

and apart from the losses of this or that community, we have the terrible realization of the great legions of the dead—all the dead in the war.

And again we have those deeds of extraordinary heroism which make the tales of heroes and demigods, such as David and Goliath, and all those things, absolutely true and real again.

And, lastly, there is that primitive passion which I think is one of the things about which the people who speak most feel least, but it is a very true sentiment for all that to many, and can be described simply as the hatred of the Hun. This sentiment, by the way, was most peculiarly rare throughout the combatant forces of the British Army and of the Canadian Corps in France.

You can perpetuate any or all of these ideas in art, and in doing some of them you will be attempting to perpetuate things which were not, and our immediate problem is how to mobilize the artistry which is competent to deal with these ideas, because the public is quite willing and anxious to pay for it.

Now, we architects are fairly well organized; we have a more or less clear understanding as to what we can do and what we cannot do in poking our noses into each other's business, and we have an established custom in regard to the management of competitions, where competitions are necessary, as in some cases they are. But the sculptors have not as yet these advantages of professional organization, nor the painters either, and I think the right attitude for our profession to take is that sculptors and painters are not practicing our sister arts, but that these are the daughter arts, and that we who practice the mother art can do a very great deal to help them. Nor would I restrict the thing to sculptors and painters, because there are the glass stainers and the bronze founders and the iron smiths, to say nothing of the stone masons and the embroiderers. And the public has not the faintest idea that all these people can be enlisted in this service of expressing their deepest feelings for them. The public would like to get a sculptor to do something, and the public's chief idea is so many cubic feet of stone with a brass soldier on top of it, and if there is a guardian angel or an inspiring angel or a glory angel or something of that kind, or a Winged Victory urging him on or holding him back or attracting his attention to the business in hand, so much the better if it can be got for the money. That is really about all that the public knows about these things, and if the public starts running competitions on what the public considers square lines for the poor sculptors (who cannot take care of themselves), a good deal of bad art is likely to result. I know the ins and outs of several com-

petitions for statues occurring during the last fifteen years, and some are a sad commentary upon human nature.

Now, there has been talk of committees to do this and committees to do that, and, Mr. President, I think that if we start too many committees going we are only helping the world to the condition in which Russia finds itself to-day. The great thing is, in my mind, to use our constituted machinery. We have the standing rigging, let us say, of this organization, with a President who can speak impersonally as President of the Institute in the name of the architects, and we have in every province a president of an association. That is the standing rigging, and if some anonymous committees to advise with those gentlemen, in case they are flooded with problems of this kind, are required, the machinery is there for hoisting such sails to catch such breezes as may be blowing. I think more good will be done along those lines than by initiating new machinery and a "bureau," as it is now the fashion to call every new piece of machinery that has an office at Ottawa.

One thing that the war has taught us, among the many, is the use of propaganda. Drop, drop, drop, and you wear away the stone. One way to manage a little propaganda on this subject would be to have a paragraph, let us say of forty lines, appear every day for a fortnight in all the principal papers in Canada, and it will be taken up by the others, provided the story is intelligently put together. I think the press in a matter of that kind would see that it was to their own advantage to publish interesting matter provided free. Now, such things could be signed by the President of the Association, and the address of the President could be given, if the public desire further information.

Articles might be on matters of this kind, or possibly the President in his wisdom, with the aid of his council, might think of better subjects, but these occur to me at haphazard: Forty lines on the subject of Canadian sculptors. I don't know whether there are any sculptors present. You all know there are not a great many; the number of sculptors in Canada is very small; you could say quite a lot about each of them in forty lines. Then a little story could be told from an actual case to show in article No. 2 how sculptors are dealt with, how they are paid, where the stone and so on comes from (supposing it is a stone and bronze thing), and when the sculptor is to be paid for his models. The public doesn't know what the sculptor does for his pay. They tell him they want a soldier doing so: (Registers fierce valor), or an angel doing so: (Registers peaceful benignancy), and the sculptor is expected