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SECOND SECTION

OUR ARTISTS ABROAD

MANY HAVE WON FAME IN OTHER LANDS.

Some of the Painters and Sculptors Born in Canada Who Have Gone to England, France, and the United States, and There Won Reputations in the Great Galleries of the World.

THE life of an artist in Canada 20 years ago was something like that of Gilbert's policeman, "not a happy one"; it is not even affluent to-day, but a generation ago was the public appreciation of Canadian art that a goodly number of those painters and sculptors who possessed ambition as well as talent were forced to seek "fresh fields and pastures new" in order to find the sinews of their endeavor to work out their artistic salvation. It is not a state of affairs to be recalled with much pride, for if there is one thing a new country needs and which should be State-aided from the first, it is its native art. For the necessarily intensive pursuit of commercial gain gets from art at once an antidote and an aid; an antidote to turn thought from commercialism to the beauties and truths of form and color and an aid in directing design toward what is useful and beautiful instead of what is hideous and accidental.

In Australia to-day in spite of a progressive spirit regarding art which leaves Canada somewhat behind, Australian artists cannot live at home but must seek the wider field of European appreciation, so in Canada outside of a few portrait painters, commercial art workers, and art teachers it is extremely difficult for an artist of even recognized ability to live and to feel himself free to express the truth that is in him. So it comes about that a formidable list of Canadian artists are living abroad, where although they are often not known to be Canadians, they are appreciated and so are better off than at home, where, although they were certainly known to be Canadians, they equally certainly were not appreciated. In only one respect is Canada better off than Australia in her failure to support her own artists; there is nowhere nearer to Australia than Europe, while Canada adjoins the United States and the connection with home has not, in a majority of cases, been so completely severed that it could not be renewed.

The list of Canadian artists who are working abroad naturally divides itself into two groups, those who have made their name in the United States and those who have done the same in England, or on the continent. The first list is the greater, and it may be well to begin with it and to place it in its proper perspective. Horatio Walker, whose landscapes have brought him great honor among American painters, Horatio Walker was born at Listowel, in Ontario, and after getting as much art training in Toronto as was available in those days he went to New York, where, with great natural talent and capacity for draftsmanship, he has progressed and been honored with many awards and memberships, including that of the National Academy of Design. Horatio Walker's connection with Canada has been completely severed, for he has resided a large part of each year at his home on the Island of Orleans in the St. Lawrence near Quebec. It is on the Island of Orleans that the relics of the Breton peasantry still cling to ancient customs and habits and the last of the shepherds tend their flocks crook in hand, as they have done since time immemorial. It is the simplicity and old-worldliness of this life that have inspired so many of Horatio Walker's studies, and in all his work, whether reaching to greatness or lesser heights, there is the painstaking effort to tell the story of the simple lives of the tillers of the soil.

Then there is Ernest Lawson, who, with his subtly conceived impressions of winter snows or pale spring buds, has won for himself an important place in American landscape painting. Ernest Lawson was born at Halifax, N.S., and has settled down to his life work in New York and there are few important art exhibitions in the country in which he is not represented by some characteristic picture. Ernest Lawson has also been honored by membership in the National Academy of Design.

Arthur Crisp, of a younger generation, who is rapidly becoming known as a mural decorator and painter of decorative pictures, is a Canadian born at Hamilton, Ont. Mr. Crisp has achieved success also with a series of pictures and drawings of the ballet, such as his "Encoeur," purchased by the National Gallery of Canada, while at the recent Architectural League exhibition in New York he carried off most of the honors with a very strong exhibit of decorative work.

Wyatt Eaton (1849-1896) is perhaps best known for his portraits of the great American poets which he made for the Century Magazine, but it is not so generally known that he is a Canadian, born at Philadelphia, in Quebec. Wyatt Eaton was remarkable both as a painter and a draftsman; he was instrumental in forming the American Art Association, which later became the Society of American Artists, and he wrote his recollections of J. F. Millet, an intimate friend of his early years.

James W. Morrice, whose work has had a great influence upon contemporary French painting, is a Canadian, and was born at Montreal. After studying at the Julian Academy, and under the last of the great Barbizon painters, Henri Harpignies, Mr. Morrice settled down in Paris, and has followed a

HEART WAS BAD NERVES ALL GONE

Very important it is in this age to have a clear, cool head, a strong heart and steady nerves. Too much rush and bustle, work and worry, fall to the lot of women attending to their household duties and social obligations. The constant strain under which they continue day in and day out will soon shatter the strongest system. Before long the heart gets weak, the fingers and palpitates, the nerves become unstrung, you start at the least sound, the pulse becomes weak and irregular, then finally comes physical breakdown or nervous prostration.

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Milburn's Heart and Nerve Pills are 50c per box at all dealers, or mailed direct on receipt of price by The T. Milburn Co., Limited, Toronto, Ont. course which, while it is sufficiently individual, was set in its outlines by the idealism of Whistler and those who would render nature by the severe elimination of everything extraneous to the general impression or indicative of elaboration. Mr. Morrice is a member of the International Society in London. Two women painters now claim attention: Elizabeth Adela Stanhope Forbes and Mary Eastlake. Mrs. Forbes' work is so well known as to require little description; it is better known than the fact that she is a Canadian, born at Kingsville, Ont. After studying at the Art Students' League in New York, under William Chase, she went to Europe, and finally settled down to her art at Newlyn, in Cornwall. Mary Eastlake was born at Douglas, Ont., and took much the same course as Mrs. Forbes, studying in New York before going to Paris, and to the Herkomer School at Bushey.

Among others are Caroline and Frank Armstrong, and Donald Shaw MacLaughlin, all of them born in Canada, but now working abroad and achieving distinction in their particular metier. Charles Paul Gruppe must not be forgotten among painters. He was born at Picton, Ont., and after studying in Holland, is now living in New York, and is a regular exhibitor of work partaking of something of the Dutch manner.

Sculpture is well represented by R. Tait Mackenzie and A. Phimister Proctor, N.A. The former, whose athletic studies as well as some formal statuary work are bringing him well-merited recognition, was born at Almonte, in Ontario, and now holds, with a recent absence for war work in England, the position of director of physical culture at the University of Pennsylvania. Phimister Proctor was also born in Ontario at the small town of Basanque, and after study in New York and Paris has settled down in the United States where he has become a member of the National Academy and other institutions in recognition of his fine animal sculpture, so expressive of vigor and action.

Some eight or nine years ago a number of secessionists from the Ontario Society of Artists banded themselves into the Canadian Art Club and made one of their aims the renewal of the relations of these artists with the country of their birth by their membership in the club and the presence of their work at its exhibitions. It was not until the Canadian public began to see the work of Horatio Walker, Ernest Lawson, J. W. Morrice, Phimister Proctor, and others at the exhibitions of the Canadian Art Club that it realized with any force that these artists whom other countries had so delighted to honor were Canadians. These exhibitions were undoubtedly a stimulus to Canadian art, and there is every hope that the connection of these wandering artists with the land of their birth, which in the case of Horatio Walker and J. Wilson Morrice has been strengthened by honorary membership in the Royal Canadian Academy, will not only not be allowed to lapse again but will be solidified to the mutual advantage of those who have fought a good fight for art in their own country, to those who have been successful abroad and would wish to be so at home, and to Canada, who needs them all for her glorification.

The average-sized Alaska walrus is as big as an ox and often weighs more than a ton. A walrus was recently killed by some whalers near Point Barrow whose head weighed eighty pounds, and skin, including flippers, five hundred pounds. The animal had a girth of fourteen feet, the skin was from half an inch to three inches in thickness, and the blubber weighed five hundred pounds.

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RATS ARE DESTRUCTIVE.

Destroy Property Valued at \$260,000,000 Per Year. At a time when every grain of wheat and every pound of meat is expected to play an important role in the winning of the war as a grain of gunpowder, or a pound of steel when converted into cannon or shot, Dr. Edward W. Nelson, the noted biologist, points out, that rats are destroying more than \$200,000,000 worth of foodstuffs and other property on this continent every twelve months, and that it requires the constant labor of 150,000 men to supply the food which these loathsome pests eat. A part of Dr. Nelson's communication follows:

Rats have been pests so long that they have been taken for granted by the public much as is the weather or the forces of nature. While people are often painfully aware of individual losses, they are unaware of the vast total which these individual sums aggregate and the consequent need of community action against the authors of such far-reaching economic drains. Denmark estimated her losses in 1907 at about \$2,000,000. The same year the losses in the rural districts of Great Britain and Ireland, not counting those in towns and on ships, were estimated at \$75,000,000, and a capital of about \$10,000,000 was profitably employed there in the industry of supplying means for their destruction. In 1904 the losses in France were computed at \$40,000,000.

North America has eighteen times the combined area of the three countries mentioned, and investigations indicate that the direct annual losses here undoubtedly equal, if they do not exceed, \$200,000,000; with a great additional sum in indirect losses, including the loss of the public health and commerce from the diseases carried by rats, and the necessary expenditures in combating them. The foregoing figures are based on pre-war prices and are vastly greater under present valuations.

In Europe, about 1907, after careful investigation, the average annual loss caused by each rat was computed to equal \$1.80 in Great Britain, \$1.20 in Denmark, and \$1 in France. On this continent the average is undoubtedly much larger than in any of the countries named, especially at present high prices of food and other merchandise.

There is no doubt that a very large number of rats subsist wholly on garbage and waste which is of no value, but the damage caused by rats in numerous places amounts to many dollars each year; probably \$5 a year would not be an overestimate for the average loss caused by each rat living in a dwelling, hotel, restaurant, or other place having ready access to food supplies.

Assuming, roughly speaking, that as estimated, the rat population on this continent is 50,000,000 for the cities and 150,000,000 for the rural districts, it will require the destruction of property by each rat of only a little more than one-fourth of a cent a day to make the aggregate of the great sum estimated as destroyed by these pests yearly in this country.

Taking the average yearly returns on a man's labor in agriculture, as shown by the census of 1910, it requires the continuous work of about 150,000 men, with farms, agricultural implements, and other equipment to supply the foodstuffs destroyed annually by rats in America. In addition, rats destroy other property, mainly of agricultural origin, the production of which requires the work of about 50,000 men.

A Great Cartoonist.

The John Leech centenary has brought up a good many stories of the friendship which existed between Leech and Dean Hole. Hole often inspired Leech with sketches, and it was always amazing to Hole how humble a spirit the great caricaturist would show in accepting his suggestions. "Sometimes," says Hole in his "Memories," "he would ask with the meekest diffidence, if he were told an anecdote worthy of illustration, 'may I use that?' as though you were offering a priceless obligation, instead of receiving a privilege in playing jacks to such a lion." It was Hole who inspired the sketch which related how "the coachman unaccustomed to act as waiter, watched with agony of mind the jelly which he bore, swaying to and fro, and as it dived on the table, with a gentle remonstrance of 'Who-o, who-o,' as though it were some restive horse." Leech had one failure in his representations of current events: it occurred during an Irish tour. While the Cork harbor he met with a most offensive smell, and, thinking it "quite strong enough to sketch," he pulled out his book to get it down, but failed, though perfect success had attended his record of a sneeze made previously.

Short Summing Up.

One of the shortest summings up on record is believed to be that delivered by the late Commissioner Kerr at the Old Bailey in a case where a man was charged with being in the unlawful possession of a gold watch and chain. The appearance of the prisoner certainly did not correspond with the legitimate possession of such costly ornaments, but he asserted his innocence of the charge and declared that he had found the watch and chain on the pavement. The judge looked at the man in the dock and then at the man in the box, "Gentlemen of the jury," he said, "I have walked over the pavements of London during the last forty years, and I've never found a gold watch and chain there yet. Consider your verdict!"

Japan's Population.

Of Japan's 54,000,000 people, about 200,000 are Christian believers. This figure includes Roman and Greek Catholic converts. Protestant church members number 97,850, of whom 11,886 were baptized in 1915-1916. The gain was about 14 per cent.



One of the scenes in "The 13th Chair," at the Grand Opera House on Wednesday evening, Dec. 12th.

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