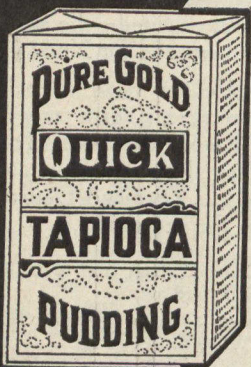


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## People and Places

### ART AND THE RAILWAY.

THE greatest living English painter has completed a series of friezes for the Grand Trunk Railway offices in London, England. Mr. Frank Brangwyn, A.R.A., is perhaps the greatest figure-painter in the world, as well as one of the few great masters of colour. His commission from the Grand Trunk railway system is one more evidence of the fact that genius is hand in hand with commerce in an industrial age. We have the same thing in Canada on a somewhat smaller scale. A month or so ago Mr. W. S. Challener, whose studio is at Conestogo, Ont., erected two large historic friezes for the Canadian Pacific railway in the Royal Alexandra Hotel at Winnipeg; besides having done several panels for the steamship companies of the great lakes and being at present engaged on a series for the Bank of Commerce in Montreal. The same artist's work on theatre prosceniums and other hotel rotundas is as well known in Canada as are the panels of Maxfield Parrish in a certain hotel in New York. It is always difficult to draw the line between direct commercial work and what might be called "art for art's sake." No bigger work has perhaps ever been done in England than Brangwyn's friezes for the new Grand Trunk office built by Sir Aston Webb, the most distinguished British architect. The friezes are superb historic groups representative of the conquest of Canada by commerce and the railway. They will be seen by more people than as though they had been done for an art gallery; by perhaps as many people as have seen the frescoes of Raphael in the churches of Italy. A railway company which does things of such magnitude is doing a great work in the esthetic development of the people. Such work costs a great deal of money; but it is counted a good investment by a corporation which has to deal so intimately with the public as a great railway. Now if more of the railways of Canada would begin to employ Canadian artists in Canada in a similar way we should begin to have the beginning of real public appreciation of Canadian art.

\* \* \*

### THE GLASGOW OF CANADA.

MAYOR GEORGE WASHINGTON STEPHENS of Montreal has been dipping into the future of St. John, N. B. He was down in the New Brunswick town the other day taking a look at the harbour. Nothing interests him more than bustling docks and the smell of the sea. Probably Major Stephens knows more about ports than any other business man in Canada. As chairman of the Montreal Harbour Commission, he has helped put Canada's metropolis among the greater centres of the world for the going and coming of ships. St. John, further east, Major Stephens thinks, could be raised to eminence as the Glasgow of Canada. The evolution of St. John would come easily. Nature has done a lot of the work of qualifying the harbour. A city council with business ability and push should take hold and finish the job. There is some dredging to be done at the channel entrance; if the mud was dug out there, any of the leviathans could ride into St. John without caring a snap about the time of the tide. Their captains could blow in, too, with the winter breezes; when the rest of Canadian tars are trying to keep warm round stoves on shore.

Scotland's Glasgow, as big as Guelph, Ontario, one hundred years ago, about that time started improve-



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