

A Great Monument to a Great Canadian

FREDERICK WRIGHT.

When Sir George Etienne Cartier, Bart, died in 1873 he left to every Canadian coming after him a great heritage in a confederated Canada, which he above all others (not even excepting his great colleague Sir John A. Macdonald) not only made possible but brought to a logical conclusion by first inducing British Columbia to join the Dominion and then creating the first of the great Prairie provinces under the name of Manitoba. . . . In those early days little or nothing was known of the potentialities of the great West, yet Cartier had so much confidence in its future that he backed it up to the limit of his powers and his influence, a confidence that has been more than justified by the wonderful progress of the last forty years. This great French-Canadian was born 105 years ago, a fact that will be celebrated this September in Montreal by the unveiling of a monument which may truly be said to be one of the noblest conceptions of the sculptor's art.

The sculptor himself, George W. Hill, R.C.A., after many years of weary waiting, had had an opportunity of showing his genius in the Strathcona Horse monument on Dominion Square, Montreal. He secured the commission to design and build the Cartier memorial after an open competition, and those who were privileged to view the different models sent in commended the good judgment and sense of the examining committee in choosing the Hill design. . . . The result is seen today in a monument worthy of Cartier and worthy of the sculptor. . . . John Boyd, in his fine work "Sir George Etienne Cartier, Bart," describes the monument thus:

"Standing on one of the commanding slopes of Mount Royal overlooking the city of Montreal is the magnificent memorial erected in the centenary year of Sir George Etienne Cartier's birth to commemorate his great achievements, and to symbolize the establishment of the Dominion of Canada, in which he played such a conspicuous part. The memorial, which was designed and executed by the eminent Canadian sculptor, Mr. George W. Hill, is of grand conception. Rising to a height of eighty feet from the platform on which the memorial stands, is a granite shaft surmounted by a figure twelve feet in height representing Renown. The statue of Sir George Etienne Cartier, which is of heroic size, eleven feet high, fronts the shaft thirty feet from the base. Cartier is represented in a speaking attitude with his left hand resting on a scroll upon which is inscribed "Avant Tout Soyons Canadiens" (Before all be Canadians). At the base of the statue in front are four heroic figures representing the four provinces which first entered Confederation—Quebec, Ontario, Nova Scotia and New Brunswick—while in the rear are five other figures representing the other provinces of the Dominion, surmounted by the statue of a soldier in the act of defending the flag. To the right and left are groups representing Legislation and Education. On one of the four statues which face the memorial is inscribed "O Canada, Mon Pays, Mes Armours," the title of the famous national song composed by Cartier, while on the ribbon which is held in the hands of a figure representing the Province of Saskatchewan, is the inscription conveying the striking thought enunciated by Cartier in his Confederation speech at Halifax, "The Defence of the Flag is the Basis of Confederation."

This magnificent memorial cost one hundred thousand dollars, the fund being raised by contributions from the Dominion Government, the Governments of all provinces, civic corporations and individuals, not only throughout the Dominion, but from all portions of the British Empire.

But to get at the heart of things and find out something of the personality of the man who could create such a monument to the memory of Cartier, the writer determined to beard the sculptor in his den, which he did literally. . . . If he expected to find an aggressive egotist full of pride in a great achievement, he was agreeably disappointed. . . . Instead he found a small, shy man of very ordinary aspect until he began to speak of his work. Then his eyes lit up and the whole contour of the face changed, and the observer realized that he was in the presence of the true

artist. That is, one who conceives and brings forth great ideas, whether those ideas be expressed in the form of the written word, music, painting or sculpture. . . . And if there be any comparison one would say that the sculptor has the hardest task of all. . . . To visualize clay or stone so that the conception of the artist may be made perfectly clear to the observer is truly making life out of dead matter. . . . As one examined group after group of small but perfect figures in Mr. Hill's studio, each one a child of the sculptor's brains, one really did feel that behind the shyness of the man lay a strong character, fitted to portray the ideals of life. . . . In the Cartier memorial itself the arranging of the figures representing the nine provinces is perfect art, each one clasping the hand of the next, and each face full of hope and confidence in the future. Then the two groups representing religion and education, the young soldier defending the flag, the huge figure of Renown on the top of the column in the act of crowning Cartier himself, and then the inscription on the scroll under Cartier's hand "Avant Tout Soyons Canadiens" (Before all be Canadians) surely such, though created out of stone and bronze, is a living message of living people from a great spirit of Confederation days. To complete his picture the sculptor so designed his work that the tree covered slope of Mount Royal forms a fitting background and the green sward of Fletcher's Field a perfect foreground. Viewing the whole from a distance the observer sees such combination of colors and design that he realizes that the closer the artist gets in touch with nature the better the result of his work. George W. Hill, the Canadian artist has well and truly portrayed for future generations in words of stone and bronze one of Canada's greatest builders.

MILEAGE INCREASE ON TRAMWAYS SINCE 1901.

The table below shows the increase of mileage of Canadian electric railways since 1901, taken from the annual report of the Department of Railways and Canals:

MILEAGE.

First track mileage:

1901	*674.58	1910	1,047.07
1902	557.59	1911	1,223.73
1903	759.36	1912	1,308.17
1904	766.50	1913	1,356.63
1905	793.12	1914	1,560.82
1906	813.47	1915	1,590.29
1907	814.52	1916	1,724.71
1908	992.03	1917	1,743.54
1909	988.97	1918	1,616.36

* Including some second track.

SAFETY ON THE STREET.

The rapidly increasing number of motor cars and trucks in use on city streets is demanding the more effective enforcement of traffic bylaws. Most of our larger cities have parking restrictions for motor cars, but, as these rules are not closely observed, cars stand for long periods on the streets. This is an extremely dangerous practice, especially if building construction in progress confines the thoroughfare to a narrow limit. In one eastern city, a situation of this nature existed; as it was the main artery for the fire department to reach a portion of the business section, one accident resulted, and many were very narrowly averted.

When municipalities make bylaws they are responsible for seeing that they are carried out. The best time to secure their enforcement is before an accident.