

The third period covers the poets of today. No longer under the sway of Victor Hugo and the other romanticists, our modern writers are unmistakably influenced by the writers of modern French poetry; Beaudelaire, Verlaine, Heredia and others. They are the disciples of that school of Parnassus and Symbolism which has infused a wonderful new life into French verse in the later years of the nineteenth and the first part of the twentieth centuries.

These budding poets of Quebec show great promise. They have been apt pupils and have assimilated many of the qualities of their French masters. From their number we hope there may arise one or more that we can place in the ranks of the masters of verse. Their elders were content to remain at home and study French literature from afar; these spare no pains to gather inspiration at its source. They keep in touch with the latest development in French Literary circles. They travel. They spend years in France studying their art. Already we have more than a promise. They have already produced some fine work, and the names of Emile Nelligan, Paul Morin, Louis Dantin and Blanche Lamontagne are already known in literary circles far beyond the limits of the Province of Quebec.

There are few more interesting and pathetic figures in modern literature than Emile Nelligan. In him, it seemed, Quebec was to have her great poet, but fate decided otherwise. Born in 1882, at the age of eighteen he was compelled to retire to a sanitarium, his health irretrievably broken from overwork and nervous strain, and there he died in 1900. His father was Irish, his mother French-Canadian. In him blended the high-strung temperament of two Celtic races: the keen sharp intellect of the Gaul, the dreamy mysticism of the Erse. The result was a soul of flame that burned up the frail body which encased it. He was a blood-brother of the most delicate and sensitive of the French modern symbolists—Albert Samain, Viel-Griffin, Henri de Regnier and the Countess de Noailles—and a spiritual son in the direct line of Verlaine. Like these writers, his aim has been to give to poetry the deep and subtle charm of music, uniting with it the gorgeous coloring of paints and enamels. His poems are mostly lyrics and elegies. Had age and study permitted him to develop his native talent, no doubt Canada could have boasted one of the great French poets of the age.

Paul Morin, born at Montreal in 1889, is still on the threshold of a great career. He was admitted to the Quebec bar in 1910. He then went to Paris and took his doctor's degree at the great university there. He has since travelled extensively in Europe, the Orient and Africa. While in Paris in 1911, he published a book of verse "Le Paon D'Email" (The Enamelled Peacock), which placed him at the front rank of modern poets. He is now in America.

Blanche Lamontagne is also entitled to special mention. She was born in the County of Saguenay in 1889. She has devoted her art to describing the joys of rural life and the beauties of the St. Laurence and the Saguenay. Her work is full of local and national inspiration, which is often lacking in that of others of the younger school, some of the most prominent of which are Charles Gill, Albert Lozeau, Louis Doucet and Albert Ferland. This detachment from local feeling no doubt in part arises from their desire to perfect themselves in their art by a close study of French poetry, and this study has resulted in their production showing greater skill than that of the former period. With them, French poetry in Quebec is closely approximating to the best of that of France itself, but naturally for a time at least, this severs them from local sources of inspiration.

M. Paul Morin concludes one of his most delightful poems with a promise that he, at least, will with maturity,

return to the themes connected with his homeland, and this promise has been thus translated by a friend:

"I shall wait until, ripened by sorrow and suffering,  
I feel equal some day to the task of uniting  
The words of Canada with the rhythms of France,  
Thus marrying the maple tree to the laurel."

It is to be hoped that many of his associates will follow his example.

## The Community Service Clubs:

### WHAT IS "KIWANIS?"

(By Dean Herbert Coleman)

**Kiwanis is, first of all, a brotherhood.** It is based upon the belief that it is possible for any group of intelligent and right-minded men to find an interest and a satisfaction in serving each other and the community. Its composition includes representatives from the various business and professional interests in our City.

Kiwanis has resolutely set its face against any conception of its function as that of assisting the business or professional advancement of any of its members in any other way than through helping him to be a better man and a better citizen.

Kiwanis insists every legitimate business and profession may be regarded in the light of a public service, and it is not adequately understood or defined until it is practised with that aim in view. The philanthropy which the world most needs at the present time is the philanthropy of the man who understands his job and who performs it with a clear view of its social possibilities.

**Kiwanis is, in the second place, an enterprise.** There is something radically unsatisfactory and repellent to the plain-thinking man of the present day in mere sentimentality. The feeling of brotherhood is not enough. There must also be the brotherly act. The feeling of neighborhood is not enough. One must also act in a neighborly way. As a consequence, the Club engages in a large variety of activities which are intended, partly to supplement the work of agencies already established, and partly to direct the attention of the public towards means of civic and social improvement which have hitherto been overlooked. Kiwanis aspires to lead only when leadership is imperative. It finds as real a satisfaction in following in the footsteps of other leadership whose initiative and judgment meet with the approval of its members, as it does in pioneering on its own behalf.

**Kiwanis is, in the last place, an ideal.** The term itself, unlike the names by which other similar clubs are designated, has no meaning which suggests the purpose of the organization. Kiwanis has a meaning as various as its membership, and yet, in spite of this variety which we believe is an evidence of vitality and a promise of future growth, Kiwanis has come to mean for all of its 50,000 or more members an application of the Golden Rule, "do unto others as you would they should do unto you."

Kiwanis is, therefore, in the last analysis, an attempt to find a ready and adequate application in the lives of each one of its members of this fundamental principle of good will, which is the only sure foundation for personal character, for civic welfare and for national greatness.

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