

governor" or "the boss" or "the old man" but always "the skipper." Similarly the fish wives never say "my husband" but "my skipper." The word "handy" is used in the sense of "nearly," *e. g.*, "We see *handy* as much Canadian money as we do of our own." The inhabitants are nearly always spoken of as "liviers." There are many other peculiarities of speech and custom.

Much could be said about the operations and means employed in the sealing, cod, herring and lobster industries, but space will not permit more.

H. F. COOK.

The Workman and His Creation.

This Christmas I received a rather unique gift from a little boy whom I know. It was a very tolerable pen-and-ink sketch of a donkey grazing in a field (no insinuations) I was so pleased with the child's kindness that I determined I should be very warm in my admiration of his artistic skill. So I praised the donkey's tail, legs and neck, I said the eyes were especially natural, and I spoke quite enthusiastically over many other points in the picture. When I had given expression to almost all my admiration, and had exhausted my store of choicest adjectives, I was surprised to find that the child's face wore a decidedly crest-fallen and disappointed look. "Why, what's the matter, Tommy?" I asked. Choking down a sob of wounded pride, he answered: "You didn't say anything about his ears, and they're the best of all."

Never, from that moment forth, I swore, would I speak to an artist about his work, no matter of what kind, until I had carefully and conscientiously examined, studied, and thought over it. It is an extremely delicate matter. You make a wretched blunder if you grow eloquent over the wrong point. If

you are not sure just what is the salient point, you may, of course, avoid showing your ignorance by expressing your admiration with adjectives of widest application. You may tell the model teacher that his lesson was "excellent" and the artist that his picture is "beautiful." You may tell the singer that his song was "splendidly rendered," and to the architect you may say that the building he has erected is "beautifully conceived." To be sure, they will then not think you altogether dull and unappreciative, but they will know that you do not really understand their work, and do not appreciate what you should. To show him that you have a sympathetic conception of his work, the artist demands that you be able to tell him just in what aspect of his creation its excellence, beauty or splendor lies.

Every man loves very much his own creation, the products of his own labor and genius. It might be said, with reverence, that God loved the world and "saw that it was very good," because it was the creation of his own conception. The workman loves his work because he sees all its points, because he sees the toil and thought behind them.

In the youthful workman this love for his own creation is characterized by an extreme sensitiveness. He expects the world to pay as much reverence to the product of his genius as his own heart does. He has not yet learned that observers see only one-half of what the workman sees; and that while the artist sees every detail that produces his total result, the world sees only its general effect. He finds men indifferent and is pained at their lack of sympathy.

But years of experience and of jostling with the world take this sensitiveness, egotistic, but almost pardonable out of us. We soon find out that the world's admiration for our work will never be so exaggerated as our own. We become used to the