

THE LATE DOMINION EXHIBITION.

Although the first Dominion Exhibition has become a thing of the past, it has left some lessons which it will do well for the people of Ottawa to read, mark, learn and inwardly digest. In the first place, it is plainly evident that Ottawa is no longer a popular site with the Western people for the holding of the Provincial Exhibition. We have no time to explain how such a state of affairs has been brought about, but it must be clear to the meanest intelligence that Ottawa has no longer the sympathy of the West. Abundant proof was given of this in the rival Exhibition got up by Toronto and the paucity of exhibits from the West. Next, it is more than plain that with its present railway facilities Ottawa is, to a great extent, alienated from Western trade and traffic. Railway connection, then, with the West, is of absolute necessity to Ottawa's prosperity. While I write, voting is taking place on the bonus to the proposed Toronto and Ottawa Railway, and the result will be conveyed to you by telegraph long before these lines are submitted to your readers. Should the vote be favourable to the scheme, a step has been taken in the right direction; should the vote be adverse, Ottawa must be prepared to step back and out of the line of modern advancement for years to come. Railway connection with the West, even by more lines than one, is necessary to bring Ottawa into the current of life, energy and enterprise.

THE NORTH SHORE.

as it is called here, or more properly speaking the Quebec, Montreal, Ottawa & Occidental Railway, has done wonders for the city. Goods are brought in a few hours from Montreal, passengers flow into the city from the East, hotels are benefitted and vitality imparted into our every day existence. A run to Montreal is a delightful journey of a few hours, instead of the dreary task heretofore. In fact, this close connection with the great throbbing metropolis in itself excites a healthy and enlivening influence. It may fairly be asked what would have been the fate of the recent Exhibition but for Montreal sympathy practically demonstrated in the number and beauty of its exhibits? And a great incentive to exhibitors was certainly the short journey by North Shore Railway. So we see already has the new and direct railway East done much for Ottawa, and much of this was done at a very critical period in her history, for the failure of the Exhibition would undoubtedly have been a terrible disgrace. As surely, then, as railway connection with the East has done a great deal already for Ottawa, so will railway connection with the West benefit the city, and make its independence still greater.

ANOTHER PLAIN LESSON

to be learned by Ottawa is the necessity for at once and for ever dropping sectionalism. The city is cursed by a number of Ward politicians, whose comprehensiveness is as limited as the confines of the old By-Town they sprang from. By-Town, with its muddy streets, decayed sidewalks, isolation and primitiveness, would not be taken as a truthful representation of the Ottawa of to-day, and why should we have the living representatives of the past with their dead issues? To-day we have City Councillors and leading men, whose whole aim and object is to pit "Lower Town agin Upper Town." Men who have genuine enterprise and who are sincere in their desire to advance the interests of the city, are dubbed "thieves and robbers, swindlers and speculators," simply because their ideas are far in advance of the By-Town fogies, who, born in a ward and reared in a ward, have seen nothing, and know nothing but of their ward. Talk to such men of the clean streets and broad pavements of London, Paris, Edinburgh or Glasgow, and they look upon your story as a supplement to "Sinbad, the Sailor," or "Gulliver's Travels," with this difference that they have probably heard nothing of either. I remember well before the present magnificent system of water-works was established, listening to a speech made by an Alderman, who used the following argument against the scheme: "Fellow-ratepayers—They want us to squander our money in building water-works which they say will give us pure water to drink and something clean to wash ourselves with. All I can say is, if any of them gentlemen want to wash themselves, let them take a towel and soap and go to the Grand River as our fathers have done. What was good enough for them is good enough for us." He was a genuine By-Town representative who made this speech, but, I am happy to say, the water-works by-law was carried by a large majority. Such is a sample of men who, with their ward politics, we must get rid of. They are a drag on the progress of any community. A successful exhibition, or railway connection with the outside world with such men, is a very hard matter to secure.

Another lesson the late Exhibition teaches is that it would be better for Ottawa not to place any dependence in future on the Provincial Exhibition. It can never be held here without the aid of Montreal or the West and be a success. Under the circumstances, it would be better for Ottawa to go in with Montreal and Quebec and arrange for a grand exhibition alternately. The buildings are already here, and what with the great manufactures of Montreal, and the Ottawa Valley and Eastern Townships for stock, an exhibition, a result of the combination, could be got up that few could equal and none excel.

It is quite evident that the suggestion made by the Governor-General of Grand Central Fair,

will be the popular one. No better neighbour could be desired by Ottawa than Montreal, for, as a merchant observed, the samples alone of one-half of the Montreal travellers would be a large exhibition of industries in themselves.

Whether there is any sympathy in the West for Ottawa or not, it is quite evident that Western farmers object to bringing their valuable animals great distances, and so submit them to the risk of railway transportation. Under any circumstances, their local fairs and the annual great exhibition at Toronto, will be the objective point for Western exhibitors; so while it is Ottawa's duty to secure Western connection by railway for the sake of its own vitality, so it will be Ottawa's policy in the matter of the next grand exhibition to seek coalition with the Province of Quebec, and be independent of Western aid or countenance, always, of course, being delighted to see their exhibitors, if they come, but not for a moment depending upon their presence as a necessity of success.

Ottawa.

G.

"THE LOWE FARMER."

After a paralytic illness of several weeks duration, Mr. William Law Gane, better known to many old residents of Ottawa as "The Lowe Farmer," was on Saturday evening called to his rest. He was a native of England, of Harwich, in the County of Essex, and having been born in the year 1815, had attained the 64th year of his age when he died. In England he received what is known as a good middle class education, and to complete his educational studies he was afterwards sent to the famous University of Lund, in Sweden. Very early in his life he manifested considerable aptitude for literary pursuits, and his education was intended to foster and develop his inclination in that direction. His first literary contribution appeared in a ladies' magazine, in 1830, when he was only 15 years of age; and before he had attained his 20th year his position as a writer in verse and prose was very creditable. He, from thence forward, became a regular contributor to such journals of the day as *Blackwood*, *Fraser's*, *Houshold Words*, *The Gentleman's Magazine*, *The Tablet*, *Douglas Jerrold's Magazine*, *Punch*, and the *New Monthly Magazine*, and his contributions were invariably interesting and popular. When *Bentley's Miscellany* was under the editorial control of Charles Dickens, Gane was a regular contributor, and his pieces are among the best which appeared in the *Miscellany* in those days. He was also the editor of several of the literary monthlies, such as *The Lady's Magazine*, *The Court Magazine*, and the *Town and Country Magazine*, and of the latter he was also proprietor. During this part of his literary life he became known to the famous William Cobbett, and was the contributor of several pieces to *Cobbett's Magazine*. But his literary ambition soared beyond the production of fugitive pieces and magazine articles, and he was the author of several works possessing very considerable merit. Among these were "A Story of the Sea," which appeared in the *Metropolitan*, a magazine edited by Capt. Marryatt; an historical romance, "St. Augustine's Mission," published in the *Cabinet*; the "Child's own History of France," a "History of the Druids" and others. He was also a contributor to the newspapers of the day on political questions, and was at one time sub-editor of the *Morning Chronicle*, besides being a writer for other daily and weekly newspapers. In 1843 he was appointed to an office in the Admiralty Department, which he retained for some time, when he was transferred to the Customs Department of the public service. But, notwithstanding all these evidences of a useful and active life, Mr. Gane seems to have had a hankering after life in the new world, for in 1860 he emigrated to Canada and settled on a partially cleared lot in the Township of Lowe. While residing there he contributed many articles to the Canadian press, which appeared over the nom de plume of "The Lowe Farmer;" and we have no doubt but that many of the older readers of THE CITIZEN can call to mind many of these contributions which they read with pleasure and profit. But it could hardly be expected that a man who had passed the meridian of life and who was fresh from Piccadilly and Paternoster Row, would be long content with the roughness of bush life, and it was not surprising that he should in a very short time gravitate towards Ottawa. Mr. Gane had afterwards temporary connections with the press of Canada as correspondent or contributor; but in late years, as he frequently said to the writer, he was "losing his inspiration," and his connection with literature was not marked by any special efforts of authorship. Some years ago he received the appointment to a sessional clerkship in connection with the Legislative Assembly, and had retained the same in connection with the House of Commons up to the last session. At the time of his death he had a wife living in London, England, with their son, William Law, who is a barrister in good standing, and a commissioner for Ontario, New Brunswick and other provinces. Another son was resident in Croydon, and a third, resident in some part of the United States. The immediate cause of death, as we have stated, was a paralytic attack experienced several weeks ago, and from the first moment it was quite apparent to his friends that there was very little hope of his rallying. Although he had evidently passed beyond the period of his greatest usefulness, there is a host of old friends who will sincerely regret the sudden death of the genial and kindly

"Lowe Farmer." We are indebted for this brief memoir to our esteemed contemporary, the *Ottawa Daily Citizen*.

CLASSIC COSTUMES.

WHAT WAS WORN BY GRECIAN AND ROMAN BELLES.

For the original constituents of woman's attire after weaving had been invented we must look to the Greeks, the pioneers of civilization in the ancient world. The principal garments, the "chiton" and the "himation," had been in use under one shape or another from prehistoric times, but their gradual development into parts of an ornamental costume is due to the taste of the Hellenic race, and, however, altered in cut and material, they still form to the present day the essential items of a woman's dress. Originally the "chiton" consisted of an oblong piece of woolen or linen folded lengthwise, with a hole for the left arm, and the open side fastened on the right shoulder with a button or pin. A girdle or a belt adjusted the ample folds of this simple garment to the figure, and allowed the arrangement of any surplus length as fall over. At a later period two oblong pieces of cloth or linen were introduced to form the chiton. Fastened together on both shoulders and on the sides with openings for the arms, the arrangement might be compared with two long pinafores, worn in front and back. The next step in the development of the chiton was to double it from the neck, and thus form a second drape, either short and girdled or hanging loose to the knees, and even to the ankles on occasions of ceremony. This arrangement was called "diploidon," but soon became a separate item of attire under the name of "chitonion," a sleeveless jacket, on which the most elaborate ornamentation of embroidery and braiding was lavished. The "himation," or mantle, worn by men and women, consisted of a large square of the finest Milesian cloth, embroidered at the border and corners, and artistically draped over one shoulder, the arms, the hips, and sometimes over the head. No girdle was used with the himation, and the great art was to arrange the shawl-like mantle in graceful folds over the chiton and chitonion. The chlamys was another kind of mantle, adopted from the Macedonians—an oblong or circular wrapper of a coarse material, principally worn by men on journeys. In very early times wool and linen formed the exclusive dress materials worn by the Greeks, and white was their favorite color. Samos and Miletus were famous for the manufacture of woolen stuffs, and the islands of Kos and Amorgos produced the finest gauze-like sericum or silk; but even Homer knew already of the richly-brocaded textiles from Persia and of the garments dyed with Phœnician purple. At a later period cotton was introduced for the garments of the lower classes. Of undergarments worn, if any, there is no record, but sandals and shoes held a prominent place among the ornamental dress items of a Greek lady. The bands which fastened the sole to the foot are described by Homer as "shining and golden," and the half-boots from Lydia and Tyrrhene were of brightly colored leather, studded with gold ornaments and embroidered with pearls. Graceful as the appearance of a Greek lady must have been, arrayed in a richly ornamented diploidon or himation, the shape of her head-dress and the manner in which her hair was arranged would scarcely have found favor with modern critics. A fringe of curls, to make the forehead appear as low as possible, and the remainder of the hair brushed back to form a sort of apex with a topknot, is decidedly unbecoming to most faces, and curious bandages, nets and caps, which kept the arrangement in its place, cannot be considered as an improvement. Only when a diadem or veil was worn, the modern idea of a classical head is fully realized. The costume of the Romans was an adaptation of the Greek attire, the "tunica interior" representing the chiton, the "tunica exterior" or "stola" the diploidon, and the "toga" or "palla" the himation. The under tunic was originally a long chemise sewed on the sides, with sleeves reaching, in early times, scarcely to the elbow; but later, under the rule of the emperors, descending to the wrist and terminating in fringes or borders. When the Greeks invented the diploidon the Roman women at once adopted the new fashion as an over tunic and called it stola. It was shaped on the same principle as the tunica interior, but much longer and of ample width, beside being elaborately embroidered on the borders as well as in front and round the neck, and the train sometimes weighted with gold ornaments. The tunica interior used to be worn in the house without a belt, but no lady appeared in public without having her stole cinched round the waist and drawn up in front, to show her pretty shoes or sandals, while her flounced and pleated train swept the ground. The belt (semi-zona) was made of various materials more or less costly, according to the rank of the wearer, and of elaborate workmanship, with pearls and stones, when worn with the short stole. The Roman mantle, or toga, consisted of a piece of woolen cloth, sufficiently ample to envelop the whole figure when necessary, and allow a portion to be pulled over the head for protection from the weather. How to drape the toga or palla—as the corresponding mantle worn by women was called—in graceful folds over the stola, so as to show the embroidered parts of the tunic and the figure to the

best advantage, was a matter of study and anxious concern with Roman ladies. Their great wish was to appear original in this respect and to set the fashion. To describe the various methods of arranging the palla on the figure would be impossible. The favorite color for the toga and palla was a creamy white, the natural hue of wool, and remained the fashion with the higher classes for a long time. Only the lower classes wore mantles of different colors, while togas dyed, striped and edged with purple were reserved for occasions of state and to mark the rank of officials. Of course ladies could not be long restrained within such narrow limits of ornamentation, and had their pallas made of various materials, including the rough Tuscan frieze, as well as the translucent gauze from Asia, in gaudy colors, and richly embroidered. The veil (ricinium), made of the finest muslin or silk gauze, was another integral part for a Roman lady's outdoor dress. Fixed to the diadem it descended over the shoulders, and its graceful arrangement was well understood by the belles of the period. The Roman fashions of arranging the hair differed from those customary in Greece, and were of infinite variety. Curls and plaits of natural and artificial hair had to be combined in various ways, and some of these arrangements were far from becoming. In imperial times the empresses set the fashion for the coiffures, and many curious examples of dressing the hair have been preserved on ancient coins. With regard to the chaussure of Roman ladies, we may remark that, like their Greek sisters, they preferred embroidered and gaily-painted or ornamented shoes and half-boots to the sandals. Socks and stockings seem only to have been worn on the stage. The jewel cases of Roman ladies were overflowing with the spoils of the world, and even to enumerate their contents would carry us too far. Suffice it to say that nothing in the way of pearls, precious stones and gold ornaments was too costly for the great ladies and dandies of the period. Lolla, the wife of the Emperor Caius Claudius, appeared in public covered with emeralds and pearls to the value of nearly £1,000,000; and Julius Caesar gave £30,000 for one single pearl, which he presented to the mother of Brutus.

THE MOST POPULAR SMOKING SONG.

Drinking songs are numerous enough to make, if collected, a volume of considerable size, but smoking songs are extremely rare. The best is the one which begins:

"Floating away, like the fountain's spray,
Or the snow-white plum of a maiden,
The smoke wreaths rise to the starlit skies
With blissful fragrance laden."

And of which the refrain is—

"Then smoke away till a golden ray
Lightens up the dawn of the morrow;
For a cheerful cigar, like a shield, will bar
The blows of care and sorrow."

This song, which has literary merit of a high order, was written by Francis M. Finch of the Yale class of 1849. During one of his last years in that institution it chanced that the members of his college society were sitting in their chapter-room after the close of one of their meetings, engaged in smoking, chatting, and singing student songs. In an interval of comparative silence a member suddenly remarked: "We've lots of drinking songs; why don't somebody write a smoking song?" Mr. Finch, whose facility of versification has always been remarkable, at once drew into a quiet corner, and in a few minutes produced the first three verses of "The Smoking Song," written to the melody of what was then a great favourite—Charles Fenne Hoffman's "Sparkling and Bright." These were at once sung with immense delight. The next morning these stanzas were revised, and the four remaining ones written. The subsequent history of the song was notable. It was published both in English and California journals, ascribed in the former case to a well-known English poet, and in the latter to a Pacific bard of less fame. Mr. Finch is now a member of the bar of Ithaca; but his law practice does not apparently discourage his muse, as two lyrics of wide popularity, recently published, abundantly evince. Mr. Finch is the author of the widely-known poem, "The Blue and the Gray."

A FRENCH critic in the *Temps* gives the "Pinafore" a queer notice. He says: "The vessel of her majesty the Pinafore is sung everywhere in the English tongue, by troupes of 'Christian minstrels,' a pious opera corps. The poem is slight, the music far from original, and it pleases through a sort of poetical echo of popular songs mingled with buffoonery, somewhat coarse, somewhat heavy, and altogether unique."

A CARD.

To all who are suffering from the errors and indiscretions of youth, nervous weakness, early decay, loss of manhood, &c., I will send a recipe that will cure you, FREE OF CHARGE. This great remedy was discovered by a missionary in South America. Send a self-addressed envelope to the REV. JOSEPH T. INMAN, Station D, New York City.