinguished American nationalist and author, very tersely describes the Kaiser's "policy" against Belgium and France as "a policy of sounding name for the collection of money and arson of vast organized bands of criminals." The "Nation" of England considers that it is very near the secure judgment of the world.

The War and British Columbia Agriculture.

By Walter M. Wright.

British Columbia is feeling the weight of the iron hand of war, but our depression is not all due to the war by any means, that surely aggravates. It is the result of speculation built merely on past speculations. Not only that, British Columbia has not been a self-sustained province, but her people have been specialists driven to it by high-costing labor and expensive transportation. She has no manufacturers, and her lumber and railway camps keep moving, thus affording no regular market for such things as these require. Those in outside provinces get cheaper transportation rates in the majority of cases and at least as low in nearly every case. Hence outsiders, because of cheaper labor, can send in farm produce at lower cost. That is why we have been forced to go in for the luxuries that the farm can produce, such as fruit and dainty vegetables, like celery, early tomatoes and so on, buying what we need from the outside in the way of staples, because we can produce a more valuable crop when times are good. Then when the market tightens we become almost panic stricken and must indulge in an expensive re-organization. The Government recognizing our lack of agricultural inclination gave assistance to every attempt to open up land and recklessly encouraged it, seeing nothing ahead but prosperous times, and did not put the restraining hand on development companies that it owed to those whom these brought in and who now have to shoulder these mismanaged promotions. War time, with its uncertainties always causes an unsteady and fluctuating market, for selfish interests will always have first place with a huge majority; those who have will hold.

Much of British Columbia's farm produce is of a perishable nature. Fruit and vegetables are a product that it is natural to expect will be grown here. Climate makes it advisable. Soil, except on the coast low lands is to be had in only comparatively small parcels, these are rich and tend to induce the practice of intensive methods and intensive crops have been, up to the present, perishable crops. War drives people to use but necessities, and as yet many people consider most vegetables, other than potatoes, onions, etc., unnecessary articles on the table, and they cease to buy the others. Many still consider the apple a luxury, and to clear people's minds of the absurdity and help prevent the blow the war was sure to bring to this province the Government put added energy into the intended inauguration of "B. C. Apple Week" in Calgary and Vancouver. It was seen that Eastern fruit would come West rather than take the ocean trip to the Old Land, its usual market. Exhibits and window displays were held in these cities and advertising done in the papers.

Slogans appeared as head lines such as, "An apple a day keeps the Doctor away"; "Red apples make red cheeks," and others equally convincing. A prize contest for originating the most catchy slogan drew forth quite an interest. This is practically the first attempt to set profits by those interested in the sale of farm produce. Those interested agreed to a schedule of 25 cents per box to the retailer, 12 cents to the wholesaler, 6 cents to the publicity committee, and the railway to get the freighting. This is a very promising precedent, and farmers everywhere will do well through any and every organization to push it. Apples generally, are down, but are retailing in Vancouver at \$1.25 per box for Jonathans, British Columbia's fine quality apple. No stockman who wishes to keep his cattle in the best of health would inflict a strictly hay and grain diet on them but has succulent food to give them as a corrective, and why should man expect to go through the winter on a less efficient diet? It pays to use apples as a digestion corrective. Correctives are a necessity, and British Columbia is forced to prove it, and also to demonstrate that the apple is the best and cheapest, and a home-grown article at that. Much of her crop will not be marketed, but held over ready should conditions warrant an attempt and the apple week's advertising may do more than appears.

Much of the prosperity of the interior depends upon the ready disposal of natural and cultivated hay, but for a time things looked pretty black for the hay men. Hay would not move; lumbermen would not open; contractors and liveries had less to do, so the market died. Vancouver is

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