

Westminster Abbey, in Which the Prime Ministers of the British Dominions Witnessed the Coronation of King George and Queen Mary



THE SCENE OF THEIR MAJESTIES' CORONATION—Westminster Abbey, in which the King and Queen were crowned on Thursday last, has been described as "the most lovely and most lovable thing in Christendom," and, of all the historic buildings in the British Isles, there is none other of which Britons are more proud. Originally built by the last descendant of the ancient line of Cedric, it has ever been a place for pageant and regal state, and thither, from one generation to another, during eight long centuries, English and British Sovereigns have gone to be crowned with impressive ceremony and glittering display. British Kings, it is true, are no longer buried in the Abbey, and more than 400 years have passed since a royal marriage was solemnized within its precincts, but it still remains the scene of the Coronation, and the ancient ritual associated with the sacring and crowning of British Sovereigns is still performed in front of the high altar with all the pomp and dignity of bygone days. The cross in the foreground of the above picture indicates where the Colonial Premiers sat, and that (in black) in the background the Place of Homage. The Abbey is here seen under normal conditions.



The Earl Marshal.



Medal 1—Obverse.



A Knight of the Garter.



Medal 2—Obverse.

the first public act of the newly-anointed Sovereign: the devout reception of the Holy Eucharist. As, at the first moment of the Royal progress through the length of the Abbey, the King and his consort moved straight to the altar, leaving their earthly thrones unnoticed until they had "made their humble adoration" in reverent obeisance before the King of Kings, so now, before they can pass from the sanctuary to the street ("from the Solemn high oblation to the welcome of the nation"), they must themselves first render an act of homage to Him Who, in the Sacrament of the Broken Bread and Wine outpoured, has left us a memorial of His dying love. And so, when the King and Queen have divested themselves of their sceptres, they "descend from the thrones," they "go to the steps of the altar," and there they take off their Crowns, kneel down and receive the Blessed Sacrament.

The two essential acts of the Coronation, however, are the "anointing" and the "crowning," both of which are performed by the Archbishop of Canterbury. His Majesty is anointed on his



The New Royal Coat of Arms.

Majesty's hands is placed the orb (the substitute, it is supposed, of the chalice and paten which priests formerly received at their ordinations), after which he is invested (like a Bishop at his consecration) with a ring. Then, instead of a pastoral staff and a mitre, the sceptres are in turn delivered into his hands and St. Edward's Crown is placed upon his head.

It will be observed from this brief description that the vestments used at the Coronation of a British Sovereign, although differing more or less in detail from those worn by men in holy orders at sacramental services, are essentially ecclesiastical. To the observant spectator the King appears by his dress to be one holding an ecclesiastical office. There is no mistaking the meaning of all this solemn ceremonial; it points to the fact that the Sovereign is hereby duly consecrated to the divine office of Kingship under the greater Sovereignty of Christ, the King of Kings and Lord of Lords. He receives his Crown from God, as it were, after having been "elected" by the people.



Medal 2—Reverse.

large sapphire already mentioned came out of the famous ring of Edward the Confessor, and was long treasured up in his shrine.

The Queen's Crown.—Following the precedent of all Coronations since the Restoration, the crown for the Queen was specially designed and made. Diamonds alone appear in it, and in the beauty of its outline, the splendor of its jewels and the perfection of its craftsmanship, it surpasses any ever used before in the sacred of the British Sovereign's august consort. The circlet is composed of a band of diamonds, upon which are set alternately clusters of these stones suggesting the conventional rose in form, and small square crosses, each composed of four fine oval-shaped stones. Above these is another band of diamonds corresponding in size with that resting upon the ermine of the cap.

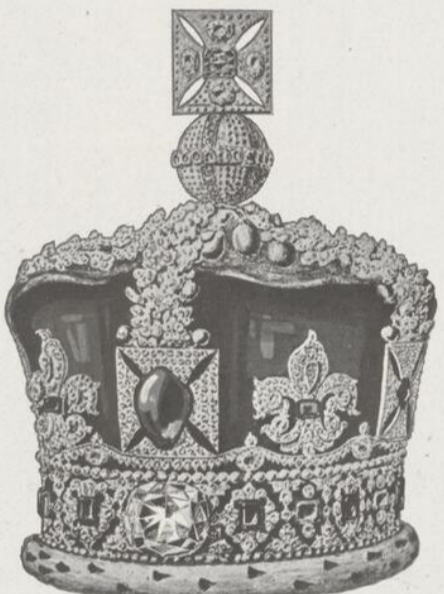
According to the well-defined heraldic rules for the Queen's crown, there are upon this alternately, four crosses-pates and four fleurs-de-lys, and from them spring the eight arches also distinctive of such a crown. These arches rise from their base in two parts, between which are set six diamonds of graduated size, increasing downwards, the effect being that of beautiful drop ornaments. Above these, the arches unite and are carried upwards in an exceedingly beautiful curve turning again slightly outwards

(Continued on Page 3.)

THE Great Solemnity of the Coronation of King George and Queen Mary in the Abbey Church of St. Peter at Westminster, on Thursday last, has induced The Standard this week to publish what is certainly one of the most unique and complete series of illustrations, dealing with the Coronation Regalia, Vestments and Medals that has appeared in any paper. Many of these illustrations were procured by The Standard's special correspondent in London, and were sent across the ocean for the special purpose of being printed in this paper. These illustrations have been supplemented by others derived from private collections, the result being a group of intensely interesting pictures.

Before proceeding to a description of these pictures, however, it may be well to enumerate the different acts which are associated with the Coronation of a British Sovereign, in order that the use of the regalia and vestments may be the better appreciated.

The Coronation Service first exhibits the Sovereign as one who has been recognized and accepted by the people. It next forces upon our notice the fact that the King is one who has been anointed with the Holy Spirit, clothed with sacred vestments, and endowed with power from on high. We are next reminded that he bears the title of "Defender of the Faith," inasmuch as a



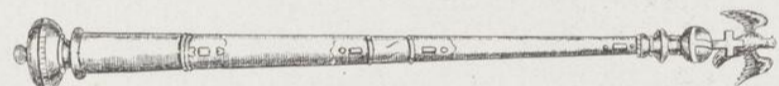
The Imperial State Crown.



His Most Excellent Majesty King George V.



The Queen's Crown.



The Sceptre with the Dove.



The Royal Sceptre.



The Ampulla containing the Consecrated Oil.

head, breast, and the palms of both hands, the use of holy oil being symbolical of the inward anointing of the soul with the union of the Holy Spirit.

Having received the holy unction, the King is next arrayed in regal vestments peculiar to his Divine office. Upon his head is placed a piece of square linen called an amice, from the word amictus, "to cover," originally intended as a protection to the neck against the sun. It is first put on over the head and then let down over His Majesty's ears and neck, after which he is robed in the next vestment (the colobium sindonis or alb). (The alb is an ecclesiastical vestment of great antiquity. It is made of linen, reaches to the heels, and is fastened round the waist with a linen girdle.) A narrow strip of richly embroidered silk tissue, about an ell long, called the armilla, or stole (a vestment worn by all three orders in the holy ministry), is next put on over His Majesty's shoulders. Its ends reaching on both sides to his waist. Over this is placed the superintunica of cloth of gold tissue, or damatic, a vestment peculiar to the office of deacon, but also worn by a Bishop under the chasuble when he celebrates the Holy Communion in Eucharistic vestments. Over the superintunica is placed the Open Pall, or cope, of cloth of gold tissue, a vestment worn by Bishops and Priests when performing certain ecclesiastical functions. Then, into His



St. Edward's Crown.

Description of Regalia.

The Coronation regalia, consisting of St. Edward's Crown, the orb, the royal sceptres, swords, spurs, etc., date from the reign of Charles II., having been made after the Restoration. The ampling and anointing spoon are much more ancient. The vestments are, with few exceptions, quite modern. The regalia and vestments are thus technically described:—

St. Edward's Crown.—St. Edward's Crown was made for the Coronation of Charles II., to replace one which was stated to have been broken up, and in commemoration of the ancient crown which was destroyed at the Commonwealth. The form of this crown has been long familiar on the coin of the realm, the royal arms, etc. With St. Edward's Crown, the act of Coronation was performed, following historic tradition. It is richly adorned with precious stones of various kinds, diamonds, rubies, emeralds, sapphires, pearls; with a mound of gold on the top, surmounted by a gold cross patee, adorned with jewels, and particularly by three large oval pearls, one of which is on the top of the cross, and the others pendant at each limb. The crown consists of four crosses and as many fleurs-de-lys of gold upon a rim, or circlet, of gold adorned with precious stones, from the tops of which crosses rise four circular bars, ribs, or arches. The cap within the crown is of crimson velvet, turned up with ermine.

The Imperial State Crown.—This magnificent crown was originally made for the Coronation of Queen Victoria, and is exceedingly costly and elegant. It is composed of a cap of purple velvet (its origin, "The Cap of Estate," worn in time past without the Crown) enclosed by hoops of silver richly dight with gems in the form shown in the illustration on this page. The arches, composed of oak leaves and acorns, rising almost to a point, instead of being depressed, are covered with pearls, and are surmounted by an orb of brilliants. Upon this is placed a Maltese or cross patee of brilliants. Four crosses and four fleurs-de-lys surmount the circlet, all composed of diamonds, the front cross containing the "inestimable sapphire," of the purest and deepest azure, more than two inches long, and an inch broad; and, in the circlet beneath it, is a rock ruby of great size and exquisite color, which tradition says was worn by the Black Prince at the battle of Crecy and by Henry V. at the battle of Agincourt. The circlet is enriched with diamonds, emeralds, sapphires, and rubies, and by the Greater "Star of Africa," as the larger section of the Cullinan diamond is now known. There is a tradition that the



Viscountess's Coronation Robes.

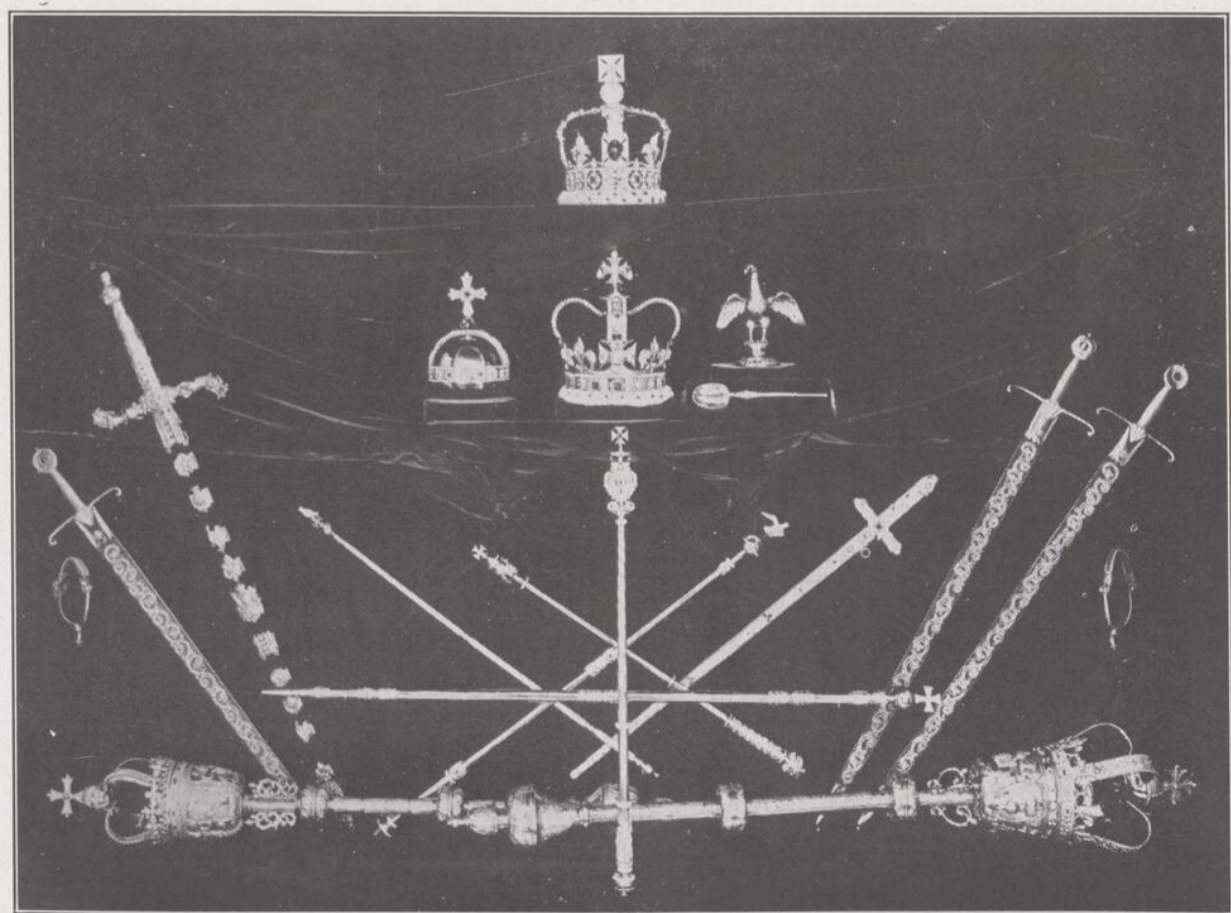


An Indian Prince.



The Orb.

regal ring is placed upon his fingers by the Archbishop "in defence of the Catholic Faith." Following the investiture with the ministerial office, we next view him possessed with regal authority under the Divine supremacy of the "King of kings and Lord of lords, the only Ruler of princes," for he has received the Sceptre of Justice and the Rod of Mercy, and crowned with a Crown surmounted by a Cross. Then both Church and State proceed at once to pay homage in the persons of their respective representatives, the Lords Spiritual and the Lords Temporal. After this we witness the final consummation of the Coronation Service,



The Coronation Regalia, consisting of St. Edward's Crown, the Imperial State Crown, the Orb, the Queen-Consort's Crown, the Ampulla, the Anointing Spoon, the different Sceptres, the Spurs, the Sword of State, St. Edward's Sword, and the Maces.



The Anointing Spoon.



Medal 3—Obverse.



Medal 3—Reverse.



Medal 1—Reverse.



The Lord Great Chamberlain.



The Lord Chancellor.





A Herald.



A Herald.



Medal 4—Obverse.



Medal 6—Obverse.



Medal 6—Reverse.

to be met by the orb or mound which is a blaze of brilliants in what is technically called pave setting. Above these again is a large cross-patee, also dazzling in radiance.

In the centre of the cross over the brow is set the Koh-i-Noor, perhaps the most historic jewel in the world.

The Orb.—The Orb, Mound, or Globe, that was placed in the Sovereign's right hand immediately on being crowned, and which was carried in the left hand on returning to Buckingham Palace, is a golden ball, six inches in diameter, encircled with a band or fillet of gold, embellished with roses of diamonds encircling other precious stones, namely: emeralds, rubies, and sapphires, and edged about with pearl. On the top is a remarkably fine amethyst, of an oval shape, nearly an inch and a half in height, which forms the foot, or pedestal, of a cross of gold, three inches and a quarter high and three inches broad, set very thick with diamonds having in the centre a sapphire on one side, and an emerald on the other, and embellished with four large pearls in the angles of the cross, near the centre, and three large pearls at the end of the cross. The whole height of the orb and cross is eleven inches.

The Sceptres.—The Royal Sceptre, or Sceptre with the Cross, which was placed in the right hand of the Sovereign at the Coronation, is of gold, the handle plain, and the upper part wreath-like in length, two feet nine and a quarter inches. The shaft is enriched with rubies, emeralds, and small diamonds. The ancient fleurs-de-lis, with which the sceptre was adorned, were replaced, previous to the Coronation of George IV., by golden leaves, surrounding the large amethyst, each bearing the rose, the shamrock, and the thistle. The magnificent amethyst, at the top, forms a globe, which is encircled with diamonds, and surmounted by a cross-patee of precious stones, with table diamond in the midst. The Sceptre with the Dove is of gold, three feet seven inches in length, three inches in circumference at the handle, and two inches and a half at the top. The pommel is garnished with a circle or fillet of table diamonds, and in several places with precious stones, of various kinds. At the top is a mound surmounted by a cross, sustaining a dove with expanded wings, enamelled white; the mound is encircled with a fillet of diamonds.

The Coronation Chair.—St. Edward's Chair has a most interesting and romantic history. It was made by order of Edward I. to enclose the Stone of Scone which he had brought from Scotland. All the Sovereigns of England and Great Britain (with the exception of Queen Mary I.) have been crowned in it. The seat holds the famous Stone on which tradition says Jacob slept in the Plain of Luz; but its history can be traced with practical certainty from 330 B.C. The Chair was originally gilded, and inlaid with glass mosaics, and was dedicated by Edward I. to St. Edward the Confessor in 1297. When used at a Coronation it is cushioned, and covered with gold-beaten tissue. In order to disguise its time-stained and worm-eaten condition. There is also another Coronation Chair, similar in appearance to that described, save as to the four supporting lions and enclosed stone, made for the use of Queen Mary II. when crowned with her Consort, William of Orange.

The Anointing Spoon.—This Spoon, from its extreme thinness, appears to be ancient; but of what date is not known. It has four pearls in the broadest part of the handle. The bowl has an arabesque pattern engraved on it. The handle was originally decorated with enamel, but this has been destroyed, leaving an uneven surface. It seems probable that this spoon has been used at the Coronation of our Monarchs since the twelfth century.

The Ampulla.—The Ampulla contains the consecrated oil for the Coronation. It is a vessel of finely-chased gold in the form of an eagle with outstretched wings standing on a pedestal. The body of the bird is hollow, and the oil is poured out into the Anointing Spoon through the beak. It is believed that this Ampulla has been in use at all Coronations since the reign of Henry IV. This pouring out of the oil, as well as dipping the fingers in the spoon and anointing the Sovereign, is always done by the Archbishop of Canterbury.

THE VESTMENTS.
The Surcoat.—This was made of rich crimson satin, and was the first robe put upon His Majesty at his first dressing in the morning, being



A Coronation Trophy.



Her Gracious Majesty Queen Mary.



The Colobium Sindonis.



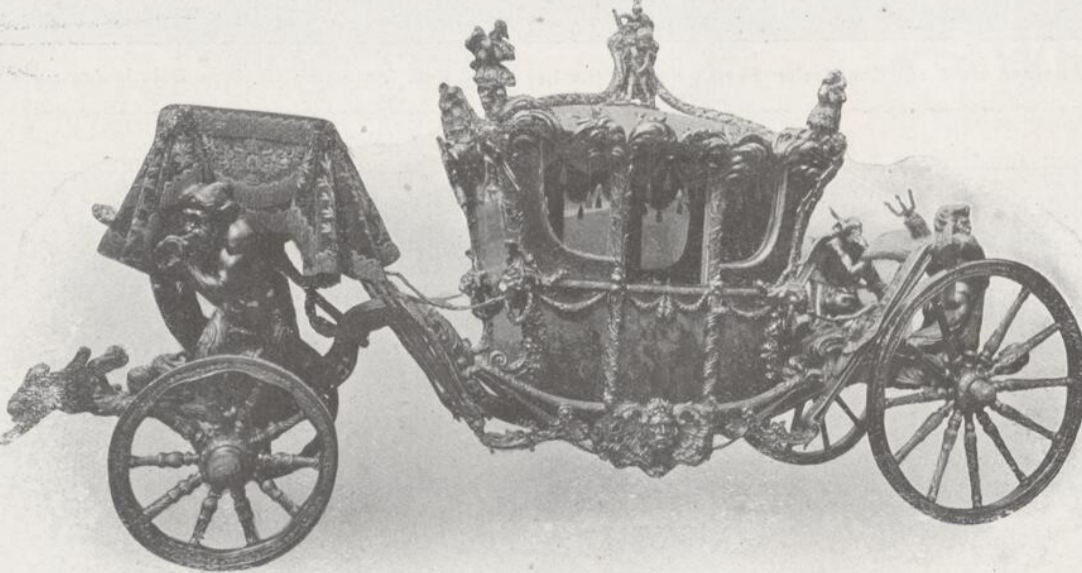
The Surcoat of Crimson Satin.



The Supertunica of Cloth of Gold.



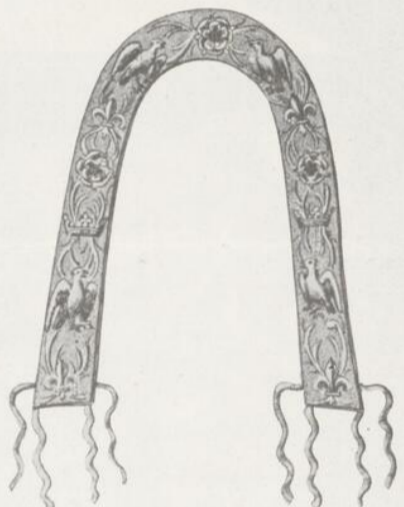
A Buckskin and Sandal.



The State Coach



The Open Pall of Cloth of Gold.



The Armilla or Stole.



The Coronation Chair and Stone of Destiny.



Medal 7—Obverse.



Medal 5—Obverse.



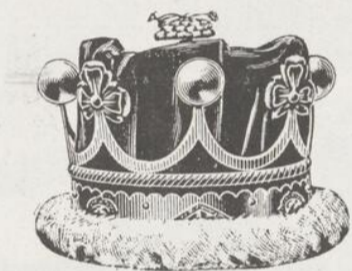
Medal 5—Reverse.



A Duke's Coronet.



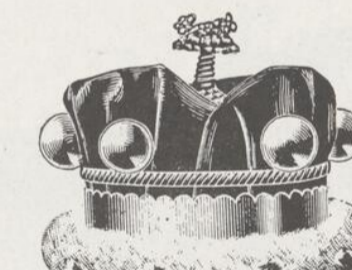
An Earl's Coronet.



A Marquis's Coronet.



A Viscount's Coronet.



A Baron's Coronet.

seated in a barque under full sail. Three draped figures, blowing trumpets, are announcing the accession of His Majesty to the throne. Around all appears the motto: "May his Course be Prosperous."

Commemorative Coronation Medal (No. 2) was designed and modelled by the well-known and eminent British artist, Mr. Frank Bowcher, and executed by Spink & Son, Ltd., London. The

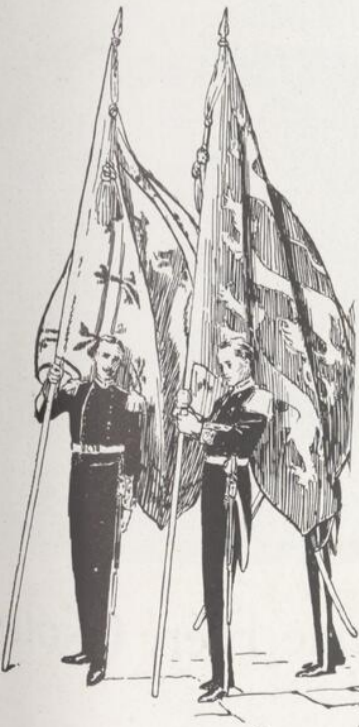
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Medal 7—Reverse.



Medal 4—Reverse.



The Standard Bearers.

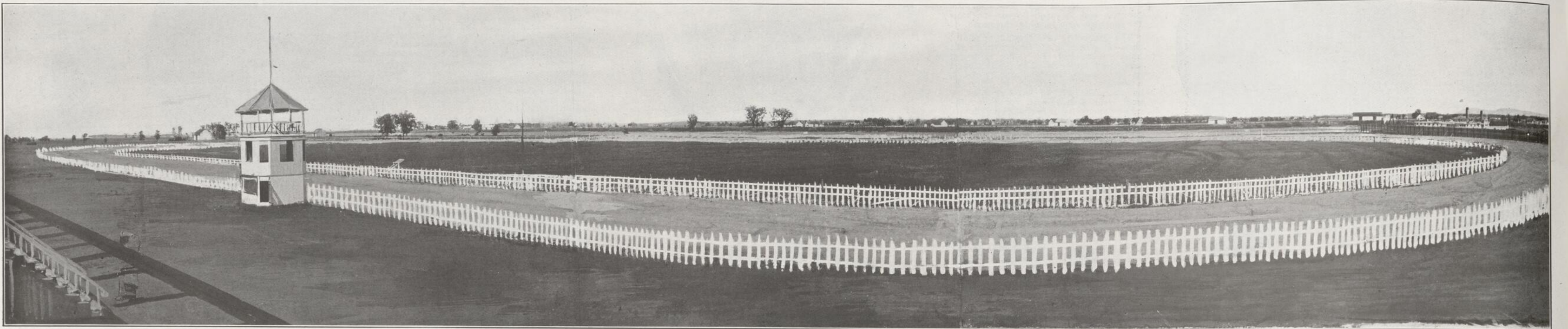


The Standard Bearer.

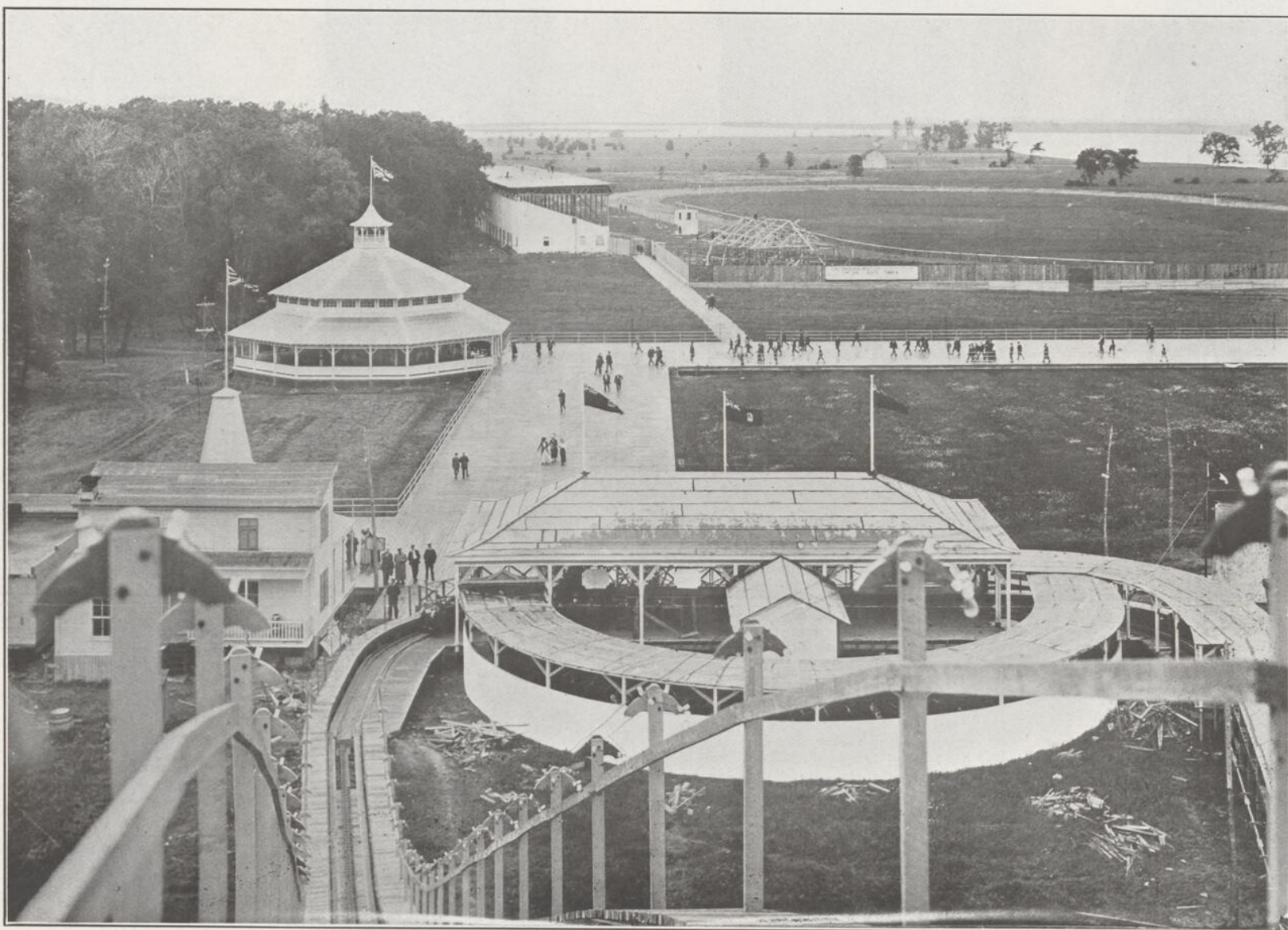


KING EDWARD PARK

IEWS TAKEN BY THE STANDARD'S PHOTOGRAPHER OF MONTREAL'S MILLION DOLLAR PLAYGROUND AT ILE GROS BOIS.



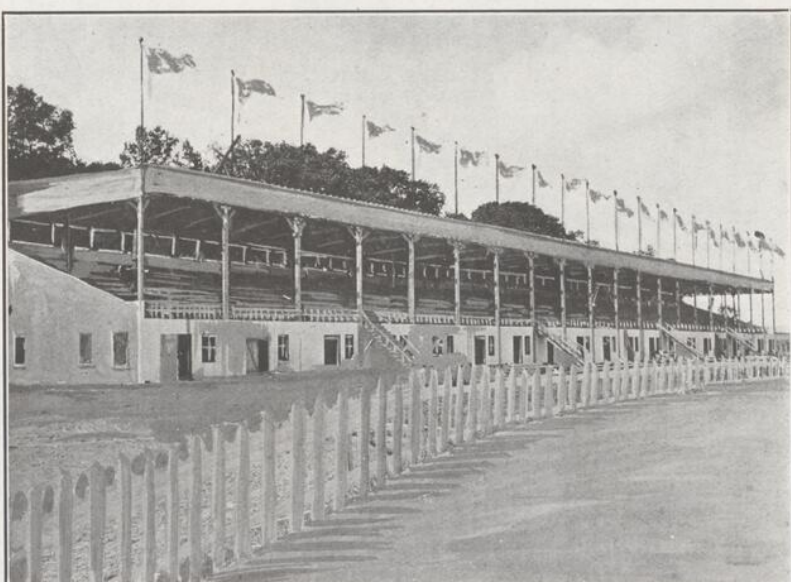
RACE TRACK—WHERE THE KING EDWARD JOCKEY CLUB IS HOLDING THE SPRING RACE MEET.



View from "Take-off" of Scenic Railway, the longest gravity ride in the world.



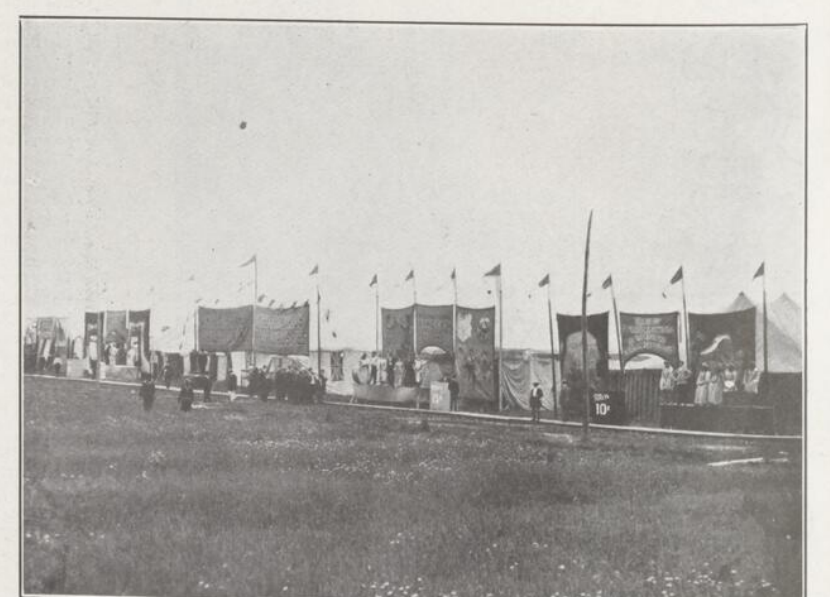
View showing Carousel and Board Walk—the largest in Canada.



King Edward Grand Stand, seating 10,000 people; steel and wood construction.



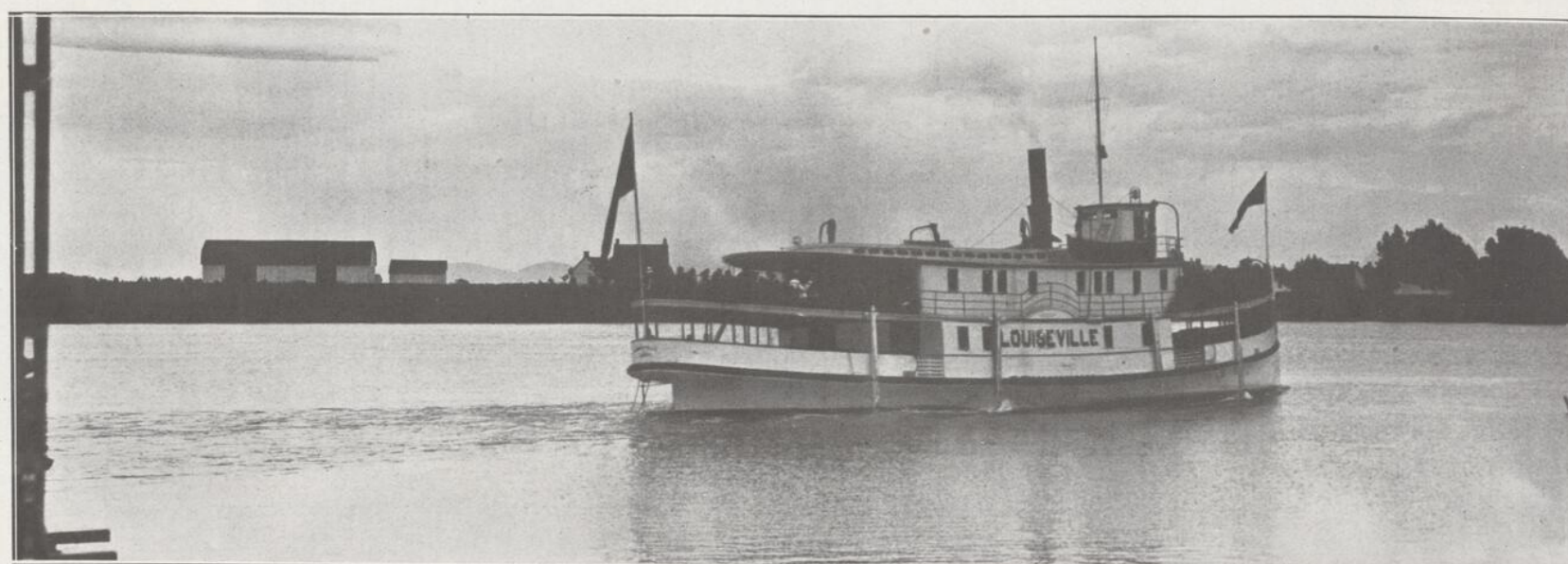
Another view of "Chantecler Farm" amidst the beautiful elms for which Ile Gros Bois is famous.



Portion of Midway, showing Irving's United Shows.



"Chantecler Farm"—a reproduction of a Normandy peasant farm—very picturesque.



One of King Edward Park Fleet of Steamers, the "Louiseville." These steamers leave every 15 minutes.



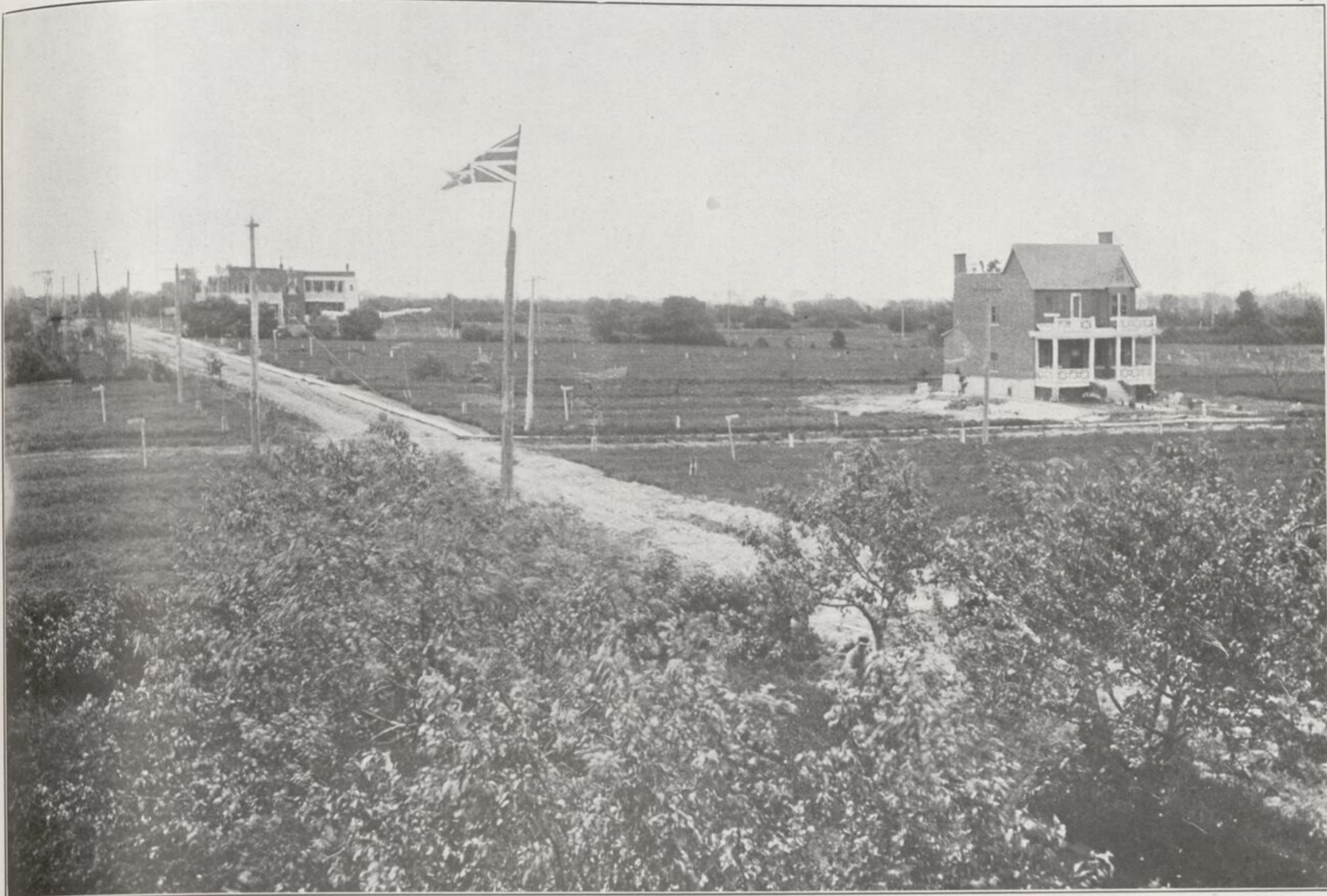
This shows portion of Scenic Railway and Aviation Field, unexcelled in America.

Thousands are daily enjoying the beauties and attractions of this park and the lovely ride every fifteen minutes from Racine Pier, (Notre Dame Street East) by steamer through the Boucherville Islands. Admission to park free. Boat fare 20c return.

Views of Princedale Park--Montreal's Banner West End Sub-Division

(Taken by The Standard's Photographer.)

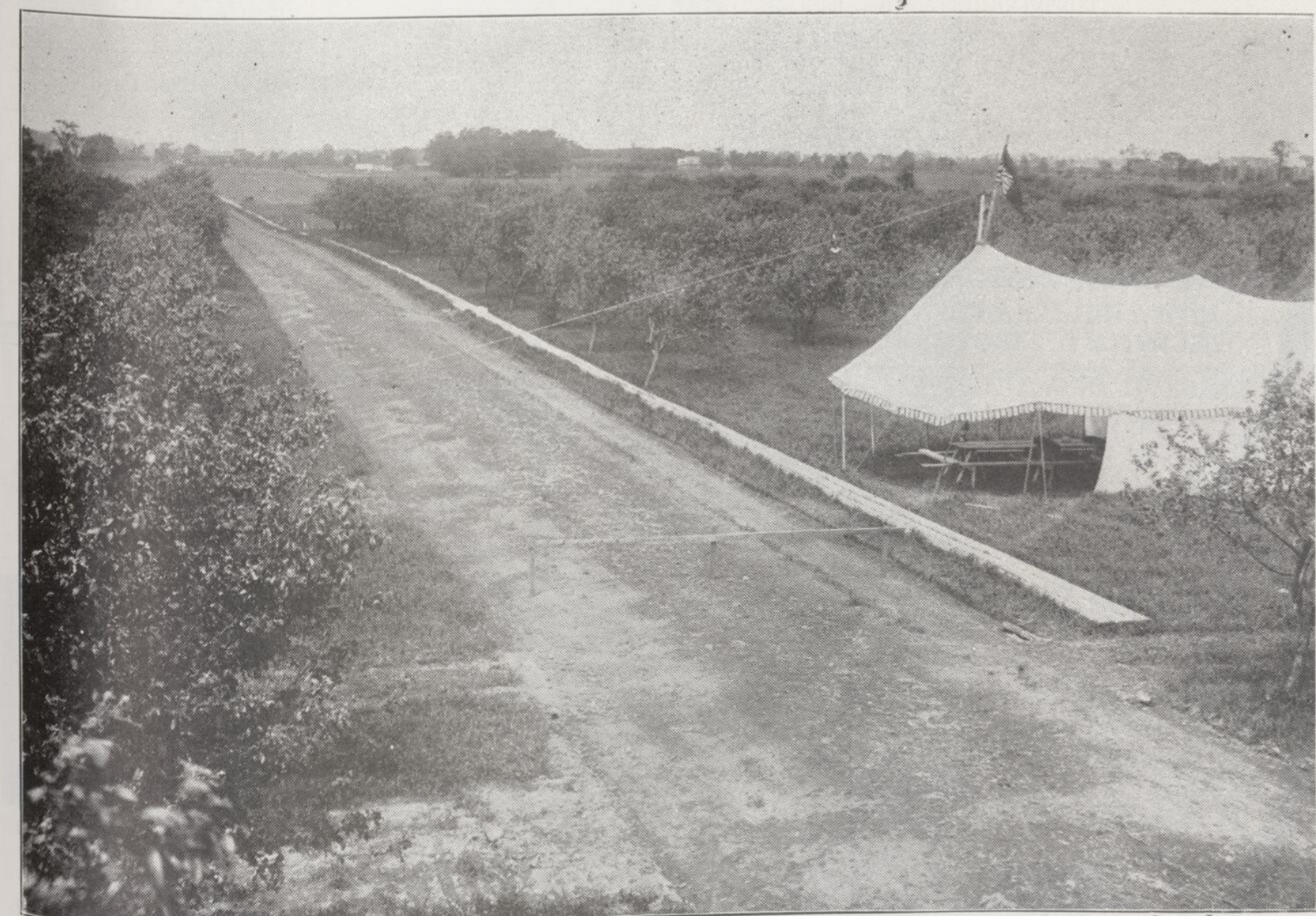
"What Eye Saw" — An Opportunity.



BEAUTIFUL PRINCEDALE.—Showing buildings adjoining the property West side. Drains and water on Avenue here shown.



BEAUTIFUL PRINCEDALE.—A View taken midway on this lovely property.



BEAUTIFUL PRINCEDALE.—One of the splendid Boulevards (corner of Pine Avenue).

The Opportunity

MOST people have a little money, some have more, and others a great deal, but in any case, all people have one idea—that of money-making.

¶ Some are attracted by records in newspapers of wonderful profits in Wall St., St. Francois Xavier Street, and the still more speculative institution, the Montreal Mining Exchange.

¶ To the man or woman of limited means, all such transactions are often the cause of sleepless nights, and in the end the loss of one's savings for years.

¶ The big men behind such ventures are often in the position to hypnotize the public, create a "Bull Market," and finally smash it—then all the poor deluded speculators find their hard-earned savings lost in the pool of speculative oblivion.

What I Saw

¶ My eyes have seen all the margin speculation, all the luring advances in mining stocks, and after years of dearly bought experience, I find on closest scrutiny, that "Mother Earth" offers the finest and quickest method of investment, provided one exercises a little common sense.

¶ I don't mean to buy property a thousand or more miles away from home, the only idea you will ever have impressed by lavish prospectuses, etc. Oh, no! "I am from Missouri," you must show me!

¶ I live in Montreal, have travelled a good deal, and statistics show me that the good old City of Montreal, with its educational centres, commercial interests, financial institutions, immense harbour and transcontinental railway terminals, and later the completion of the Georgian Bay Canal, cannot fail to soon reach the One Million Mark in its population.

¶ What does all this mean? simply this, that Montreal's residential area must expand in every direction; so I investigated the outskirts of the City—East, West, North and South, and after reference on the subject with experienced Real Estate judges, there is only one conclusion—THE WEST END!

¶ Leaving the business portion of Montreal, I boarded a Windsor car and journeyed along St. James Street, up and past the Windsor Hotel, along St. Catherine Street, up Greene Avenue via Sherbrooke Street, through the beautiful suburb of Montreal—Westmount,—then transferred to Sherbrooke Boulevard car (all on a five cent fare), and inside of 35 minutes I am at Kensington Ave., and in three minutes I am at PRINCEDALE, the object of my trip.

¶ Why! water mains and drains already on the property!! Up-to-date villa residences meet the eye on either side of this property, which was only placed on the Market last fall.

¶ Lovely orchards, graded streets lined with maple trees, and beautiful Mount Royal to the East—a panorama absolutely unexcelled.

What did I do?

¶ Like a flash the development of Westmount, originally known to me as Cote St. Antoine, came to my mind; likewise appeared Outremont, formerly known as Mount Royal Vale, and then the Annex, originally the Exhibition Grounds. Again, WHAT DID I DO?—and I am only forty-two.

¶ I said "Gentlemen, I'll take those three lots, the price \$1,500," and I took my good wife out on Saturday afternoon, expecting her to say, "You shouldn't have done it," but no, to my surprise she really gave me credit for making a good investment.

This article is written by one of the many purchasers of PRINCEDALE, and a gentleman most favorably known to the business community of Montreal.

It will be a pleasure for us to show you PRINCEDALE, in fact, you may at any time truthfully follow the advice in this short narrative.

A. G. Fowler Ross & Co.

Bank of Ottawa Bldg., Montreal

Owners of PRINCEDALE,
KINGSDALE and
QUEENSDALE

Intending Purchasers will, on application, receive a Beautiful Booklet of Princedale, showing these views. A few Lots still remain at \$175.00 upwards. Our Representatives will be pleased to make Appointments to View this Property. Our Taxi-Cab Service is at your command.



THE CORONATION CHURCH OF THE BRITISH EMPIRE—The altar in Westminster Abbey before which the King and Queen were crowned on Thursday, and at which they received the Blessed Sacrament. During the Coronation service the various portions of the regalia rested on the altar, being removed therefrom as they were needed in the Solemnity. Behind the reredos at the back of the altar is the Chapel of Edward the Confessor, in which the King and Queen exchanged their coronation robes of cloth of gold for their royal robes of purple velvet lined with miniver. The chapel, when in its normal condition, contains the Coronation chairs.

(Continued from Page 3.)

obverse presents finely-modelled crowned portraits of Their Most Gracious Majesties King George V. and Queen Mary, in their royal robes and jewelled decorations, dividing the legend: "George V. & Mary." The reverse depicts King George V. crowned, enthroned, and wearing his Coronation robes, holding the Royal Sceptre in his right hand and in his left the Orb. On his left side Queen Mary is seated, crowned and robed, holding Sceptre, and with her face turned towards the King. On the right of His Majesty, Britannia, standing and holding her trident in her left hand and a branch of myrtle in her right, is turning towards Their Majesties. At the feet of the King rests the British Lion, behind which is the Union Shield, the rising sun in the background. Behind Her Majesty the Queen is a view of Westminster Abbey. Below, to right and left, are amorins, linking together festoons of the national flowers. In the exergue, in three lines: "Homage of the British Empire, 1911"; above, "God Save the King."

Commemorative Coronation Medal (No. 3) was produced from designs by A. Halliday, and was struck by Elkington Co., Ltd., London. The obverse bears the portraits of the King and Queen in delicate relief, surrounded by the inscription: "Georgius V. D. G. Rex et Imp. et Maria Regina." The reverse depicts Britannia in the forefront, while behind the figure is a representation of the globe—suggestive of the world-wide extent of the Empire and the spirit of Patriotism, Loyalty and Devotion to the Throne, which unites its varied component parts. On either side are shown two allegorical figures, one representing Truth and Justice, the foundation of true Imperial rule, and the other Material Prosperity and Success, the results of beneficent government.

Commemorative Coronation Medal (No. 4) was designed by the artist, A. J. Richardson, and executed by Watts & Rumball, London. The obverse shows portraits of the King and Queen, crowned, surrounded by the legend: "King George V. & Queen Mary." The reverse bears the Arms of England, Scotland and Ireland with a Tudor Crown in the centre, upon which the motto "Dieu et Mon Droit" appears. There is also represented the emblems of these countries—the rose, the thistle and the shamrock, while surrounding the whole on a ribbon appears the inscription: "In Commemoration of the Coronation—June 22, 1911."

Commemorative Coronation Medal (No. 5) was designed and executed by W. J. Dingley, Birmingham. The ob-

(Continued on Page 7.)



MONTREAL'S CORONATION GIFT TO THE KING AND QUEEN—The civic address which was presented to Their Majesties on behalf of the citizens of Montreal. It was written in both languages. The illumination was the work of Mr. Joseph Charlebois.

verse bears the heads of the King and Queen, crowned, and surrounded by the inscription: "King George V. & Queen Mary—Crowned 1911." The reverse portrays the Coronation Chair with crossed Sceptres, above which "Coronation," and below, on a ribbon, "Firm Based Upon the People's Will." The British Arms on a shield and the motto: "Dieu et Mon Droit," with a spray of roses, shamrocks, and thistles, also appear, with the inscription: "Georgius

Local Headquarters of Gigantic Enterprise



NEW OFFICE PREMISES OF THE CANADIAN NORTHERN RAILWAY AND STEAMSHIP SYSTEM ON ST. JAMES STREET, IN THE HEART OF CANADA'S METROPOLIS.



"WHAT EVERY WOMAN KNOWS"—
EVERY MAN LOOKS FINE
IN SEMI-READY CLOTHES.

Beautiful new patterns and weaves in the imported English Suitings, we are now showing at \$18 and up to \$35 and \$30. Some suits we make to Special Order when goods in stock are not fancied.

Three Semi-ready Stores:

- Riley Heron, 605 St. Catherine West
- Rod Sangster, Jr., 256-258 St. James Street
- Eugene Bourassa & Cie., 631 St. Catherine East

YOU JUST TRY THEM

Patterson's Chocolates

Spring it on your Wife!

a box of Patterson's Chocolates. Are they good? Just watch her face. For downright enticing, unforgettable, lingering goodness get Patterson's.

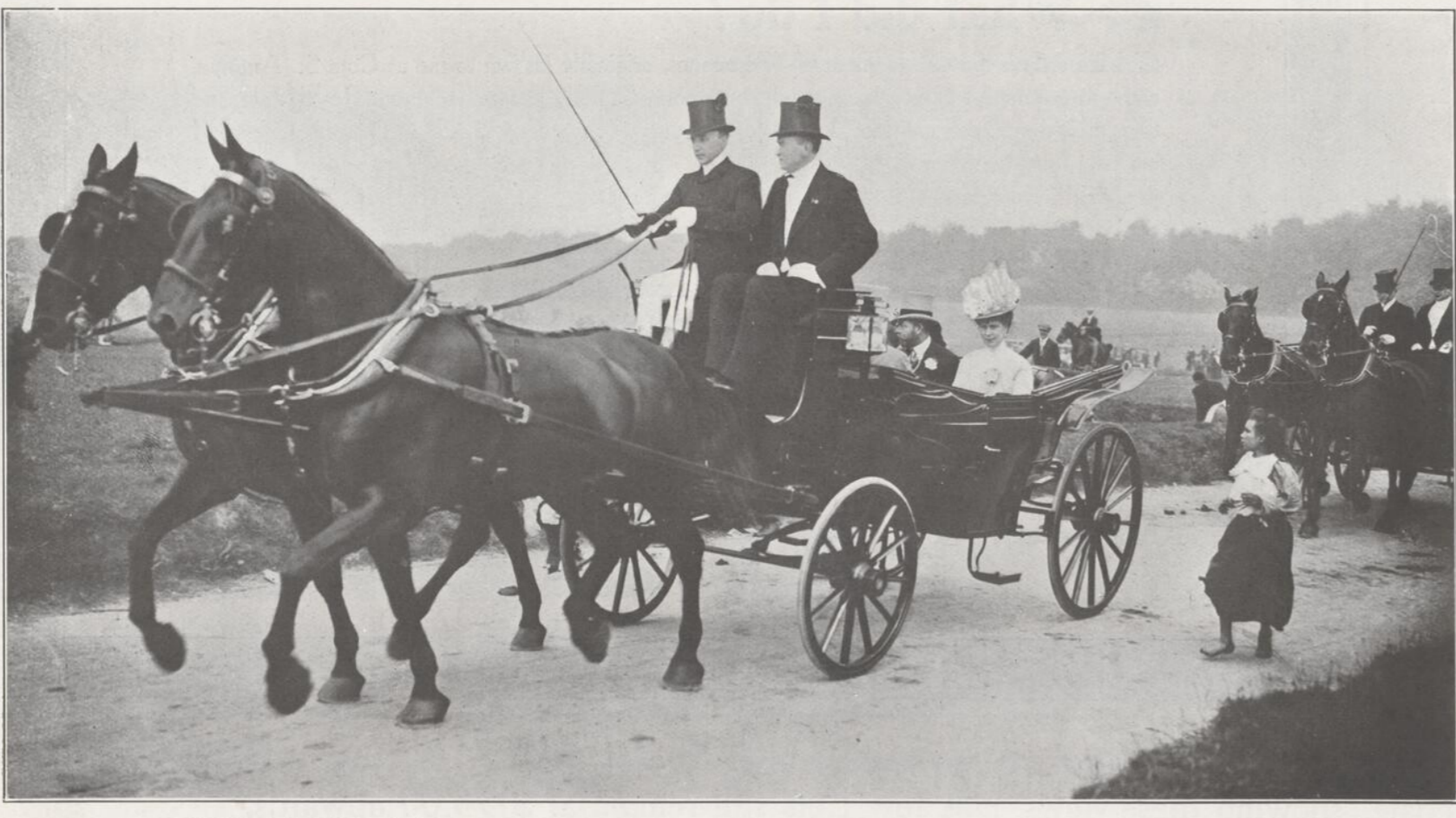
Made in kitchens clean as a whistle.
Made so as to capture you with the very first bite.

Only those who have lost their sense of taste can fail to fall in love with

Patterson's CHOCOLATES

"A Matter of Good Taste."

AT THE LEADING DEALERS.
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W. S. Stone, Green Ave. and St. Catherine.
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THE FIRST APPEARANCE OF KING GEORGE AND QUEEN MARY AT THE DERBY—The above picture shows Their Majesties as they looked on the occasion of the recent great race at Epsom, when they witnessed the running of the most historic horse race in the world. On their way to the historic "Downs" Their Majesties passed a gipsy camp, and their appearance created quite a sensation among these restless travellers. In the illustration a little gipsy girl is seen near the royal carriage. The Queen graciously threw her some silver coins.

HOW LITTLE RAIN-WATER REBELS SECRETLY DESTROY MOST ROOFING

Rain-water is deadly to nearly all Roofing, except Brantford. It contains millions of little germs which eat away its very life, and you are not aware of this rebellion until Roofing is destroyed. Wood pulp, jute, cotton-cloth, etc., is used as a foundation in most Roofing. It is lifeless, and cannot fight for itself. The refuse coating which does not possess one particle of resistance, is itself injurious to Roofing. Slight bending will produce numerous cracks or open seams, because it is brittle. But the foundation of Brantford Crystal Roofing is a long-fibred, evenly condensed sheet of pure Wool, which goes through special saturatory process, forcing Asphalt saturation through and through, and becoming as hard as flint. This saturated Wool now, alone, is capable of resisting the onslaught of any enemy. But to make it doubly durable Brantford is heavily coated with weather-resisting, fire-proof Rock Crystals, which require no painting. After going through this process no Roofing Enemy can circuit.

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It needs no repairs, and anyone can lay it in any weather. Big Roofing Book, with samples, free from dealer or us. Brantford Asphalt Roofing, Nos. 1, 2, 3. Brantford Rubber Roofing, Nos. 1, 2, 3. Brantford Crystal Roofing, one grade only, (heavy). Mohawk Roofing, one grade only.

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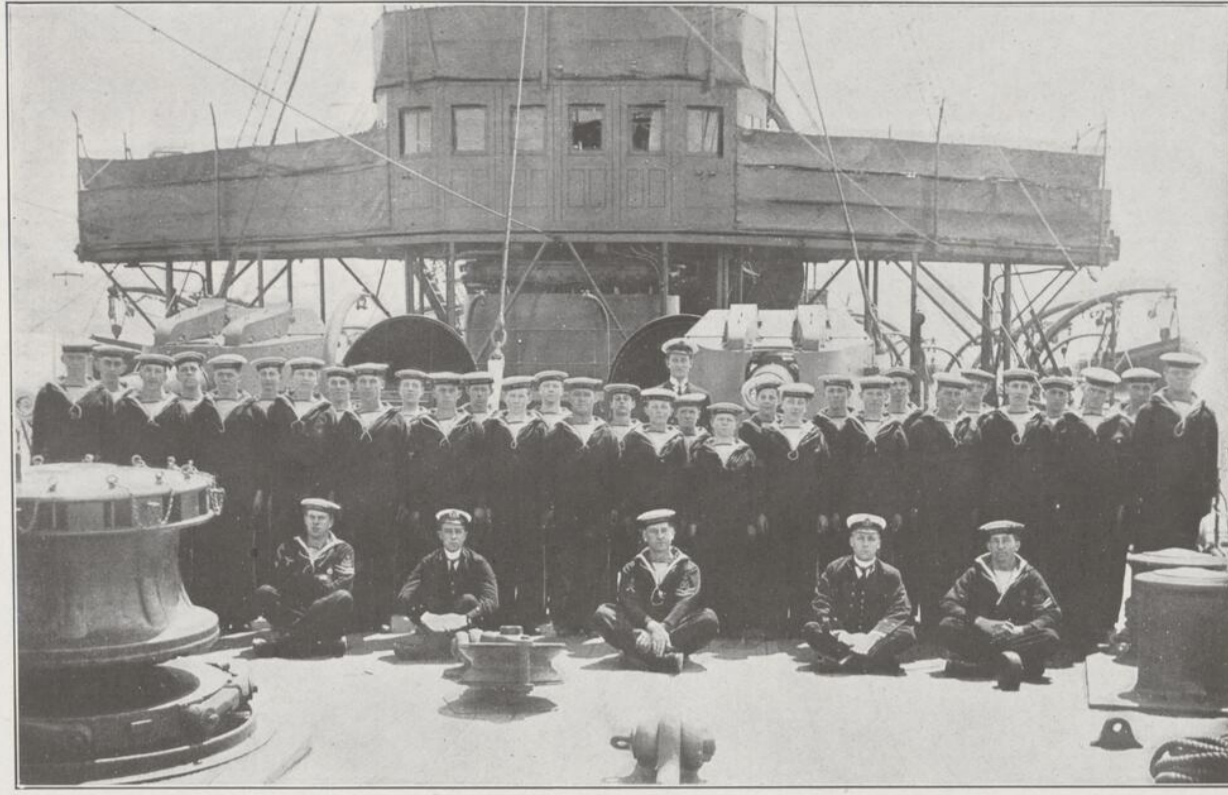
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THE MONARCH FOR WHOM THE WORLD ASSEMBLED IN LONDON THIS WEEK—His Most Excellent Majesty King George V. as he looked on the occasion of the recent Trooping of the Colors at the Horse Guards, London. This most impressive ceremony, which had not taken place for two years, was watched by an enormous crowd. In the above picture Prince Christian and Prince Arthur of Connaught are on the left of the King (in harness).



CANADA'S NAVAL CONTINGENT AT THE CORONATION—The above picture is historic in the fact that it portrays the first detachment of Canadian bluejackets which has ever taken part in an imperial function on English soil. The men were drafted from H.M.C.S. Niobe and H.M.C.S. Rainbow, and crossed the ocean in command of the Rt. Hon. Lord Alastair M. Graham, R.N. (Photo by George D. Graven, R.N.)



IN THE THEATRICAL WORLD—Scene from the great detective play, "Arsene Lupin," which is to be offered by the Orpheum Players at the Orpheum Theatre next week.

(Continued from Page 6.)

V. Del Gratia Britanniarum Omnium Rex, Fid Def: Imperator, Ind:."

Commemorative Coronation Medal (No. 6) was designed and executed by Charles Winter, and executed by The Soho Scientific Instrument Co., Wimbledon, London. The obverse bears busts of Their Majesties King George V. and Queen Mary in two ovals joined by sprays of the national flowers representing the United Kingdom and Ireland. Above, the Imperial Crown, dividing the date, "1911," below the Orb and Sceptre, the whole surrounded by a border inscribed "Asia, Africa, Australia, America"—the British Dominions beyond the Seas. The reverse shows the Royal Arms with supporters, crest and motto cut in high relief within a border inscribed "God Save the King." Below the Arms, the Imperial Cypher, "G. R. V."

Commemorative Coronation Medal (No. 7) was designed and executed by Joseph Fray, Birmingham. The obverse shows busts of the King and Queen, crowned, and attired in Coronation regalia, surrounded by the inscription: "Georgius V. Rex et Maria Reg." The reverse depicts the King seated in the Coronation Chair holding the Orb. On either side stand the figures of Truth and Mercy, the former performing the act of Coronation and the latter holding out the Sword of Justice. In the exergue, in two lines, "Crowned 1911."

The special features on pages 2 and 3 of this Supplement were, to a large extent, prepared by Mr. M. A. Jamieson, British representative of The Standard, in which task he was very materially assisted by one or two authorities on the Regalia of Great Britain, as well as by the Court Jewellers (the firm which undertakes to alter the Crowns as necessary for each Coronation).

On June 1st, Mr. Jamieson, as the British representative of The Standard, was invited by Messrs. Garrard & Co. Jewellers and goldsmiths to the Crown, 25 Haymarket, London, to view



PREPARING FOR THE CORONATION—Weaving the cloth of gold for the splendid vestments the King wore at his recent Coronation. The cloth was woven at the rate of 10 inches per day—a very slow process indeed—at Messrs. Warner & Sons' Braintree factory, by a workman who has worked at his craft since boyhood. The process consisted of weaving a single thread of flat gold upon a cloth composed of a silk warp and two silk wefts. In the photograph the shuttle containing the golden thread is seen in the weaver's left hand. The cloth was made on the order of Messrs. Wilkinson & Son, of London, to whom the execution of the coronation robes was entrusted by the King. (Copyright Central News.)

WHO CROWNS THE KING?

Who crowns the King?
The Lord's anointed Priest,
Who southward turns, and north, and
west, and east,
And to the assembly cries, in ringing
tone—
Sirs, will ye have this King to be your
own?"

Who crowns the King?
The host whose answering voice—
"God Save King George!" proclaims
the free-man's choice,
And wakes vast echoes, in the Abbey
stair,
As Britain's heart hails Britain's Sov-
ereign Lord.

Who crowns the King?
Each mighty laboring town
That, for an hour, lays tools of toiling
down;
And lifts strong hands, all blackened
by the forge,
And sends her shout to heaven—
"God Save King George!"

Who crowns the King?
Each hamlet smiling fair,
Whose mellow church-bells call, this
hour, to prayer;
Each rustic hoar who smiles to hear
them ring—
Each babe whose treble pipes—
"God Save the King!"

Who crowns the King?
The faithful far away
Who o'er lone outpost rear the flag to-
day—
On home-sent breezes mark its bright
folds toss,
And glory in the Crown and in the
Cross.

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SUBJECTS FOR REPRODUC-
TION.



THE QUEEN'S UNIQUE SEAT IN THE HOUSE OF LORDS—Entrance to Her Majesty's private box at the top of the throne in the House of Lords. From this vantage point the Queen can view the proceedings in the House and hear the speeches of the Peers without being seen. The box forms a part of the canopy over the chair which is usually occupied by the heir to the throne at the openings of Parliament.

Who crowns the King?
Yon mystic, magic East—
Great India from the tyrant-hordes re-
leased;
And hearts of ours, their camp that
round her make,
In glorious exile for the Empire's sake,
The Empire-BUILDER speaks from out
his hills.

Who crowns the King?
From South responds the cry:
Australia and her sister Isles reply,
Thro' dust of Africa a heart-pulse
thrills—
The Empire-BUILDER speaks from out
his hills.

Who crowns the King?
Brave hearts and sun-browned
hands
That sow and reap in Western harvest
lands:
The settler's wife, whose babes around
her cling,
And learn of her to help, "God Save
the King!"

Who crowns the King?
All they, in field or state,
That gave their best to make our Em-
pire great:
Those victor-spirits—whom we call
Our Dead—
Reach forth their hands and crown the
anointed head.

Who crowns the King?
Whose hath lived and died
For Britain's honor and for Britain's
pride:
Whose names, perchance, no mortal
scribe wrote down—
Whose deeds are set in jewels in the
Crown.

O crowned King! for thee we make our
prayer:
GOD give thee strength, the glorious
load to bear!

WHO (not by chance) hath called thee
to this thing—
'Tis God, O'er all, doth crown our
Gracious King!
—Queenie Scott-Hopper in
"The Treasury."

ALEXANDRE DUMAS.

Alexandre Dumas has been described as something of the soldier, the cook, and the traveller, more of the journal-ist, diplomatist, and poet, and more than all else the dramatist romancer, and "raconteur." He himself has said that he was a "veritable Wandering Jew of literature." His versatility in

no way comprised his abilities, and while conceit and egotism played a not unimportant share in his make-up, his affability—when he so chose—caused him to be ranked highly in the estimation of his equals and contemporaries.



CANADA'S REPRESENTATIVES AT THE CORONATION—The above picture, taken in the music-room of the R.M.S. Virginian at Liverpool, shows Sir Wilfrid Laurier and the Hon. Mr. Brodeur, Canadian Minister of Marine and Fisheries, two of the Canadian Government's representatives at the Coronation, in company with the Mayor of Liverpool, who formally welcomed them to that city. Reading from left to right, the names of those in the foreground are: Captain Gambell, of the Virginian; Mr. Andrew Allan, of the Allan Line; Sir Wilfrid Laurier; the Mayor of Liverpool and his daughter; the Hon. Mr. Brodeur.

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THE CORONATION CHURCH OF THE BRITISH EMPIRE—A view of the nave of Westminster Abbey looking towards the great west door, through which the King and Queen and the royal processions entered the Abbey on Thursday last. For the occasion the interior was quite transformed, the aisles being filled with temporary seats and galleries from which the congregation viewed the progress of Their Majesties to and from the place of crowning. In the centre of the nave a carpet of blue was laid, over which Their Majesties passed to their thrones in the "coronation theatre." It has been truthfully said that every British King, in order that he may wear a crown, is obliged to walk over the bodies of his predecessors on the throne, the Abbey having for centuries been the burial-place of English monarchs.

The Redpath Squirrels

THESE remarkable photographs of the grey squirrel were recently obtained on Mount Royal. Although it is not a rare thing to see a squirrel, pictures so lifelike as these and taken at such close range are seldom obtained.

These bright little fellows have lived on Mount Royal since the earliest days of Montreal and have watched it grow from a small settlement to a great metropolis. They have been on the Redpath estate since the time it was a virgin wilderness till Carrick Limited bought it last year. They will now see it become the finest residential section in Montreal and no doubt will become in time quite friendly with the residents there.

When captured young these little rodents become charming pets, and many interesting stories are told of their intelligence and friendliness while in captivity.

If you stroll through Redpath any Sunday and bring with you a package of nuts you can make friends with any of them. Of course, if you grab any of them they will bite you and bite you pretty hard at that, but it is through instinct and fear rather than viciousness, for if handled carefully they are very amiable little chaps.

For any nature lover a Sunday afternoon cannot be more pleasantly spent than among these denizens of Redpath.



"Good Morning!"



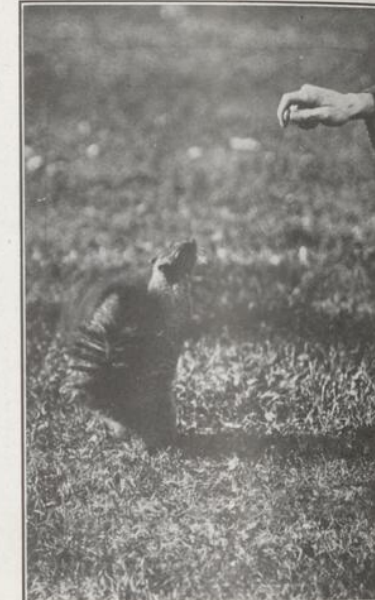
"Have you got any more?"



"Thanks, old chap! This chestnut is a ll right."



"Yum! Yum! Yum!"



"Drop it, please!"

Youth: "Do you mix your colors on this?"
Amateur Artist: "Sir! What do you mean? That is my greatest picture!"



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