Majestic Theatre TO-DAY

"JOAN OF THE WOODS,"
FEATURING
- - JUNE ELVIDGE. -

Majestic Theatre TO-DAY

Hallo! What's This?

ST. JOSEPH'S SONGOPHONE BAND
Makes its Second Appearance on
Tuesday, Feb'y 13th, at 8.15 p.m. Sharp
in a Farce, entitled:
PATSY O'WANG,
AT ST. JOSEPH'S HALL (HOYLESTOWN.)
Tickets at Royal Stationery.
feb8,12

Appreciation And a Generous Tribute.

A NEWFOUNDLANDER ABROAD.

Telegram.
John's, Newfoundland.

Sirs,—I was very much some time ago with an article peared in your paper and want k you heartily for the kind you said about me, and I ap- ted, more than I can tell you, t as in that article it read that re proud of me as a subject by of your Colony. It has always pleasure to me since I became as an artist to speak boastful- my birthplace, as I never lost mories and joys of my native y, and I further boast that that bous healthy atmosphere in I was brought up from a child hood, with many other of the talents that I have had in- from your Colony has been a lp to me, and in many ways a elp than if I was born any- se in the world. I mean by nstance, that you can never Artist to paint and draw the storm and the life of the foundland outport fishermen, was given to me to look upon ly from childhood, and is one greatest educations for the pro- n that I have adopted, which I nvinced in myself that nature nt generously fitted me for.

herewith enclosing two articles ch was published on Thursday ch which describes in detail cess of my being introduced e Vatican which resulted in the g of one of the most univer- ved men, Pope Pius XI. I be very pleased to keep in with the colony from time to I am deeply interested in the n of a scheme that would the teaching of the Fine-Arts, cularly oil painting and drawing uld help in some way in ed- my fellow countrymen, who I was at beginning, the seek- r the opportunities of a d education in art, as such ual advantages are limited Colonies.

ope you will pardon my ventur- trude in writing you without onal acquaintance in your or- tion.

Very sincerely yours,
JOHN VINCENT.

e, Italy, Jan., 1923.

A PORTRAIT OF POPE PIUS XI FOR AMERICA.

Mr. John Vincent the well-known New York artist has opened his studio in Florence after a sojourn in Rome and some European travel in Spain. The present Pontiff who may safely be expected to rank with the foremost men of ability among the long line of his predecessors, has attracted more than one portrait painter desirous to seize and interpret adequately the personality before him. Mr. John Vincent is one of many in the venture, he is one of the few who can claim success. The portrayal before us which we were privileged to see before its despatch to America represents Pius XI seated, his white cassock framed in the crimson cloak, beside a crimson covered table, a drapery of like warm tone filling the background behind the high backed chair. He is portrayed nearly full face, the hands (the test of art) rest one, on the chair's arm, the other hanging downwards. Mr. Vincent holds as an axiom that great art is rooted in tradition. He has therefore gone to the great master of character portraiture, Titian for guidance. Titian indeed stands alone in his art which bridges the Quattrocento where he springs, and modern portrayal brought in one stride to perfect expression with the great Spaniards and Dutchmen of the XVIIth century. Mr. Vincent has felt that mastery keenly, and whilst no imitator, has taken his own, as talent must, wherever he finds it. Like more than one of his forebears among artists Mr. Vincent has reached painting through a kindred art. In his case it is architecture, and that fact doubtless accounts for the structural quality of his composition, each single part deriving directly from and intimately bound up with the rest. We have mentioned the sitters hands. They are singularly forcible, stronger even than the features; their power, however, finds an echo in the eyes, shaded indeed by glasses, but yet alive, with the thinker and worker's will power, held in reserve. Harmony in colour, sobriety in expression, a technique fully conscious of intention are Mr. Vincent's characteristics; he has succeeded with this portrayal in proving that continuity is but renewal, yesterday's germ enfolding the morrow's fruition, in art as in the life Art makes her own.—The Florence Mail.

The subjoined article, relative to Mr. Vincent is reprinted from the November, 1922, number of the Methodist Monthly Greeting.

NEWFOUNDLAND'S WORLD-FAMED ARTIST.

(By ROBERT H. MERCER.)

Newfoundland has been signally successful in the matter of producing brilliant men, in nearly every avocation to which men turn; but never more so than when she began to develop artists. It may not be generally known that this country has produced one of the greatest, if not the greatest of living artists.

In the Baptism Register of the Wesleyville Circuit there is a simple entry made by the late Rev. M. Lumsden which reads "Willie John," born at Cape Island, September 9th, 1885, son of George and Mary Vincent."

Some of the leading "Art" and "Architectural" Journals of the United States have given great prominence to Mr. Vincent's work, and are exceptionally enthusiastic over what they call his "artistic technique," and there is absolutely no reason why this should not be so far after it has been really made clear that Mr. Vincent stands in a class all by himself, the praise is immediately understood. The reason for this will be apparent as we proceed with this article.

The drawings of John Vincent, as they are represented in the "Architectural Review" of September, 1919; and "Arts and Decorations" for September, 1921, represent Mr. Vincent's work in various mediums—in water color, in pastel, drawings on stone, drawings in lithographic crayon on paper, and sketches for engraving on copper. And in all these mediums there is that variety always consistent with the particular medium with which the artist has to do, recognizing as he does the limitations and possibilities of each particular medium.

Some of the effects that brought Mr. Vincent fame are the following:—

St. Thomas's Church, New York, in Water Color.

Canterbury at Dawn, in Pastel.

The Hotel Pennsylvania, New York, Drawn on Stone.

Portal of the Church of St. Merri, Paris, on Stone.

Facade of Rheims Cathedral, on Stone.

Portal of Milan Cathedral, Drawing on Stone.

Proposed New York City Colosseum, and many others.

A typical example of his manner of handling water color is the drawing of St. Thomas's Church, New York. Unavoidably of course the color is lost when transferred to the illustrated page, yet there is sufficient beauty and the mastery of artistry left to prove incontestably that among the masters of the gallery this man must have reserved for him a place.

The longer one looks at Mr. Vincent's "Canterbury at Dawn" the more completely two things are proved or shall I say suggested. First that the artist can with considerable facility introduce a convention, in the treatment of the sky, that in no wise aggravates the artistic sense for truth of representation, and which at the same time is taken unobtrusively, as a matter of course; the other thing is, that one must have been accustomed in the haze and mists of the Freel's Beaches to get that inimitable confusion between definition and perspective that clears the painting of all suggestion of the morning mist.

Here Mr. Vincent's native Newfoundlandishness is so apparent that we are forced the more to respect and admire him.

When one has accepted Mr. Vincent's treatment of the sky as a convention, and no longer regards it in the light of representation, its suitability immediately protrudes itself. But Mr. Vincent has many methods, and varies them to suit the building. In the drawing for the New York City Colosseum, a rich but delicately graded texture fills the sky space, bringing it into harmony with the character of the building of which the order of the colonnade is the keynote.

And what a work of Art is that drawing of the Facade of Rheims Cathedral. There is such a perfect blending of light, and shade, such a profound and intimate appreciation of the spirit of the architect, and withal a nicely balanced conception of details that portrays with infinite precision the architectural grandeur of the building.

The Architectural Review ascribes the charm of Mr. Vincent's drawings to his interest in landscape work.

In this field there is room for expansion, there is freedom, and liberty for the practice of tecnique, where the characteristic phases of his own, his native land get adequate and prominent portrayal, and that from the brush of no mean artist.

It may be of interest to the readers of the "Greeting" to know that "The Manager" is in constant touch with the subject of this "Article" and only very recently received a copy, as did also my friend Mr. Jesse B. Hann, of the famous Bergos Cathedral, Spain. The stone upon which the famous seventy-five prints were pulled has been destroyed in order that the collectors may be protected. I am very fortunate in being in possession of one of these prints.

A paragraph or two from Mr. Vincent's own letter will be so illuminative and explanatory that I am minded to insert the following:

"As a token of appreciation I am sending you, under separate cover, an original print from the stone of the interior of Bergos Cathedral in Spain. The drawing which I prize very highly is the drawing that was first recognized by American critics and which was the means of my name becoming known to the Art World. It would fill quite a number of pages if I had to tell you the sentiment and the purpose of this drawing, and I will tell you in a few words that this drawing was made after I had gone into competition with two European artists to compete on the illustrating of the World's Cathedrals.

"I was asked to go in as an outsider, as the competition was open to the public. I went in and won the semi-final which entitled me to compete with the two European artists on the final drawings, for which I made Bergos Cathedral; and won the final prize which entitled me to the large commission, and set the ball rolling in my direction.

"This drawing is considered one of my finest works at that period, and which I am happy in sending you as an original print from the stone on which there are 75 prints pulled, it being then destroyed to protect the collectors of this work.

"I am also sending you a print which is the next thing to the original itself, and which is very popular in New York, of my painting entitled "An old lady folding her hands."

"This painting is made in oil, the color of which is a symphony of golden browns. It has created quite a sensation and was bought about four months ago for the permanent exhibition of the Metropolitan Museum, which is the greatest honour an artist can achieve in this country.

"I have been advised by the greatest Art Critics in the land to go to Italy and paint and study. So I am leaving here on the 24th of May. I will settle in Florence and there I will study, and will be influenced by the work of the great Masters from the twelfth century down through that wonderful period of the 16th and 17th centuries, when the greatest Italian Masters lived."

Mr. Vincent went out of Newfoundland with an affection for the old fishing boats very deeply implanted in him, and for many years he has been patriotically painting their picturesque groupings at the wharves or at anchor in the harbour.

His pictures have been at the National Academy and the Art Institute in Chicago, and are in many private collections.

It is high time for us to recognize the genius of our own native born, and practice that democracy which ignores your Samaritan lineage in the recognition of your manhood and genius.

Girls! Girls!! Clear Your Skin With Cuticura
Soap, Ointment, Talcum, 25c. each. Sold everywhere. Cuticura Laboratories Limited, St. Paul St., Montreal.

See this Feature--STAR MOVIE TO-DAY

Here he is again
EVER-PLEASING FRANK MAYO
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A heart interest story of human life with pathos and thrills, in 6 parts.

Well-known Snub Pollard
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COMING---"Father Tom," in seven parts--Harry Carey, in "The Wallop."

Women, too, and children, like the comfort, neatness and surefootedness of Goodyear Rubber Heels. Do you appreciate your family enough to give them these things?'

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Evaporated APPLES
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STANDING OF TEAMS TO WEEK ENDING FEB. 10th, 1923.

Team	Played	Won
Harvey & Co., Ltd.	10	8
General Post Office	9	7
Royal Stores, Ltd.	9	7
Reid Nfld. Co.	10	7
Ayre & Sons, Ltd.	10	6
A. E. Hickman & Co.	9	5
Imperial Tobacco Co.	9	5
Nail Mfg. Co.	10	5
James Baird, Ltd.	10	5
Avalon Telephone Co.	9	4
Bowring Bros., Ltd.	8	3
Bishop Sons & Co.	9	3
T. & M. Winter	10	1
G. Knowling, Ltd	9	0

THIS WEEK'S GAMES.

Tuesday, Feb. 13, 7.30 p.m., Winter's vs. St. John's Nail Mfg. Co.

Tuesday, Feb. 13, 9.00 p.m., Hickman's vs. Reid Nfld. Co.

Wednesday, Feb. 14, 7.30 p.m., Ayre & Sons vs. Bowrings.

Wednesday, Feb. 14, 9.00 p.m., Baird's vs. Telephone Co.

Thursday, Feb. 15, 7.30 p.m., Royal Stores vs. Imperial Tobacco Co.

Thursday, Feb. 15, 9.00 p.m., Post Office vs. Harvey's.

Friday, Feb. 16, 7.30 p.m., Knowling's vs. Bishop's.

Keep your eyes open for the Gold Piece in the Pancakes at the Star of the Sea Hall on Monday night.—feb10,2i

The shoe that is every day proving its worth and giving satisfaction to thousands of wearers all over the island.

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Kindly Police Judge Mourned.

LONDON—The death of Horace Smith, the Metropolitan police magistrate for 15 years at the Westminister Court, will be regretted by a large number of people here and in the Colonies. Mr. Smith was more of a friend and kindly adviser than a stern administrator of the law, and his advice to first offenders was many times the means of spurring them to fresh and better efforts. Often he received letters from overseas announcing progress in new life, while other men whose lives he had materially influenced for good, never failed to call on him whenever they returned to England.

A good dinner deserves a good cigarette, a bad dinner needs one. Let your choice be CUB.

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