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## TEMPERATURE

as observed by Hearn & Harrison, Thermometer and Barometer Makers, Notre Dame Street, Montreal.

## THE WEEK ENDING

June 11th, 1882.			Corresponding week, 1881		
Max.	Min.	Mean.	Max.	Min.	Mean.
Mon.. 73°	47°	60°	Mon.. 71°	50°	60° 5
Tues.. 60°	48°	54°	Tues.. 60°	45°	52° 5
Wed.. 75°	57°	66°	Wed.. 68°	45°	56° 5
Thur.. 72°	58°	65°	Thur.. 73°	45°	59°
Fri.. 66°	48°	57°	Fri.. 78°	50°	64°
Sat.. 66°	50°	58°	Sat.. 86°	55°	70° 5
Sun.. 70°	46°	58°	Sun.. 88°	55°	68° 5

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## CANADIAN ILLUSTRATED NEWS.

Montreal, Saturday, June 17, 1882.

## ARE THE CHILDREN TO SUFFER FOR IT?

The position of the education question is practically unaltered. Meetings have been called at all the district schools for the discussion of the question, but its ultimate decision seems some way off yet. There are but two courses open to the ratepayers in the matter. They must say emphatically that, come what may, the education of their children shall not be sacrificed to any considerations of economy; or they must admit that education is in itself so purely a secondary matter that they can afford to lay it aside if it costs too much, or, at any rate, that it is of far more importance to them to have the money in their pockets than for their children to have the means of utilizing whatever brains they may have been furnished with. The one course is to retain their self-respect, and to take a high and almost unassailable position: the other to stultify themselves in the eyes of all educated and sensible men. It is possible that in finding fault with the expenditure of the School Board, they have reason on their side. At any rate, though we do not wish to enter into the subject here, they are perfectly within their rights in criticizing the action of the Trustees. All we ask is that the children shall not suffer for it. Should your housekeeper expend her weekly allowance before the end of the week, you do not say, "Well, we will have no dinner in future." Because your tailor sends you in an exorbitant bill, you do not therefore go naked. You get a new housekeeper, maybe, or you change your tailor, but clothes and food you must have, so long as you can pay for them at all.

Is it not equally important to you to have education for your children? Is it not incumbent upon you to say, "Come what may, they shall not suffer for it?" If the money you pay is ill spent, see you to it that it is better expended in future. Economy by all means, so it be of the right kind, only remember the famous distinction between domestic and political economy. "Domestic economy," as described by a well-known humorist, "means spending a shilling to save a pound. Political economy is spending a pound to save a shilling."

See then that your economy is of the former kind.

We have spoken elsewhere of the hardships of the teachers, and of the injustice which any reduction of salary would in many cases involve. But what we want to impress upon the citizens of Montreal is that it is not the School Board, not the

teachers who really will suffer if their purse-strings are closed against the present demand, but the children of your loins, those to whom you look to take your places in the world and perpetuate your names. Are you going to let them ask for bread and offer them a stone?

## A MONSTER BELL.

Great Paul arrived safely in London on the 22nd ult., and one week was occupied in preparations for raising it into its place. Another step is thus taken towards the completion in all its details of Wren's great work. The bell-tower was built for one of the largest bells in the Kingdom, and it will now possess the very largest. Great Paul is the heaviest bell which has ever been hung in England; it is said to be the heaviest which is anywhere actually to be rung by swinging it, instead of being merely struck, as "Big Ben" is, by a hammer as it hangs. Great Paul is the largest bell in England, and consequently occupies no insignificant place among the great bells of the world. The bell is broad rather than high. It measures rather less than nine feet in height, but the diameter at its base is nine feet and a half. Its actual weight is sixteen tons 14 cwt. 2 qrs. 19lb. Big Ben weighs nearly three tons less than this; while "Great Peter," in York Minster, weighs but ten tons and three-quarters; "Great Tom," at Lincoln, only reaches five tons and a half, and the largest bell alive in St. Paul's, five tons and a tenth. These are the chief bells which have been cast in England, and the two bells which will reply to each other from the Clock Tower at Westminster and the Bell Tower of St. Paul's are consequently very far the largest in the country. Much more ambitious castings have been made in foreign countries. There are bells at Olmütz, Rouen, and Vienna, which weigh eighteen tons. There is also one at Rouen, which was cast in 1501, which is a few pounds less in weight than Great Paul. The largest bell on this continent is in Notre Dame Cathedral at Montreal. The great bell at Pekin, which is fourteen feet in height and thirteen feet in diameter, is said to contain fifty-three and a half tons of metal. There are two at Moscow which dwarf even this magnificent casting. One of these, which was moulded in 1819, is said to weigh eighty tons, and is the largest bell the sound of which is ever heard, though, we believe, it is only chimed, and no attempt is made to ring it. The monster which dwarfs all others is in the same city, and is called the Monarch. It is the king of bells, but it is a bell no longer. It was cast in 1734, and its height and diameter, which are equal, are twenty-one feet, and its weight was 193 tons. Great Paul might hang in this huge bell in place of the clapper. The Great Bell of Moscow was successfully hung in its place in 1734, but in 1737 a fire took place in the tower, and the monster fell, bringing down everything with it, and burying itself in the earth. It lay broken in the ruins for a hundred years, and in 1847 was raised and placed on walls, so that it now forms the dome of a chapel which has been excavated underneath it. The new bell, now to be added to the peal of St. Paul's is of a shape and weight to give great volume and penetration to its sound. Its note is E flat, and its tone is said to be exceedingly clear. It will probably be clearly audible over the whole metropolitan area.

## BRIDAL DRESSES AND CUSTOMS.

The mere words of "bride" or "wedding" at once bring bright smiles to the sternest faces, and even the most ill-matched forget their own deceptions in the warmest wishes and anticipations for the happiness which seems inseparable from every newly united pair. Is not marriage the summit of human bliss? Who thinks of glancing at the seamy side of the picture? Yet how many young couples, perfectly suited in every respect, find themselves but the victims of circumstances, and forced to tread a very different path to the one in which they had first started on their new career! But who will dare to dampen exultant hopes by a few words of warning or advice! Moralizing is a thing of the past. Like jesters of old, our mission is to

amuse; to dispel by cheerful chat, for a moment at least, all melancholy and weariness. Now, then, for the bright side of the question. Is there a paragraph in the papers scanned with greater care than the announcement of marriages or the descriptive column of fashionable weddings? To read such an account in a fashionable circle is simply to expose oneself to a perfect volley of admiring exclamations. How beautiful! How lovely! What a grand set out! pours from the eager listeners. Indeed, any discordant note is sure to come only from some sour old maid. Anyhow the affair remains the topic of conversation for the day.

No need, for the present, to linger on the details of brides' dresses which are constantly given in these pages, and vary, like ordinary toilets, according to every freak of fashion. The materials employed are generally rich, and include plushes, moires, and all the immense scope of satins—merveilleux, duchess, de Lyon, figured, watered and striped. Generally these handsome fabrics are combined, as in a white satin dress with a plush train, or a satin petticoat worn under a princess robe of embossed silk. In rare cases, velvet is used for such characteristic garbs as the Medicis, reproduced, for instance, in *velours Corinthien* with white satin and Mechlin lace trimmings.

A very stately attire befitting a dignified wearer! But, for a girlish bride nothing is sweeter than *crêpe de Chine*, muslin, or gauze draped over satin, rendered snowy with tulle puffs and enhanced by natural blossoms. Evidently the bridal dress can never be too light or fleecy, and we may expect soon to see the shining Spanish lace fabricated into princess gowns for shy, fair worshippers at Hymen's altar. Of course, robes of real lace are almost out of the question except for princesses.

Pure white is orthodox for these occasions, though during the last two years *crème* has gradually crept in, being employed alone or mingled with white; in this wise snowy moire appears in company with cream satin, studded by pearls. In another model the skirt is of ivory satin, and the trained princess dress of cream colored brocade, and again a toilet of ivory satin is richly embroidered with iris lilies in pearls.

Although simplicity should reign in the make, if not in the material, fussiness of style is daily gaining ground on these virginal attires. Thus we see costly diamonds and pearls, and elaborate gimp ornaments employed in the drappings of trains and skirts, exquisite flourishes of lace or embroidery meandering over the entire toilet besides rows of pearls, borders of swan's-down, chenille fringe and trembling marabout feathers. Even steel now and then lends its sheen to pearl or satin-stitch embroidery, wrought on the material itself.

For those who cannot afford such magnificent wedding dresses, fashion has very thoughtfully brought into vogue materials within the limits of the most slender purses, and if you do not feel inclined to take the sainte mousseline of our grandmothers, your choice can fall upon llama, nun's-veiling, cashmere, and why not *barège*? For trimming there are numerous imitations of lace at most reasonable cost—Breton, Moorish, Languedoc, imitation Valenciennes, etc. Many firms now have a speciality for brides' dresses, and advertise them at most extraordinarily low prices. Should their charges be, however, still beyond your means, call to your help a good day-dressmaker and set to work yourself. Apart from the saving of expense, this plan will give you additional pleasure, and if handy you will be able to devise the toilet in such a way that it is very little creased or gathered up.

One of the quaintest wedding dresses of last season was an early English costume in cream brocade, trimmed with cream roses and lace. The full bodice, confined by a belt, was finished off with a drooping collar in lace, and at the side hung an old-fashioned reticule to match. Broad satin ribbons prettily tied the long silk mits above the elbows. To complete the tableau the bride had actually discarded the enveloping veil for a genuine coal-scuttle bonnet in white satin, whereon nodding plumes were clasped by diamond brooches. The bridesmaids likewise had a bygone air in their costumes of Umrtur cashmere, two in turquoise and two in copper yellow, all four donning sashes and shoulder knots of deep red silk. Clustering round the demure central figure they formed a unique group worthy of an artist's reproduction. No doubt, little by little, much of the eccentric and of the picturesque will introduce itself into our nuptial festivities. By the way, antique and foreign wedding pageants would form a capital feature for bazaars and entertainments. A deal of interest and fun might be excited by such a get up, provided the national customs, processions, and dances were adhered to. Good substitutes indeed for the overdone fairs, too often lacking in zest for want of the clap-trap of the quack, the mysterious revelations of the gypsy, and the enticing cries of the vendors.

The dress of the bridegroom, too was once a point of great interest even in Western countries. Gentlemen did not always scorn fripperies and trinkets as they do now. Here is an example taken in 1680.—A Prince de Conty was married in a coat of straw-yellow satin, edged by a galloon, powdered with diamonds, the sparkle of which was still heightened by an *appliqué* border in black velvet. The same work decorated the trunk hose, and the greater part of the cloak, entirely lined with black velvet and tied by fire-colored ribbons, faced with white velvet. Narrower ribbons formed bows on the shoes, adorned by centre clasps of diamonds, which also glittered on the shoulder

sash and sword. The bridegroom's felt hat was radiant with a red feather, spotted white. Of the young lady's dress we are merely informed that it consisted of a white coat outlined with diamonds and pearls, and the usual small wreath was replaced by five rows of pearls which the king himself courteously placed in the hair.

When pure white was introduced would be difficult to say. It is not universal throughout Europe. Without going very far back, we all remember that the bridal dress of the Duchess of Edinburgh was in white satin embroidered with silver, while red velvet composed her heavy regal cloak. And, almost yesterday, the young Princess Victoria of Baden, in compliment to her husband, donned a dress of silver tissue, with Scandinavian silver ornaments. Still, is not white the very thing for youthful brides? It admirably harmonizes with the halo of purity, candor, simplicity, truthfulness, innocence, and, above all, of hope, with which poets of all ages have surrounded the betrothed.

The wreath—a sign of triumph among the Romans—completely encircles the head, and finishes off in a single or double trail; it is mounted either as a chaplet of tiny flowers, or as a tapering diadem.

Since ornaments, like all else, must be white, the selection is naturally limited to diamonds, pearls, sometimes intermingled with cat's eyes and opals, though the principal one of all—the ring—is a plain band of gold—again an emblem of purity and virtue, as well as the husband's pledge to keep his promise as indicated by the old Saxon word, *wed*, meaning "pledge." But this is not all; it betokens on the one side authority and on the other submission. Hence, also, the choice of the left or weaker hand, and of its weaker finger. However, we may as well peer into a few more reasons why the marriage finger has been selected. A delicate nerve running through it communicated direct with the heart—so supposed the ancients, who, on the same account, also called it medical, from its being the best to touch wounds and mix drugs. Superstition thought that with such stirring a potion without mysteriously conveying an instant warning to the heart.

In the Catholic ritual can perhaps be found the best explanation of the custom. With the ring, the bridegroom touches the thumb and two fingers of the left hand, meanwhile pronouncing one of the names of the Holy Trinity. Over the thumb, being the strongest, the Father is named, over the first finger the Son, and over the second the Holy Ghost, who proceeds from both Father and Son. But, on the third, behold he slips the golden circlet right to the end, to take possession of it, and to show that, after God, the husband is the wife's lord and master.

Very wise and touching are all these emblems, surrounding the bride with a peculiar interest. But where, pray, are the symbols and dress of the man? We must leave the inquisitive to find out, if they can.

## THE SENATOR'S VISITING CARD.

The mystic letters written on visiting cards are a source of bewilderment to the Congressmen from rural districts who cannot decipher their meaning. Once that stalwart Kentuckian, Senator McCreery, met a foppish young constituent, who had just returned from Paris, and said to him:

"I received your card the other day. I recognized your father's name, which is the same as yours, and supposed that it was his son; but what did the letters E. P., written in a corner mean?"

"Why, Mr. Senator," replied the travelled man, "it is customary in Paris to write the initials of certain words on leaving cards. For example, had I been going away, I should have written P.P.C., the initials of *Pour prendre congé*—to take leave. As it was, calling myself, I wrote E.P., the initials of *En Personne*—in person."

"Oh!" said McCreery, "I understand." A week or so afterward the two met again, and the young man said:

"Senator, I received your card, but couldn't comprehend what the letters S.B.A.N., in the corner meant. Pray interpret them!"

"With pleasure," said McCreery, his eyes twinkling with humor. "S.B.A.N. are the initials of *Sent By a Nigger!*" The young man tried to laugh, but really couldn't see the point of the inscription. Others did.

## MUSICAL AND DRAMATIC.

MDME. ANNA BISHOP's concert was a tremendous success.

JOSEFFY is to be with us in Montreal about the middle of next month.

NEW YORK is to have a Wagner season in 1883 under Herr Newmann.

MORE than twenty theatrical managers sailed for Europe on the 6th inst.

ENGLAND's estimate of Wagner has wonderfully changed, and the *Nibelungen Ring* has made many converts.

MR. ARTHUR SULLIVAN has laid aside his "Egyptian" Symphony and is busy with the score of his new opera.

A PERFORMANCE for the benefit of George Conly's widow and children was to be given in New York on the 10th inst.

MR. FREDERICK ARCHER has been on a visit to Montreal and Quebec, where he has given a series of organ and pianoforte recitals.

GEORGE CONLY, the operatic singer, and Rietgel, the promising young pianist, were drowned lately while travelling with the Emma Abbott Company.