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the Chinese airmail stamp of 1932; and the same design has recently been issued in two new denominations—\$2.00 light brown and \$5.00 rose red.

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FRIDAY, DECEMBER 3

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CANADIAN NATIONAL

dered every book in the empire to be burnt! Three hundred leading scholars who refused to obey this sweeping command were buried alive; and later Chinese historians have avenged their fellow scribes by describing Chin Shih Huang Ti as a man who with a "pointed nose, slit eyes, pigeon breast, wolf voice, tiger heart, and a stinky, graceless, cringing character!"

In spite of its formidable and imposing appearance, the Great Wall has never proved very effective in keeping barbarian invaders out of the fertile plains of China; and it is highly characteristic of the naive of the Chinese that they should have relied implicitly upon a 1500 miles wall, almost totally undefended by any sizeable standing army.

Francisco De Goya—Painter and Civic No postal issue in recent years has aroused so much controversy and scandal as the Goya Commemoratives that were issued by Spain in 1930. For among these stamps, honouring the 100th anniversary of the death of that wayward genius, Francisco de Goya, was one which has for its central design a reproduction of his greatest painting—"La Maja Desnuda," a title which may be approximately translated into English as "The Nude Coquette."

In spite of the aristocratic appearance of his name, Francisco de Goya Lucientes was born of a humble peasant family on March 30, 1746 in a little village near the old city of Saragossa. Nothing certain is known of his childhood, but an old legend says that his artistic talent first came to light when he was discovered by the village priest drawing on the walls of the church with a lump of charcoal.

Young Goya was a sturdy, hot-blooded fellow and took an enthusiastic part in the frequent gang fights of the town. During one of these encounters three men were killed and the future artist judged it prudent to flee to Madrid. Here he speedily distinguished himself among his contemporaries, not for his artistic talent, but for his skill with the guitar and a disposition towards riotous living.

For all his studious intentions, Goya appears to have led his usual carefree and Bohemian life in Rome, doing little or no painting, and winning the admiration of his fellow students by such stunts as carving his initials on the dome of St. Peter's Cathedral. Tradition also says that he fell passionately in love with a young girl whose disapproving parents finally put her in a convent. Goya recklessly scaled the convent walls at midnight and attempted to carry her off, only to be surprised by some watchful monks and thrown straightway into prison!

Once more in Spain Goya married the sister of a fellow artist and gave every promise of at last settling down into peaceful family life. Through the influence of his brother-in-law he was able to get a small position in a factory which manufactured tapestries for the royal palace. Goya's designs were so original and attractive reflecting as they did the everyday life of the times instead of the usual and monotonous displays of mythological figures, that his work was speedily singled out by the king himself and he was finally appointed official painter to the royal court.

One of the most brilliant figures at the decadent Spanish court of the period was the beautiful Duchess of Alba, who was famous for her willful caprices and her total disregard for the conventions of the day. Her husband was a melancholy little man who passed his time almost exclusively in playing the piano and bothered himself little about the intrigues of his life. The Duchess soon recognized in Goya a spirit as bold and unconventional as her own and became rapidly infatuated with him.

Whether or not the "Maja Desnuda" represents the Duchess of Alba has always been one of the great mysteries of art, but the close resemblance of the face to other portraits of the Duchess makes it seem not at all unlikely. Side by side with the "Maja Desnuda" in the Prado Museum hangs another painting called "La Maja Vestida" (The Clothed Coquette) which shows the same model in exactly the same pose, only dressed in a flimsy tereador's costume of fine silk. The old story goes that the Duchess' long-suffering husband, hearing that she was posing for the painter in the "altogether," swore that he would



paint Goya's own picture in Goya's blood! The artist fortunately learned of this in time and when the outraged husband arrived in his studio, he found on the easel, not the "Maja Desnuda," but the "Maja Vestida," which Goya with his marvelous facility had dashed off in a few hours!

Whatever may have been the truth of this story, certain it is that Goya's affair with Duchess finally became so scandalous that the king ordered them both to leave Madrid. On their journey southward the axle of the coach in which the lovers were travelling became so badly bent that they were obliged to stop on a lonely mountainside. The resourceful Goya immediately set about repairing the bent axle. He ordered a fire to be made and removing the axle from the coach proceeded to heat the iron in order to bend it back into shape. It was a bitter cold night and the unaccustomed exertion of his work brought on a chill which left the painter almost totally deaf. Shortly after this accident he broke off his relations with the Duchess and returned to Madrid, a lonely and discouraged man.

Here he proceeded to give vent to his supreme disgust with life in a series of great satiric etchings ridiculing the vices and follies of the court. Paradoxically enough, however, the most enthusiastic buyers of these etchings were the victims of Goya's irony themselves! One of the best known of these fantasies, which is reproduced above, represents the Duchess of Alba flying through the air with a band of witches. The cynical inscription which the artist added underneath clearly shows that his affair with the beautiful Duchess was at last at an end. "The pedestal of figures which supports the fine lady is more for ornament than for use. There are some heads so full of inflammable gas that they have no need of the aid of witches in order to fly through the air!"

In 1807 Napoleon's armies crossed the Pyrenees with the intention of making Joseph Bonaparte king of Spain. Goya served as court painter to the conqueror and worked for him politically, but his sympathies were all the time with his own countrymen is clearly shown by his terrible series of etchings, "The Disasters of War," in which the atrocities committed by the French soldiers against the Spanish civilians are depicted with a grim and overpowering realism. After the expulsion of the French and the restoration of the Bourbons, Goya took the oath of allegiance to the new king without a quail. "You deserve exile," the king said to him. "You deserve hanging, but you are a great artist and I will forget everything!"

The last years of Goya's stormy life were passed in poverty and suffering. Half-blind and wholly deaf he continued to work tirelessly to the last, now painting with sardonic fidelity and vacuous features of some Spanish aristocrat, now covering the walls of his house with those grotesque figures of which the famous "Fantasies of Flight," reproduced on the Spanish airmail stamps above, are a good sample. In 1827 Goya's own portrait was painted at the king's command by the painter Vincente Lopez, and it is this picture, showing the great artist as a worn, disillusioned and cynical old man, that we see on the postage stamp above. Only a year later, on April 16, 1828, he died at Bordeaux, France, having gained a reputation as one of the most original artists who ever lived.

Soviet Gold Production Likely to Show Decline

In a recent issue of The Advance a well-known Canadian geologist, just back from Russia, was quoted as giving facts and opinions to support the more or less general thought that the claims of gold production recently made by the Soviet were exaggerated, to say the least. Now along comes another geologist, who ought to know whereof he speaks, to state much the same idea. This is H. C. Chellson, formerly consulting geologist for the Russian government. Writing in The Engineering and Mining World, Mr. Chellson says that estimates of Soviet gold production running up to 10,000,000 ounces (\$350,000,000) annually may have to be revised downward. His estimate for 1936, based on various Russian sources, is 6,381,119 ounces (\$220,784,165), and that may have to be further reduced when final figures are available, he said.

Output in 1937, he said, would show an increase over 1936, but may have been retarded by the recent "spy scare" due to general apprehension and removal of responsible engineers.

Globe and Mail.—It appears that even being on relief does not make people invariably honest.

Imperial Bank Gains During Past Year

Deposits, Assets and Loans Increase. Security Holdings Higher

Substantial gains in deposits, total assets, current loans and cash are reported by the Imperial Bank of Canada for the year ending with October. The statement issued to-day, the first to be signed by H. T. Jaffray who was appointed general manager a year ago, also shows profits to have been maintained in the past year.

Profits of \$967,977 compares with \$962,813 for the previous period. After dividends at the regular rate and deductions for writing off bank premises and an amount reserved for contingencies which together amount to the \$250,000 written off bank premises a year ago, the balance of profits remaining is \$17,977 compared with \$12,813 formerly, making the balance forward \$638,032, compared with \$620,056.

Total assets are \$159,667,419, an increase of \$9,120,158 in the period. Deposits are increased to \$132,198,089 from \$124,616,919. The deposits bearing interest at \$91,207,988 are increased \$4,661,515, while deposits by Dominion and provincial governments are \$8,727,210 compared with \$4,874,886 a year ago. Non-interest-bearing deposits are \$32,262,890, compared with \$33,195,560. Other changes in the liabilities are of a minor character.

Total of liabilities to the public is \$142,916,132, an increase of \$9,036,311 in the period. Cash holdings have grown to \$23,317,506, which is 16 per cent. of the total liabilities to the public, and compares with \$20,818,869 a year ago. Cash and security holdings and other quickly realizable assets total \$96,469,362, or 67.5 per cent. of liabilities to the public. Notes of and deposits with the Bank of Canada, the principal cash items, total \$12,714,653, compared with \$9,606,914 a year ago.

Current loans have grown by nearly ten per cent. in volume, the total now standing at \$55,168,477, compared with \$50,217,640, an increase of \$4,950,837. Call loans are somewhat lower and there is a slight decline in loans to municipalities and other local government agencies. Loans to provincial governments are moderately higher than a year ago.

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The principal change in the bank's investments in bonds is in the holdings of Dominion and provincial issues maturing in less than two years, these aggregating \$11,750,146, compared with \$9,424,887 a year ago. Government bonds maturing after two years are up about \$500,000 to \$38,533,500. The total of security holdings is \$54,559,726, compared with \$51,588,850.

Downfall of Waif Not Due to Being Given a Chance

The Detroit News—Society's troubles with "Spit," a street waif in the cast of the play, Dead End, are a matter of common report; Spit wasn't playing a character role; he was the real article.

He is now delinquent, and the theory is that his \$50-per-week job was too much for him; his moral fiber cracked under the strain of his having been lifted too suddenly from a guttersnipe environment.

This is familiar nonsense, but it becomes a peculiar interest when repeated by an otherwise responsible authority, such as the New York court that said the play was responsible for Spit's downfall. We are concerned with it because there are so many Spits in real life, and many times more underprivileged boys who would like a chance at a \$50 job, and would not be destroyed by it.

As we recall Mr. Kingsley's play, it spoke forth pertinently on the same point. It dealt with the monstrous waste of good human material in the

great cities of America. It indicated that if caught early enough, that material could be conditioned morally and spiritually for success, and that if not, no amount of opportunity somewhere later on would suffice, or prove a corrective. That was the gulf between "Baby Face" and "Gimpsey."

Let us be frank enough while looking at the problem to concede that society did not ruin Spit by giving him the big chance. The tragedy took place farther down the line. He was Dead End stuff before Kingsley wrote his play and a \$50 per week job couldn't change him.

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