

THE DEATH OF A CANADIAN MONARCH OF THE FOREST

GIGANTIC MOOSE SHOT ON THE NORTH-WEST MIRAMICHI, TWO DAYS IN FROM NEWCASTLE, NEW BRUNSWICK.

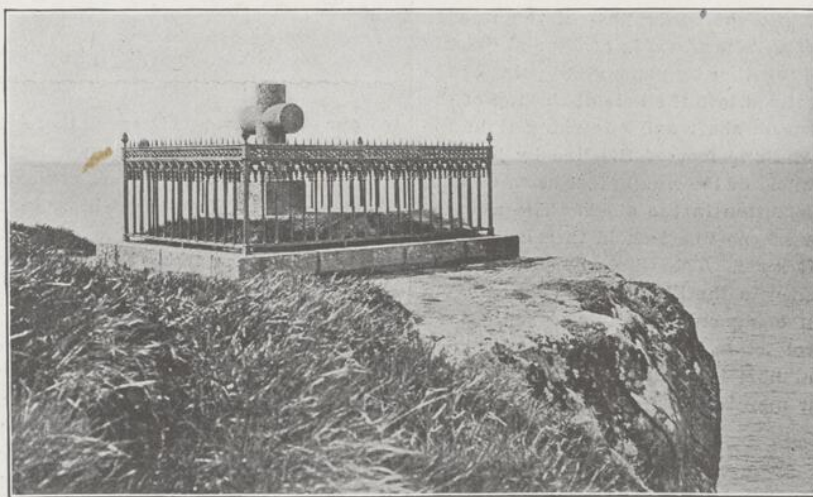
(Exclusive photograph for THE STANDARD.)

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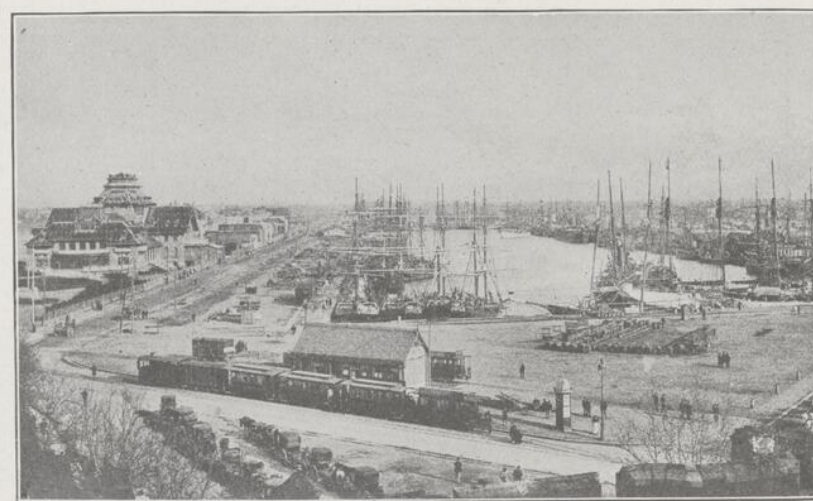


KING HAAKON VII, OF NORWAY, AND HIS QUEEN.
Formerly the Prince and Princess Charles of Denmark.

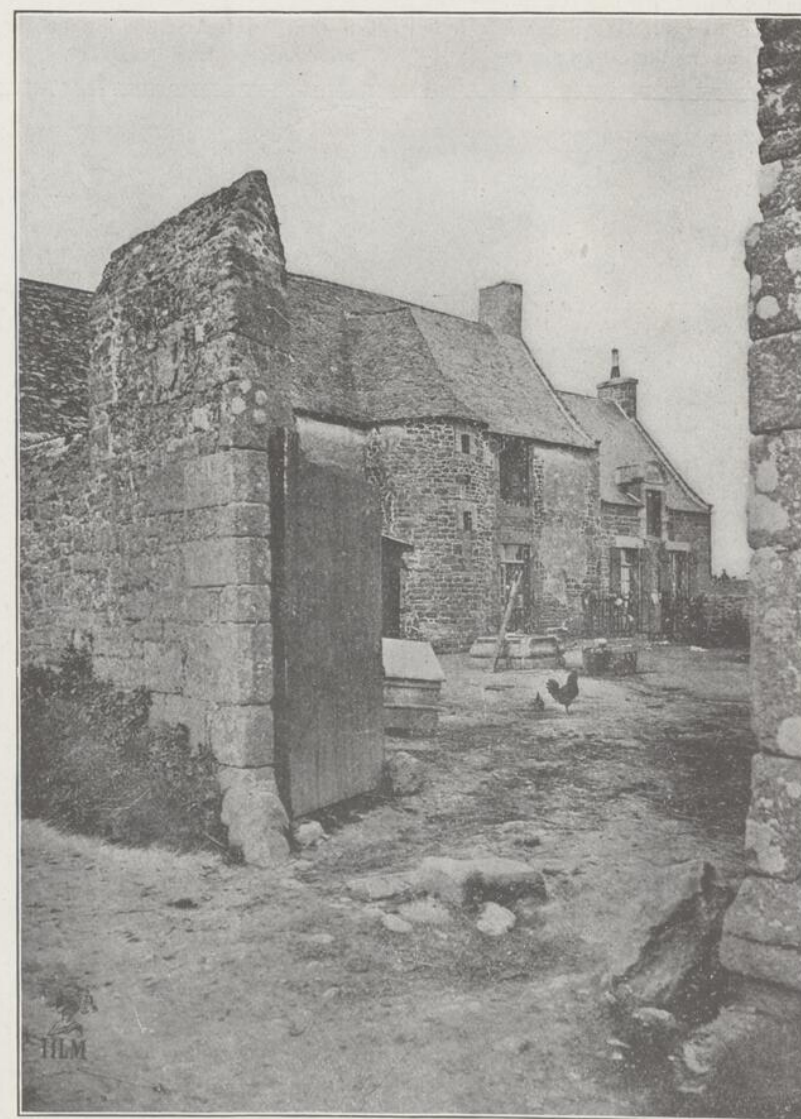
Prince Charles is the grandson of King Christian X., of Denmark. The Princess Charles is the second daughter of King Edward VII. and Queen Alexandra, of Great Britain, and is better known as Princess Maud of Wales. The Danish Royal family, although at one time one of the least important of the reigning dynasties of Europe, has given, in comparatively recent years, a Queen-Empress to Great Britain, a Czarina to Russia, a King to Greece, a Grand Duke to Cumberland, and now a King to Norway. The father of the latter is heir to the Danish Crown.



THE FOUNDERING OF THE SS. HILDA OFF ST. MALO.
The Tomb of Chateaubriand at St. Malo.
A view of the rocky ledge, in the immediate vicinity of which the frightful wreck occurred.



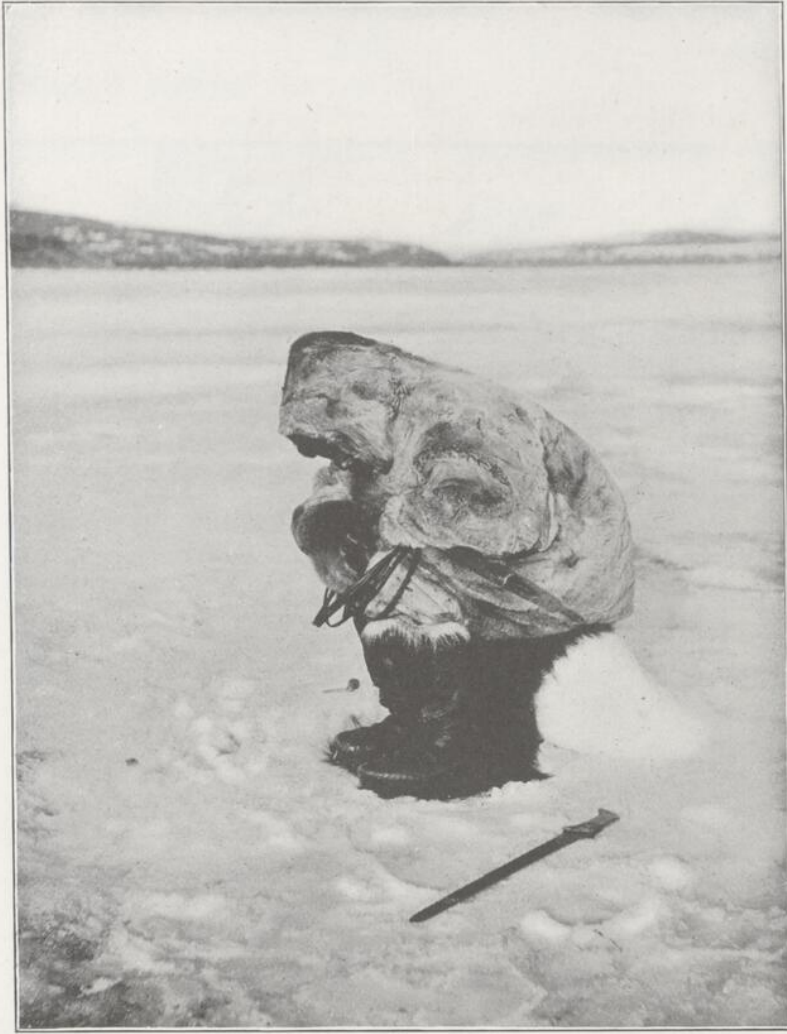
THE FOUNDERING OF THE SS. HILDA OFF ST. MALO.
The Casino and the harbor at St. Malo, which the Hilda was attempting to make when she struck.



THE FOUNDERING OF THE SS. HILDA OFF ST. MALO.
The Jacques Cartier Gate at Cote d'Emeraude, on the outskirts of Paramere. Cartier was born in the house on the extreme right of the picture.

ONE OF THE GREATEST MARINE DISASTERS of recent years, resulting in a deplorable loss of life, occurred on Sunday morning last near St. Malo, France, the port from which Jacques Cartier set sail on his voyage of discovery to the new world. The South-Western Railway's cross-channel steamer Hilda, which left Southampton, Eng., for St. Malo on the previous Friday night, when approaching the latter port, ran into a severe snow-storm, apparently missed her course, and at length foundered on the rocks off Gardin lighthouse, three miles from St. Malo. Upwards of 100 persons were drowned. Only six were saved.

An Illustrated Story of Life in the Far Canadian North Set Forth for Standard Readers



I. ESQUIMAUX SEAL HUNTING.

Watching an air-hole in the ice which has been filled in temporarily with loose snow.

HOW THE ESQUIMAUX EARN THEIR DAILY FOOD ON THE EAST COAST OF HUDSON'S BAY.

what hunting implements he has with him. His clothing is like that of every man we meet in these northern regions; made from hairy deer-skin and consisting of a sort of "jumper" or buttonless coat made to slip on over the head, and which has a close-fitting hood. The weather is cold, and so he has two of these garments on, the inner one with the hairy side turned inwards, and the outer one with it turned outwards. He has also on two pairs of trousers which reach to below the knee and are worn in the same manner as the coats. His mittens are also made from the deer-skin, but in these only the skin from the shins or lower part of the legs of the deer is used, as it is remarkably tough, and, notwithstanding the shortness of the hair, also very warm. His clothing is completed by boots made from seal-skin with the hair scraped off and beneath these he has on stockings made from the same material as his mittens.

Really his only hunting implement is the harpoon, which is made as follows. Into a wooden stock, about two and a half feet long, is fastened a piece of steel rod three-eighths of an inch in diameter and about three feet long, which is worked into a rounded point at the free end, on which, by means of a corresponding hole in the top of the shaft, works the harpoon proper. The harpoon itself is about three inches

bear, or dog skin, a snow-knife, and, if he has lately been visiting the nearest trading-post, perhaps three hundred miles away, or has seen friends from there, he may be able to take a short clay pipe and some black plug tobacco, together with a flint and steel. The Esquimaux seem to have a natural love for tobacco, and when once they have tasted its joys, will travel three or four hundred miles and exchange their whole hunt for clay pipes and tobacco; anything else they can do without.

Hunting the Seal Through Ice-Holes.

The seal hole at which the Esquimaux watch for the seals is usually an open hole about a foot in diameter, although it is larger for the larger kinds of seals, and is kept open by the seals continually coming up to breathe. As the ice thickens, and consequently rises, and as the hard, wind-driven snow lodges on the ice right up to the edge of the hole and absorbs moisture from it, thereby forming a layer of porous ice on top of the real ice, the water, which keeps at the original level, gradually recedes from the ice level, and when it has got well below the slight ground drift of hard snow or ice crystals, will gradually bridge the hole with a layer of hard snow, thus, with very little help from the seals, keeping the water in the hole from freezing and forming the roof of the air space to which the seal comes to breathe. These holes may be found anywhere in the broad expanse of frozen sea, but are usually most numerous along a crack in the ice, and the Esquimaux soon locate them.

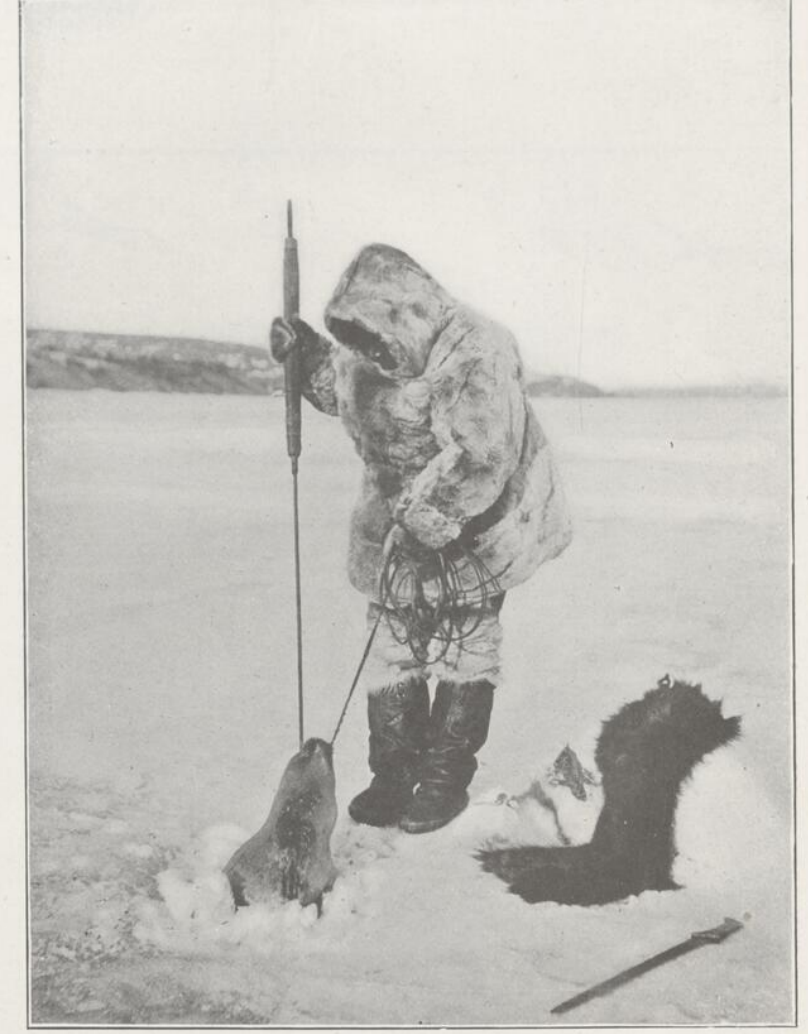
Our man has evidently located one the previous day, for on leaving his igloo he proceeds straight to it, although

helping to keep his feet warm, this also assists to deaden any sound he may happen to make by moving his feet.

With a glance at his harpoon to see that it is all in working order, he takes up the position shown in one of the photographs, sitting on the skin-covered snow block, with his harpoon resting over his knees, and in as comfortable a position as possible. A seal may come to breathe at any moment, and the least movement of the feet at the time a seal was near would cause it to pass on to another hole; consequently, when once an Esquimaux starts to watch a seal hole, he knows that no matter how long he may have to stay there, he must keep his feet perfectly still. There he sits with all his senses on the alert for the expected arrival of the seal, for probably an hour or more; and then we may see him take the harpoon in his hands, and with as little movement as possible, slowly raise himself to the position shown in another illustration, in which he may stop nearly as long as in the former, ever on the alert for the moment of action.

Wonderful Endurance Of the Hunter.

In these two positions, the change from the one to the other being all the rest he gets, the Esquimaux frequently watches for from thirty-two to thirty-six hours, and I have often known them to do so for from twenty to twenty-four: when one considers that during all the time he must be ready, that he must not move his feet for fear it may be just the moment that a seal is coming, and that the thermometer may be 50 degrees below zero, it will be conceded that none but an Esquimaux with his remarkable capacity for endurance and patience could stand it.



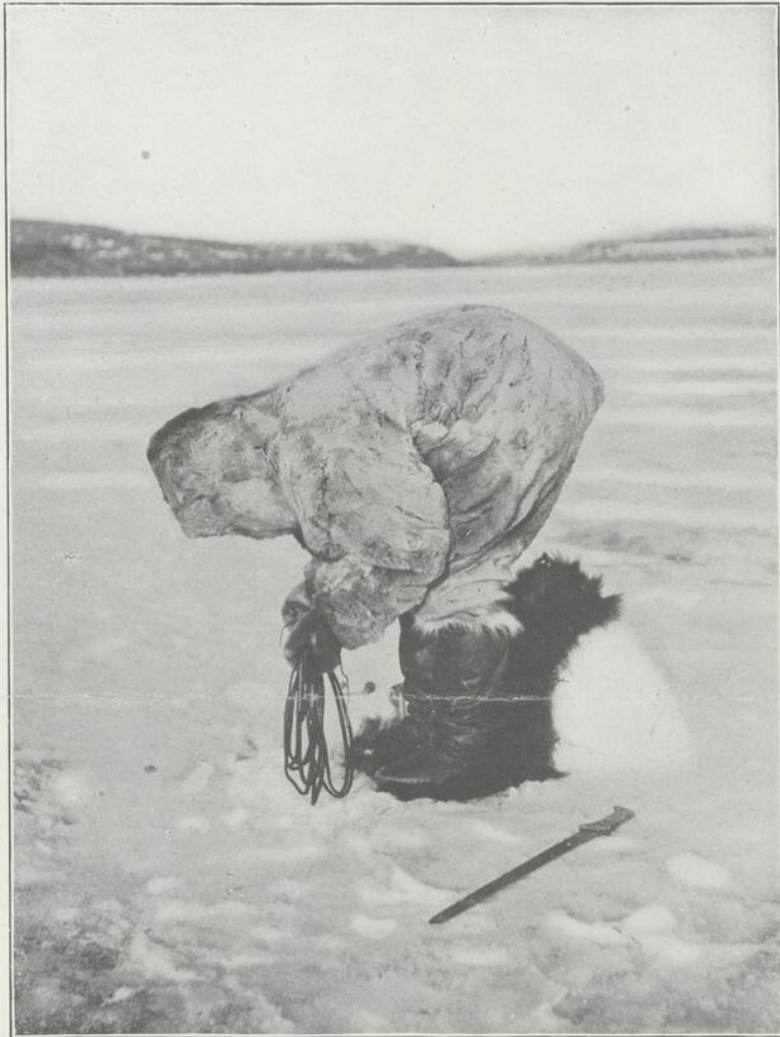
IV. ESQUIMAUX SEAL HUNTING.

The "cause" coming into view.

(Written for "The Standard" by A. A. Chesterfield, Sweetsburg, Que.)

AFTER about three years spent amongst the Esquimaux where they are living in their true aboriginal state on the north part of the east coast of Hudson's Bay, one must conclude, as I have, that one of the most interesting parts of their daily life is their way of killing seals. The flesh of the seal forms the chief food of men and dogs, while the oil and the blubber gives them light and heat; and the skins, or those of them left over from making boots and summer dwelling tents, are traded at the nearest trading post for some of the few things the Esquimaux require from the "white man." One cannot help being filled with wonder at the remarkable patience, perseverance, and endurance exercised by them almost daily during the months from November to April inclusive, when, with the thermometer often at 40 or 50 degrees below zero, the seals have to be hunted in the manner illustrated by the five accompanying photographs.

Let us in imagination follow one of them as he starts from his "igloo" or snow house, which may be built just on the shore or out on the ice, miles away from the land; for where the seals are, the Esquimaux has to follow. It matters not whether the house is on land or on ice, for they carry everything necessary for their winter life on the "comatis" or sled wherever they go, and in these northern regions, when everything is frozen and snow covered, the only difference between land and sea is that at the land the whiteness rises into hills and mountains, with perhaps a few dark spots where the wind has blown the snow off the bare rocks. So we need think it no hardship for the Esquimaux when he has to follow the seals and live out on the ice, for it is the same as the land,—dreary and ever-



II. ESQUIMAUX SEAL HUNTING.

Signs of activity beneath.

lastingly white, bar that it is comparatively level.

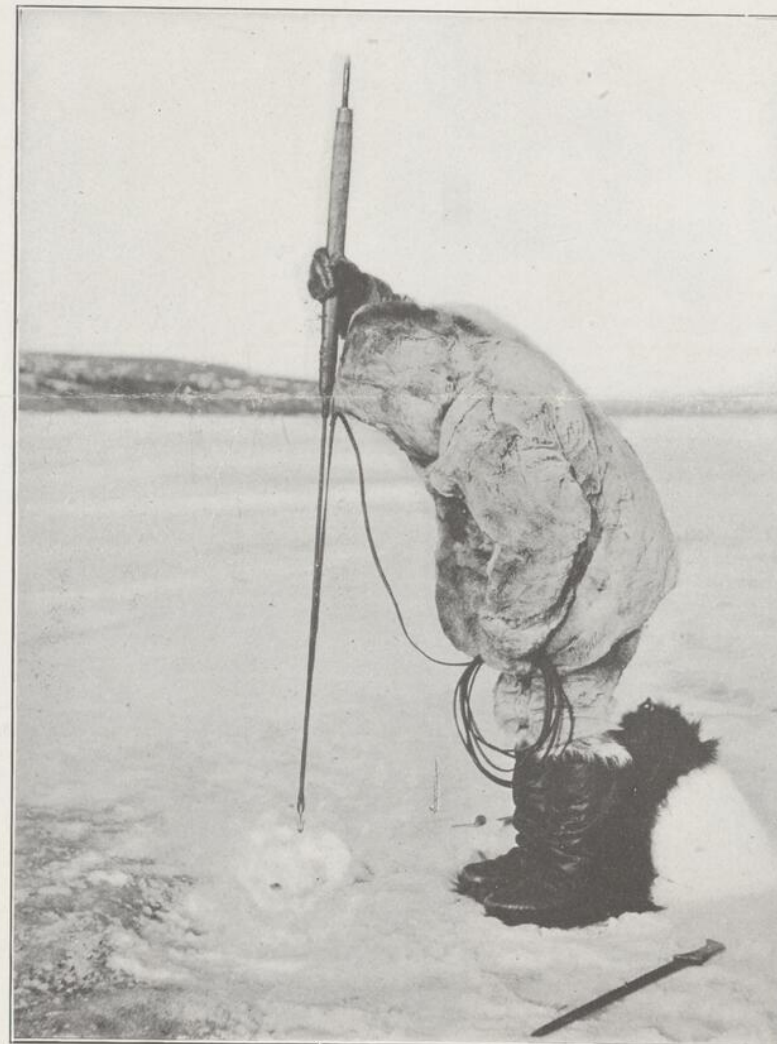
The Dress of the Hardy Esquimaux.

But our Esquimaux has started, and we must notice how he is clad, and

long, and has a hole bored through the middle of the shaft, by which it is fastened to the end of a piece of seal-skin line, on which about three feet from the harpoon is sewn a short piece of the same kind of line, with a hole in the end made to slip over a bone button let into the lower part of the wooden stock. The whole is easily and quickly put together by placing the point of the steel rod into the hole at the top of the harpoon shaft and stretching tight the first three feet of the line by hooking the end of the small piece sewn on over the button in the stock. The remainder of the line is held in a coil in the left hand. The whole harpoon is well shown in the illustration (the spike on top being only a piece of square rod steel let in for use as an ice-chisel), and how it works will be seen when our man is lucky enough to get a seal.

A Natural Love for Smoking Tobacco.

Besides the harpoon, we notice that our Esquimaux carries a strip of wolf,



III. ESQUIMAUX SEAL HUNTING.

Getting ready to harpoon the "cause" of the activity.

to our unaccustomed eyes there is nothing to distinguish that particular spot from any other in the broad expanse of snow. We observe him plucking a tuft of hair from his coat and placing it on the snow where he knows he will strike the seal when the right moment arrives.

He then takes his snow knife, and, going to the nearest band of hard snow, cuts out a block about two feet square, which he places about three feet to windward of the mark we observed him place; over this he puts the strip of skin which he brought with him in such a manner as to cover the snow seat and hang down with enough space to make a mat for his feet. Besides

Should a seal come within the first hour or so of waiting, they think they are lucky; and should it not come in that time, they know that it is sure to come in the end, and so go on expecting it every moment, and though they should have to wait "two days and a night," as they express it, they will go into camp with their capture, and tell of the long wait with smiling faces. Rarely do they abandon a hole after once starting, until either they have missed the seal in the harpoon stroke, which they seldom do, or take the seal back to camp with them.

But we must return to the man we left waiting, and we notice that slowly but firmly he grasps the harpoon in his right hand, and with as little movement as possible, raises his arm and straightens up, with the point of his weapon directly over the small mark he placed upon the snow on his arrival. He has heard the noise made by the bubbles in the hole, caused by the seal emptying its lungs a few seconds before it comes up to breathe—a noise so slight that amidst the swish of the wind and the creaking of the ice it would be missed by unaccustomed ears; but the Esquimaux makes no mistake, and now he has to be even more on the alert, as the seal is almost noiseless when it does come, and consequently he may miss it, either by striking too soon or by waiting too long, for the seal only stays a short time. This knowing when to strike is what makes the accomplished seal hunter, and is what the young Esquimaux has to endeavor to learn. I have often tried it, and can only say that it was chance when I got my seal; but with them it seems to be an extra sense which they develop, for a good hunter seldom if ever misses.

At last he strikes—one swift, strong blow, which drives the harpoon deep

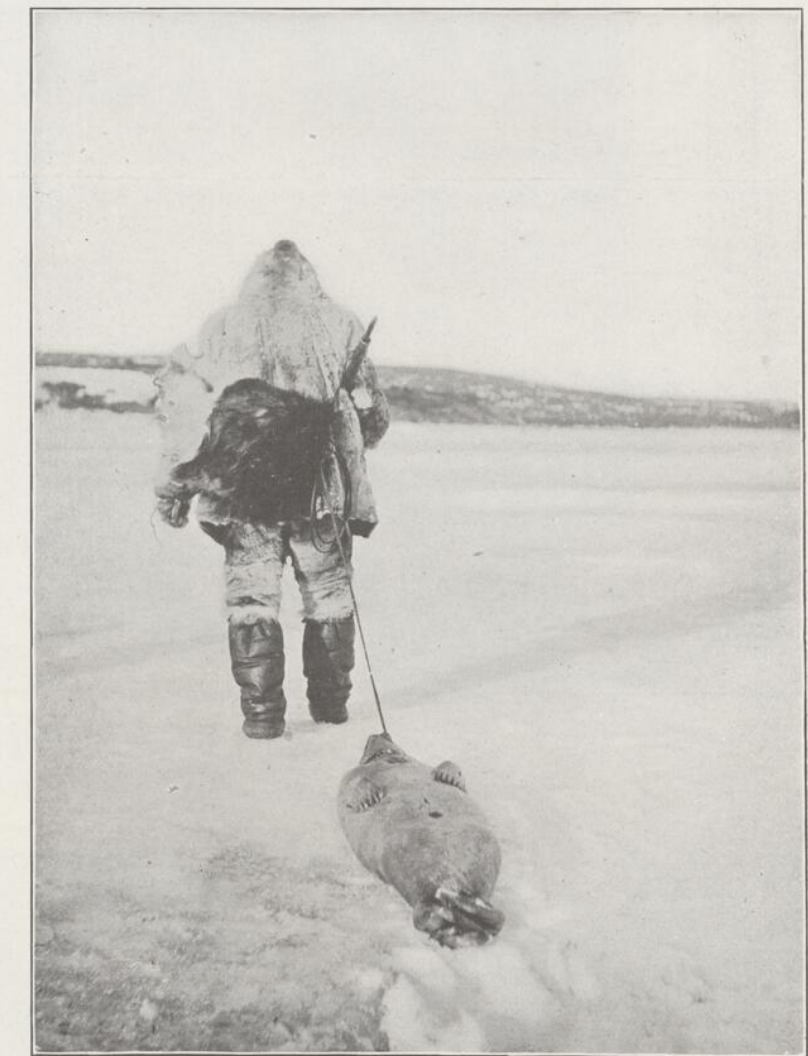
into the living seal. A sharp pull with his left hand unfastens the line from the button of the harpoon stock and so enables him to withdraw the harpoon rod, leaving the seal fast to the end of the line. Probably it is not hit in a vital spot, but, sticking the now free harpoon handle in the snow beside him, the man has both hands free, and soon hauls the seal's head up through the hole, the roof of which has been broken by the struggle. Then, holding the seal firmly with his left hand, with his right he takes the harpoon stock and kills the seal by driving the iron into its head.

Our Esquimaux is happy now, for he has sufficient food for men and dogs,

and also blubber for light and heat, for the present, and the future has no cares for him; so, gathering up his belongings, he starts back to the snow-house, dragging his capture behind him.

Should there still be an hour's daylight remaining, he will probably harness his dogs, and start off to look for another seal hole to watch on the following day, while his wife, or wives, as the case may be, will cut up and prepare the seal-meat for the evening meal.

The five photographs illustrating this article were taken by A. A. Chesterfield, of Sweetsburg, Que.



V. ESQUIMAUX SEAL HUNTING.

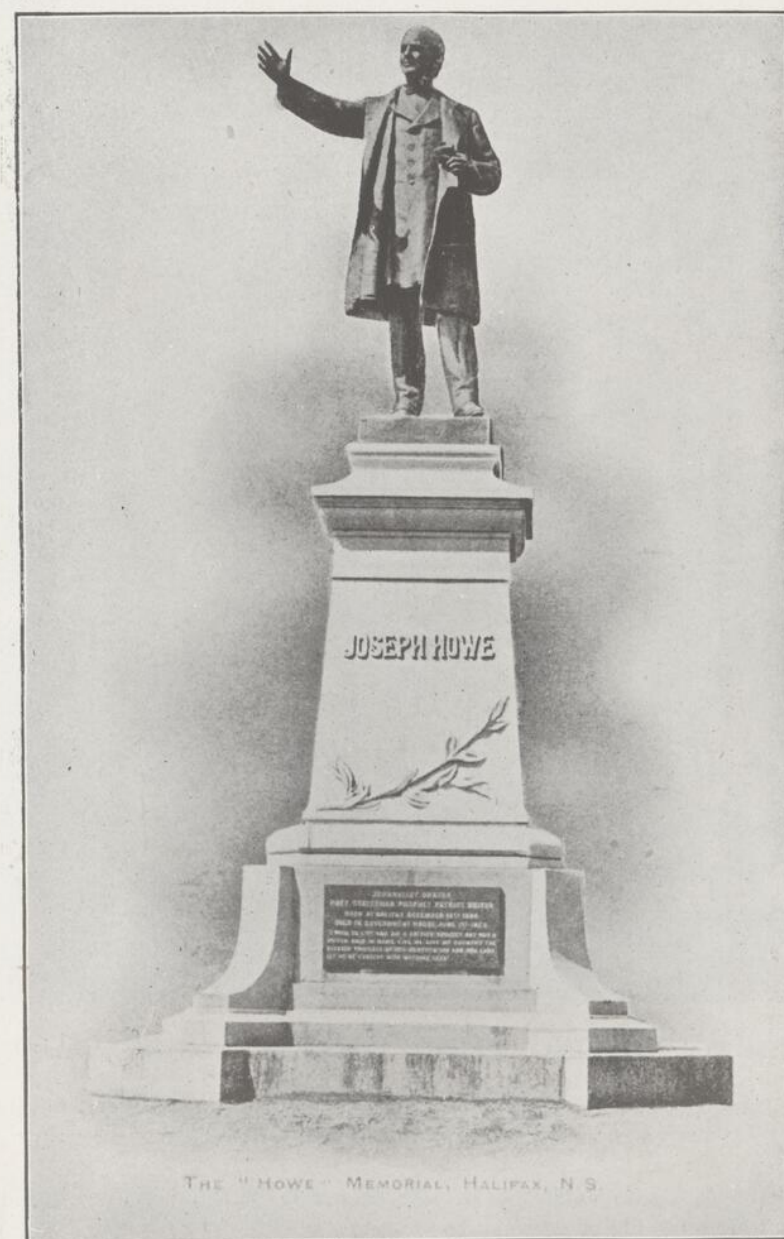
The hunter and his "bag" homeward bound.

AND LINES AND

(By Michael Fairless.)

Lord, I am small, and yet so great,
The whole world stands to my estate
And in Thine Image I create.
The sea is mine; and the broad sky
Is mine in its immensity;
The river and the river's gold;
The earth's hid treasures manifold;
The love of creatures small and great,
Save where I reap a previous hate;
The noontide sun with hot caress,

The night with quiet loneliness;
The wind that bends the plant trees,
The whisper of the summer breeze;
The kiss of snow and rain; the star
That shines a greeting from afar;
All, all are mine; and yet so small
Am I, that lo! I needs must call
Great King, upon the Babe in Thee,
And crave that Thou wouldst give to me
The grace of Thy humility.



THE "HOWE" MEMORIAL, HALIFAX, N.S.

MEMORIAL TO THE LATE HON. JOSEPH HOWE AT HALIFAX,
The great Nova Scotian statesman, which was unveiled recently.

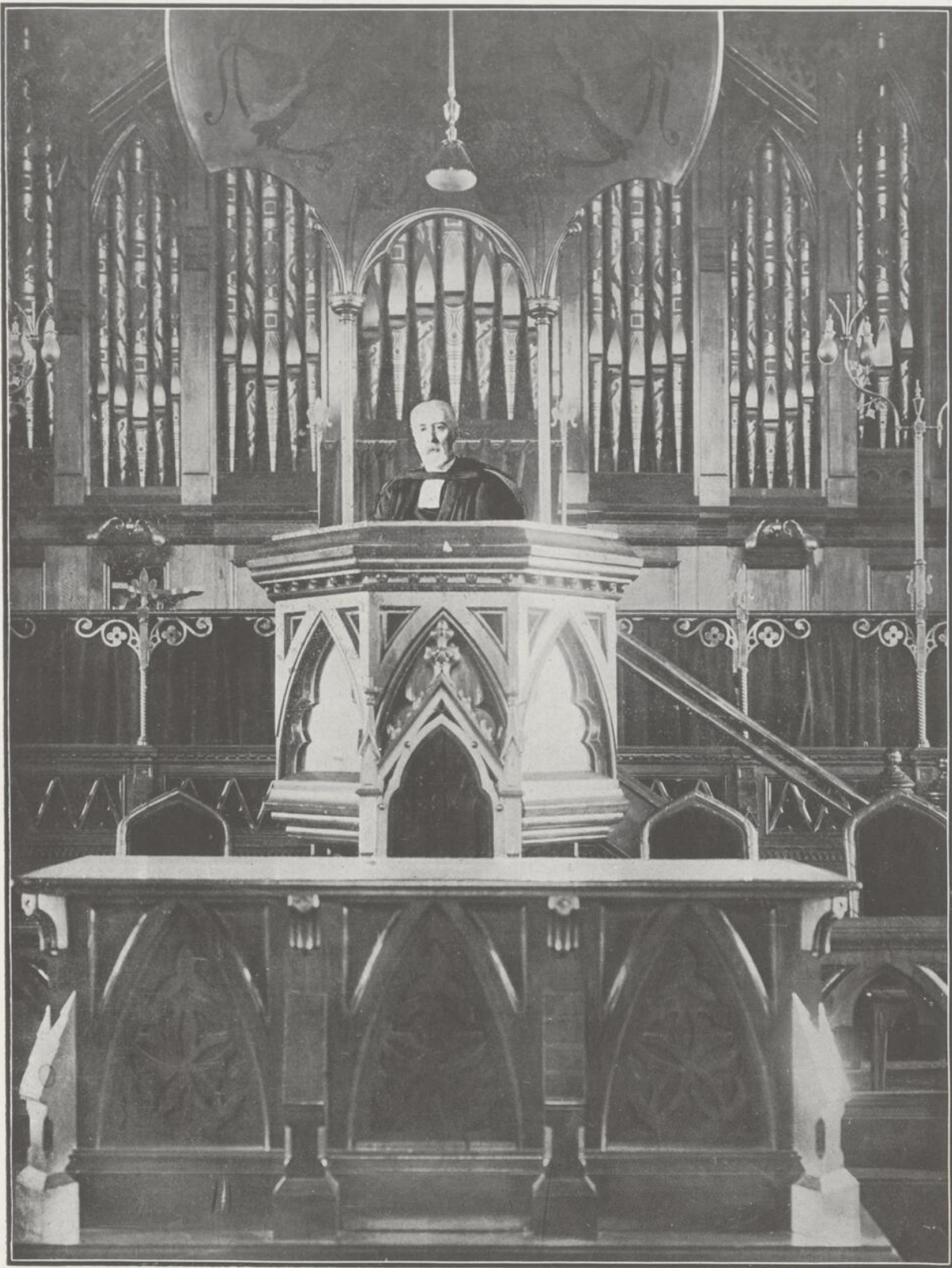


DOMINION SQUARE, MONTREAL ON A WINTER'S NIGHT.
This photograph was taken at 9.30 o'clock through the sole aid of the electric lights on the Square, there being no moon that night. Exposure, 20 minutes.



Only Independent Greek Orthodox Church in Canada, situated in Winnipeg. (Photographed by K. M. Sermon, Winnipeg.)

Scenes and Incidents in Church Life in the City of Montreal on the Lord's Day



REV. JAMES BARCLAY, D.D., DELIVERING A DISCOURSE IN ST. PAUL'S CHURCH, MONTREAL.
(Photographed for THE STANDARD. Probably the only illustration of its kind ever presented to its readers by any periodical in America.)

NEW BIBLICAL MEASUREMENTS

A Remarkable Discovery by the Rev. W. Shaw Caldecott.

IF THE results of an investigation into the system of measurements employed by the ancient Hebrews, recently completed by the Rev. W. Shaw Caldecott, an English student and Assyriologist, prove to be correct, all modern ideas as to the size of men and articles and buildings mentioned in the Bible are incorrect.

It is asserted by Mr. Caldecott, for instance, that instead of using one cubit for measurements the Hebrews employed no less than three, each differing in size from the other.

Until now eighteen inches has been accepted generally as the length of the cubit mentioned in the Bible. According to Mr. Caldecott, such a cubit was employed only in the measurement of open spaces, the cubit used in measuring buildings and the height of men being fourteen and four-tenths inches.

It was from a careful study of ruins at Ramet, in Palestine, that the author drew most of his conclusions. These ruins are supposed to be those of "the altar of Jehovah that Samuel built in Ramah" about 1050 B. C., and which preserved the measurements of the first Tabernacle. The result of this work is set out in a book, entitled "The Tabernacle: Its History and Structure," written by Mr. Caldecott.

Biblical measurements have been always more or less obscure to the gen-

eral mind, but it has come to be accepted that the cubit of the Bible means 18 inches.

When it is read, therefore, that the giant Goliath, whom the stripling David overcame so valiantly, was "six cu-

Hamah was hanged upon a gallows "fifty cubits high," which he had erected for the execution of Mordecai, Under the old system of measurement this meant 75 feet, but, according to Mr. Caldecott, it was only 60 feet high—



"MURRAY BAY."
(Photograph by Miss Pelletier, Quebec.)

STANDARD Prize Competition.

bits and a span" in height, he is generally regarded as having been nearly 10 feet—9.9 feet—tall.

According to the Rev. Mr. Caldecott's revised table, however, Goliath was only a trifle over eight feet tall.

rather tall, it must be admitted, but not the lofty structure for former fancy.

So with the bed of Og, the giant mentioned in Deuteronomy, iii., 2: "For only Og, King of Bashan, remained of the remnants of giants; behold, his bedstead was a bedstead of iron, nine cubits was the length thereof and four cubits the breadth of it, after the cubit of a man."

Instead of being 13½ feet long and 6 feet wide, this bed was 10 4-5 by 4 4-5 feet, accepting the measurements of Mr. Caldecott, of course, as being cor-

rect. Giants of to-day must be accommodated with beds of that size.

Again, the English clergyman's conclusions have a striking bearing upon the accepted measurements of the Temple erected by Solomon and the Tabernacle set up in the wilderness by Moses and Aaron at the direct command of the Deity.

In fact, it was the study of Tabernacle measurements, following the readings of the secrets of the famous Senkereh tablet, that led to the publication of the Rev. Mr. Caldecott's book.

Solved the Hieroglyphics.

Senkereh is a small Arab village in Southern Babylonia, in which a number of ancient tombs were discovered more than half a century ago.

Baked clay tablets and pottery, inscribed with rude cuneiform characters, were found in these hiding places of the ages; but the most valuable, from the students' standpoint, was a "table of squares," or a mathematical table.

Believing that this tablet could shed much light upon the ancient system of measurements, Orientalists have toiled over the inscriptions ever since.

It was the Rev. Mr. Caldecott who solved the puzzle, according to the claims made in his book.

He it was who learned of the existence of three standards of measurements, all called cubits, and he it was who proceeded to prove his theory by applying his newly discovered system to the ruins at Ramet.

These ruins, measured according to the new scale, gave exact results when compared with ancient Tabernacle fig-

ures, except that they had been multiplied by four.

In other words, the "altar" erected by Samuel "at Ramah"—a reproduction of the ancient Tabernacle—was just four times as large as the original structure, or the Tabernacle in the Wilderness.

"The growth of the nation in the centuries that passed between the great Law-giver and the last of the Judges would make such an enlargement necessary," says the investigator.

Not stopping there, however, Mr. Caldecott applied his interpretation of the Senkereh tablet to an elucidation of the scarcely less famous Scale of Gudea, and the result of every effort seemed only to prove his assertion of the use of three units of measure, or three cubits, among the Semitic people.

In his early life as a clergyman the author of "The Tabernacle: Its History and Structure," served a long pastorate in South Africa, during which he hit upon what he suspected to be a clue to the metrical difficulties of the Bible.

Taking up the study of cuneiform, he gave up his pastorate, returned to England and set to work in the British Museum.

When one reads, for instance, that there were thirty cubits, each thirty cubits long, it was difficult to reconcile the size of the Tabernacle with the space of ground it inclosed, provided all the cubits were of the same length. This ground space was 75 by 150 feet.

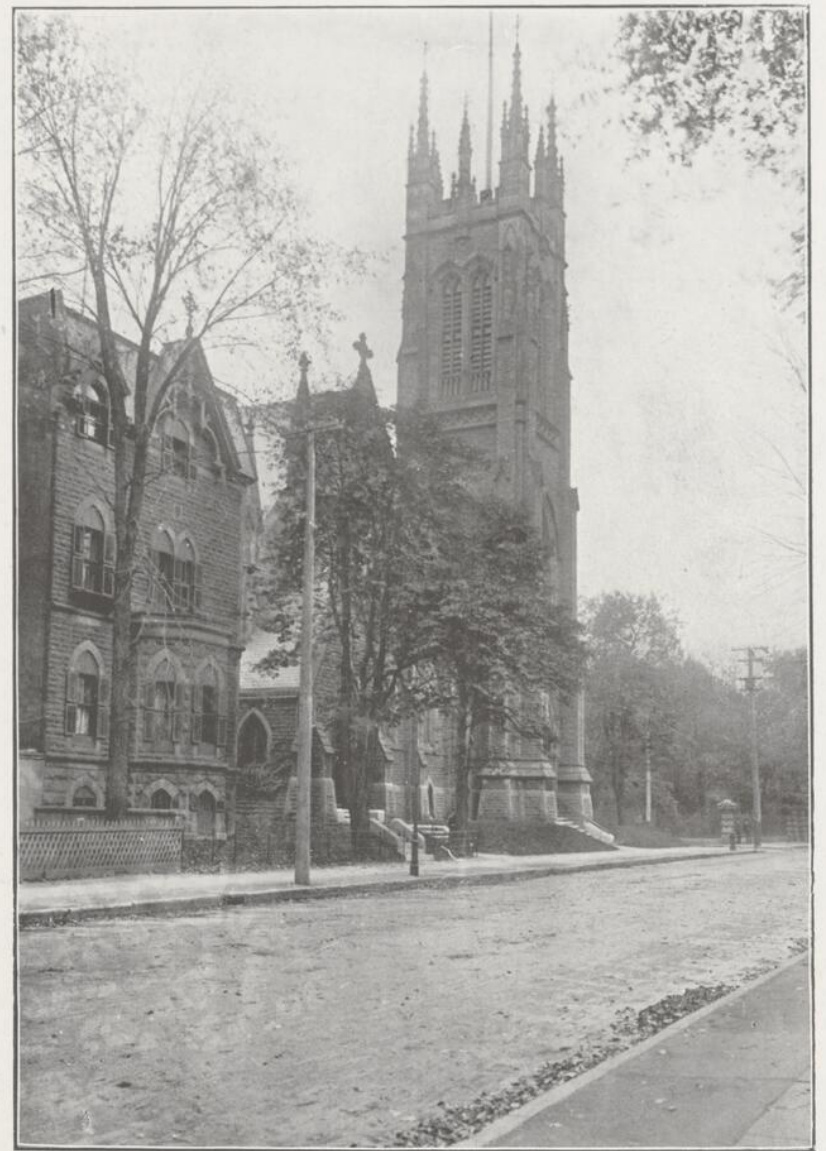
According to Mr. Caldecott, however, the ground measurement was based upon a cubit of eighteen inches, while the curtain cubit was only nine-tenths of a foot, or little more than half the length of the other.

In the same way he works out the other details of construction—of the measurement, for instance, of the forty-eight boards, or planks, that, placed on end, formed three of the four sides of the Tabernacle.

All these seem to agree with his new-

How to Work Out Estimates.

Considerable confusion has arisen in working out estimates of the size and



ST. PAUL'S PRESBYTERIAN CHURCH, DORCHESTER STREET, MONTREAL.

(Photographed for THE STANDARD.)

ly discovered scale, and from them he works out his plan of reconstruction from the architectural as well as a Biblical point of view.

According to the triune of cubits discovered by the Rev. Mr. Caldecott, not only are all pictures and models of the Tabernacle out of proportion, but the

building itself was considerably smaller than has usually been supposed and as it is pictured.

In fact, almost the whole system of ancient measurement, as generally understood, must undergo a change and, in most cases, a shrinkage, provided Mr. Caldecott is correct.



THE REV. A. J. MOWATT, D.D., Pastor of Erskine Presbyterian Church, Montreal.



AFTER CHURCH ON SUNDAY MORNING.
The congregation of Erskine Church, Montreal, dispersing after divine service.
(Photographed for THE STANDARD.)

BACK TO THE LAND.

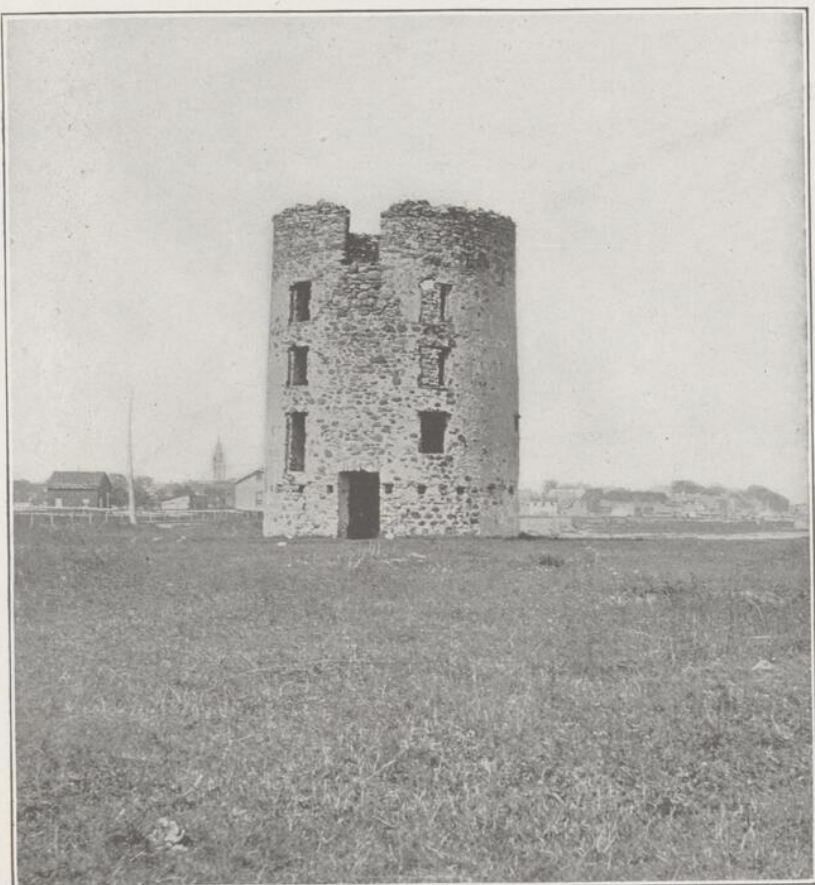
(By Violet Jacob.)

Out in the upland places
I see both dale and down,
And the plowed earth with open spaces
Turning the green to brown.

The bare bones of the country
Lie gaunt in winter days;
Grim fastnesses of rock and scaur,
Sure, while the year decays.

And, as the Autumn withers
And the winds strip the tree,
The companies of buried folk
Rise up to speak with me.

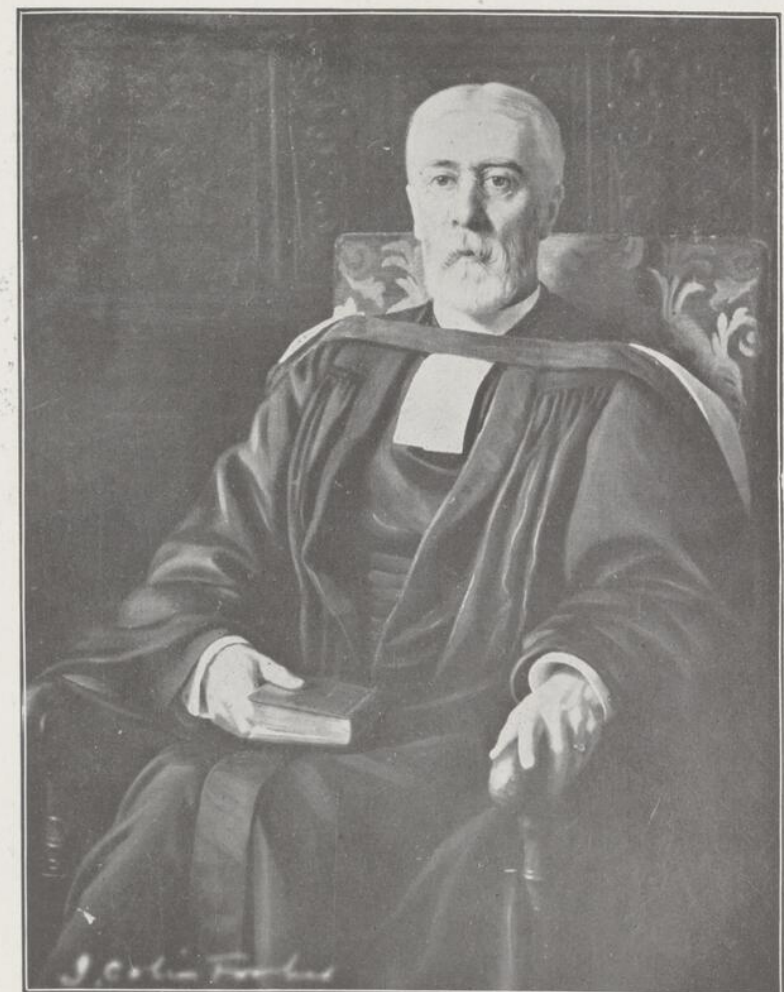
From homesteads long forgotten,
From graves by church and yew,
They come to walk with noiseless tread
Upon the land they knew.



THE OLD MILL, THREE RIVERS, QUE.
(Photograph by Pinsonneault, Three Rivers.)



AFTER CHURCH ON SUNDAY MORNING.
One of many similar scenes which take place each Lord's Day in Montreal.
(Photographed for THE STANDARD.)



REV. JAMES BARCLAY, D.D.
(From the painting by J. Colin Forbes.)

A Few of the Latest Fashion Hints for Lady and Gentleman Readers of The Standard

DAME FASHION AND THE WEATHER MAN

Several Novel Modes That Are Eminently Practical—Wooltex for Winter Wear—Clever Cut the First Importance—The Closely Fitted Gown—The Loose Separate Wrap.

NEW YORK, Nov. 24.—The first really cold days of winter will acclaim those novel separate wraps that the best shops are holding in reserve for just some such opportunity. For some winters now the fashionable girl—she who follows all of the whims and caprices of fashion, and garbs herself invariably according to the very latest conceit—this same girl has put in the winter in a wooltex tailor-made that was all right when the thermometer was in a happy mood. But when its spirits began to drop, hers went with them, and sweaters, knitted blouses, golf jackets, and other addenda of her outdoor toilet had to be called upon to make that tailor-made suit sufficiently comfortable to meet the chilling blast.

Variety of Winter Wraps.

This season, however, there is to be no such necessity. While the wooltex tailor-mades are seen in numbers—they are far too smart and too fascinating to be lightly ordered off the calendar—there are any amount of so-called separate wraps that are especially designed to meet the cavortings of old Boreas, the caprices of Jack Frost, and all the other unexpected things that the weather man may—and undoubtedly will—have up his sleeve.

There are some extremely smart-fitted coats that the well-proportioned woman will look at with interest, and linger over with delight. The cloths in those are heavy enough to be comfortably warm, and yet rather more than a trifle too heavy for skirt purposes as well. As a means to the employment of the many odd skirts that accumulate so, the separate wrap will prove a welcome

innovation; and with a smart shirt waist or blouse either of the lingerie persuasion or of the later conceit, embroidered henrietta, will make a costume that will meet all the requirements of the present mode.

Paddock Coat a Special Favorite.

The fitted overcoats are vastly like those that well-dressed young men wear with such a swagger air. The paddock is an especial favorite, and the Chesterfield is not far behind. Both of those are preferably of the double-breasted kind; and the broad shoulder, the smart incurve at the waist, the full skirts, all go to accentuate the charms of figure and proportion that are so necessary to the wearing of such designs.

Quite the opposite are those equally smart wraps that are built upon long and loose lines. That the wraps of this winter time are to be all long has already been taken due heed of by the fashion-wise, even though the favored mode in costume or suit coats may be more or less abbreviated; but the choice is quite open as to whether they shall be fitted or loose. One thing, however, is settled in advance, and that is that there is to be no compromise. Either the coat is fitted or it is not; and when the former is decided upon, then it takes all of the tailor's art to produce the result.

Charming Models of Empire Cut.

Some charming models of Empire persuasion are developed in rich broad-cloths, lined throughout with a padded and quilted silk, that is so soft and light that it gives not a hint of clumsiness or bulk. In some of those the quilted silk is employed in the characteristically short body portion only, the coat skirts, long and full, having but the usual silk or satin lining.

Other separate wraps are of the godet order, set well across the shoulders and then hang in full folds from there. At no point except the shoulders do they touch the figure; and indeed, one might refer to many of them as sleeved capes, so full and flowing are the lines. Those take the wadded lining well, and delightfully comfortable they are sure to prove when occasion offers.

(Continued in General Section, page 8.)



FOR THE FRILLY, FLUFFY DEBUTANTE.

No better illustration of the bouffancy of the present modes could possibly be presented than this model of a debutante's gown from Philipsborn. White chiffon, Irish crochet, narrow Valenciennes and gauze ribbon are the materials, with the new silver tissue swathed around the waist for a centure. The plisse corsage is festooned with ruffled Valenciennes mounted upon gauze, and the motifs of Irish crochet are applied in each festoon. The skirt is plain and full to the knee, where a plisse flounce is applied, and the panels of lace and shirred gauze ribbon form a festoon that comes down over the flounce. The edge—there are some thirty yards of material when pulled out straight at the hem—is richly and elaborately trimmed with ruchings of the gauze ribbon and lace.

A Little Bird Whispers

THAT—Tailors are showing some very attractive trotteur suits in plaids of very dark shades.

THAT—A graduated row of opals frames the upper half of a large diamond in a handsome ring.

THAT—The graceful dragon fly, carried out in diamonds, emeralds, and platinum, forms a taking little ornament.

THAT—Fans are smaller than ever; the frames of mother-of-pearl or of light tortoise-shell are elaborately decorated in gold or silver relief.

THAT—Bracelets are more than ever in demand, with the short sleeves of dressy gowns. Among costly designs are chains of diamonds set with opals.

THAT—A beautiful possession is a necklace of pearl daisies, connected by diamond chains.

THAT—Bar pins, in sets of three, for collar and cuffs, are much in use. A bar of green tourmalines has a cluster of three pearls at the top, bottom, and at each end.

THAT—Buckles and slides for the soft leather and silk belts and ribbon bows, now much in vogue, are in square, long or oval shapes. Some new shell buckles are shown. Dainty slides are traced with a row of pearls.

THAT—The orchid shades will be much affected for evening wear, and the deeper shades, merging into plum, will be seen frequently on the streets; greens, of the olive cast, will be ubiquitous, and the blues of all shades will be quite as popular.

THAT—'Frisson radium' is a new silken material which is to take the place of crepe de chine.

THAT—A handsome knife-plaited sleeve ruffling is in white mull with ecru insertion and edging...

THAT—A Japanese kimono of pale pink crepe de chine is faced with white Japanese silk, and has an all-over design of hand-embroidered flowers.

THAT—Pink and white glace kid are combined in a stitched crushed belt, which has embroidered eyelets and the buckle covered with pink kid.

Gentlemen, Remember!

THAT—It is a very much debated question whether gloves of unfinished reindeer skin, in slate gray shades, are more stylish than the light tan finished, or the heavy suedes; but they are at least as much so, and their greater cost makes them somewhat less common, which, other things being equal, is an extra qualification for smartness.

THAT—Smart dress is dependent more on good shapes and good materials than on any one exact shape, or any exact material.

THAT—Both the single and double-breasted styles are standard fashions in the sack suit, and their finish is equally so standard, that if there is any departure from the outside breast pocket, strait-set flap side-pockets, hard buttons and single or double vent in the back, it is an exception.

THAT—One sees occasionally a coat with diagonally set side-pockets, or turned-back cuffs on the sleeve; neither is to be recommended.

THAT—Waistcoats for the sack suit are of the same fabric, and single-breasted, medium low in cut, and with, or without, lapels; trousers are moderately full; straight in line; and without noticeable taper towards the bottom.

THAT—A few men of good style still wear the white waistcoat slip or edging, but it seems to be going out of style again—a thing rather to be regretted.

THAT—The newest feature of the present waistcoat is the collar made without notches; and, while there is nothing new about the idea, it serves to give a touch of greater individuality than the usual notched cut.

THAT—The standing and wing collar seem to be gaining in favor, although the high-band, turn-down is still good style, especially if of the very straight and sharp-pointed cut.

THAT—Spats of light gray cloth are quite as much in fashion as ever.

THAT—Buttoned calf are more in favor for street wear than are patent leather; but the latter are so much worn by men of refinement and good style, that it would be mere quibbling to characterize them as other than correct.

Scenes and Personalities That Have Been Caught by the Camera Throughout Canada



A SOLILOQUY.
STANDARD Prize Competition. (Photograph by Wm. Ide, Ottawa.)

THE SEARCH AFTER TRUE HAPPINESS

Happiness thou'lt find in doing,
In earnest striving, in pursuing,
In onward moving and in chancing,
In overcoming and advancing.

Happiness as joy elate, as bliss
ecstatic and complete, who knows
thee, or as yet who ever knew?
Happiness as exemption from all
ill and pain, from care and trouble
and harrowing need—if that were
all to make up happiness, such
happiness who would long for or
desire?

It is happiness to live—to feel
the life blood pulsing in one's
veins! To bend with zest while
making headway against the wind.
To sense the stir and strength of
the mighty ocean. To press for-

ward amid obstructions ever
gathering in our pathway; to
cast aside besetting fears and
stand erect as free men and women
—self-reliant, strong and self-
controlled.

Thus, it is happiness to be—to
have one's being firm, yet plastic,
capable of evolving mould after
mould, each lesser hinting of the
greater form still to come; the
man or woman of such noble pro-
portions as shall bear the stamp
and dignity of human image pat-
terned after the Divine Ideal; the
fulfilment of a promise ever made
to those who behold the vision
"eye hath not seen;" who listen
to and obey the voice "ear hath
not heard;" who yield gladly to
"the power not ourselves," that
pervades the spiritual atmosphere,
operating and regulating the moral
and spiritual forces of the universe.



BLOWING BUBBLES.
THE STANDARD Prize Competition. (Photograph by W. H. Fox, Toronto.)



A CHARMING SUMMER RESIDENCE AT THREE RIVERS.
(Photograph by Pinsonneault.)

It is happiness, nay, resplendent
realization inexpressible, to see the
whole in every part; to come upon
centering unity amidst seemingly
distracting diversity; to feel, to
know oneself a necessary palpi-
tating part of the all-embracing
whole.

No unalloyed joy, like this con-
sciousness of universal kinship.
And this intelligence of our rela-

tion, to be able to greet as wel-
come guest, one's own soul. To
have no cause to fear nor shun
self-companionship.

Happiness, notwithstanding the
world's frowning or displeasure as
our reward, when, turning to the
Judge within, we ask: "Thou my
best, my inmost self, what sayest
thou?" and find there approval;
for to stand acquitted before the

tribunal which none may evade,
to be worthy in one's own sight of
the countless opportunities for
helpful service—the abundance of
joy to be found in an active and
aspiring life—is happiness.

BERTHA HIRSCH BARUCH.

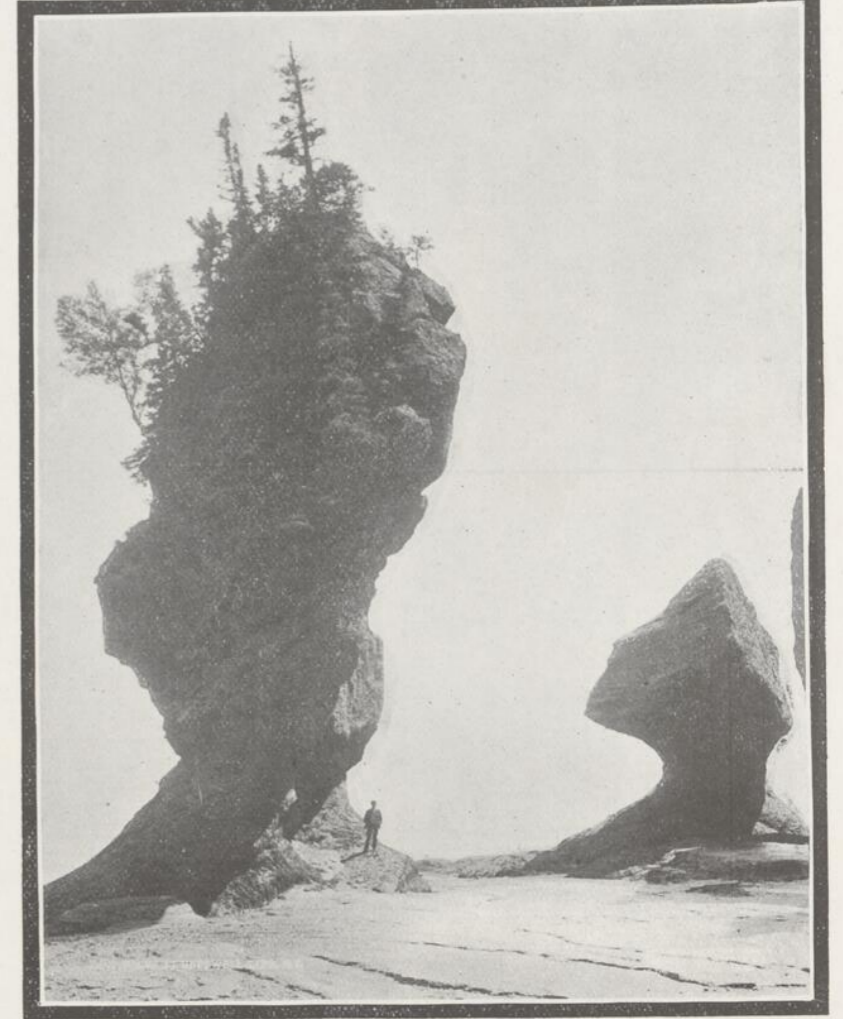
FAMOUS CHURCHES IN GREAT PERIL

Two famous old English churches,
Winchester Cathedral and Cripplegate,
the burial place of John
Milton, are in danger of becoming
ruins, and are suffering from old
age. The dean and chapter of
Winchester recently engaged a
trio of architectural engineering
experts to examine the edifice,
and their report discloses "danger
which threatens one of the grandest
and most historical cathedrals in
the country."

Mischief is most serious in the
south wall of the presbytery, and
is of long standing. During at
least four hundred years there has
been from time to time a settle-
ment of the east portion of the
building, and the movement has
been of late more marked. This
is attributable partly to the un-
trustworthy foundation.

Its bed is of soft marl, only ten
feet below the surface, and per-
manently washed by water. The
other walls also show signs of
subsidence, while the spires and
pinnacles of the west front are in
a dilapidated, if not dangerous,
condition.

To effect the requisite repairs at
least £30,000 (\$150,000), probably
more, will be required. But, as
the dean and chapter possess no
fabric fund, they appeal to the
nation for help in assuring the
safety of what is a national pos-
session. The church contains the
bones of Saxon kings, and in



ROCKS AT HOPEWELL CAPE, N.B.
(Photograph by Notman.)

wealth of historical associations
and architectural beauty is almost
without a rival.

Bells in Cripplegate Church
cannot now be rung without
causing such vibration as loosens
stones and shakes them out on the
roadway, to the danger of passers-
by. The tower is nearly eight
hundred years old, but the damage
is not considered anything like so
serious as at Winchester. Still,
a great deal of money will be
required to save from ruin what is
considered an historical city monu-
ment.

Y. M. C. A. REAL ESTATE

The Y. M. C. A. as a body ranks
among the largest estate owners
of the country. Four hundred

and seventy-five buildings are
owned by the Association of North
America. Many in the larger
cities are worth several hundred
thousands of dollars. Philadel-
phia has a building worth \$800,-
000; the Twenty-third street
branch of New York, recently
opened, is valued at \$750,000;
Miss Helen Gould presented a
naval branch to Brooklyn, of
which building and lot alone cost
\$413,000. Even the smaller towns
have valuable holdings, Scranton's
building costing \$310,000; Troy's,
\$100,000; Bridgeport's, \$125,000,
and the grand total of Y. M. C. A.
real estate foots up to the com-
fortable sum of \$26,260,870. But
as most of the buildings are used
entirely by the associations, the
revenues from rentals and other
sources are very small.—*Pearson's
Magazine for November.*



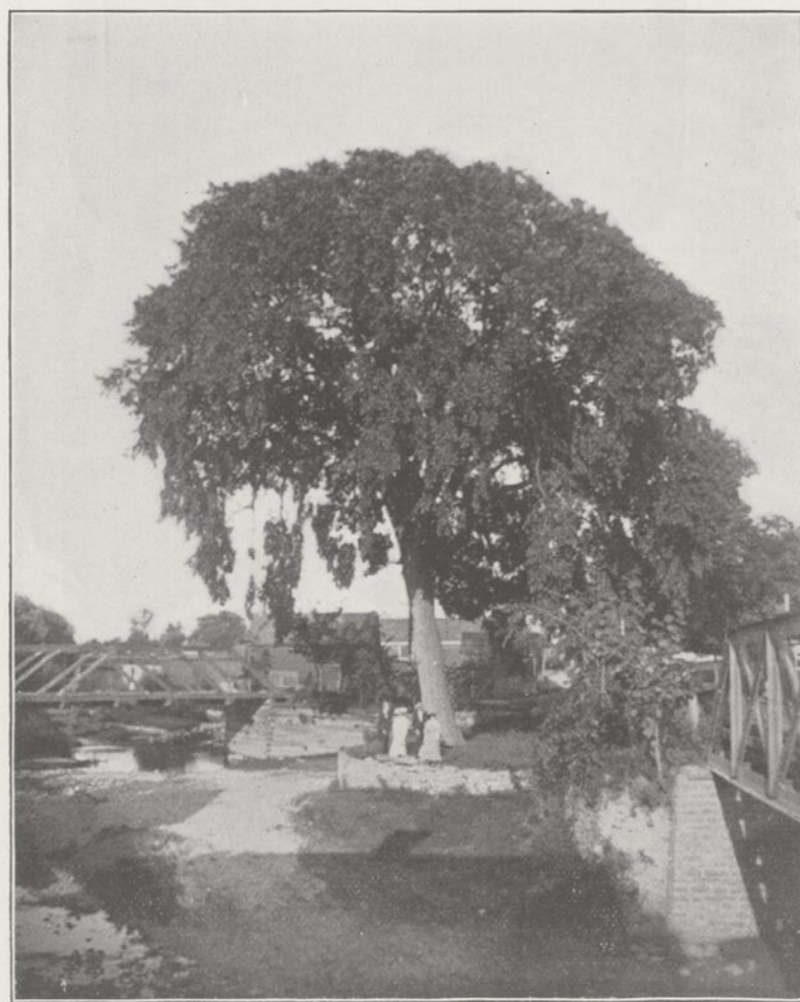
"PIGGIE AND ITS FOSTER-MOTHER."
(Photograph by R. R. Sallow, Goderich.)

tionship to every created object,
to every living organism, estab-
lishes a line of contact reaching
from the dim bottom of the briny
sea to the celestial heights of the
starry firmament. Through this
intelligence we come to recognize
as friends and neighbors, as part-
ners in the joys and sorrows of
life, the birds of the air; we learn
to interpret in terms of our own
experience, not alone the experi-
ence of all mankind, but also the
weal and woe of the animal in-
habitants of land and sea.

It is happiness to be able to say
"the life for all mankind created
shall be in my inmost being tested;"
not, however, in Faust's sense of
wishing to taste every experience
on the low plane of grovelling and
revolting sensuality; but in the
sense of touching life broadly,
deeply, tenderly and intelligently
on as many sides as possible, never
resting content until every king-
dom accessible to the human mind
be in some measure made to yield
its treasures to the patiently wait-
ing, working, hoping, loving human
spirit.

Happiness is to harbor no under-
mining thought of others, to let
no poisoned spears of vengeance
lie hidden in the heart, to be thrust
forth to disable or to wound, even
those who have caused our hearts
to bleed.

It is happiness, when all is



THE OLD ELM, STIRLING, ONT.
One of the most perfect trees to be found in Canada. It is upwards of
150 years old, and is the pride of the villagers. Beneath its
spreading branches many love-matches have been made.
(Photograph by Claude H. Church, Cambridge, Mass.)



"THE YOUNG NIMROD."
STANDARD Prize Competition. (Photograph by Wm. Ide, Ottawa.)

A FEW WELL-KNOWN ARTISTES.



MADAME SARAH BERNHARDT.
The great French tragedienne, who will appear in repertoire at the Theatre Francais, Montreal, next week.



ADELE AUS DER OHE,
The celebrated pianiste, who will give a recital in Montreal in the near future.



MISS ENID MARTIN.
A Montreal soprano who leaves for New York shortly to resume her musical studies.

RADNOR

"THE WATER OF THE EMPIRE."

Endorsed by Royalty,



THE RADNOR WATER COMPANY

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BY

SPECIAL WARRANT

PURVEYORS TO

His Royal Highness The Prince of Wales



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Size of picture taken with Brownie No. 2

- No. 2 Folding Brownie Camera, for pictures, 2 1/4 x 3 1/4 inches, \$5.00
- Brownie Automatic Shutter, .20
- N. C. Film Cartridge, 6 exposures, 2 1/4 x 3 1/4, .75
- No. 2 Folding Brownie Carrying Case, .50
- No. 2 Folding Brownie Portrait Attachment, .50

No. 2 Bull's Eye

This Camera has all the renowned Kodak simplicity. Anyone can learn to take good pictures with one of these simple instruments in a few minutes. It makes photography easy.

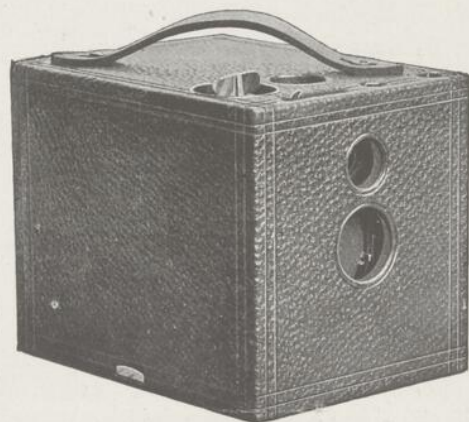
No. 2 Bull's Eye Kodak, for pictures, 3 1/2 x 3 1/2 inches, fitted with Meniscus Achromatic lens, \$8.00

N. C. Film Cartridge, 12 exposures, 3 1/2 x 3 1/2, .60

Do. 6 exposures, .30

Do. "Double-two" Cartridge (4 exposures), .20

Black Sole Leather Carrying Case, with shoulder strap, 1.25



No. 2—Bull's Eye.

Cut this adlet out and send your orders early to avoid disappointment. Our Catalogue for the asking. We carry everything pertaining to photography.

GEO. A. BARRAT & SON, 146 Peel Street, MONTREAL.



Fashionable Winter Overcoats

NOTHING finer or better in overcoats is obtainable than those bearing the label:

20th Century Brand

They are cut with full regard for what is fashionable and sensible. They possess a grace to be found elsewhere only in the highest grade of custom-work. They excel custom-made coats in their roominess. They equal custom work in the thoroughness and character of their making, including trimmings. As to cloths and patterns, these leave nothing to be desired—the choice offered is large. They are priced less than custom-made coats of the same class, being made under better cost conditions. Lastly, they are at your immediate command—no tedious delays such as are common with ordered clothing.

N.B.—20th Century Brand of Clothing—suits and overcoats—is the highest grade of ready-to-wear clothing made in this country.

AGENTS IN NEARLY EVERY TOWN IN CANADA.

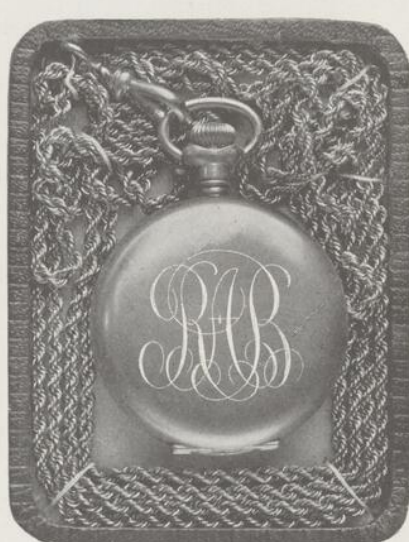
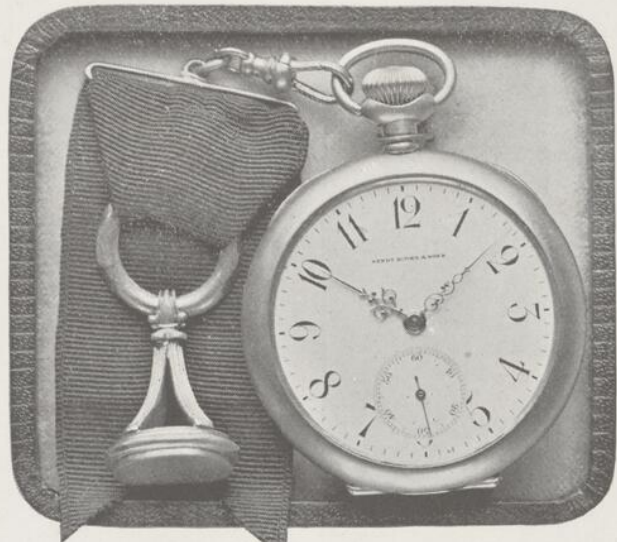
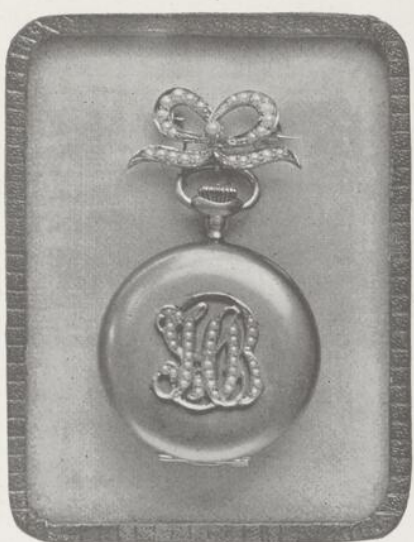
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TORONTO, ONT.

Christmas Gift Watches

Mechanical precision, perfect material and careful finish are cardinal principles entering into the construction of all "Birks" Watches.

For the approaching Holiday Season attractive sets in cases have been arranged, similar to illustrations, in the various sizes and styles at \$12, \$13.75, \$15, \$18.50, \$20, \$30, \$37.50, \$50, \$65, \$100, \$150 and upwards.



HENRY BIRKS AND SONS,
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First Canadian Football Team to Join Issue With Famous Wearers of the Crimson



THE CHAMPIONSHIP FOOTBALL TEAM OF DALHOUSIE COLLEGE, N.S.

First Canadian organization of its kind to play a game with the Harvard team.

(Photographed for THE STANDARD.)

THE CLOUDS OF GOD.

The city is full of labor
And struggle and strife and care,
The fever-pulse of the city
Is throbbing in all the air;
But calm through the sunlit spaces
And calm through the starlit sky,
Forever over the city
The clouds of God go by.

The city is full of passion
And shame and anger and sin,
Of hearts that are dark with evil,
Of souls that are black within;
But white as the robes of angels
And pure through the wind-swept
sky,
Forever over the city
The clouds of God go by.

The city is full of sorrow,
And tears that are shed in vain;
By day and by night there rises
The voice of its grief and pain.
But soft as a benediction
They bend from the vault on high,
And over the sorrowful city
The clouds of God go by.

O eyes that are old with vigil!
O hearts that are dim with tears!
Look up from the path of sorrow
That measures itself in years,
And read in the blue above you
The peace that is ever nigh,
While over the troubled city
The clouds of God go by.

ROBERT CLARKSON TONGUE.

THE TWO BEST PRINTED PUBLICATIONS IN CANADA

"The Standard" & "Resources"

are now being printed on our presses.

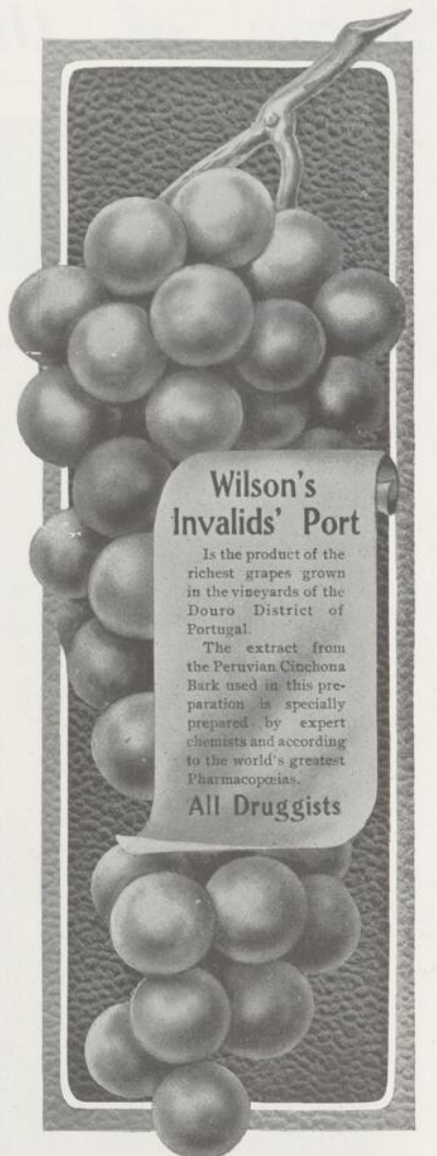
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All Druggists

ANTIQUE HALL CLOCKS

We have a Collection of ANTIQUE HALL CLOCKS that interests all admirers of the "Grandfather" Clock.

No. 1.—Eight Day Clock, with Calendar..... \$125.00

No. 2.—Eight Day Clock, with chime on eight bells. 200.00

No. 3.—Eight Day Striking Clock..... 250.00

This Clock was owned by a famous Canadian hero A.D. 1750-1813.

We have also a Louis, a Bourbon, a Holster Repeater and other old timers.

G. SEIFERT & SONS, Jewellers,
16 Fabrique Street, QUEBEC.



THE DAMAGED WHARF AT SOREL, QUE.

The illustration shows the extent of the landslide which caused a loss of \$250,000.

(Photographed for THE STANDARD by C. Desjardins.)

NEW WHARF AT SOREL BADLY DAMAGED.

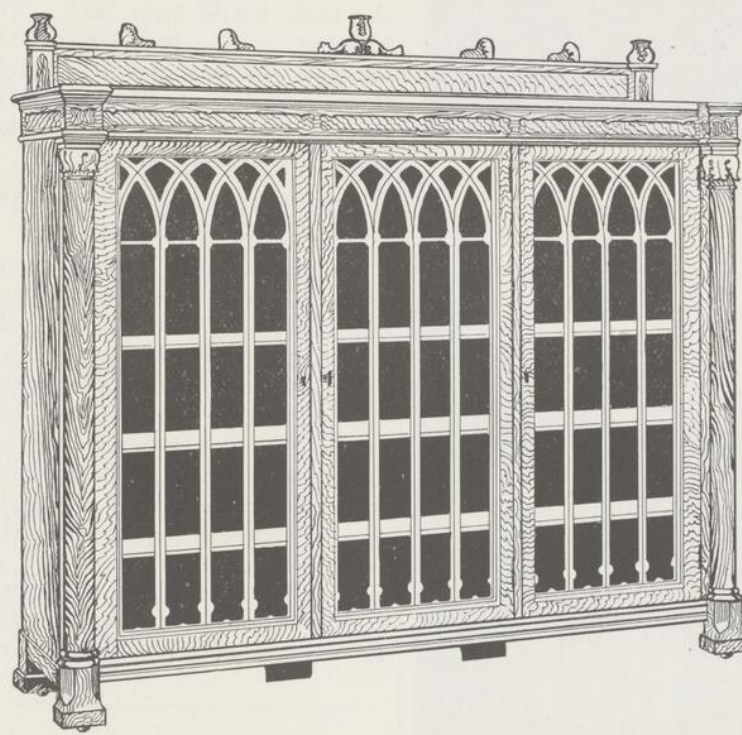
Part of the Government dock at Sorel gave way last week, and, as a result, the country sustains a loss of about two hundred and fifty thousand dollars. Happily, the accident was not attended with more serious results. As it was, three hundred feet of dockage, carrying 850 tons of coal, belonging to the R. & O. Navigation Company, slipped to the bottom of the river.

The break is attributed to the undermining influence of water from the River Richelieu. Three vessels were attached to the dock, namely, the Government steamer "Alpha," the "De Levis," and the "McNaughton." As the crews of the three were aboard and asleep at the time, there was intense excitement, and it is believed that had the dock fallen towards the vessels instead of away from them, there would have been a genuine catastrophe. The "Alpha" was submerged shortly after the crew escaped in a row boat. The force caused by the displacement of the water may be judged from the fact that a boat of vegetables, in

which slept a farmer and his wife, in order to be early on the market next morning, and which lay on the opposite side of the Richelieu, was hoisted twenty-five feet and placed high and dry on the river bank.

Gothic Library Furniture

In Early English Oak



By

John Kay, Son & Co., Limited,

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A HUNT MEET AT ST. LAMBERT, QUE.—READY FOR THE "RUN."

A Gift He Will Like



A House Jacket or Dressing Gown, because it will make him comfortable and add to his home enjoyment.

Fresh from the well-known London makers—Lloyd, Attree & Smith, in all new color effects and stunning new patterns, these are garments he will be proud to wear—gifts that will do YOU credit.

The Gowns are made of lightweight, soft and warm materials, extra long, with silk girdles, quilted cuffs and lapels, and with handsome shawl patterns inside, \$5.00 to \$45.00.

The House Jackets are made from the best all wool cloths, and are neatly trimmed and finished, and in the new color tones are especially handsome, \$3.50 to \$18.00.

BETTER GARMENTS ARE NOT MADE.

Ladies selecting now may have their choice packed in a neat wooden box and held by us for free delivery the day before Christmas.

THE HANNAN STORE,
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213-215 St. James Street

Some of the Many Prize Photographs Contributed in The Standard Competition



PORTRAIT STUDY—By SIDNEY CARTER, TORONTO.
(Awarded First Prize, October Competition.)



"PINE TREES IN WINTER."—By A. I. Goss, TORONTO.
(Awarded Second Prize, October Competition.)

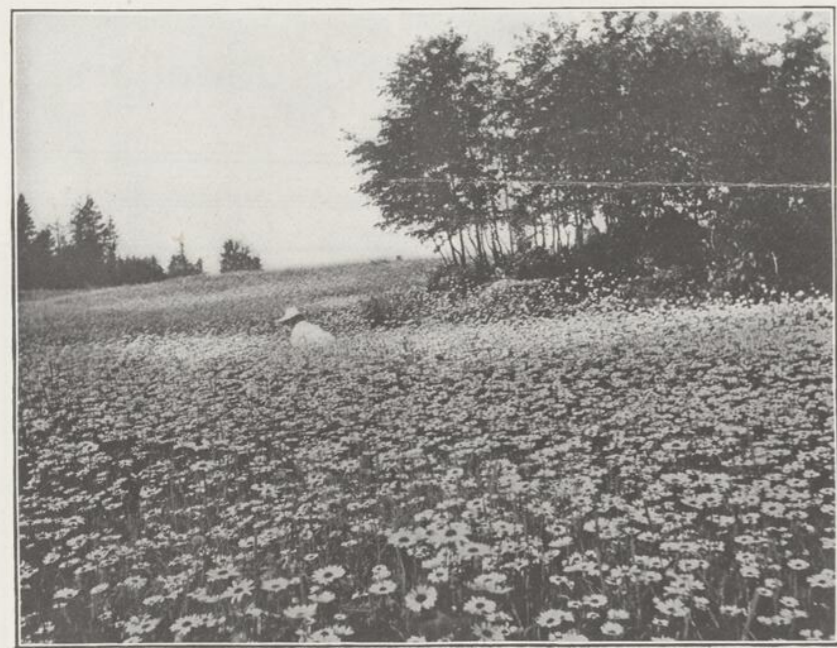


PORTRAIT STUDY—By SIDNEY CARTER, TORONTO.
(Awarded First Prize, October Competition.)

OCTOBER PHOTOGRAPHIC COMPETITION

BEFORE beginning my task of discussing the merits and demerits of some of the prints sent in for the October competition, I may be permitted one word by way of preface. It is a common enough belief that a critic is invariably a disagree-

stimulate endeavor, not to discourage it. And yet one knows how hard it is—that dash of cold water—when one has produced some work which, for a moment, seemed to us so fair and good. But, courage! for the work of yesterday is not the work of to-day.



"A FIELD OF DAISIES."
(Photograph by Grace Clark Murray, Montreal.)

able sort of person, who delights to glorify himself by splitting hairs, picking flaws and generally exposing other people's faults and failings. Well, perhaps, critics of that order are to be met with, but I prefer to believe that when a man offers me advice, he hopes to benefit me; and while I may or may not agree with him, I am, nevertheless, grateful.

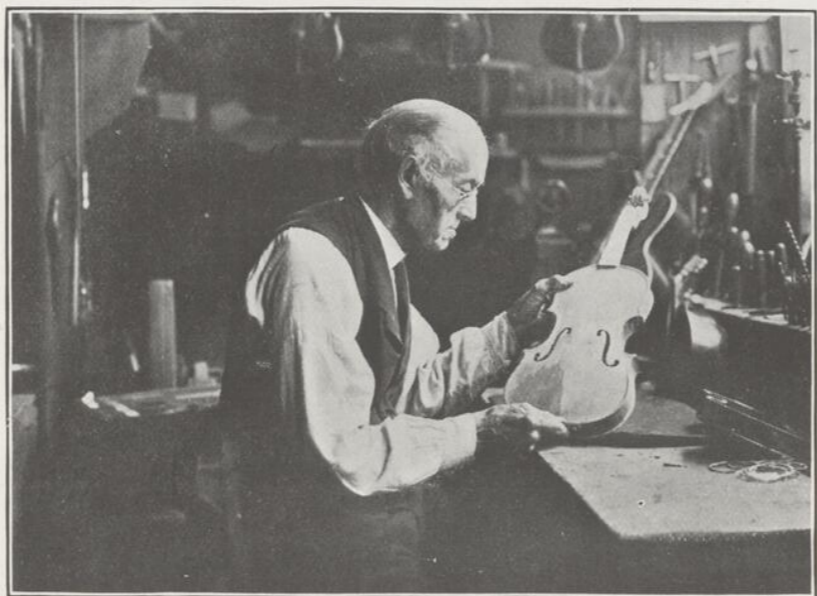
After all, knowledge is merely a relative term; we are all of us students, and the more we learn the more we are impressed with the immensity of our ignorance. Some, however, have necessarily been longer at school than others, and so we go to these more advanced students and are not ashamed to accept a helping hand over the rough places along the road to a better understanding. Any remarks I may have to make, therefore, are, please remember, intended in that spirit. They are meant to help, not to hurt; to



One of the old towers in the grounds of the Montreal College, Sherbrooke Street.
(Photo by J. A. Whitaker, Montreal.)



"CHAUDIERE FALLS," OTTAWA.
(Photograph by A. Tuck, Ottawa.)



"THE OLD VIOLIN MAKER."
(Photograph by J. Hamilton Ferns, Montreal.)

What nearly contented us a year ago is now merely fit for the rubbish pile. Learn the lesson of discontent: be your own most critical critic; and the goal will be the nearer. The crown of the artist, as some writer recently put it, is a crown of thorns; the disappointments outweigh the successes a thousand to one. Yet who, having once set his hand to the task, would turn back. The blessing is in the strife; the struggle to attain, and our failures, if we will but recognize them as such, are but mile posts on the way, forward and onward.

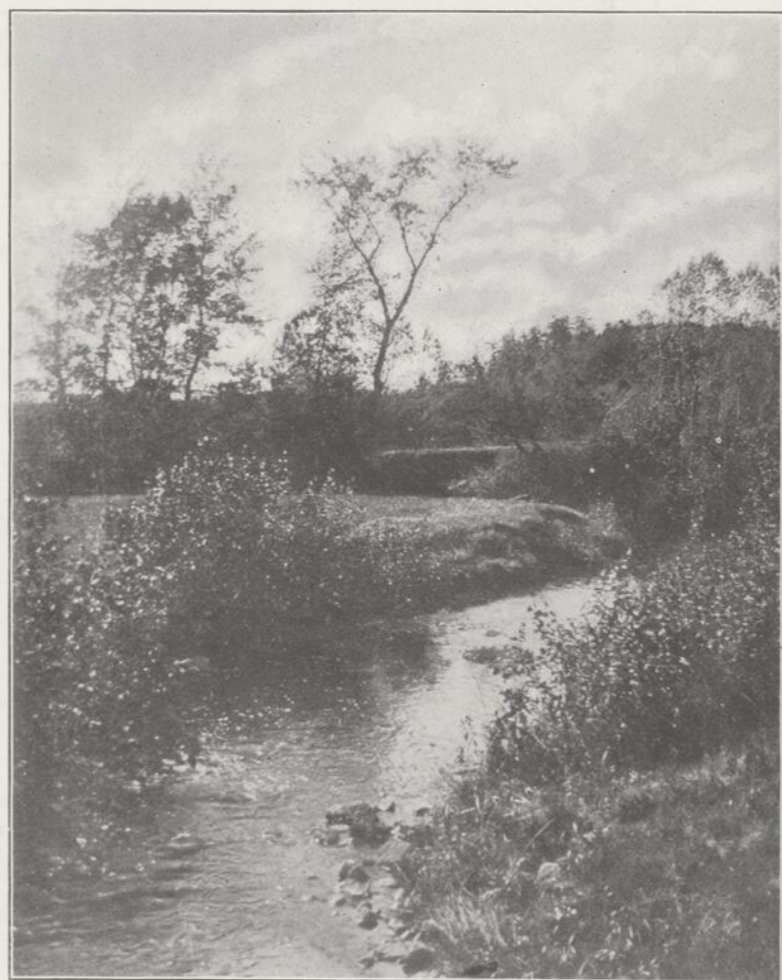
THE EXCELLENCE OF MR. CARTER'S PHOTOGRAPHS.

I have already expressed my appreciation of Mr. Sidney Carter's truly charming portrait and figure studies, to which the reproductions here given do but scant justice. Unfortunately, it has been found impossible to reproduce by the half-tone process the print which won for Mr. Carter the first prize in this competition, as since this artist works in so low a key, he overtaxes the limits of this mechanical method of reproduction. The charm of Mr. Carter's work

The Standard, in this issue, publishes the principal photographs entered in the October Prize Competition. A few of these have appeared in previous issues of this paper. Their republication at the present time is for the purpose of allowing the Standard's photographic critic—through their agency—to more convincingly illustrate to the readers of The Standard and to the contributors of its photographs, certain features that tend to mar the artistic ensemble of each.—Ed. Standard.



A COUNTRY ROAD.
(Contributed by R. Sissons, Jr., Montreal.)



THE BROOK.
(Photographed by Miss E. F. Anderson, Chaudiere Basin, Levis, Que.)
STANDARD Prize Competition.

is not dependent upon technical qualities, which, as a matter of fact, are not by any means always what should be, but upon the feeling he manages to instill into everything he attempts—a feeling for form and tone.

It is essentially promising work, showing contempt for the commonplace and trivial. In the portrait of the girl in a low-cut gown, there is much that is admirable in the pose of the head, while there is a suggestion of something sad and tragic in the half-closed, tired eyes and drooping mouth. There is a call on our sympathies. On the other hand, I am not sure that I like the rather undue prominence given to the muscle in the neck, while the line of the left shoulder is not altogether happy.

The other portrait reproduced is from a print technically imperfect, with the hand work rather too much in evidence. Hand work on the plate is often necessary and desirable, as affording the artist the means of controlling his final result and impressing it with the force of his individuality, but it should not be conspicuously apparent. One can, however, freely praise the unaffected and thoughtful pose of the model. In the reproduction the tonality of

no right to travel there at all. Thus, take a piece of paper and cover first one side of the picture and then the other. I think you will find that each half is a picture in itself. And that should not be. A really successful picture must be a harmonious whole, every part of which is essential to and dependent upon every other part, so that if you took one part away the loss would appear irreparable. Still, there is much work ahead of many of us ere we reach Mr. Goss' level.

MR. WILLIAM IDE'S PHOTOGRAPHIC EFFORTS.

Mr. Wm. Ide's "A Young Nim-

rod," is, in a sense, a not unsuccessful essay, its most commendable feature, however, being the rendering of sky and distance. Mr. Ide is evidently a lover of fresh air, and lots of room to weather it in, but his work does not show very deep poetic feeling. "A Young Nimrod" is not so

much a picture as an illustration. It would probably serve well the purposes of a trade advertisement of sporting goods; but pictorial art demands more than that. I am rather puzzled, too, by the lighting of the figure. The photograph is evidently taken against the light, yet we find strong high lights on the back of the figure of the dog, on the dead bird. The barrel of the gun, which appears to have been drawn in by pencil, is placed at a rather unfortunate angle, and is also out of drawing. In the other picture, the pose is somewhat less obvious, but the blouse and apron of the figure is, despite the pencil work, too white



A SCENE IN MIDSUMMER.
(Photo by J. Y. Parker, Petite Cote.)

and insistent, and the background spotty. Mr. Ide has, however, seemingly obtained a sufficient mastery of the photographic technique to be able to now devote time to the serious study of the art side of the matter.

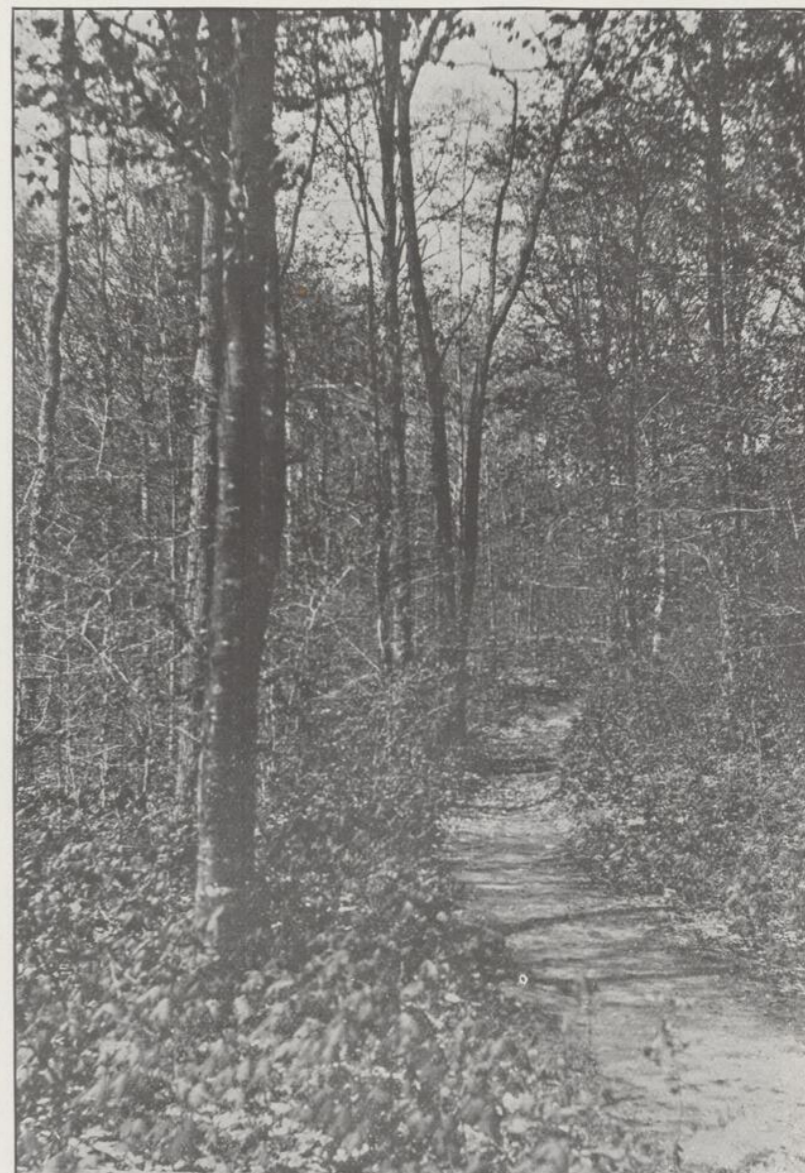
(CONTINUED IN GENERAL SECTION, Page 10.)

the picture has been lost to a considerable extent.

OTHER WORK OF A HIGH QUALITY.

Mr. A. I. Goss, the winner of the second award, submitted three examples of his work, two landscapes and a figure study, all displaying talent and a decided sense of decorative arrangement. The picture selected for reproduction possesses several good qualities. First and foremost, it contains "atmosphere." One feels that one could walk in and out between the pine trees. The artist gives us, in fact, a true representation of woodlands in winter—something of the feeling such a scene usually inspires. Note, too, the delicate reflections of the tree trunks on the ice in the foreground; and the snow is real snow, not merely white paper, as most photographers represent it. I also like the winding, ice-covered ditch, leading the eye into the picture from behind the most prominent tree near the centre.

The arrangement, as I have said, is decorative; but just a wee bit disconcerting, as if the composition wanted pulling together. My eye is being constantly drawn to the patch of snow, which constitutes nearly the strongest high light, beyond the two dark tree trunks on the left; and it has



"THE PATH IN THE FOREST."
(Photo by R. Allan Phillips, Montreal.)