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## EXTRAORDINARY EXPLOITS OF A LONDON DETECTIVE.

One of the most remarkable of the London Police is Druskowitz. No one looking at the short, blond-moustached, and rather dandified young man would suspect him of being the cleverest of detectives. He is about thirty-four years old, but looks less. His father was a Dalmatian. He himself speaks any number of languages, and is thus nearly always sent abroad where any case occurs in a non-English speaking country needing the services of an English detective. In London his special work is among the foreigners who go there as fugitives from justice. It is generally found that such persons betake themselves to special localities. Usually they lie hiding for a few days, but they soon find it impossible to remain indoors any longer; and so, having shaved off their beard, if they had one, or having put on a false beard if they had formerly shaved, and wearing a wig and spectacles, they sally forth at night, and, being in want of amusement, they betake themselves to the Alhambra. That is a favorite resort of foreigners in London, and Druskowitz is therefore a frequent visitor there. He appears much interested by the performance, but his thoughts are elsewhere. He is watching some one individual in the audience, follows him when he leaves, tracks him to his hiding-place, and then sets to work to find out who he is. Woe be to the man who really is a criminal if Druskowitz be on his trail. There is little chance for him. Druskowitz has an extraordinary moral influence over criminals; it is something like that of the rattlesnake upon the bird. He carries no arms, yet he does not fear to arrest him; and, though armed and desperate, he succumbs. Druskowitz was engaged nine years ago in a remarkable case. In 1866 Vital Douat, a Bordeaux wine merchant, went to Paris and insured his life for a sum equal to £5,000. Shortly afterwards he went to London in order to escape the consequences of a fraudulent bankruptcy. Some time later his wife, clad in widow's weeds, presented herself at the insurance office with the necessary legal document attesting her husband's death. There was nothing suspicious in the papers. Nevertheless, the company determined to make some inquiries before handing over the amount of insurance. Druskowitz was called in, and he ascertained that on December 1, 1866, some one named Bernandi had called at the registrar's office in Plaistow and registered the death of Douat, and it was entered as due to heart disease. Druskowitz found out the undertaker who had conducted the funeral, and learned that everything had been properly ordered and paid for, and that the funeral had been performed at Leytonstone by the Catholic priest. One thing seemed strange. The coffin had not been sent to any private house, but direct to the cemetery. Further inquiry failed to discover any doctor of the name attached to the certificate of death. The next step was to obtain an order for exhumation, and on the coffin being opened there was found, not the body of Vital Douat, but a block of lead. Further inquiry elicited the fact that Douat had been present at his own funeral and afterwards gone to America, whence he supplied his wife with the documents intended for the insurance company. Some time afterwards he returned to Europe, went to Antwerp, bought a ship, sent her to sea with a lot of rubbish, and having previously insured her for a large sum, had her burnt. Arrested and brought to trial, he was visited by Druskowitz, who felt sure that this was the man he wanted. Douat was found guilty, and condemned to imprisonment with hard labor; but the French Government claimed him under an extradition treaty, and he was tried on the charge of fraudulent bankruptcy, found guilty, and sentenced to penal servitude for a comparatively short period.



NEW YORK:—STATUE OF LAFAYETTE.

PRESENTED TO THE CITY OF NEW YORK BY THE FRENCH REPUBLIC.

## A LIFE'S WORK.

The large collection of Mr. George Cruikshank's works, recently purchased by the Directors of the Westminster Aquarium, is now exhibited in the gallery of the institution, having been arranged by the artist himself, who has thus experienced the rare satisfaction of laying the whole work of his long and honourable artistic career before the public. As displaying the work of one man, the collection is most remarkable in the extraordinary number, not only of rapidly executed sketches and drawings, but of highly-finished etchings, not one of which is unworthy of his hand, while the genius of the artist in his keen perception of character, and his sense of the humorous and the ridiculous is felt throughout the whole range of subjects treated with the delightful extravagance of his pencil. From the first attempts of his boyhood in 1799 to the great work of his life, his picture of the "Worship of Bacchus," painted some 15 years ago, the exhibition shows us several thousands of works. These are all touched with the same life and vigour largely leaning towards caricature and satire, but with a fair proportion of really earnest and expressive pictures illustrating fairy stories; the comic scenes of the Waverley Novels; Dickens's "Oliver Twist" and Harrison Ainsworth's "Tower of London." Of these last the etchings are admirably well designed, and in point of expression and interest lent to the story, far before works of the present day. The etchings for the *Humorist*, the *Comic Almanack*, and various others publications of the kind, are too numerous to name. Historically, the caricatures have also a useful and instructive side; we are reminded, oddly enough, of the Polar Expedition of 1819, with a party of shaggy haired sailors landing a huge Polar bear; of the great Napoleon War, by the caricature of "Old Bonny" riding in the air upon an eagle from the field of Waterloo, with its companion print of John Bull wishing him good-by, addressing him as "Mr. Themistocles" in the stern of the ship that took him to St. Helena. His "Monstrosities" of fashion, done in the style of Gilray and Rowlandson, with more truth as to costume, form a sort of supplement to those caricaturists, and allowing for the dash of absurdity in them, they serve as a record of no small value and interest of such astounding vagaries of dress and manners as could not be credited without the testimony of this graphic picture. The park in 1812, with gentlemen with tall top hats and narrow brims, ladies with their waists under the armpits, and guardsmen in long white gaiters, and huge bearskins, or another, rather later, taking off the gentlemen's fashion of balloon trousers and small waists, with the ladies in long dresses, held up to show silk stockings and sandalled shoes, are not at all more preposterous than the fashion was. The "Bloomers" of 1852, with the Highlander cleverly contrasted with a very stout party in a pink shirt and full white trousers, and other grotesque figures, must have done something to make the attempt too ridiculous. But one of the most interesting of George Cruikshank's works to be seen here is the original of the bank-note which is said to have led to the stopping of execution for forging the one-pound notes. The story is told in a pencil note to the amount of this, how he was passing the Old Bailey, and saw several hanging, of whom two were women, who, he found, were hung for forging a one-pound note. His note was a promissory one, signed "J. Ketch," with ghastly accessories of fetters, halter, and gibbet, and the Britannia, with skulls and crossbones border. It was sold by Hone on Ludgate-hill, and such a crowd surrounded the shop that the Lord Mayor ordered the street to be cleared; and such was the demand for it that Cruikshank had to sit up all night to engrave a second plate. Hone cleared £700, and George Cruikshank says: "I had the satisfaction of knowing that no man or woman was ever hung after this for passing one-pound forged notes."