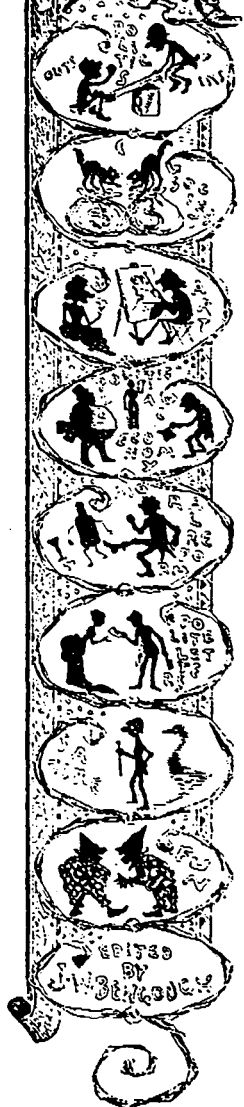


# THE GRIP

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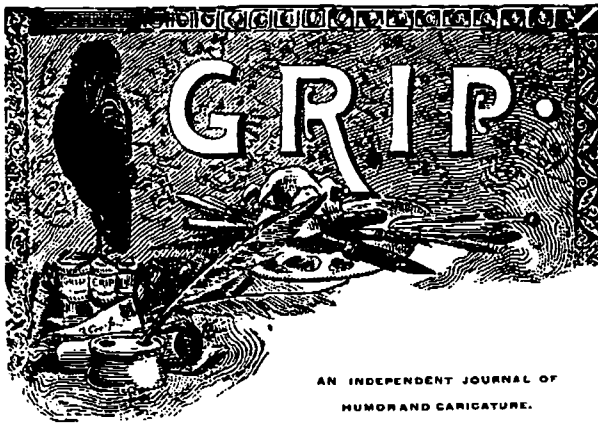
INDEPENDENT  
JOURNAL OF  
HUMOR  
AND CARICATURE



THE GREATEST WONDER OF THE FAIR:  
"HOW TORONTO HAS GROWN!"

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Comments on the Cartoons.



**THE POLITICAL HORSE-RING.**—The great Industrial Fair, which is now accepted as a public festival by at least the people of Ontario, marks the close of the holiday season. Before settling down to serious fall and winter business, the average citizen feels it incumbent upon him to put in a few days at the Industrial, and if you want to locate him on the ground at any given moment of any given afternoon (weather permitting), you are most likely to find him in company with a few thousands of other average

citizens, doing his best to see what is going on in the horse-ring. Why it is that the shrewd managers have not put up an additional grand stand to accommodate those who are willing to pay for seats, we need not stop just now to enquire. If they are quite willing to let hundreds of dollars slip by in this way, season after season, it is none of our funeral. We presume the directors, in their facetious way, will reply that the people now have a grand "stand" for hours at a stretch around the enclosure. All right—but there would be heaps of money in a few more yards of seating accommodation. Now, since the Fair's the thing, why should not the politicians big and little "do it" as well as the other classes of the community? And why not have them present as a body, as an additional attraction in the pro-

gramme. If Mr. Hill could only realize some such scene as that presented in our sketch, he would find it a paying attraction.

**THE GREATEST WONDER OF THE FAIR.**—Although there will as usual be many remarkable things for our visitors to see and admire at the Exhibition, nothing, we are sure, will be a source of more universal wonder than the strides Toronto has made since this time last year. To those who only visit us at annual periods, we commend a general inspection of the city, something which can be managed both cheaply and pleasantly by means of the street cars. If this hint is acted upon year by year, they will find that the real "exhibition" is not confined to the Industrial Park, but is bounded only by the city limits.

**THE** great strike among the London dock laborers has afforded the Smart Alicks of the Protectionist press the opportunity to indulge in the usual chatter which generally takes the place of argument, to the effect that England is a Free Trade country. As though strikes and labor troubles were unknown in Protectionist countries! All such talk, from whichever side it comes, is worthy only of children or idiots. There are a hundred other conditions affecting labor than those arising out of tariffs or the absence of tariffs. So long as natural opportunities are monopolized by the few, there will always be poverty and oppression, irrespective of tariff laws. But what makes the protective nonsense rather sillier than usual in this particular case, is that the only possible effect of Protection on English trade would be to decrease the volume of imports, and consequently to lessen considerably the work of dock laborers.



**HE** theatres are again open for the season, and the customary succession of stars will twinkle for a brief space before the lovers of the drama. Manager Sheppard begun well by showing us an actor who can really act, in the person of Mr. Nat Goodwin. It is something of a relapse from this to the Hanlons, with their circus-nonsense, but this temporary aberration will be compensated for later on, it is to be hoped. Speaking of the stage, when are we going to see a play by a Canadian author in these parts? This is a question worthy of some discussion in connection with the much-written-upon subject of native literature. We happen to know that one such production is at this moment sweetly and securely resting in the desk of the manager of the theatre just named, but will it ever be transferred to the footlights? The manager says it is a first-rate piece, too.

AS many a true word is said in jest, a figure of speech may sometimes convey a literal truth. The Hamilton Spectator says in explanation of its course on the Jesuit Bill, that "while condemning the measure because of its inherent badness and because of its incendiary character, the Spectator was compelled to take the ground that it was a matter which concerned only

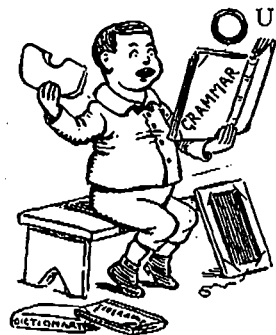
the people of Quebec." "Compelled" is a sufficiently forceful and appropriate word in that connection, and to those conversant with the moving forces of political journalism is suggestive of the party lash and the mandates of the dispensers of patronage, rather than a purely logical process of conviction.



PERHAPS it will be just as well to hear what Mr. Laurier has to say before summing up the true intent and consequences of his forthcoming visit and speech. That the occasion will be an important one for the Reform Party may be fairly assumed. It is generally believed that the leader is coming here to outline in a clear manner the policy of that party—in response, no doubt, to GRIP's frequent jibes at its present nebulosity. If this turns out to

be a correct guess, we are ready to congratulate all concerned; especially if that policy, when outlined, appears to be one which is really worthy of the name of Liberal. As to the "Jesuit Question," which will not down, we can hardly imagine how Mr. Laurier, with all his admitted skill as an orator, can possibly get around it in a way that will be satisfactory to a Toronto audience, without laying himself open to "unpleasantness" with his friends in Quebec. This is where the beauty of having two nations in one shines forth. For Mr. Laurier himself all parties entertain a kindly feeling, and we may assure him of a warm reception and very respectful hearing, whatever he may have to say. It is refreshing, anyhow, to find a Canadian leader coming forth to address the people on public questions more than a fortnight before a general election.

\* \* \*



OUR friend, the small boy, is at school once more, and the neighbors are not shedding any tears over his absence from the residence street in which he made day hideous during the vacation. But, alas! the still smaller boy and his little sister are left, and they look after the business in a lively and able-lunged fashion. Then, when their senior comes home at half-past three, Peace folds

her silvery wings and departs for Todmorden or Hamilton until bed-time has arrived. Things will no doubt be happier under the Henry George system, but there will never be perfect content unless Mr. George so arranges matters that each growing family can have a farm to themselves whereon to grow, and yell, and laugh, and cry and develop.

THE proposition to change the name of Hamilton to Any Time is meeting with favor. The name is intended to intimate that period of the day at which the average inhabitant will accept an invitation to "take suthin'."

**OPPOSED TO CLERICALISM.**

"THE expenditure at Ottawa," said Levelhead, "has been unwarrantably increased of late years, mainly owing to the employment of unnecessary officials. The clerical force is three times as large as it need be."

"Clerical force!" said Sniffkins. "Why, you don't mean to say as the Government is keeping all them Jesuits and priests, and givin' 'em offices? Why, I should think it was time for a kick to be made. Darned if I ever give another Tory vote if Sir John is finding soft snaps at Ottawa for a lot of Jesuits."

**HAMILTON'S LONG-FELT WANT.**

THEY want a park in Hamilton,  
(A village, somewhere west),  
They wish to ape Toronto style  
And do their level best  
To put a city aspect on.  
I think they have a mayor.  
But taxpayers at the prospect groan,  
Unless perchance they swear.  
'Twill be a source of much expense,  
But that will bear good fruit,  
What says the proverb—"Ce n'est pas que  
Le premier (pare) pas qui coute."

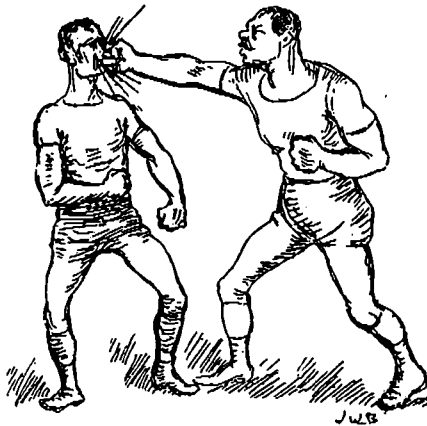


**HE OUGHT TO PASS.**

OFFICER—"None but exhibitors allowed in this gate, sir."  
CHEEKY CUSTOMER—"That's all right; I'm an exhibitor."  
OFFICER—"What are you exhibiting?"  
C. C.—"My figure!"

**A SUCCESSFUL POET.**

PROSER—"Hello, Jingler, writing any poetry these times?"  
JINGLER—"Yes; lots."  
PROSER—"Get it published? Found some newspaper that you can work it off on?"  
JINGLER—"Oh, yes, and get paid for it, too."  
PROSER—"You don't say! Well, you are lucky!"  
JINGLER—"Yes, and some of my pieces are so much appreciated that they have been published several times in succession."  
PROSER—"Oh, come now, that's too much for credulity. What paper on earth are you writing for?"  
JINGLER—"Well—er—several—but my work is anonymous. Fact is, I'm doing rhyming ads. for Neverfit, the clothing man."  
PROSER—"Oh, I see. Who says there is not any chance for Canadian literature?"



**A CASE IN WHICH IT IS CERTAINLY BETTER  
TO GIVE THAN RECEIVE.**

**THE GREAT SOD-TURNING.**

*(By Our Own Special and Particular Correspondent.)*

YOU have received by telegram the bare facts connected with turning the first sod of the new Regina & Long Lake Railroad; but no telegram, no pen, could do justice to the imposing scene, as it unfolded before those who were eye-witnesses. As Mr. Davin assisted Mrs. Dewdney from the platform to the spot where the virgin soil was to be broken, it was remarked that, like all sensible ladies in elevated positions, she set a worthy example to the poor people who were spectators by the plainness of her dress; the bright pink calico she wore reflected in its sheeny folds the brilliancy of the sun, and—but why attempt a description? The art of the photographer has given it, in imperishable characters, to posterity. After Mrs. Dewdney had gracefully turned the sod, it was gently carried and tenderly placed in a safe receptacle within the private car of the Hon. Minister of the Interior. The band then played a medley. Then followed speeches. If eloquence could build a road, the assembled crowd would have been able at the close of those speeches to step on board a waiting train, and proceed to Prince Albert as fast as steam could propel. Alas! even great minds must wait on matter and manual labor. As the last silvery strains of the impassioned utterances of the orators of the day floated away in the distance, the listening people said, "Surely these be gods, and not men!" Their glowing words must have floated on until in Toronto you would have heard the words, "I, railroad," had not a prairie fire caught them and burned them to cinders—even now they may be ascending in smoke, startling the denizens of other worlds! Lieut.-Gov. Royal was the first speaker. He assured us that many men had promoted this railroad scheme, but Mr. McDowell had done the most—in fact, Mr. McDowell was the "greatest Roman of them all." Mr. Dewdney endorsed what Mr. Royal had said, and gave a complete history of the efforts made, and by whom this gigantic work had been accomplished. He took his seat amid a storm of applause, but came forward again to say that Mr. Davin had done what he could; a little side issue he forgot to mention. Mr. McDowell modestly admitted that he was the man who had achieved all this glory, and in a most unassuming way admitted that Davin and others had helped in the promotion of this great enterprise.

Mr. Davin, goaded by the evident intention of the speakers to ignore his services, upon rising to speak, told what he had done—and it left very little for anybody else to do, except to furnish money, and a few little essentials required in building a railroad.

One thing these men of might did not mention, and it was a fact most patent to all present. Great men are a production of this North-West, independent of rain or drought. Wheat and oats may fail, but statesmen and orators are a certain crop.

Great brains from little brainlets grow,  
Great thoughts from little thinklets flow;  
Great men this soil can grow, can grow,  
As we can show, can show, and blow.

STOCKHOLDER.

REGINA, August, '89.

**REJUVENATED.**

MY uncle has got the elixir of life.  
The old fellow is seventy-two;  
I'm afraid he is looking around for a wife.  
Then what am I going to do?  
I was always his favorite nephew, you see,  
And last month he has been very ill.  
I had promised myself such a mighty good spree,  
For he named me as heir in his will.

But this Brown-Sequard racket has quite knocked me out  
My chances are now pretty slim,  
The old boy is cavorting quite lively about,  
I think I shall die before him.  
I met him down town at eleven last night  
On a bit of a whirl with the boys,  
He was whooping her up in a state of delight  
And making no end of a noise.

He is wearing dude pants and has curled his moustache,  
And carries a monstrous big cane,  
He drives a fast team and he's made quite a mash  
On a lady who's not a bit plain.  
I saw them out walking on Wednesday night.  
Methought 'twas some hideous dream,  
But no—for she clung to his coat sleeve quite tight,  
And simpered, "I'd like some 'ice cream.'"

I'm sure they will marry—he's such an old fool—  
And he always was fond of the sex.  
This guinea-pig nostrum reverses all rule,  
'Tis sufficient an angel to vex.  
Too bad, when I thought he was going to die  
And be wafted from all earthly strife,  
He suddenly jumps up quite chipper and spry—  
Confound the elixir of life!

**AT THE C.P.R. TICKET OFFICE.**

SOLOMON JACOBS—"Mein friendt I wants to go mit  
Ottawa. If I dravels mit your road dot vash cheaper  
ash der Grand Trunk, hey?"

TICKET AGENT—"No; just same price."

JACOBS—"Hey—how vash dot? But your road vash  
efer so mooch shorter ash der Grand Trunk?"

TICKET AGENT—"Why, cert. Saves you about three  
hours. Want a ticket?"

JACOBS—"Vell, no. Dot vash a fraud. I goes mit  
der Grand Trunk, ven I gets efer so mooch a longer ride  
for dot money."

**AN ATMOSPHERIC PUN.**

SYSEE—"There goes Jack Slickum, old Moneybag's  
heir. Isn't he looking very thin?"

SAWSEE—"He is, indeed; but it is quite natural that  
he should. Air is proverbially thin, you know."

HOW IT'S DONE



1. Try for matches



Try one



Try two



Try three



Try four



Tri-umph!

THE MASHING CHINEE.

[MASHERISM HAS NOW INVADED CHINA.]

MEN gain in this enlightened land  
 (A fact we may lament),  
 But little credit for the grand  
 Inventions they invent—  
 Such things, as antiquarians show,  
 Were known in China long ago.

So how refreshing 'tis, by gum!  
 To know the Western whim  
 To Johnny Chinaman can come.  
 And introduce to him  
 A something that he did *not* know  
 Some fifty thousand years ago!

We deem it an addition bright  
 And new, for, sooth to say,  
 The modern masher was a sight  
 Unknown to Old Cathay;

It knew, deep sunk in Time's abyss,  
 No thing of beauty like to this.

'Twould put completely in the shade  
 All mashers hitherto,  
 A bilious-looking dude arrayed  
 In petticoat and queue;  
 An object which the sensitive  
 Could never look upon and live.

Though in a world like ours we know  
 Quite natural it is  
 The whirligig of change should show  
 Strange metamorphosis;  
 Yet China on the mash must take  
 From all competitors the cake!

A LITERARY man who has given years to the study of Tennyson, is of opinion that there is no direct reference to Hamilton in the poet's line:

"A land where all things always seem the same."



#### A LIMITED INDULGENCE IN FINE TASTE.

"HA, ha! There go my rich gentlemen again. Now I can join them in enjoying the aroma of a fine cigar."

#### OBITUARY.

(From the "Globe," Saturday, Sept. 7th.)

GRIP, in the course of its rapid and multitudinous gyrations, appears to have turned against the Equal Rights people. A little while ago it caricatured the Association in the character of a victim of Jack the Ripper, and more recently it satirises the agitation in the guise of a hog. Perhaps, however, in the latter case it meant to convey the idea that the animal was bristling with indignation. Our deadly-lively little contemporary should always explain its alleged jests fully. For some time back its readers, who feel it a patriotic duty to laugh, if possible, at Canadian attempts to be funny, have had to strain themselves dreadfully. It is a pity that the caricaturist cannot get away for a long, long holiday, from which he might return with a revived sense of humor. Not a great many years ago GRIP was often amusing. But time and constant work tell severely even upon caricaturists of note. For instance, Nast's sketches are nowadays stupid beyond anything that could have been expected of him ten years ago. W. S. Gilbert has illustrated the decline and fall of a funny man in his "Jester James" verses. They relate the melancholy tale of a joker who was hired to make fun for seven years, and who insisted on keeping to his contract long after he had exhausted his jokes, his humor, and everybody who tried to be cheerful on his sad attempts. Still he remained faithful to those who had always been his friends.\* It's a pity that GRIP endeavors to palm off malice as a spice for dullness. Canadians remember that GRIP used to be at once witty, good-humored and honest in its sketches. They still have a kindness for the dull little paper, and they would delight to see it restored to a true sense of the humors of the time.

\*This sentence, by a globular "inadvertence," makes the motive of this silly tirade clear. "GRIP used to be at once witty, good-humored, etc.," when showing up the Tories, of course; but when he ventures to have a little fun at the expense of the other fellows, he is awfully dull, don't you know! But we must confess that in our very funniest moments we never conceived so rich a joke as that of the *Globe* rebuking any of its neighbors for "rapid and multitudinous gyrations." If it wouldn't be asking too much of the paper which Gordon Brown once made illustrious, might we request particulars of the inconsistencies of GRIP here referred to?

#### ENTERTAINING IN COUNTRY TOWNS.

TRULY, it isn't always an unmixed joy. I ought to know, being the leading society lady of Rural Dell. I can turn my house topsy-turvy, keep myself and the servants broiling over the stove to get up a good supper, and hear all Lucius' grumbling, but I am fain to confess that my power stops there. I can't make people enjoy themselves.

Who could, if they had only about one young man to every two or three young ladies? There is a frightful preponderance of the feminine sex in our small towns. To get even that number of beaux a hostess has to go out into the highways and by-lanes of society people and drag in all the boys from fourteen years up, and even then you can't get enough to go round. It makes a mother think seriously of reviving convents, under the name of sisterhoods, when she sees so many sweet girls forced to be wall-flowers. Our native feminine population is always largely increased in summer by city visitors, and the way in which the boys are getting spoiled is positively alarming. What are you going to do with young men who won't let you introduce them to girls they don't fancy, and are equal to positively refusing to dance with a girl even when you ask it as a personal favor, and say that they prefer dancing with your daughters—Misses Molly and Jane. Of course you needn't ask them to your house again, but that merely adds to your troubles by reducing the

number of partners for the girls, and you have fewer than ever. If some of the girls would only stay away, or if you need not feel obliged to ask them all at once! An entertainer in a small place can't discriminate between her acquaintances; it would be risky for any person, and positive political suicide for the wife of an M.P. The best thing you can do is to pray that the wrath of the wall-flowers will fall on the delinquent young men, not on you. Poor boys! they might dance a few duty dances, but in my heart of hearts I don't blame them much. I know that the great wide world yawns before them; my motherly heart forgives their inattention to my friends' daughters. The Misses Pencherman always have partners—they're that kind of girls (the same as their mother before them)—and besides, don't I know that the poor young fellows who at present swim so proudly in our little Rural Dell society mill-pond may, as they go to other places to seek their fortune, be struggling before long in the great sea of social unknowns; so I forgive their present pride. Of course I know women shouldn't expect to have as good a time in this world as their brothers; but, dear me, what an immense load would be taken off a hostess if girls only knew how to amuse themselves! Why can't they?

J. M. LOES.

#### IN THE SUBURBS.

REAL ESTATE MAN (*to old settler*)—"Ah, the real estate boom has been a big thing for the people about here, hasn't it?"

OLD SETTLER—"You bet. Fine thing."

REAL ESTATE MAN—"It is doing wonders in developing this section. I suppose you have made considerable money by selling off lots."

OLD SETTLER—"Well, no. I ain't much to sell, but I hope the boom keeps on. You see the wood's nigh all gone in this part, and ef it hadn't been for the agents' sign-boards, blamed if I know what we'd have done for fuel."

## STREET-CARIANA.

THE speed of Toronto street-car transit is often a subject of serious discussion. Occasionally bets run high as to whether a car or a coal-cart going in the same direction will first reach a given point. The following bits will illustrate:

Old Mr. Rupert was waiting for a Parliament street car at the corner of Wilton avenue one morning, when a young woman came along and said to him, "Will the car be here pretty soon, do you think?" "Well, yes," I should say it would," replied Mr. Rupert, "for the last one I saw passed here last night about twelve o'clock."

On the same line, not long since, the driver and conductor demanded fare for a small child accompanying her mother to market. He asserted that the child was old enough to be paid for, but the mother said it wasn't.

"What's her age?" demanded the driver and conductor.

"She was just four years of age when we left Gerrard st.," said the mother, "but I daresay she will be five before we get to the Union Station, at this rate."

An ancient farmer from Markham, riding on a College-st. car, was heard to remark to a friend beside him thusly:

"Some folks holds that plough-hosses is gettin' scarce, but I'll be hanged if I don't see some of the best animals for our purpose I ever saw, right here a-pullin' them cars. They go so slow and stiddy like."

On the wharf at Niagara-on-the-Lake, Mr. Jones and his son stood awaiting the *Chicora*. "Say, pa," shouted Sammy, "how long will it take us to get home?" "Let's see," said Mr. Jones. "It'll take two hours to go across the lake, for that's about thirty miles, you know. Then we take the street-car a mile and a half; that'll be half an hour more, so we'll be home about half-past one, I guess."

Jinks and Jenkins rode east along Queen street in a one-horse car. For some time both were engaged in reading the newspaper. At length Jenkins, looking up, stared at both sides of the street for a few seconds, and then said to Jinks, "Which direction are we going in? Ain't we in the wrong car?" Then Jinks quit reading and looked about too. "My belief," said he, "is that we ain't a-going anywhere—the car has stopped—no, it

does move, I see now, and I think we're going east." "I'll bet you we're going west," replied Jenkins; "let's ask the driver." He did, but the reply is unfit for publication.

"I should think," said a Detroitier to us recently, "that your street-cars never run over anybody, do they?" We said they sometimes did that very thing. "Oh, I see!" he exclaimed. "I suppose sometimes a person gets tipped up crossing the track, and of course when the wheels once get onto him, they're there to stay." We acquiesced immediately.

## IMP. FED.

A SOLUTION OF THE BEHRING SEA DIFFICULTY.

SIR,—My dread of being scarified by the St. Thomas *Times* for supporting Imp. Fed, and parting my name in the middle, has prevented me from expressing my sentiments on this momentous matter. Confident of absolute protection under

your sheltering wing I at last venture to address the Canadian public through the press. As Dr. Brown-Séquard's Elixir is the only thing that rejuvenates old age, so Imp. Fed. is the only solution of the Behring Sea difficulty and the Fisheries dispute.

In short, MR. GRIP, by the seven provinces of Canada becoming seven States in the Union, we would

have an *Imposing Federation* which would solve our present International difficulty. Life is too short to expatiate on the innumerable blessings that would accrue to Canada therefrom, but I shall give a few which in themselves ought to be convincing. We would allow the people of British Columbia to use our Behring Sea. We would help the Manitobans to deplete their forests and

coal mines, besides using the C.P.P. which Canada has so kindly built. We would help Ontario by working and using her silver and copper mines. We would help the people of the Maritime Provinces to keep their waters from being overcrowded with fish. Now, MR. GRIP, I wish you to get these arguments for Imp. Fed. copyrighted, so that the *Empire* may not use them, and at the same time I want you to protect me from the abuse of the St. Thomas *Journal*.

U. S. A.

J. BUTTER WORTH.



AT THE DOG SHOW.

CLARA—"Pugs are cute little things, but what are they good for?"

ETHEL (rather a pronounced fancier)—"Why, Clara, I'm astonished. Good for? Nature meant them to be the recipients of the affection which society might otherwise have lavished on mere children!"



THE "LITTLE MAN" WAS SOMETHING OF  
A BOY, TOO.

MAMMA—"I'm sure my little man likes going to school better than having holidays, after all."

BOBBY—"I wouldn't be too sure, if I was you, mamma."

P.S.—I beg to enclose the following letter which speaks for itself:

MR. J. BUTTER WORTH,

DEAR SIR,—I beg to state that I am in full accord with your sentiments on *Imp. Fed.*, as you may have noticed by my speeches in a number of *American* cities.

E. RASTUS WIMAN,

Time will not permit me to give many more such convincing examples.

CONFESSIONS OF AN ART CRITIC.

TO begin with I know nothing about Art. That is, properly speaking. Of course when a man has been writing upon any subject off and on for some time he cannot help acquiring a kind of glimmering perception of the matter, even if it were as abstruse as the reason for existence of the Grit and Tory parties or the Esplanade question. Let a writer be ever so great an ignoramus at the start he generally finishes by picking up a smattering of the subject and getting to know the meaning of a few, at least, of the phrases which flow so glibly from his pen. But with this qualification I can truly say that I know nothing of Art, of the technical rules governing painting and drawing, or the canons of criticism. However, that has never stood in the way of my being considered a pretty fair critic and getting special appointments to "do" art exhibitions from papers with which I was not regularly connected. What would become of us writers if a man was required to know something about a question before writing upon it?

At a comparatively early stage of my reportorial career city editors got into the way of assigning me to do any art criticisms that required to be done. Why, I never could tell, except that I have a pretty vigorous imagination,

a good command of language and sufficient knowledge of literature to work in an appropriate poetical quotation here and there, which helps out an art criticism wonderfully when you don't know what else to say. It was in vain I protested that I knew nothing whatever about Art. "What of that?" was the answer, "none of the staff know any more than you do. Somebody has to do this thing and you're the man." So I made my *debut* as Art critic.

How did I manage? Oh it's easy enough when you get the hang of it, as the executioner said. If I am ignorant of artistic rules I know when a picture pleases me and when it doesn't. I took in the collection and selected subjects for praise or censure according as they struck my untutored idea of what a picture ought to be. Of course I was more lavish with commendation than with blame, after the fashion of Canadian "art-critics" generally, and always gave the mediocrities—or what appeared such to me—the benefit of the doubt. Only in very pronounced cases of botch work did I wither the unfortunate artist with sarcasm.

The ordinary terms of commendation such as "excellent" "admirable" etc., were soon exhausted, and my greatest difficulty was to avoid repetition. I would extend my vocabulary by listening to the talk of groups of artists and their friends, and whenever they let slip a professional phrase I jotted it down. Sometimes I would get an artist to give me pointers. It wasn't always safe to use them, because artists are a jealous set and apt to be prejudiced against each other, so I didn't let their estimates of particular paintings bias my judgment. What I hankered after was vocabulary—the lingo of the studio, and I treasured in my note-book and memory such words as "crisp," "breadth of handling," mellow in tone," "warmth," etc. If I didn't see fit to apply them to that picture they would do to work in the notice of some other that pleased me. See?

So I got along famously. I soon acquired a fairly extensive command of the dictionary of art criticism, though precisely what half the words mean I swear I don't know to this day. When I couldn't think of anything else to say about a picture I always fell back on "conscientious handling," "careful fidelity to detail," or "pains-taking elaboration of *minutiae*." I had a lot of phrases expressing this idea in different ways, and it always used to be a standby of mine when there was a good deal of ground to cover.

One time when I had a special engagement for a leading daily to report an exhibition, and I wanted to do it in extra good style, I spent several hours beforehand looking over one of Ruskin's works. I set down all the choice phrases and art expressions I could find in it in reference to old masters and such and enriched my report therewith. I didn't plagiarize understand—there's no copyright on detached words and I was careful to separate them from their context and work them in one by one. The report really read very well, and gave general satisfaction.

Now I suppose some pernicky people will think this a record of literary unscrupulousness and depravity, but I honestly tried to do justice to everybody—to say something pleasant and commendatory about those who, in my judgment, deserved it and only to slate those whose efforts were obviously below mediocrity. Can an all-round newspaper man at a salary of \$20 per week be supposed to know much about Art as a part of his regular duties? Or can a Canadian newspaper afford to retain a specialist at a high salary whose services will perhaps be called into requisition two or three times during the year? P. T.





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(See page 174.)



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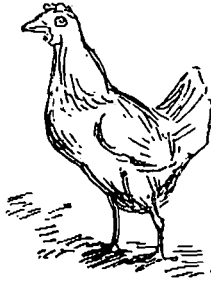
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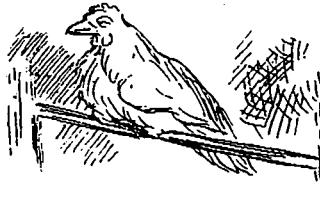
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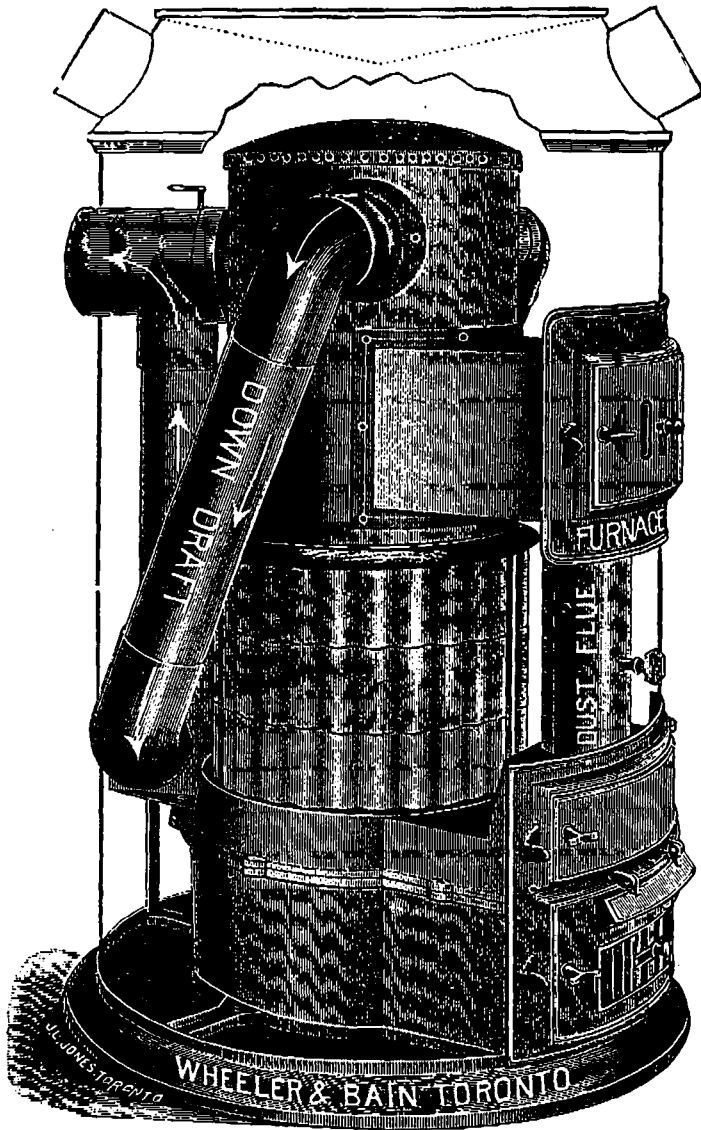
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