

Remember to use OLD DUTCH



Once a lawyer interrupted Choteau in the middle of a patent case to say: "Look here, there's nothing original in your patent; your client did not come by it naturally." Choteau, surprised, looked up at his opponent. "What does my brother mean by what Choteau intended it to do, naturally?" he inquired suavely. "Naturally? We don't do anything naturally! Why naturally a man would walk down the street with his pants down?"

The laughter that followed obscured the point of the other lawyer's remarks which was precisely what Choteau intended it to do.

Agricultural Meetings

Illustrated lectures and Agricultural addresses will be given by J. A. Clark, Superintendent of the Experimental Station, and by Robert C. Parent, Supervisor of Illustration Stations in P. E. I., at the following places at 8 P. M. each evening.

Baltic Hall, Lot 46, Monday, April 2nd, 1928.
St. Peter's Hall (Court House) Tuesday, April 3rd, 1928
Montague (Ives Hall) Thursday, April 5th, 1928.

Everybody is cordially invited. The Illustrated Lectures on "New Varieties of Grain" and "Home Grounds" should be of particular interest to the ladies and to the boys and girls.

J. A. CLARK, Supt.

Fertilizer Orders

All parties requiring Fertilizer through the Potato Growers' Association must place their orders on or before Thursday, April 5th.

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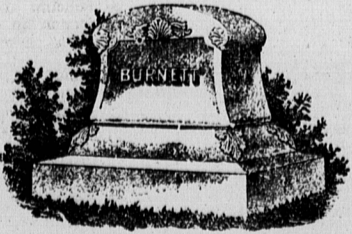
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WEST COAST INDIAN ART EXHIBIT

Specially Written for The Guardian
—By—
Helen Marshall Hunt.

There is an exhibition in the Montreal Art Gallery at present showing the art—and through the art, the life—of the West Coast Indians of Canada. The exhibition has been brought together largely through the efforts of Mr. Marius Barbeau, of the Archeological Department of the National Museum at Ottawa; having been made from the collections at the National Museum, the Royal Ontario Museum, the Museum of McGill University, and from the Canadian Handicraft Guild and Mr. Barbeau's own collection. We cannot yet estimate the great service that Mr. Barbeau and the artists who worked with him have rendered to Canada and to the world at large in salvaging and recording what is still extant of the arts and ceremonials of this fast vanishing race. This primitive art will take a definite place as one of the most valuable of Canada's artistic products, and will without doubt stimulate and inspire the work of many Canadian artists. Its preservation may be valuable to the ethnologist when he comes to study the significance of its similarity to that of other races far removed in space and in time. We are told that the decorative art of the West Coast Indians of Canada favourably compares with the more famous aboriginal arts of Mexico, Africa and the South Seas. A French art critic wrote last year, "Between the specimens of Canadian West Coast art and those of the Bantus of Africa or those of the Aztecs of Mexico there is an obvious analogy. They seem related to each other. Yet the art of the Canadian tribes has advanced further than the others and discloses a much finer culture." There are some fine examples of their art in museums in Europe—chiefly in Germany, collected early in the last century. The significance of it from an ethnological point of view may be problematical but there can be no question whatever of its value as a basis from which a distinctive Canadian art may spring.

Mr. Eric Brown, Director of the National Gallery of Canada, writes: "The Indian sense of creative design and high craftsmanship was at its best as deeply rooted in his national consciousness as ever has been our sense of traditional art, and in his weapons, architecture, ornaments and utensils produced from the materials to his hand, we can see how ably and seriously he has held to them so long as his national consciousness and independence remained. The disappearance of these arts under the penetration of trade and civilization is more regrettable than can be imagined and it is of the utmost importance that every possible effort be made to retain and revivify whatever remnants still exist into a permanent production, however limited in quantity. Enough, however, remains of the old arts to provide an invaluable mine of decorative design which is available to the student for a host of different purposes and possessing for the Canadian artist in particular the unique quality of being entirely national in its origin and character."

It is in their carvings, their paintings, their weaving, as seen in this exhibition, that the native artists show their skill and imagination, and it is amazing how they have adopted their designs to the exacting nature of their materials. Metals, with the possible exception of copper, were not known to the Indians in early times, but when they were discovered, during the last century, the native craftsmen soon developed an ability to polish and engrave silver, copper and iron. Slate was quarried only near one village of the Haida Indians in the Queen Charlotte Islands, and probably not before 1850, but the workmanship on the small slate figures shown here is remarkable.

Some of these carvings are of unusual excellence, although the technique remains primarily one of wood carving rather than stone cutting. They represent heraldic figures, as in miniature totem poles, legendary characters and scenes of everyday life. Many of the best pieces of this kind are the work of the famous Haida chief, Edenshaw, and his faithful Tlingit slave. These two men spent much of their fruitful lives in a friendly rivalry, carving figures of all kinds, most of which now grace the public or private museum collections in Canada and abroad.

The media with which they usually worked were cedar wood, walrus tusks, moose hide and mountain goat hair. From cedar they carved their totem poles, representing the coat-of-arms and the mythical ancestors of the owner. These poles stood in the villages before the houses, and the carving and painting is the work of skillful and imaginative artists. The emblems show the features of the wolf, the eagle, the raven, the beaver, the hawk, the thunderbird, the whale,

the salmon, according to the traditional founder of the family, before whose house the pole stands. There is a marked contrast between the work of the north and the south. Their traditions and aims differ; the superior skill and imagination of the Haidas, the Tsimshyan and the Tlingit of the north is seen in both the carving and the weaving. We are told that their style was smooth, elaborate and refined. Their most accomplished artists have left works of art that count among the outstanding creations of mankind in the sphere of plastic or decorative beauty. The southern tribes, on the other hand, could not boast of like refinement. Their representations are more grotesque and conventional, the features contorted often and belonging more to caricature than sincere realism. The difference between the north and south is fundamental, racial, and ancient, the south being either decadent or more primitive than the more highly developed north.

Other objects carved of cedar were great corner posts and huge figures with outstretched arms which stood in the communal houses supporting the beams above. Here is a large mural painting on wood with a long projecting beak, the work of a probably the finest of the kind in existence; this formed a partition in a feast house behind which were hidden sacred and ritualistic mysteries. One sees carvings in relief of huge double-headed monsters in the grotesque style of the Nootkas of Vancouver Island. When one sees a Haida canoe hewn out of a single cedar trunk, decorated with the painted crest of the owner, the Grizzly Bear of the Sea and the Fin-back Whale combined together—the Mystic Raven, and the Herringbone Adze pattern inside, one wonders at and admires the skill and patience of the worker, and realizes how much more pride in achievement and ownership would be felt for such a treasure than for the most perfectly equipped product of our civilized factories.

Beautiful ladies and spoons elaborately carved and steamed into shape were made from walrus tusks and mountain sheep horn. Every chief owned sets of these which were used by distinguished guests in the winter festivities. The large spoons were filled with food, or after the coming of the Manu with liquor, and presented to the high chiefs who were expected to stand and devour the contents on the spot, though they were sometimes assisted by their elder nephews. The intricate figures carved on these ladies were mythological. One sees also the small ivory charms or amulets, exquisitely carved, some with abalone shell inset. The workmanship shows the art of the Haidas and Tsimshyan at its finest. The small figures represent benevolent spirits such as the otter and the salmon seen in dreams by the medicine men. The double-headed snakes were the most potent of all these charms.

The Chilkal robes were woven in the village of Chilkal on the coast of Alaska, from mountain goat wool. There is no better weaving done in America, but the art is dying out. Some of the robes are all of white, others are made of shreds of cedar bark, the designs are mostly conventional though sometimes the owner's coat-of-arms is introduced. These robes were worn only by chiefs and at ceremonials. The robes are made of animal skins, and fish in their brilliantly colored designs, just as we conventionalize flowers and plants, making designs from leaves and petals, so they take the various parts of an animal, the eyes, feet, teeth, etc., and arrange them in conventional patterns; the robes are striking and extremely attractive, though sometimes startling. These designs are seen in their weaving and painting as well as in their carving.

Those of us who lay claim to artistic taste are accustomed to admire the Italian primitives, seeing in their work naive and charm as well as historical importance in the development of art. We have in this exhibition many specimens of Indian carving and coloring, but we have a remarkably interesting example, in two paintings, of primitive expression in a medium new to the Indian. Fred Alesee, a half-breed, painted pictures in oil and water color, depicting the legends and battles of his people. The composition is excellent, the movement spontaneous and spirited though his sense of color is limited, in fact, they have the quality of primitive painting. These pictures are being treasured for their historical interest in the development of our native art.

One must not neglect to mention an important part of the exhibit—the paintings and drawings of Canadian artists who, as early as the middle of the last century and up to the present day, have visited the West Coast Indians, and thus recorded their impressions of the life and customs of this race which will doubtless soon disappear. We see portraits of chiefs in their ceremonial robes, colorful views of the mountain background of the Indians and brilliantly colored totem poles in their natural setting, some of them most striking in design and imaginative interpretation. There was a time when our paternal Government forbade the erection of these poles, believing that the Indians worshipped them as idols, but now their fears have been allayed—or other influences have been brought to bear on them—for every effort is being made to preserve these interesting relics of the aboriginal race. Mr. Barbeau in his book "Indian Days in the Canadian Rockies," records with a sympathetic pen some of the legends of this diminishing race. Nature and the Great Spirit fill the unspoiled Indian with wonder. "The supernatural," Mr. Barbeau tells us, "is part of their every day life—not a remote possibility as with us. Ghosts and spirits dwell near at hand and their earthly visits are not infrequent. Monsters sometimes rise at night from underground, and the credulous folk tremble, unaware that only a wooden mask and other ingenious contrivances are being cleverly operated by a sorcerer whose art it is to startle others."

Modern Etiquette

By ROBERTA LEE

Q. Should a man always stand when being introduced?

A. Yes, always, regardless of whether being introduced to a woman or to a man.

Q. How long may the friendly letter be?

A. It may be as long as time and inclination permit.

Q. Is it a breach of courtesy to show a lack of interest in what is being told on?

A. Yes, it is one that is all too common; to be a good listener is just as much an art as to be a good speaker.

Daily Selections FOR Guardian Readers

March 31, 1928.

GENEROUSITY—Withhold not good from them to whom it is due, when it is in the power of thine hand to do it.—Prov. 3:27.

PRAYER—May we, Lord, learn of Thee and do good unto all men.

April 1, 1928

GENUINE SINCERITY—Say not unto thy neighbor, Go, and come again, and tomorrow I will give; when thou hast it by thee.—Prov. 3:28.

PRAYER—Lord, Thy Word is true, quicken us according to Thy loving kindness.

IN PASSING

Spring came over the hill to-day,
Over the dark hill, seamed by frost,
Out from the pines by the wild winds tossed,
Came in the most surprising way!

I looked for a maiden in wispy green,
With delicate buds in her joyous wake,
With golden tresses to twine and shake—
A vision, in short, of a fairy queen.

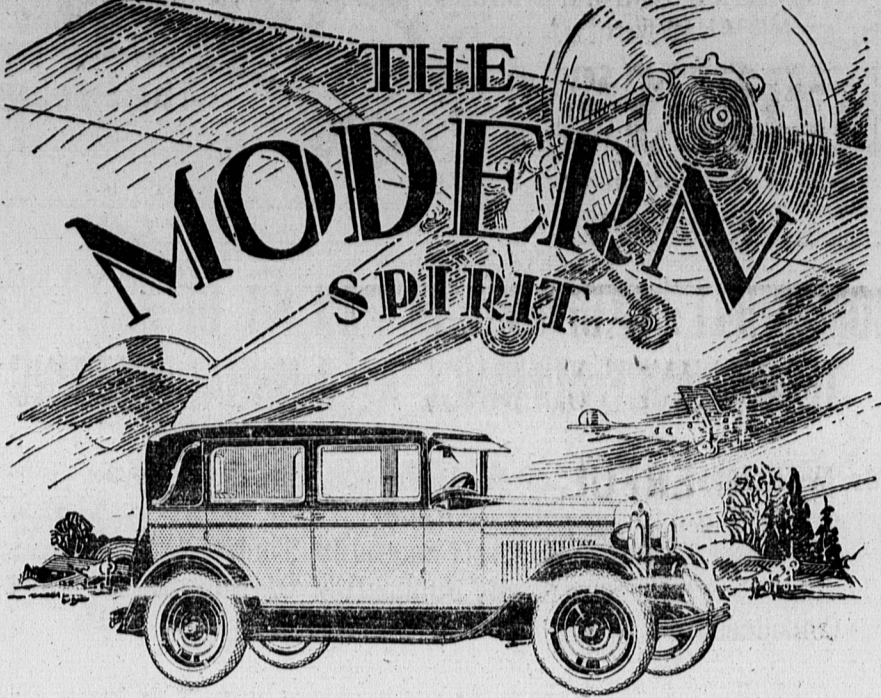
But, Spring wore smock and overall blue,
And his snow left furrows of shining gleam,
Encrusted with cowbirds like dusky foam,
And his whistle was glad and his eyes were, too!

MARY ISABEL NEWBERY.

There are many specimens of masks in the exhibition, most of them the work of artists of imagination and skill; this is especially true of those made by the Haidas and the Tsimshyan of the north. The masks are used for dramatic performances during the winter festivals. The dancers wearing them with appropriate costumes impersonated spirits, monsters and ancestors—monsters and ancestors being usually synonymous. Songs and dialogues were given and clever imitations were made of the various features of the mask world. There are three kinds of masks, one symbolizing the owner's name, such as Throwing Stones, the Snow-man, Wolverine, Wild Person; a second illustrating the inherited mechanism of the owner, such as the Hawk, the Wolf, the Eagle, the Raven, the Beaver, the Thunderbird. Both of these kinds are realistic and often humorous, their characterization most striking and effective; the third kind is larger and more grotesque, showing the Raven, the Bull-head fish and other monsters. These masks were made by the Nootkas of the south and were sometimes used in the rituals of their secret societies, when the spirits of the other world visited the abode of the living in winter.

Abalone shell was used to decorate these masks. Even in the broad daylight of the highly-civilized art gallery one shivers apprehensively as the light catches the abalone and the glittering greens and smoky blues emit a phosphorescent gleam; the least imaginative can there visualize the dark winter night with the Rockies towering menacingly to the very gates of Heaven; the wind howling fiercely and making the freight to flicker fitfully; and strangely robed figures dancing uncannily nearer and nearer with grotesque faces luridly glaring. Some of the masks had two faces, one above the other, thus adding to the terror of the spectacle. These are the potlaches—the celebrations which the Government prohibited because of excesses indulged in afterwards. What frauds and hypocrites we are—collectively—with our commercialized vice and our Red Light Districts!

The collection has a case of curious drums and of rattles of brown polished wood, about the size of an infant's head, carved grotesquely with shot inside them. These were used both in their ritual dances and by medicine men to dispel the evil spirit from the sick. Resurrection from the dead was not an unusual occurrence among the Indians. "The supernatural was part of their everyday life—not a remote possibility as with us," Mr. Barbeau tells us, and adds: "In the past century we have grown sceptical. Anything beyond the range of vision or experience is dismissed. Even in matters of religion and faith we seem to draw the line unconsciously. Rituals and beliefs appear only in church or when death is near, we neglect them in our everyday lives." Not so the Indian; however fraught with superstition and trickery at times, his religion is part and parcel of his life. The seers were both visionaries and healers of men. The two famous seers of the West Coast Indians were Beeny and Cal-child. The former had visions of the white man coming from the East and preached that he would come as a



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Messiah, the harbinger of a golden age. But Cal-child lived later; he had no illusions about the white man; he found that he was subject to death as was the red man that he came, not as a saviour, but as bringing death and extinction. The punishment sent to the red man by the Great Spirit for neglect of "the old law under which his ancestors thrived through countless ages dating back to the origin of the world itself." And who dares deny that we have been destroyers of the Indians, physically and morally? The race is fast dwindling away; those who survive, succumb easily to disease; morally, they have lost their old virtues without adopting the virtues of the white man—whatever they may be! The Indian poet Pauline Johnson, scornfully points to us bringing a "Book" to save them from the "sins that you bring in your other hand." This is one of the tragedies of civilization as we know it; it blights where it would foster. Perhaps there is no rule-of-thumb for bridging the centuries; perhaps no one type of culture can be superimposed upon another, but each race must develop in its own way through its own racial laws. Possibly if the White Race had not arrogantly undertaken to control and regulate the life of the native race, if it had seen that it had some-

thing itself to learn from the more primitive race, if the two races had met on a different footing, the more backward races might have gradually come to accept the good in our way of life, at the same time enriching ours by the inspiration of their aboriginal art sprung from the sea and soil within our national boundaries. For this is surely the lesson to be learned from this exhibition of the work of native artists. Their art manifests an amazing sense of decorative fitness and beauty. It was "no idle pursuit for them and their tribesmen but fulfilled an essential function in their everyday life. Their houses, ceremonial costumes, utensils and weapons had to be decorated in traditional style, and their heraldic emblems had to be displayed on their house fronts and their totem poles. This explains the extreme complexity of the art and its development among a people whose numbers were limited and whose life was beset with many hardships."

What Squire Bancroft—famous actor of bygone days—calls "the most startling words I have ever heard from the pulpit," were uttered by a "prominent dignitary of the Church" in the course of a sermon. These are they—quoted by Bancroft in his memoirs "Empty Chairs": "Adam was a cad, Eve, I am

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