

Some More World Famous Artistes Who Have Charmed Canadian Audiences

THE publication in a recent issue of The Standard of an illustration plate containing pictures of famous actresses and singers, for many years prime favorites with Montreal audiences, has aroused so much favorable comment among our readers, that it has been decided to publish another plate of this description, composed of rare and old-time pictures, of well-known artistes, with an article, specially prepared, descriptive of things theatrical in Montreal in a former generation.

The opening of the Academy of Music in November, 1875, changed the order of things with many of the foremost "stars" who had for years appeared in Montreal under Mr. and Mrs. J. W. Buckland's management. The uptown and up-to-date house became slowly but surely the place for the ambitious stellers, but many of the oldest and best of the profession still hung out "their posters on the

Royal going, for a few years longer, with the best talent in the country. The palmy days of the old-time stock company, however, had come about the end of the seventies, when affairs changed for the better for the Academy of Music. There was a brilliant audience present on the night of the opening, 15th November, when the late Mr. E. A. McDowell came forward on the rising of the curtain and read a charming prologue of six stanzas by Mr. John Read, one of

much talent and beauty. Then came Edward Askew Sothorn in "Our American Cousin" and "David Garrick"; John T. Raymond, in "Col. Sellers"; Dominick Murray, Fanny Davenport (one of the best interpreters of Sardou's queens of tragedy as "Fedora," "Tosca," "Cleopatra," etc.), and Ward and Barrymore in "Diplomacy."

Mr. George Wallace, an old journalist, and long a manager of theatres in Australia, next tried his

the month of May, the great box office drawer at that time, Miss Mary Anderson, was announced, whose lithe, willowy, graceful form, beautifully enhanced by the clinging Grecian draperies, made her first appearance before a Montreal audience, and captured everyone with her beauty and charming manner, but not by her interpretation of "Juliet," with which she opened her brief season, for she was not gifted with the inspiration and genius of Adelaide Neilson to portray Shakespeare's heroines. As "Parthenia" in "Ingomar and Evadne," etc., she certainly could hold her own. She visited Montreal several times before her retirement from the stage in the nineties. She met with great success in the classical roles all over Canada and the United States, and in Great Britain, where she has lived in retirement, near London, since her marriage to Mr. Navarro, June 17th, 1890.

Then a few weeks later the manager secured the distinguished patronage and presence of the Governor-General and H. R. H.



FAMOUS ACTRESSES AND SINGERS WHO APPEARED IN MONTREAL IN DAYS GONE BY—(1) The late Mlle. Rhea, a famous French actress; (2) the late Julia Holman, a noted operatic singer; (3) the Countess Modjeska, a celebrated Polish actress; (4) Miss Mary Anderson (now Madame Navarro), the most beautiful English actress of her day and generation; (5) Mde. S. Dolara; (6) the late Mde. Laura Shirmer-Mapleson, one of the most gifted grand opera artists of a few years ago; and (7) Sally Holman (sister of Julia), who was a general favorite with Canadian operatic devotees in the seventies.

outer walls" of the Theatre Royal for many years, leading up to frequent changes of management of the Academy before it got on a paying basis.

Such excellent artists as the Holman Sisters, Sara Jewett, Worrell Sisters, Genevieve Ward, and the great tragedian Charles Albert Fichter, Charles Mathews, E. A. Sothorn, Billy Florence, Dominick Murray, F. L. Toole, Barton Hill, F. W. Wallack, Jr., and many other popular players of over a quarter of a century ago, kept the

our sweetest and truest singers. The fourth stanza ran as follows:

"Music, by sounds divine, asserts her sway,
By words the poet rules the willing mind,
The painter makes the fleeting image stay;
But in our art all the three are combined,
We have the same grand subject—human kind,
We paint it, sing it, teach it, when we play."



CHILDREN OF THE ROYAL HOUSE OF SAXE-COBURG—The sons and daughter of Their Royal Highnesses the Prince and Princess of Wales.



The barque "Dybourg," recently wrecked at Les Escoumains, showing the destruction wrought by the rocks and waves.



The divided hull of the barque "Dybourg," wrecked at Les Escoumains a few weeks ago.

The piece presented was Mr. Lester Wallack's five-act drama of "Rosedale, or the Rifle Ball." In the cast were Miss Affie Weaver, as "Lady Florence May," a superb portrayal, and Miss Fanny Reeves, as "Rose Leigh," was most charming. The other female parts were well filled by Miss Cameron as "Lady Adela Gray," and Miss Vincent as "Tabitha Stork." Messrs. McDowell as "Elliott Gray," and Felix Morris as "Bunberry Cobb," carried off the male honors.

Mr. Eugene A. McDowell was the first manager of the new house erected by a company of which the late Sir Hugh Allan and the late Mr. Harrison were the largest shareholders, the former being President of the Company. The management changed hands many times in five years. After McDowell, John W. Norton took hold, but was soon succeeded by Felix Morris & Co., for a season. Then followed the regimes of W. Naunanz and Lucien Barnes. All lost money, though in 1877-78 they brought on the brightest "star" in the theatrical firmament, Miss Lilian Adelaide Neilson, followed by Rose Eyttinge, another great artist of

hand by opening his season of 1879 with an opera company, followed by that clever American actress, Miss Genevieve Ward as "Lady Macbeth" and "Jane Shore." This was her second appearance in Montreal as a tragedienne, and she certainly held her audiences spellbound by her powerful impersonations of the role of the ambitious Thane's spouse. He also succeeded in securing merry George Fawcett Rowe in "Brass," the equal of Billy Florence in the "Almighty Dollar," and during

Princess Louise, who were down from Ottawa for the Queen's Birthday Military Review, for the evening of May 27th, when the house was, of course, packed by the elite. Maggie Mitchell appeared as "Fauchon," and a poor performance it was to place before audiences spellbound by her powerful royalty and culture of the city. Emma Abbott next came along in "Paul and Virginia," and her "artistic kiss," and fairly

(Continued in General Section, Page 11.)



TOBOGANNING IS NOW IN FULL SWING IN MONTREAL—An English lady at the Park Slide on Mount Royal.

Some of the Most Beautiful Churches and Religious Institutions in France in



Hotel des Invalides, Paris. Beneath the dome of this Church rest the mortal remains of Napoleon I.

republic in 1848 were not considered a misfortune by the French Church. The dethroned King was much more of a Voltairian than of a devout Catholic, though the Queen was very religious, a contrast then not seldom found in the families of the rich Bourgeoisie. It seemed that in a republic priests who kept in touch with the people might rise very high in the Councils of the State and make the Church a greater power than ever before. So liberty trees were everywhere blessed by priestly hands, while priestly lips led in the shouts of "Vive la Republique!"

Origin of Anti-Clerical Party.

Things changed suddenly as soon as Italian warriors overthrew the Government of Pope Pius IX. and established a republic in Rome. This caused a sudden reversal in the attitude of the Roman Catholic Church, especially in France. It became hostile to many insurgent or popular movements then disturbing the rulers of the various countries of Europe, and the support of the Church was practically everywhere given to the established powers. This it is that gave birth to a new division of parties, Clerical and Anti-Clerical.

After the expedition sent to Italy by President Louis Napoleon Bonaparte had put an end to the existence of the Roman Republic, the most eloquent spokesman of the French Catholics, Count de Montalembert, exclaimed: "What we need now is a Roman expedition inside of France." He meant thereby that the Church must be allowed to reconquer old privileges taken from it by the French Revolution, as it had reconquered the temporal power wrested from the Pope by the Italian revolutionists. The full purport of his words was soon shown when an active Clerical leader, Count de Falloux, then Minister of Public Instruction, brought in a bill abolishing the monopoly of secondary education then possessed by the State and destined to bring about the creation of a rival system under the direct control of the Church.

Privileges of The Church.

The coup d'etat by which Louis Napoleon destroyed the second French Republic was a defeat for anti-Clerical no less than for republican policies. The privileges granted to the Church began to grow rapidly, and soon they comprised the following:

(4) That no assembly of Bishops might be held without Government consent.

(5) That the expenses of Bishops and priests and the cost of maintenance of church edifices would be made a charge upon the public exchequer of France.

It may be noted here that the Vatican negotiators had insisted, but in vain, upon having the Roman Catholic religion declared the religion of the State. All that the French Consul was willing to accept was the insertion in the treaty of a recognition of the fact that the Roman Catholic religion was "the religion of a large majority of Frenchmen."

Under the regime of constitutional monarchy that ruled France from the fall of Napoleon to the year 1848 the Concordat worked on the whole smoothly, though the fall of the Bourbons proper, in 1830, was considered a heavy blow by the Church, and the old Arch-

so far as never to allow "Domine Salvum fac Rege" to be chanted in his presence in honor of the new King, Louis Philippe.

The fall of the bourgeois monarchy and the establishment of a democratic

lay teacher had to devote some of his time to the catechism. He had no right to make any comment, but must simply see that the pupils could repeat verbatim the printed answers.

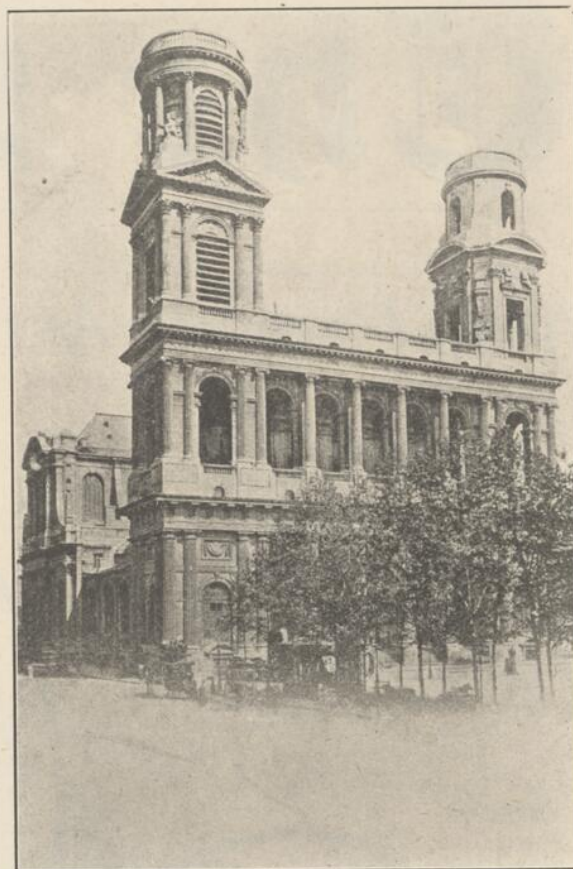
The Archbishops, Bishops, and priests were de jure members of all educational councils and all charity boards. They had the control of municipal cemeteries; in hospitals the nurses almost invariably belonged to religious orders. Lay nurses were almost unknown.

Young men intending to enter the priesthood were exempted from military service.

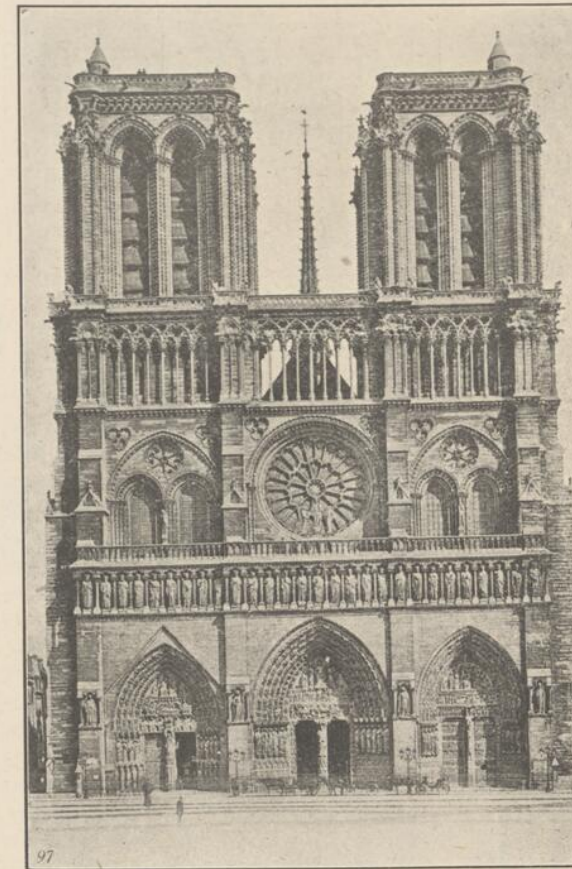
Cardinals were de jure members of the French Senate.

These privileges in no way interfered with the rights of Protestants and Jews, in whose favor separate provisions were enacted. But this took nothing from the power of the Roman Catholic Church, as the Protestants numbered no more than one-seventy-fifth of the population, and the Jews no more than one-fifth of the Protestants. Those who opposed such privileges were the numerous Frenchmen who, though born of Roman Catholic families, had discarded the old faith without joining any other church.

They, together with a good many



Front of the Church of St. Sulpice, Paris.



West Facade of the Cathedral of Notre Dame, Paris.

THE WAR BETWEEN THE CHURCH AND STATE IN FRANCE.

The separation of the Roman Catholic Church from the French State, if final, as seems likely, will mark in history the end of a connection that was nearly fourteen centuries old, as, in some form, it dates back to a time when the French State, which was as yet only in embryo, and may be said to have begun when the Frankish conqueror of Gaul for the first time knelt in front of a Christian altar and received baptism at the hands of the holy Gallo-Roman Bishop of Rheims, St. Remy. Interrupted for a few years during the French Revolution, it was re-established by Napoleon Bonaparte, then First Consul, through the celebrated compact between the French Republic and the Roman See, known as the Concordat of 1801.

There quarrel between the French reigns, stout Christian Kings though they were, and the Popes, and the new union was not more peaceful than the old. During Napoleon's reign differences concerning the interpretation of the Concordat led to the Pope's seizure, to his being carried away to France, to the confiscation of his dominions, and to his virtual imprisonment in the Chateau of Fontainebleau. For him as well as for so many other European sovereigns, liberation and restorations were the first results of Napoleon's downfall. When, however, Louis XVIII, the head of the Bourbon dynasty, was replaced by the victorious foreign armies upon the throne of his ancestors, the old alliance between Church and State seemed to have been fully re-established, and the Church really began to reap the benefits of such a union.

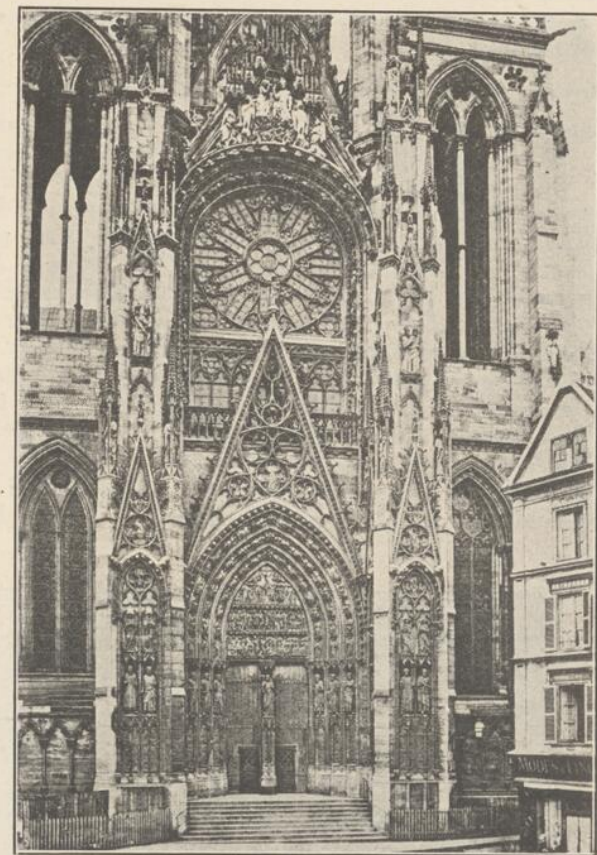
What the Concordat Provided.

The main provisions of the Concordat were:—

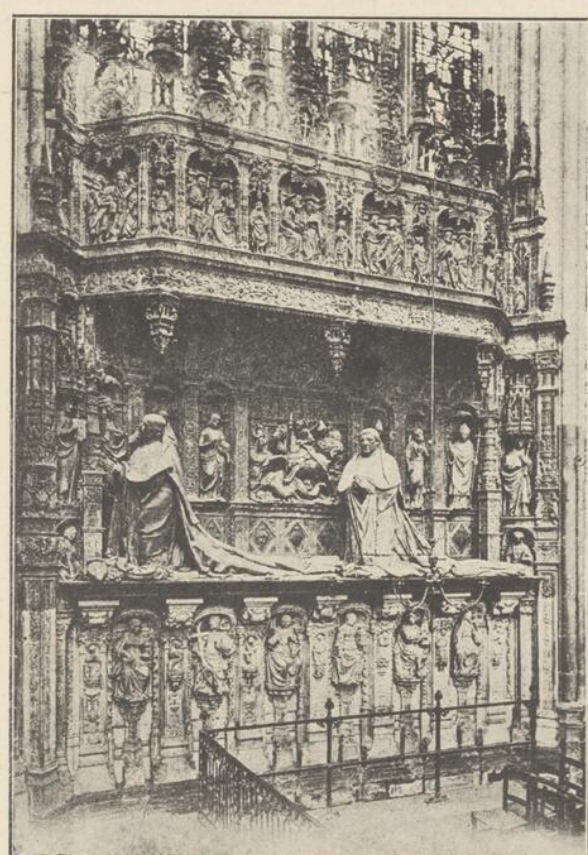
(1) That the Bishops would be appointed not by the Pope, but by the head of the French Government, subject, however, to the approval of the Pope.

(2) That no change in the territorial constitution of bishoprics could be made except through the concurrence of the two powers.

(3) That the Bishops would have to reside in their dioceses, and would have no right to visit Rome without leave of the French Government.



Portail de la Calende at the Cathedral of Notre Dame at Rouen.



The Tomb of the Cardinals of Ambroise at Rouen Cathedral.

good Catholics who were opposed to any special privileges, formed the Anti-Clerical Party, the object of which it was to deprive the Church of the privi-

compulsory, entirely free, and entirely secular.

Establishment of Church Schools.

In its struggle against its antagonists the Church displayed wonderful energy. Whenever a public school was turned from ecclesiastical to lay teachers the Church would start against it a non-subsidized parochial school, and these parochial schools often met with wonderful success. The race between the public and the Church schools was rather a close one, when French society was suddenly convulsed by the developments of the Dreyfus case.

When the battle in favor of the revision of the judgment, which had been stoutly opposed by the Clerical forces, had been won, the Anti-Clericals began to look for the elements which had given their opponents strength enough to sway for a while public opinion, by which, on the political battlefield, they had been time and again put to rout, and their conclusion was that this formerly unsuspected strength was due to the recent development of religious congregations.

War on the Congregations.

They were not mistaken. The congregations filled the chairs in Church schools, the pulpits of the churches, the editorial rooms in the Church newspapers. Then, if possible, the congregations must be curbed.

Unfortunately for the Church, the existence of most congregations was not legal. No law had, as yet, been enacted abolishing the prohibition to form associations without Government permit, which had existed under the Governments that had enjoyed the support of the Church. Most congregations would have found formerly no difficulty in obtaining the needed permits. But they preferred simple toleration. If unauthorized, they were also unsuspected, which rather satisfied them. A case in point is that of the order of Jesuits. It had been driven from France under the old monarchy in 1764, and was abolished by the Pope in 1772. Later it was re-created in Rome; after the fall of Napoleon the Jesuits slipped back into France, but never tried to have their standing legalized, and there they were still in 1900, with thousands of pupils in schools of all grades.

The association law of 1901 had for its object to give all Frenchmen the right to form associations, but at the same time to check the power of the congregations by maintaining the right of the individual within the association, and by limiting the amount of property that an association might possess. In addition it enacted that all existing associations, i.e., congregations, hither-

to existing without a permit, must get such a permit or disband, and that no member of an unauthorized congregation would be allowed to teach in any school, public or private. Then, when the law had been enacted and the Minister who had brought in the bill, the late M. Waldeck-Rousseau, had retired on account of ill-health, M. Combes came to power, and it was soon perceived that with him no congregation stood any chance of receiving the needed permit. The result was that all congregations were dissolved or expelled from France and the grave problem placed before the Church of creating Church schools with lay teachers.

M. Loubet's Visit To Rome.

The situation between Church and State was as strained as it could be when President Loubet paid a call at

Rome to the King of Italy, and Cardinal Merry del Val issued his famous protest against the visit of the head of what he called a Catholic nation to a King whom he considers the usurper of the Pope's sovereignty. The French Government took up the challenge, proclaimed this protest to be in violation of the provision of the Concordat by which the Pope bound himself not to interfere in the political affairs of France, declared the Concordat therefore at an end, and decided to support before the houses a bill establishing the separation between Church and State introduced by a Socialist Deputy, M. Briand.

This bill, somewhat modified in the course of long debates, has become a law. The Pope rejects it on two grounds, first, because he was not consulted, as he considers he should have been, since the Concordat was a contract between two parties, of which he was one; second, that it makes no special mention of the Roman Catholic Church and of the rights of Bishops in its Government, which is perfectly true, as the law merely says that all associations for public worship, "Associations Cultuelles," must conform to the rules of the cult, whichever it be for which they are created.

The Present Deadlock.

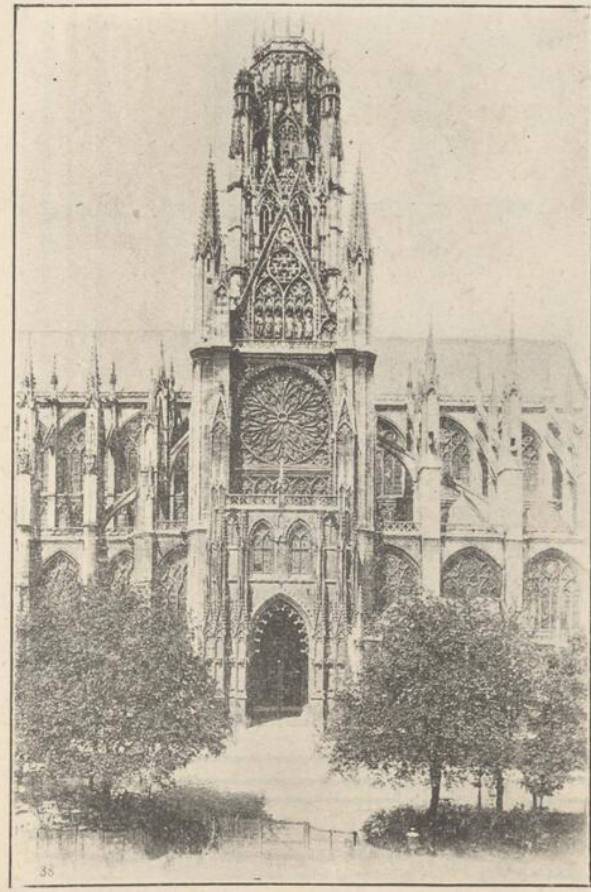
The Bishops then thought they could organize under the Association Bill of 1901; this also has been forbidden by the Pope. Then arose the thought of calling in the law of 1881, enacting the rules to be observed in holding public meetings, and this also failed to satisfy the head of the Roman Catholic Church. His position was that nothing would satisfy him except an official request from the French Government to state his views, which would be an acknowledgment on the part of the Government that it had no right to proclaim the Concordat at an end, and this both Cabinet and Parliament in France absolutely refused to do, claiming among other things, that the Pope himself had acknowledged the existence of the Separation Bill by appointing more than thirty French Bishops without consultation with the French Government. Hence the present deadlock.



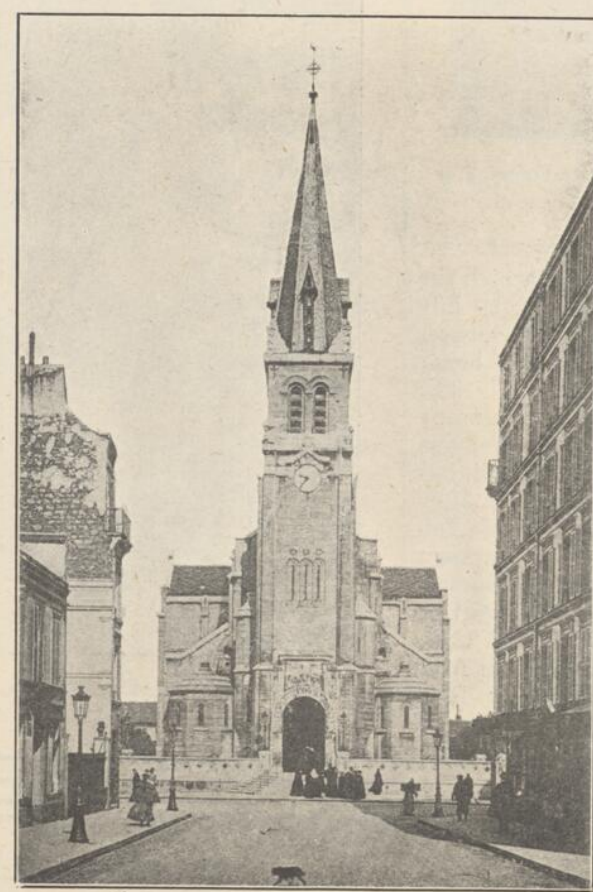
Stairway in the Church of St. Etienne du Mont, Paris.



Church of Notre Dame de Bercy, Paris.



Portail des Marmousets, Church of St. Ouen, Rouen.



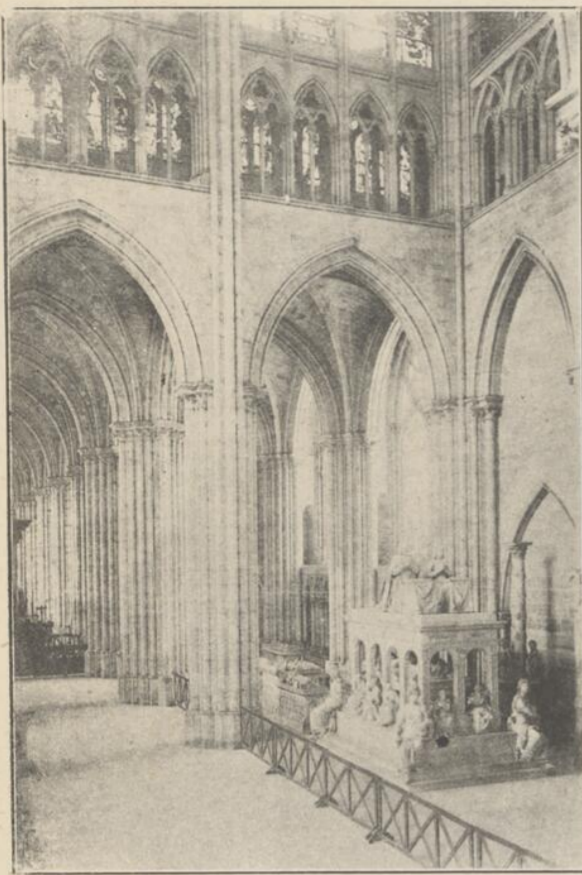
Church and Square of St. Lambert de Vaugirard, Paris.

leges enumerated above and to check a foreign policy which lay special stress upon the maintenance of the Pope's temporal sovereignty in Rome, where it continued to exist solely because of the presence of a French garrison kept there especially for that purpose. Of course, the ultimate object of the Anti-Clericals was the severance of all ties between Church and State.

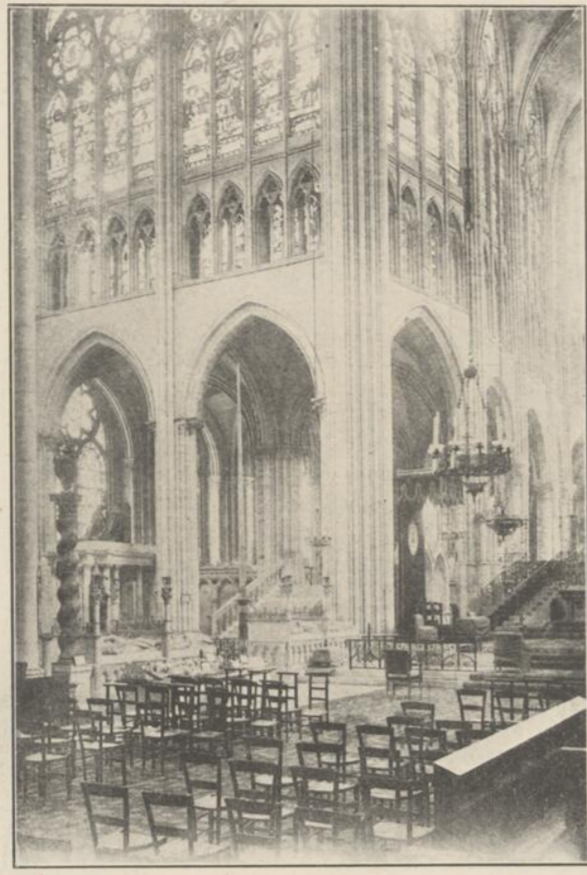
The Church felt that the Republicans were to a man Anti-Clerical, and this explains why, after the establishment of the Third Republic in 1870, the Clericals threw in their lot with the Royalists. Of course, each demonstration of this fact made the Republicans more strongly anti-Clerical and the Clericals more strongly anti-Republican, until Gambetta, in 1877, when President McMahon's Cabinet, consisting entirely of Clericals, was in power, summed up all the arguments of a long speech in the famous exclamation: "Clericalism! This is our real foe!"

The Republicans won at the polls and began to apply their programme, which, quite naturally, the Church resisted, as it entailed the disappearance of many a cherished privilege. The crowning achievement of the Republican and Anti-Clerical forces was the establishment of a system of primary education,

Connection With Which a Fierce Battle is Now Engaging the World's Attention



View in choir of the Abbey Church of St. Denis, Paris.



North Transept of the Abbey Church of St. Denis, Paris.

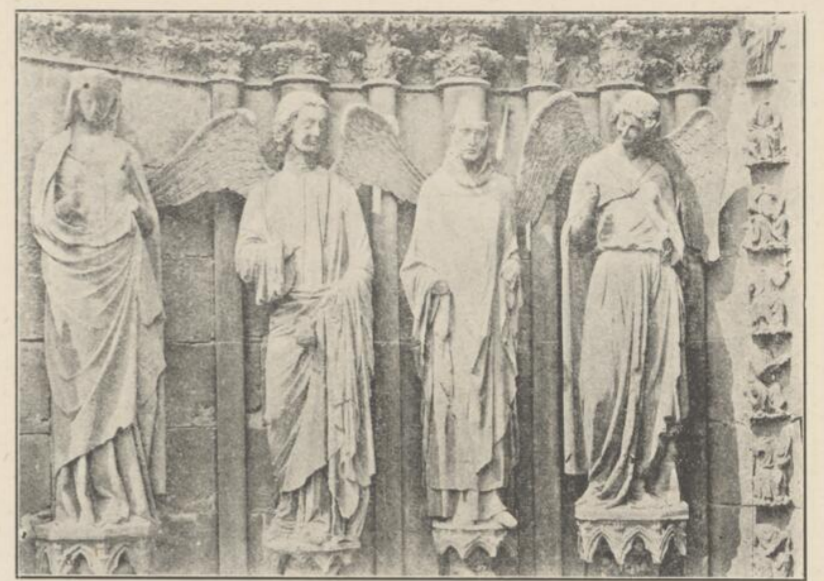
style than the exterior, the interior of Notre Dame de Rouen presents nothing peculiar in its architecture with the exception of the false gallery along the nave with passages running round the pillars; but the artistic curiosities are numerous and varied. In the choir may be noted a fine series of 13th century stained glass windows, carved stalls of the 15th century, the tombs of the English Kings Henry II. and Richard I. and Bishop Maurille, an elegant Gothic staircase, and various tombs of archbishops and bishops.

The Church of St. Ouen was commenced in 1311, but the choir alone had been constructed in the 14th century. In spite of the juxtaposition of the second and third or "radiant" and "flamboyant" styles of Gothic, the building taken altogether presents in its general lines the most perfect unity—a unity which even the modern addition of a facade with two bell towers has failed to mar, though no regard was had to the original plans. St. Ouen is the largest church erected in France during the Hundred Years' War; in length (450 feet) it exceeds the Cathedral of Notre Dame in the same city. Apart from its enormous dimensions and the richness of its southern portal, St. Ouen has nothing that need long detain the

crowded. It replaced an older church, burned in 1211, which had been built on the site of the basilica where Clovis was baptized by St. Remigius. The whole cathedral, with the exception of the facade, was completed by 1231, but it has undergone numerous alterations. The present facade was erected in the 14th century after 13th century designs—the nave having in the meantime been lengthened so as to afford room for the vast crowds that attended the coronations. In 1481, a terrible fire destroyed the roof, and also the spires, which were never restored to their original state. In 1875, the National Assembly voted £80,000 for repairs of the facade and balustrades. This facade is the finest portion of the building, and one of the most perfect masterpieces of the Middle Ages. The portals and the rose window are laden with statues and statuettes; the "gallery of the Kings" above has the baptism of Clovis in the centre, and also has statues of Charlemagne and his father, Pippin the Short.

The towers, 267 feet high, were originally designed to rise 394 feet; that on the south contains two great bells, one of which, named by Cardinal de Lorraine in 1570, weighs more than 11 tons. The transepts are decorated with sculptures,—that on the north with statues of the principal bishops of Rheims, a representation of "The Last Judgment," and a figure of Christ; while that on the south side has a beautiful rose window with the prophets and apostles. Of the four towers, which formerly flanked the transepts, nothing remains above the height of the roof since the fire of 1481. Above the choir rises an elegant bell-tower in timber and lead, 59 feet high, reconstructed in the 15th century.

The interior of the Cathedral is 455 feet long, 98½ feet wide in the nave, and 125 feet high in the centre. It has a profusion of statues similar to those of the outside, and is further adorned with stained glass of the 13th century and with tapestries. The rose window over the main portal and the gallery beneath are of rare magnificence. Forty pieces of tapestry bestowed in 1530 by Robert de Lenoncourt, and devoted to the history of the Virgin, are remarkable for the richness of color and the variety of costume they display. Of six pieces presented by Cardinal de Lorraine in 1570, only three have been preserved; one of them, representing the coronation of Clovis and the battle of Soissons, affords valuable evidence relating to the military costumes of the 16th century. Archbishop Henry of Lorraine also presented seventeen large pieces of tapestry, representing the life of Christ, in 1633; they are called Pe-



Statues on the great door of the Cathedral at Rheims, France.



Church of St. Roch, Paris.

ries executed after Raphael's designs, and dealing with the life of St. Paul. The left transept contains a fine organ in flamboyant Gothic, with 3516 pipes and 53 stops. The choir clock is ornamented with curious mechanical devices. Several paintings by Titian, Tintoretto, Nicolas Poussin, and others, and the carved woodwork and railings of the choir, also deserve special mention. Among the numerous objects of antiquarian interest in the cathedral "treasury" is the reliquary of the sacred phial which contained the oil used in anointing the Kings but which was broken during the Revolution.

as an antiquarian museum, in which is preserved the marble cenotaph (almost entire) of the Consul Jovinus, who, in the 4th century, led his fellow-townsmen at Rheims to embrace Christianity. After the Cathedral, the most famous church in Rheims is that of St. Remi, built in the 11th and 12th centuries, on the site of an older place of worship. The valuable monuments with which it was at one time filled were pillaged during the Revolution, and even the tomb of St. Remi is a modern piece of work; but there still remain the 13th century windows of the apse, and tapestries representing the history of St. Remigius.

The Churches of St. Jacques, St. Maurice (partly rebuilt in 1867), St. Andre, and St. Thomas (erected in 1847, under the patronage of Cardinal Gousset, now buried within its walls), as well as the chapels of the lycee and of several monasteries, are all more or less interesting.

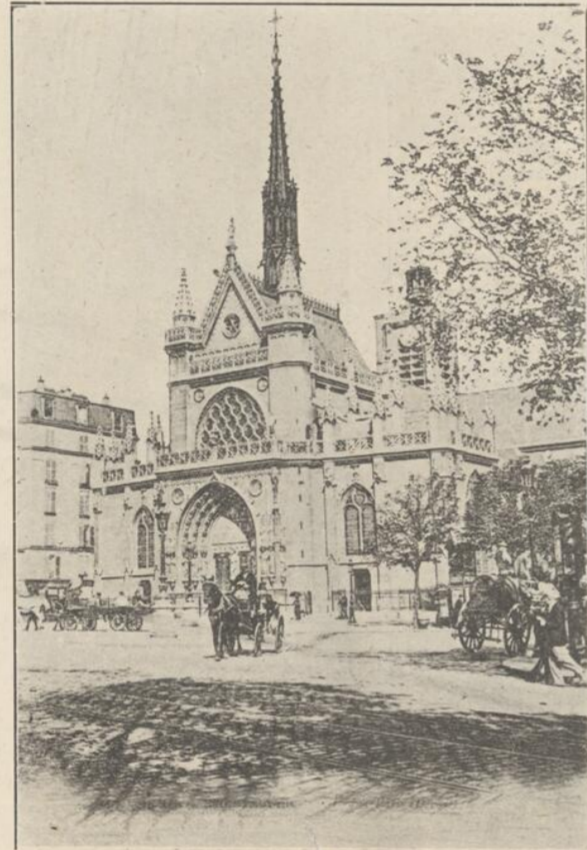
Rheims Has Witnessed Stirring Scenes.

The town of Rheims itself is one of the most historical in France. Away back in the time of the Caesars it made voluntary submission to the Romans, and, by its fidelity to them throughout the various Gallic insurrections, secured the favor of its conquerors. Christianity was introduced about the middle of the 4th century. Jovinus repulsed the barbarians who invaded Champagne in 336; but the Vandals captured

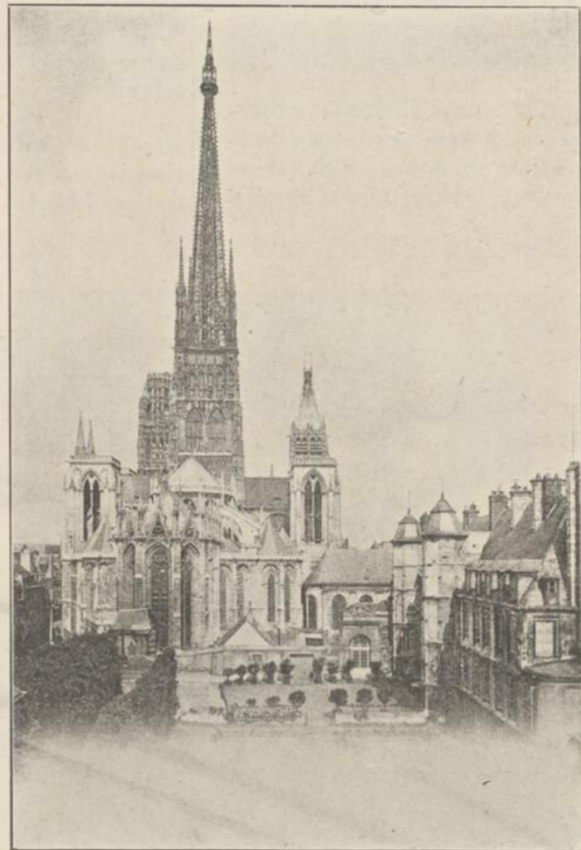
(Continued on page 6 Supplement.)

CATHEDRAL AND THE CHURCHES OF PARIS.—

The largest and finest of the ecclesiastical edifices of Paris is the Cathedral of Notre Dame, which contains the episcopal throne of His Eminence Mgr. Richard, Cardinal-Archbishop of Paris, and head of the Roman Catholic hierarchy in France. This church, which is 426 feet long by 164 feet wide, was finished in 1223, and was thoroughly restored between 1846 and 1873 by Viollet-le-Duc. As it now exists, it possesses five naves running the entire length of the building, and a number of square chapels; the central fleche, recently restored, is 312 feet high. Two massive towers worthy crown the principal facade, which is one of the most beautiful that have come down to us from the Middle Ages. The transepts also have two facades, which, while less imposing, are more richly decorated with chiselled work, dating from about the middle of the 13th century. Of the present elaborate decoration of the interior, all that is old is a part of the screen of the choir, which dates from the 14th century. Notre Dame, on December 2nd, 1804, was the scene of the imposing coronation of Napoleon I. On that occasion Pope Pius V. performed the ceremony, having travelled



Church of St. Laurent, Paris.



The East End of the Cathedral at Rheims, France.

all the way from Rome to Paris—not an easy journey in those days—to officiate at the solemn service.

The Church of Ste. Genevieve, or the Pantheon, consecrated by the Convention to illustrious men, but since restored to Christian worship, is built in the form of a Greek cross, with a dome in the centre, and a colonnade in front, the pediment of which contains an immense bas-relief by David of Angers, representing great men crowned by their country. The crypt contains the tombs of Soufflot (the architect of the church), Rousseau, Voltaire, and others. Near Ste. Genevieve stand the Church of St. Etienne du Mont, with a magnificent rood-loft, and the chapel of Ste. Genevieve with the tomb of this patroness of Paris.

The Church of the Madeleine, one of the most famous in Paris (and particularly interesting to Canadians from the fact that a funeral service was held therein over the remains of the late Hon. Raymond Prefontaine, Minister of Marine and Fisheries in the Federal Government, who suddenly passed away

in Paris a year ago), was intended by Napoleon I. as a temple of victory. Its style is extremely classic; in fact, it is one of the most beautiful churches in Christendom.

The churches of St. Germain des Pres, St. Severin and St. Vincent de Paul, contain beautiful frescoes by Hippolyte Flandin, to whom a monument has been erected in St. Germain.

The Church of St. Germain l'Auxerrois (the parish church of Saint Louis, which was completed in the 15th century and deplorably altered, under Louis XV.), is like an immense shrine in open work; its large windows contain admirable stained glass of its own date, and the basements are adorned inside with pictures recently restored. It has a lower storey ingeniously arranged, which served as a chapel for the palace servants. The Sainte Chapelle was designed by Pierre de Montreuil, one of the most celebrated architects of his time, to whom is attributed another marvel still extant, the refectory of the abbey of St. Martin, now occupied

by the library of the Conservatoire des Arts et des Metiers. This incomparable artist was buried in the Abbey of St. Germain-des-Prez, where, too, he had raised magnificent buildings now no longer existing.

The Church of St. Eustache contains Colbert's tomb; that of St. Germain l'Auxerrois has a curious porch; and that of St. Sulpice, which is nearly as large as Notre Dame Cathedral, presents in its main front the most vigorous effort yet made to apply classical architecture in the building of Christian churches.

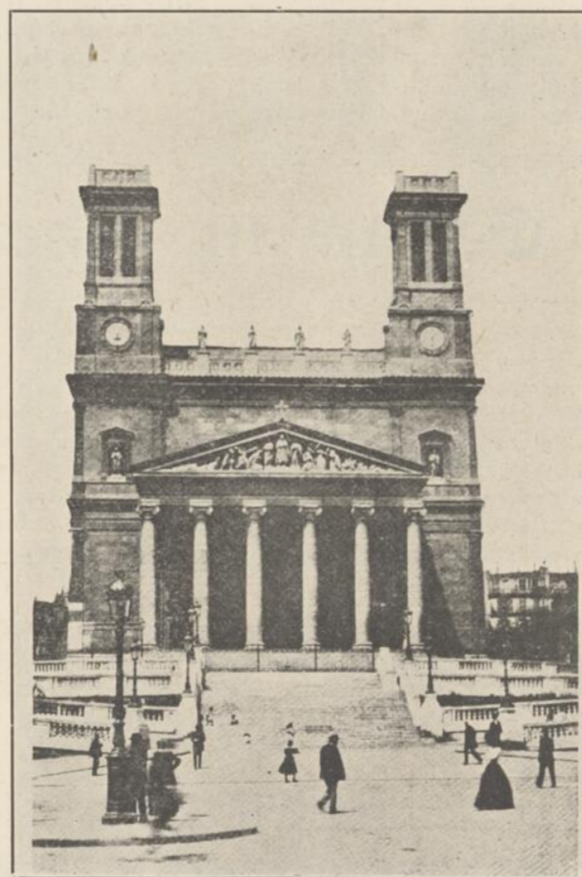
Notre Dame des Victoires is a great resort for pilgrims. It is, therefore, one of the interesting churches of Paris.

FAMOUS CHURCHES OF ROUEN, FRANCE.

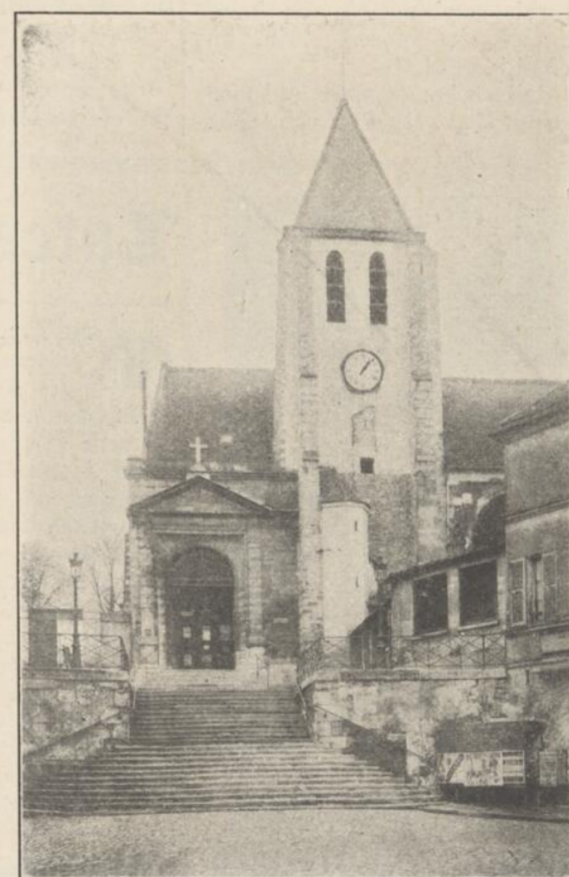
The Cathedral of Notre Dame at Rouen was erected between 1200 and 1220 by an architect called Ingeiram or Enguerrand, but, owing to restorations, alterations, extensions, etc., it did not take its final form until the XVI. century. It is in plan a Latin cross, 427 feet in length, with aisles completely surrounding it, and giving access to the three great chapels of the choir. The west facade and those of the transepts are of extreme richness. Each was surmounted by two towers, of which only one—the Tour de Beurre—was completed. The western facade, frequently enlarged, embellished or restored from its first construction to the present time, has two charming side doorways of the close of the 12th century; a great central doorway, a rose window, and countless arcades and Gothic pinnacles and turrets of the close of the 15th and the beginning of the 16th centuries. The width of the front is increased by the projection of the two towers; that, on the left hand, the Tour Saint-Roman, was commenced about 1200 and raised to a greater height in 1465-1477; that on the right hand, the finer of the two, has a height of 260 feet, and takes its name of Butter Tower from the fact that it was erected between 1485 and 1507 by means of the moneys paid by the faithful for permission to eat butter in Lent. On the north side of the Cathedral are various accessory buildings dating from the Middle Ages, and the Booksellers' Portal, corresponding to the Portal de la Calende in the south transept. Both portals are adorned with statues, and both, as well as the towers which flank them, date from the reigns of St. Louis and Philip the Fair. Above the transepts rises the central tower, which was re-built in the 15th and 16th centuries, and had, before its destruction by fire in 1822, a height of 430 feet. The iron spire, added in 1876, though unfortunately much too slender, has raised it to a height of 485 feet, and thus made it the highest erection in Europe after the spires of Cologne Cathedral. While more harmonious in its

visitor; its style is cold and formal; the interior, bare and stripped of its ancient stained glass, was further despoiled in 1567 and in 1791 of its artistic treasures and of almost all its old church furniture. The organ dates from 1630,

persack's tapestries, after the maker, a celebrated tapestry weaver of Charleville. The Canticles tapestries—four pieces, representing scenes in Louis XIV's youth,—originally belonged to the Castle of Hauteville. In the right transept are two great Gobelin's tapes-



The Church of St. Vincent de Paul, Paris.



Church Steps and Clock of Charonne, Paris.

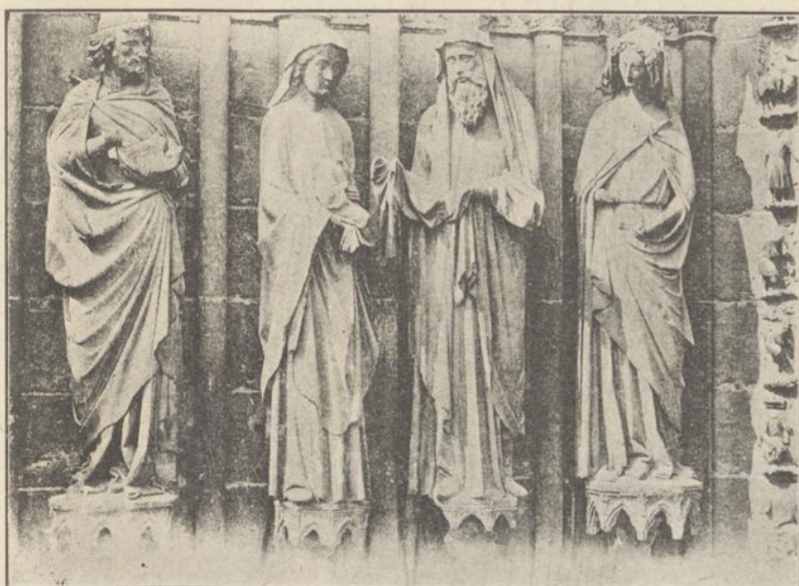
and the rather handsome rood screen from the 18th century.

THE WESTMINSTER ABBEY OF FRANCE.

The famous Abbey of St. Denis, in which many of the Kings of France are buried, replaced a chapel built in the 6th century on the spot where the famous saint was beheaded, with two of his companions, during the persecution of the Emperor Valerian between 236 and 290. The bodies of the three martyrs were thrown into the River Seine, but were afterwards recovered and honorably buried by a lady named Catella, not far from the place where they suffered. Over the tomb a chapel was built. In the 7th century it was replaced by the Abbey of St. Denis, the founder of which was Dagobert. This abbey is one of the great historical churches of France. In it, before the French Revolution, one found the tombs of the Kings of France

THE CORONATION CATHEDRAL OF THE FRENCH KINGS.

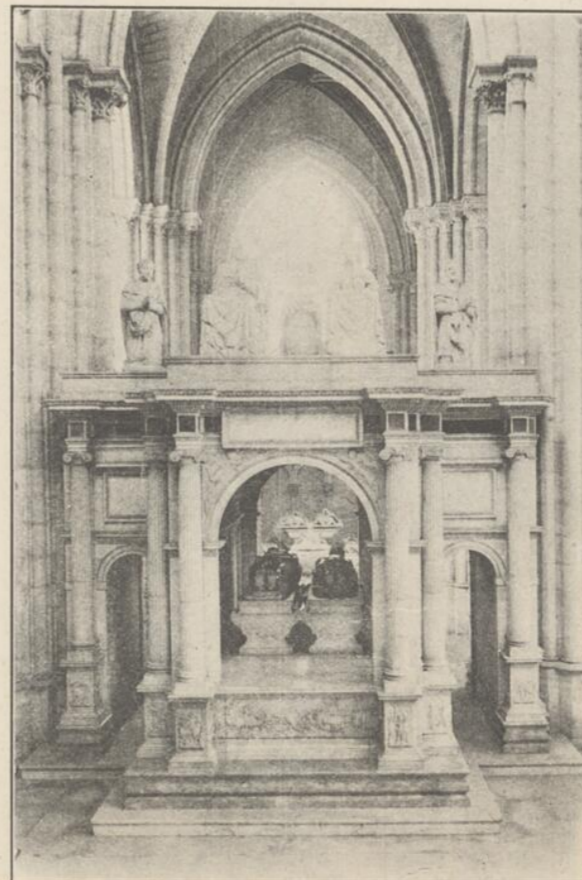
By far the most interesting architectural feature of the town of Rheims, France, is the Cathedral of Notre Dame, where the Kings of France used to be



Statues on the great door of the Cathedral at Rheims, France.



The Church of St. Francois Xavier, Paris.



Tomb of Francis I. in the Abbey of St. Denis.



The choir of the Church of St. Remi at Rheims.

The Standard's Exclusive Parisian Fashion Service; Dainty and Unique Creations



BEAUTIFUL PARISIAN MODELS—The Standard, by special arrangement with the celebrated photographer, Henri Manuel, of Paris, is enabled to present, weekly, to its readers, the newest creations in fashion, posed specially by famous Parisian models. Unlike the illustrations in fashion magazines, these reproductions are from life. The above reception gown of mahogany chiffon velvet is from the Maison Ney Soeurs, Paris. The skirt is laid in bias folds, which meet in deep points at the front and back seams. The waist is decorated with bands of Irish lace.

ed as the leading material for the season's dressy types of toilette. For evening wear, the preferred colors are black and various quiet light tints, but for day time, preference is given to medium and even rather dark shades.

Never, indeed, has the talent of the designer and creator of styles in women's garments been more fully exemplified than in the present season's showing. In addition to the many fancy styles in two-

and loose, flowing wraps with sleeves partake very much of the nature of capes.

There seems to be a tendency in Paris to return to the white and light-colored glove in preference to the much-worn black glove, and white and colored shoes with hose to match are a pronounced feature in evening dressing.

It is remarkable how the separate waist has held its own, and how extremely fashionable it has

of both is the same. We see gauze or voile skirts completed by tafeta waists and the reverse, satin skirts and velvet boleros, while the waist of colored lace is accepted with skirts of all descriptions, provided the color is the same.

Perforated cloth as a trimming is once more being brought before us, but it also is decorated in compliance with the taste of the moment. It is disposed in straight or scalloped bands on garments and dresses of the same color and fabric, and is lined with a contrasting shade of satin, generally yellow. Its decoration consists in the perforated design being followed and supplemented by one worked up in chenille of the color of the lining. The chenille does not merely follow the perforated device, but carries out one of its own, and renders this sort of otherwise somewhat classic garniture quite novel and handsome.

This, also, is a trimming which is to be seen heading the broad band of velvet already mentioned in The Standard's fashions, both on garments and dresses.

Silver lace and galloons are the rage in Paris. They may be tarnished; that does not matter. On the contrary, though metallic effects are greatly in vogue, it is the old gold and old silver that find favor rather than too brilliant trimmings.

An improvement to openwork silver garnitures of this description is to place them on a lining of dull gold.

VANDALIA.



FIRST BASKET-BALL TEAM OF THE GIRLS' HIGH SCHOOL, MONTREAL—Beginning at the left, their names are:—Back row: Helen Chipchase, Beatrice Hadrill, Isobel McCaw, Eloner Oughtred; front row:—Hannah Rosenberg (captain), Miss Holmstrom (instructor and physical trainer), and Kathleen Wilder.

piece suits, there is the gown; and these are pronouncedly of two types—the Princesse and the Princesse-Empire. The long, simple, unbroken line of the figure is brought out in many different ways, but the basic idea remains the same. It is the modification of the Princesse rather than the Princesse of last year. The new note in the Princesse or one-piece effect is the introduction of the surplice or guimpe draperies in more or less extreme style. The girdle, simulated or actual, is also indicated as a high-style note, pointing again to the use of the two-piece costume in the spring models.

The Lingerie Waist And Linen Collar.

The newest feature in the lingerie waist is its simplicity. And a new fashion point is the use with the lingerie waist of the high, turnover, starched linen collar. This collar may be embroidered or plain, and is worn either with a handsome brooch or with a necktie bow of tulle or ribbon.

The most striking and prominent feature in the evening wraps is the cape effect. Many cape models of various styles are noted,



SECOND BASKET-BALL TEAM OF THE GIRLS' HIGH SCHOOL, MONTREAL—Beginning at the left, their names are:—Back row: Delia Neil, Evelyn Craig, Miss Holmstrom (instructor), Gladys Brown, Zelma Praetner, Winnie Medcalf; front row: Myrtle Brown, Edythe Crains (capt.), and Gladys McLaren.

become for evening wear, but treated in a different manner than formerly, for if the weave of the material composing it differs widely from that of the skirt, the color

A WOMAN'S COOLNESS.

Women are sometimes regarded as likely to lose their heads and grow hysterical with fear in times



BEAUTIFUL PARISIAN MODELS—The Standard, by special arrangement with the celebrated photographer, Henri Manuel, of Paris, is enabled to present, weekly, to its readers, the newest creations in fashion, posed specially by famous Parisian models. Unlike the illustrations in fashion magazines, these reproductions are from life. The above smart autumn costume of pin check in brown and white, is from Maison Bone Soeurs. The plain gored skirt is finished with a bias band closely stitched. The collar, cuffs, and lapels are of brown moire, finished at waist with a large oval gilt buckle.

of sudden danger, but every little while some incident occurs which puts them in another light. An open car filled with passengers ran away down a long hill in New York the other day. When it was found that the car was beyond control many passengers screamed and jumped, and some were badly hurt. A woman who had a baby

in her arms stood calmly up in her place, motioned to a man on the street who was watching the approaching car, tossed the baby to him as the car passed, and then sat down. The man caught the baby, and in a few minutes the mother walked back, thanked him and took the child. Nothing panicky about that!

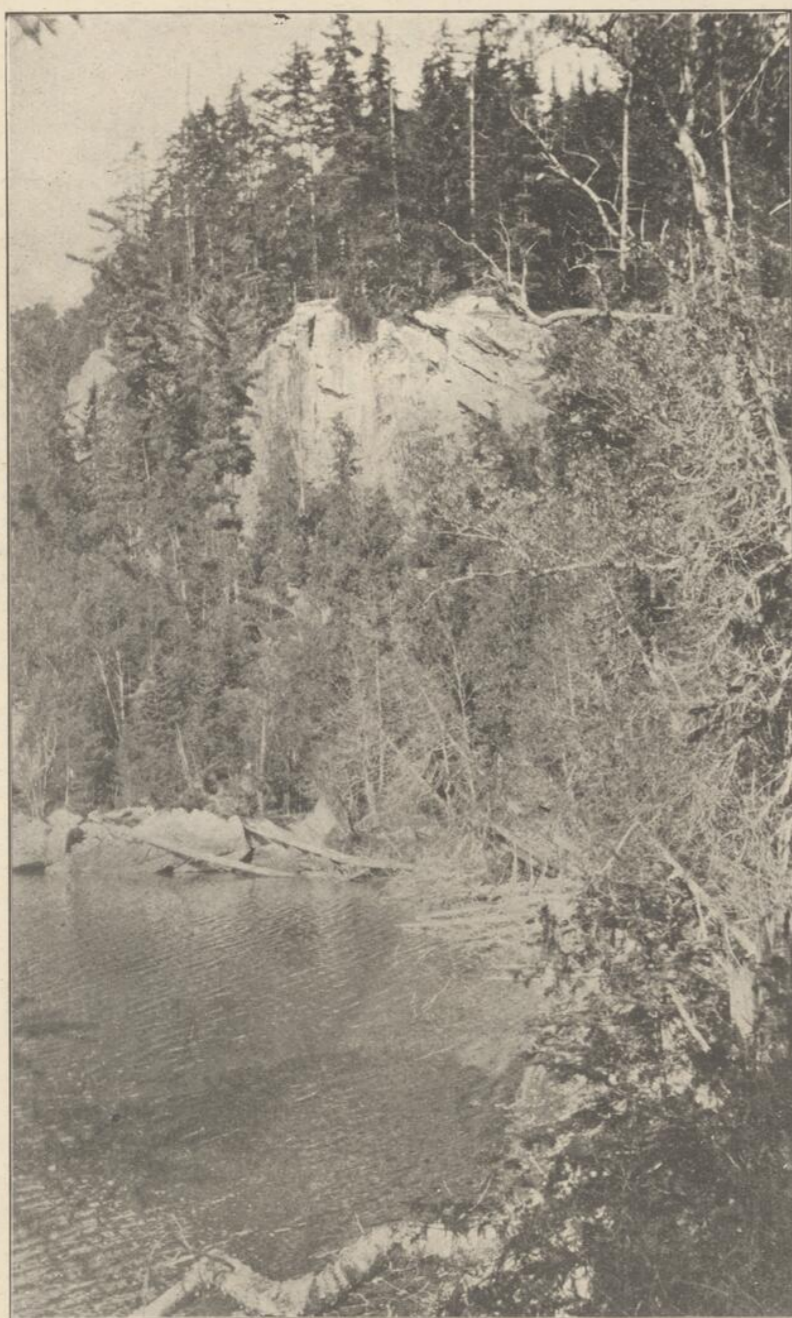
Some Fashion Novelties of the Moment.

(Written for The Standard.)

FROM Paris comes the word that Pekin effects of all descriptions are the height of fashion; the same may be said for the mingling of sheer and heavy

materials. A ball dress of white gauze lately imported from Paris, had this combination, the bands being of self-colored cloth, but stitched in gold.

It daily becomes more and more apparent that velvet must be class-



Rocks on Lac des Mauve, Quebec.

Pointers for the Gentlemen. The tuxedo or dinner coat, worn on all informal occasions, undergoes slight changes in cut from year to year. With the tuxedo or dinner coat a black silk tie is worn, with a fold or wing collar. A white tie never accompanies the dinner coat.

ed lapels, seems to be the most approved overcoat.

Latest Gossip in Theatrical World

MISS ELLEDA M. PERLEY, the soprano soloist who will sing at the next Symphony concert, is one of Montreal's most recent additions vocally, having come to the city in April last to fill the position of leading soprano in the Crescent Street Presbyterian Church. Miss Perley has gained her experience studying under the best Boston masters, and was given a most flattering reception at her appearance in concert there. Possessed of a true soprano voice of exceptional purity and sweetness, she has already won a host of friends in Montreal, and considerable interest is aroused in her appearance on Friday, Jan. 11th. Miss Perley will be the soloist

during the approaching tour of the McGill Glee Club.

Frank Worthing, who has been acting in "Clothes," has been released from a contract to appear with Oscar Asche in a new production soon to be made in the London Adelphi, and will, in consequence, continue as Miss George's leading man on tour.

"The Doctor's Dilemma," Bernard Shaw's new play, which was recently given its premiere at the Court Theatre, London, is a tragedy in four acts and an epilogue. The subject of the play is a satire on physicians. The play is said to be witty and entertaining, the



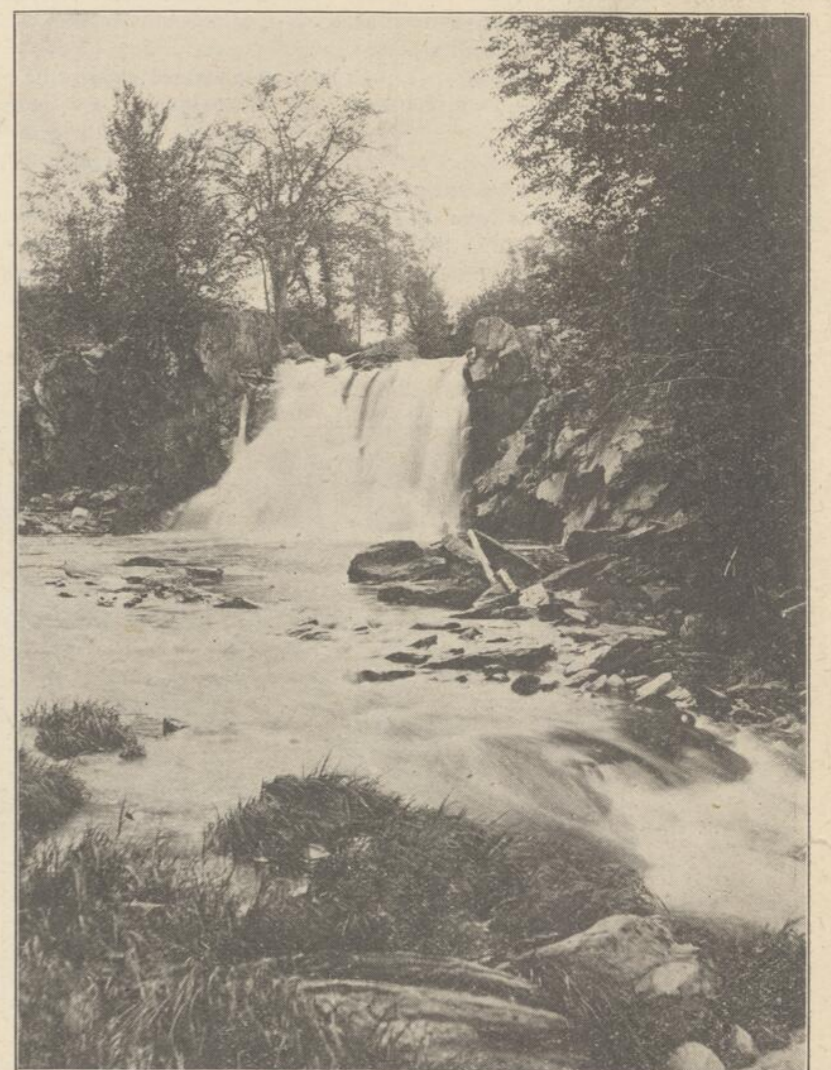
Wilford Dallas as "Mr. Hopkinson," and Roxane Barton as "Eliza Dibb," at His Majesty's Theatre during the week beginning Monday, Dec. 31st.



MISS WINIFRED FRANCIS, in "Around the Clock," the attraction at the Academy of Music for the week commencing Monday, Dec. 31st.



MISS ELLEDA PERLEY, soprano soloist at the Symphony Concert to be held on Jan. 11.



Berry's Falls, near Brome, Que., on the south branch of the Yamaska River. (Photograph by Miss S. E. Wood, Knowlton.)

Hints to Lady Readers. Lace is not cut up as much as formerly. Hat-pins are increasing in size, and are worn in pairs. One of the prettiest hair ornaments shows bow-knots of miniature myrtle leaves with occasional buds. That Watteau effects are to succeed the Empire is now more than hinted at, and the arrival of the many flowered designs in silks, satins and satins broadened in velvet bears out this rumor.

The Great National Duty of Making "Handy-Men" of Canadian Boys



MAKING HANDY-MEN OF CANADIAN BOYS—The London, Ont., cadet corps at musketry practice on the roof of the armouries.



SNAP-SHOTS ON PARLIAMENT HILL—Sir Wilfrid Laurier and the Hon. Rodolph Lemieux discussing affairs of state.

SCOTLAND FOR EVER!
In Princes Street Gardens, Edinburgh, recently, Lord Rosebery unveiled a fine equestrian memorial to the officers and men of the Scots Greys who fell in South Africa. Telegraphic greetings were received from the Czar, who is Colonel-in-Chief of the regiment. At the unveiling, Lord Rosebery dwelt on the glorious history of the Scots Greys, and at the succeeding luncheon he strongly condemned the conduct of the War Office in attempting to deprive Scotland of her famous cavalry regiment. Lord Rosebery's eloquent address at the unveiling will, as the Edinburgh Scotsman says, "find instant and warm response from every spot where Scotsmen congregate." He said:

so much elicit our sympathy as what has since occurred, though they were raised by a Lothian man, Colonel Dalziel of Binns. But they were raised in those days to harry the Covenanters, who represented the backbone of the character and the history of Scotland in the reign of the last two Stuarts. However, they were soon to be called on to higher duties than those of civil war. They served gloriously under Marlborough in the Low Countries; they fought all through the wars of the eighteenth century; they captured a standard at Dettingen; and yet the time of their full glory had not yet come.

The Immortal Charge at Waterloo.

Colonel Dalziel, representing the officers and gentlemen of the Scots Greys, you have done me a great honor in asking me to unveil this memorial, but, if I may say so, you have done a wise thing in erecting it. You have raised to the memory of your comrades a memorial in the capital of Scotland in the most interesting street in the world. But, as things are, it must be a memorial not merely to the dead, to those who have fallen, but to that proud and splendid regiment which you represent, and which, in the inscrutable dispensation of the higher powers, we are soon to lose forever from our midst. For the Scots Greys are bone of our bone and flesh of our flesh. They were raised in these Lowlands of ours under circumstances which do not

it was at Waterloo that their chance came; it was in that tremendous charge when, with the Inniskillings and the Royals, they rode down masses of French infantry—in that tremendous charge where Sergeant-Major Ewart, one of your non-commissioned officers, wrested an eagle from the French, and cut down successively three gallant Frenchmen who stood to defend it. Later on that day they came to the assistance of a small body of the 92nd Highlanders, and they together, to the cry of 'Scotland for Ever,' almost annihilated a greatly superior column of the enemy which was opposed to them. And again as the shades of evening drew on they joined in the unrelenting pursuit of the broken enemy until darkness put an end to

the engagement. Surely no regiment ever had a prouder day than that. It need not be fiction, but may well be believed that Napoleon himself recognized their achievement, and honored their splendid courage. It is not, then, in vain that to this day, and for all time to come, the Scots Greys bear

dies of men, against an enemy that was almost always invisible. No such heart-breaking or harassing work for a soldier can be conceived. It afforded no room for the splendid achievements of Waterloo and the Crimea. It required perseverance, patience, and vigilance, almost as much as courage;



NATIONAL TROPHY FOR CANADA—This silver Challenge Shield has been presented by the Proprietors of the "People" Newspaper, London, for the encouragement of Association Football in Canada. The hand-chased football contest scene is surmounted by figures of Fame and Victory, and again surrounded by hand-embossed maple, oak and laurel leaves. The Coat-of-Arms of the Provinces are in enamel, and are also surrounded by an oak and laurel leaf and palm of victory. The twenty embossed name-and-date shields are of solid silver. The whole is mounted on a solid oak plaque.

with them the name of Waterloo and the symbol of the Eagle. Then they were called to serve in the Crimea. We speak in the presence of a distinguished Russian officer [General Wogac, representing the Czar], but the brave honor the brave, and he will allow me to recall, even in his presence, that charge of the Heavy Brigade at Balaclava, partially forgotten in the more startling achievement of the Light Brigade, but still splendid and memorable, when the Heavy Brigade, headed once more by the Scots Greys and the Inniskillings, rode through the dense masses of the enemy. It was at the close of that day that Sir Colin Campbell, afterwards Lord Clyde, rode up to the regiment, and with bared head said to them:—'Scots Greys, I am sixty-one, but were I a young man I would ask for nothing better than the honor of serving in your ranks.'

The Greys in South Africa.

"Then came the South African War. That was a very different campaign. It was war carried on in vast solitudes, against small bo-

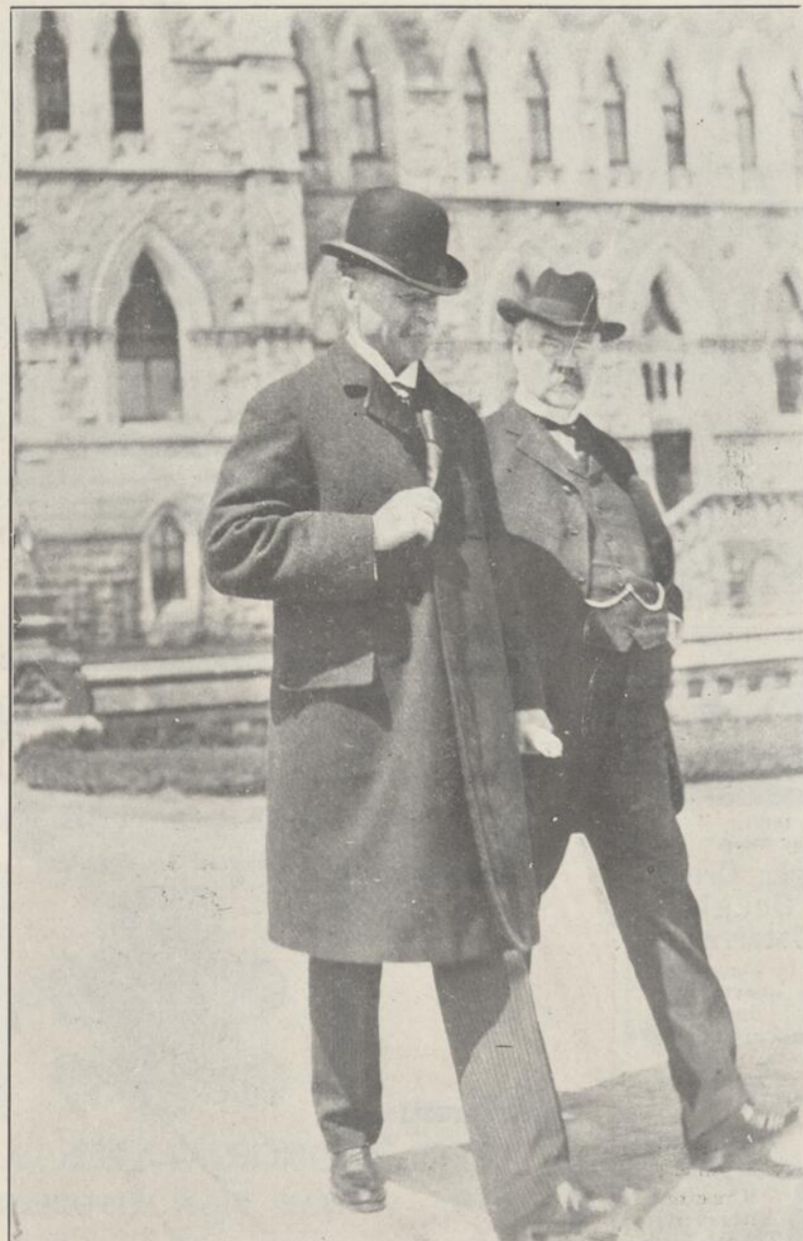
but is not cold courage—cold-blooded courage prolonged all through long years—not less meritorious than the hot, warm-blooded courage of the onset? The British Army in South Africa fought under harassing conditions. They

fought a new warfare; they fought hardship and disease; they fought under a long shadow of military operations carried on with patience through long years awaiting a tardy but triumphant result. Gentlemen, I was with the Scots Greys at the last dinner in this city; it was a cheerful dinner, but it was not glad or triumphant. We met under the shadow of a humiliating reverse; we knew that, humanly speaking, we could not expect that all who were then present would return to us again. We knew at any rate that all were about to face the unknown, and we then resolved and declared that evening that having put our hands to this thing we would see it through; that we would muddle through somehow, and somehow or other we did muddle through. Some of them who were there that night did not return, and it is to their memory that we erect this memorial to-day. Honor to the unreturned brave, the brave who will return no more. We shall not see their faces again. In the service of their Sovereign and their country they have undergone the sharpness of death, and sleep their eternal sleep, thousands of miles away in the green solitudes of South Af-

rica. Their places, their comrades, their saddles will know them no more, for they will never return to us as we knew them. But in a nobler and a higher sense, have they not returned to us to-day? They return to us with a message of duty, of courage, of patriotism. They return to us with a memory of high duty faithfully performed; they return to us with the inspiration of their example. Peace, then [turning to the memorial and removing his hat], to their dust, honor to their memory. Scotland for ever!"

CANADIAN CADETS AT WORK

Two of the pictures on this page are illustrative of the good work accomplished by the London Cadet Corps, in which organization Lieutenant-Colonel Peters, D.O.C., formerly of Montreal, takes a keen interest. The boys, as will be seen from the illustrations, are nattyly uniformed in khaki, and look as if they were thoroughly in earnest in their efforts to master the rudiments of military training. During the past few months they have taken up a course in musketry, during which they not only learned to handle a rifle, but to shoot with tolerable accuracy. The target practice took place on the roof of the armoury, which, in the pictures, looks like a castellated turret of some mediaeval fortress. Indeed, from the photograph, one is almost led to believe it was taken in the Old Country.



SNAP-SHOTS ON PARLIAMENT HILL—Hon. Charles Fitzpatrick, Chief Justice of the Supreme Court, and Mr. M. P. Davis, of Ottawa.



MAKING HANDY-MEN OF CANADIAN BOYS—A militia non-commissioned officer at London, Ont., explaining the construction of the rifle to a squad of cadets.

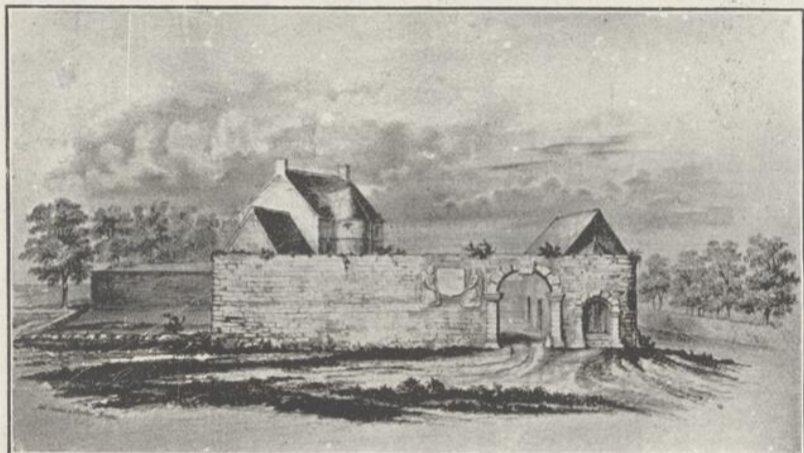


Normandy Poplars at Les Eboulements, Quebec. (Photograph by C. S. Mitchell, Montreal.)

WOMEN SUFFRAGETTES IN PRISON.

THE following story of how Miss Miller and her associates passed the period of their confinement in Holloway gaol, whither they were sent because of boisterous conduct in the House of Commons, was written by Miss Miller, one of the "martyrs":—

As we Suffragettes listened to the At first we were placed in the second division. The cells were small, scantily furnished, and, worst of all, the light was dim. When I first beheld my bed leaning against the wall, I mistook it for a big table. You will understand this when I tell you that it consisted simply of three planks of wood. These were bound together by crossway bars which, when stood upon the ground, raised it about 4 in. off the stone floor. A hard though fairly thick mattress was provided to place on the boards.



The former home of Jacques Cartier, at St. Malo, France.

official reading of the rules on the night of our first arrival at Holloway, a vague feeling of wonder stole over our minds as to whatever prisoners were allowed to do, for just everything seemed to be against regulations. However, a few days showed us the possibilities of prison life.

One could console oneself by the thought that it would be impossible to come to much harm by tumbling out of a Holloway plank bed! The lights were extinguished every evening a little after eight o'clock. At first I found it absolutely impossible to fall asleep at such an unusual hour, and

was wont to lie awake till nearly midnight. Consequently, when at 5.30 a getting-up bell rang through the prison, since it was not very loud, I, calmly sleeping the sleep of the just, only heard it as in a dream. I found a moment to confide these troubles to the prisoner next door—a girl who had stolen some money to give to her sweetheart—and she then came to the rescue, and won my gratitude by rapping vigorously first thing each morning on the wall that divided our cells.

For breakfast was provided a 6 oz. roll of brown bread and some tea. Since I never take tea, my breakfast in this division consisted of traditional prison fare—dry bread and cold water.

About 8.30 each day we went to chapel for a short service. This tended to break the tedium of the day, and we Suffragettes, who are all comrades in the fullest meaning of the word, were always pleased just to see one another and smile a greeting, even though we were not permitted to exchange a single word.

After chapel everyone set to work to clean her cell. I did not at all object to the somewhat unusual tasks of polishing tinware and scrubbing floors, tables, and stools. Not only was it exercise of a kind, but I flattered myself I did it very well, and derived a comfortable feeling of self-satisfaction by surveying the result of my labors. It had drawbacks though. I put forth so much energy on the task, that I broke my finger-nails, after which the unprotected tips of my fingers were decidedly painful when tightly clasped round a scrubbing-brush.

Monotony of The Daily Walk.

Next on the programme came the hour's daily walk. This was a terribly dull proceeding. About forty women at a time trudged round and round a courtyard encircled by high walls. The rule enforcing silence was strictly adhered to. There was no life, no energy, no interest in these weary, dreary plods. I was very apt to get lost in thought and then step out too briskly, thus catching up the woman who

was walking just in front, and thereby getting myself severely frowned upon by the wardress.

The walk over, we set to and got on with our daily task of knitting or sewing until dinner arrived upon the scene. This consisted of 6 oz. of bread, 8 oz. of potatoes, and either soup or suet pudding or a little very tough stewed beef or beans and bacon. It



CASTLES AND MANORS OF CANADA—The residence built by Champlain beneath the Rock of Quebec, and now destroyed.

was not very palatable, though not really disagreeable. The deadly monotony was the worst thing about it. The afternoon was spent over our tasks. At five o'clock supper of bread and cocoa appeared, and after that our cells were not opened again until next morning.

It will be easily imagined that the life was unmitigated dullness. As a rule, I am very good company for myself, but unbroken silence and twenty-three hours' solitary confinement out of every twenty-four proved distinctly trying. Still, of course, we were one and all sustained by the thought of the cause for which we were working.

Even when, owing to the sympathetic efforts of Press and public, the Government acknowledged us to be political prisoners and we were transferred to the first division, this state of loneliness was unaltered. There, however, we were allowed to have any literature our friends sent us; also more intellectual books were forthcoming from the prison library. I chose first Dean Farrar's "Life of Christ," and when that was finished did my best to counteract the moral effects of being shut within four walls by reading books of travel. In imagination I roamed from the hot-scented tropics to "Farthest North." I don't know that it was altogether a wise plan, though. It used to sometimes arouse in me such a wild desire to be up and away.

Allowed to Use Drawing Materials.

I was allowed to have my drawing materials, which proved a great solace. The chaplain lent me a very good translation of the "Ethics of Aristotle," and I used to study a chapter every day. Then, although it was not required of us as first-class prisoners, I continued with my knitting. In the first week I completed one man's sock entirely, and did three-quarters of another. I fancied I had not done so badly, but pride had a fall, for I was told that some of the women can knit a pair a day. However, I got quicker in time, and, moreover, learnt to knit and read simultaneously.

We had all arranged, before we went to Holloway, that every day we would do some gymnastic exercises, to help to keep ourselves well and strong. In the second division my favorite diversion was to take standing jumps over

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my bed. Sometimes I used to play at ball with my knitting wool, and every night, after the light was extinguished, I used to go steadily and industriously through a series of exercises. Still, it was all a sorry substitute for my beloved gymnastics, swimming, etc., and I felt the lack of exercise far more than anything else. I should fancy that altogether I paced miles up and down the narrow limits of my cell. I liked all the wardresses that I had to do with, without exception. I feel sure they were all in favor of "Votes for Women." Nevertheless, the constant supervision was very galling.

CATHEDRAL AND THE CHURCHES OF FRANCE

(Continued from page 2, Supplement.)

the town in 406 and slew St. Nicasius. Afterward he put everything to fire and sword. Clovis, after his victory at Soissons (486), was baptized at Rheims in 496 by St. Remigius. From this period the see acquired new lustre. The Kings of the second and third dynasties desired to be consecrated at Rheims with the oil of the sacred phial which was believed to have been brought from heaven by a dove for the baptism of Clovis, and which was preserved in the Abbey of St. Remi. Historical meetings of Pope Stephen III. with Pippin the Short, and of Leo III. with Charlemagne, took place at Rheims; and there Louis the Debonnaire was crowned by Stephen IV. In the 10th century Rheims had become a centre of intellectual cul-

ture, Archbishop Adalberon, seconded by the monk Gerbert (Sylvester II.), having founded schools where the "liberal arts" were taught. Adalberon was also one of the prime authors of the revolution which put the capet house in the place of carlovingians. The archbishops of Rheims held the temporal lordship of the city and coined money till the close of the 14th century. But their most important prerogative was the consecration of the Kings of France—a privilege which was regularly exercised from the time of Philip Augustus to that of Charles X. Louis VII. granted the town a communal charter in 1139. Councils met within its walls in 1119 and 1148. The treaty of Troyes (1420) ceded it to the English, who had made a futile attempt to take it by siege in 1360; but they were expelled on the approach of Joan of Arc, who, in 1429, caused Charles VII. to be duly consecrated and crowned at the Cathedral. A revolt at Rheims, caused by the salt tax in 1401, was cruelly repressed by Louis XI. The League, allied with the League in 1585, but submitted to Henry IV. after the battle of Ivry. In the foreign invasions of 1814 it was

captured and re-captured; in 1870-71, it was made by the Germans the seat of a governor-general, and impoverished by heavy requisitions.

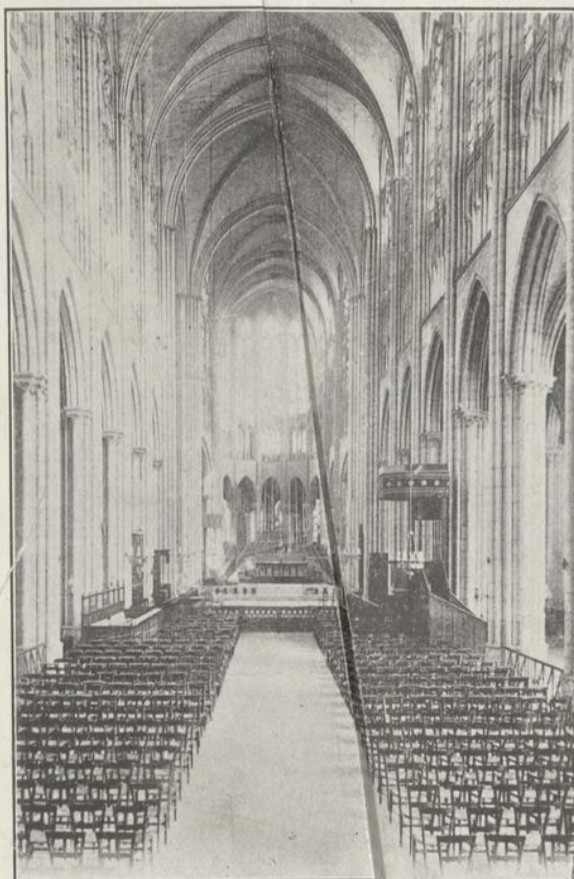
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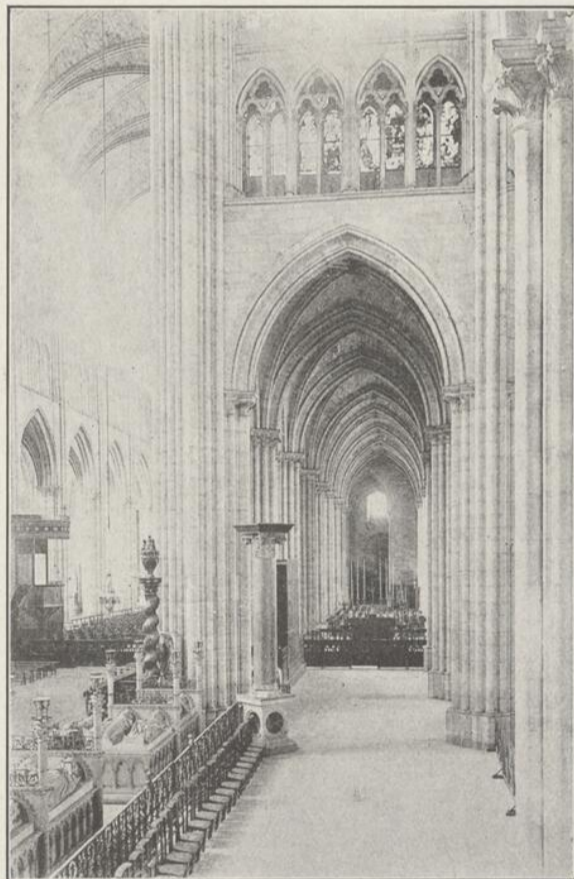


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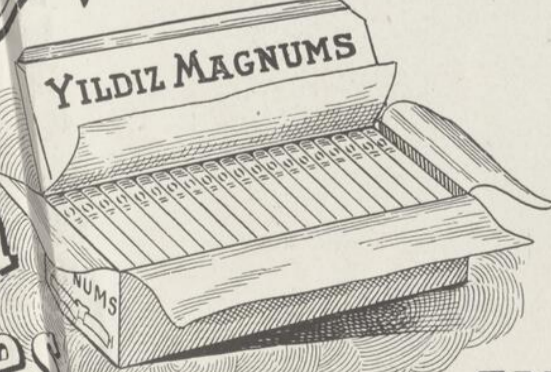


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