

of art among our citizens, these societies and unions carry on a gambling business pure and simple. The pictures and works of art which they appraise at a very high value are not in reality worth one-quarter of that sum, and as a rule the successful ticket-holders do not care to carry them away. In case they do not want the picture or statue, then they are given the option of accepting half the face value of what their ticket has drawn in cash. Needless to say, very few people carry away the so-called works of art, when by going to another wicket they may obtain half its equivalent in ready cash. If these societies really wished to promote and encourage art in our midst, why do they not confine their operations to the simple offerings of pictures or other works of art as objects to be sought after? The fact that they offer money to the successful ticket-holder is proof enough to me that they are trying as much as possible to keep within the law and yet evade it. It is a good thing that they know they are being watched, and a raid now and then cannot but produce a wholesome effect."

MONTREAL'S LOTTERIES.

Public Opinion on Their Existence—The Return of Those Wheels.

(The Montreal Star, Nov. 5, 1898.)

The question of Montreal's lotteries is taking big place in the public mind just now, and much discussion is to be heard regarding these institutions.

The magnitude of the operations carried on, as revealed by the account in Monday night's Star, was a revelation to those of our citizens, unaware of how strong the passion for this particular game of chance becomes implanted in the breast of the lottery devotee.

The lottery devotee is willing to take long chances, provided he can win once in a while. A small sum won keeps him nibbling, looking for the capital prize. Of course he may never get it, and as a matter of fact, in the vast majority