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ES.

The domestic life of the count and countess is one of those about which people say nothing. They were married after the upper circles. It is even said that for six years they lived together in perfect harmony. At that time they had a son, Ferdinand, who is now a captain in the army, and a daughter, Blanche, whom they married last year to M. de Bussac, maitre des requetes. Their children occasionally visit them. Long ago their marital relations were broken off; nevertheless, they remain good friends, with immense egotism under the friendship. They consult each other, conduct themselves irreproachably toward each other in society, but afterward fasten themselves up in their separate apartments, where they receive their intimate friends as they choose.

But one night Mathilde returns from a

this evening."

turns her head.
"Ah!" she murmurs.

Then she stretches herself and adds:

"Wake me to-morrow morning at 10; I am expecting the dressmaker."

Next morning at breakfast, as the count does not make his appearance, the countess first inquires about him; then she finally decides to go up to his room. She finds him in bed, very pale, but irreproachably correct in his bearing. Three doctors were already there: they consulted together in a low voice, and left strict orders; they are to return in the evening. The patient is tended by two domestics, who remain serious and silent, smothering even the sound of their own feet upon the carpet. The great chamber seems to grow larger in its icy severity—not even a vial is out of place, not one article of furniture is disarranged. For this is cleanly and dignified illness—the ceremonious illness which expects visitors.

"So you are suffering, non any?" asks a deputy of his neighbor.

"Yes, I believe so," replies the latter, an ex-prefect and superb-looking man, who smiles at the ladies from afar off.

And then the voice of the great singer quivers through the vibrating nave.

"Ah! what a style! What volume there is in that voice!" the ex-prefect adds in a whisper, nodding his head in ecstasy.

The congregation is ravished. The ladies, with a vague smile upon their lips, dream of opera nights. That Faure has real talent! A friend of the deceased goes so far as to say:

"He never sang better. It is unfortunate poor Verteuil cannot hear him now; he was so fond of him!"

The chanters, in black capes, pass around the catafalque; a score of priests complicate

pects visitors.

"So you are suffering, non ami?" asks the countess, on entering.

The count makes an effort to smile.

"I need only rest. I thank you for having put yourself to the trouble of coming up."

The days roll by. The chamber remains dignified, stately; everything is in its place; tonics disappear without leaving a trace of their presence. The shaven faces of the domestics do not even permit themselves to wear a shadow of weariness.

Nevertheless, the count knows that he is in danger, of death; he has exacted the mourners disappear. It is long before the in danger, of death; he has exacted the truth from the doctors, and has allowed in danger, of death; he has exacted the truth from the doctors, and has allowed them to do as they please without a murmur. Most generally he remains with his arresclosed of the street, one can see the plumes of the hearse waving and dwindling away in the hearse waving and dwindling away in the mur. Most generally he remains with his eyes closed, often for hours at a time, or else he gazes fixedly before him as though he were reflecting upon his solitude.

In society the countess says that her husband is a little indisposed. She has not altered her course of life in the least; she eats, sleeps and drives out at the usual hours. Every morning and every evening she goes herself to ask the count how he is.

"Eh bien! do you feel better, mon mit?"

The folks in the carriage loll back at their ease. One might suppose they were going to the Bois, slowly, through vernal Paris. As the hearse is no longer visible, the funeral has already been forgotten;

Thouse.

Boyat Opera House.

Sample and Billiard Room, so the carriage set to still all blocked up with carriages. One can hear the noise of carriage-doors clapped to, and the rapid clatter of horses trotting over the pavement. Nevertheless, the carriages at last go into line, and the convoy moves to the cemetery.

The folks in the carriage loll back at their ease. One might suppose they were going to the Bois, slowly, through vernal Paris. As the hearse is no longer visible, the funeral has already been forgotten;

TRAVELLERS' GUIDE Arranged specially for the Toronto World.

RAILWAYS.

GRAND TRUNK.

Union Station, foot of York and Spaces Streets.

ami?"
the fuueral has already been forgotter and conversations begin. The ladies tal

yourself?"

Privately they understand each other; they have lived apart, and they wish to die apart. The count feels that bitter pleasure

again this year?

"Yes, perhaps; but certainly not befor August. We leave on Saturday for our country seat in the Loire."

Privately they understand each other; they have lived apart, and they wish to dis apart. The count feels that bitter pleasure of the egotist who wishes to pass away alone, without being annoyed by any comedies of grief about his bed. He wishes to abridge the unpleasantness of the last tetes are used in the counters. His last wish is to disappear from the world with propriety, like a man of the world, who does not wish, to annoy or disgust anybody with his agony.

At last, however, an evening comes when he can no longer get his breath; he knows he will not be able to livethrough the night Mathilde pays her customary visit, and he says to her, with a last feeble smile:

"Do not go away. I do not feel well."

He wishes to spare her the remarks of people. She, on her side, was expecting man. The two servants finish their duties with the same silent haste. The children, Blanche and Fernand, had been sent for. They remain with their mother near the bed. Other relatives are in the next room. Half the night thus passes by in solemn expectation; the ceremonial is fulfilled—the count can die.

But helpwill not hurry himself, he seems to find strength enough to avoid a convultor of the count as a served for the count can die.

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But helpwill not here the count of

count can die.

But he will not hurry himself, he seems to find strength enough to avoid a convulsive or noisy death. In the vast, severe room his breathing is like the broken sound of a clock out of order. It is a well-brought-up man about to die. And when he has kissed his wife and children the repels them from him with a last gest the count had been honerary mamber. Last the political life of the deceased, whom he represents as a sort of unrecognized genius, who could have saved France had he not despised intrigue. Then a friend tells of the private virtues of the dead count, "for whom all alike weep." Then somebody, whose name nobody knows, speaks as the delegate of an industrial society of which the count had been honerary mamber. Last

Then one of the doubors bends down, morales et politiques. closes the eyes of the dead man, and an-

nounces in a deep whisper:
"All is over!" Sighs and sobs break the silence. The Signs and soos break the strence. The countess, Fernand, and Blanche are kneeling down. They are weeping through their hands; their faces cannot be seen. Then they retire; the two children leading their mother, who, on reaching the door, balances her waist in a final sob in order to show her despair. And from this moment the dead is abandoned to the pomp of his

parish church, to watch with the body.

The two servants remain with the priest

A RICH MAN'S DEATH.

BY EMILE ZOLA.

The count of Verteuil is over 50 years old. He belongs to one of the most illustrious families of France, and possesses a vast fortune. Sulky with the government, he occupied himself as best he could in writing articles for the heavy reviews, which made him a member of the Academie des Sciences Morales et Politiques; he devoted himself to great business speculations; he successively became an enthusiast in agriculture, in stock-raising and in the fine arts. Once he even got himself elected as deputy, and distinguished himself by the violence of his opposition to the government party.

The Countess Mathile de Verteuil is 36 years of age. She is spoken of as the most adorable blonde in Paris. Advancing years seem only to whiten her skin. She used to be a little thin; now her shoulders have ripened and taken the roundness of silky fruit. Never has she been so beautiful as now. When she enters a drawingroom, with her golden hair and satin skin, she seems like a star at its rising, and women of 20 are jealous of her.

The domestic life of the count and countess so one of those about which people say, nothing. They were married after the

themselves up in their separate apartments, where they receive their intimate friends as they choose.

But one night Mathilde returns from a ball at 2 o'clock in the morning. Her waiting maid undresses her, and then, just is seated—the women on the left, the right, and the organ rolls out "Monsieur the count is a little indisposed its lamentation, the singers moan in underhis evening."

The countess, already half asleep, lazily turns her head.

"Ah!" she murmurs.

Then she stretches herself and adds:

"Mais out: a their better, data your the summer season; the men about the summer season; the men about the summer season; the men about their business affairs.

"No; it is useless. Julien and Francois suffice. What would be the use of fatiguing suffice. What would be the use of fatiguing again this year?"

Meanwhile those present amuse them- Orangeville Express ... Meanwhile those present anuse themselves by looking at the neighboring tombs, and read the names on the marble slabs. Those who listen at all only catch occasional words. One old man with hard, compressed lips catches the phraseology of fine qualities of heart, the generosity and goodness of great natures," and shakes his

obsequies.

The doctors have departed, rounding their backs and trying to look vaguely sad. A priest has been sent for in all haste to the parish church, to watch with the body.

The last larewell is given. The priest have blessed the body, everybody goes away—only the grave-diggers remain in this solitary place to lower the coffin. The prest remain with the body. Sieur le Comte de Verteuil is at home!

The two servants remain with the priest seated upon chairs, stiff and dignified; this is the last service expected of them. One sees a spoon that had been forgotten on the mantelpiece; he rises and slips it into his pocket in order that the perfect order of the room may not be disturbed.

Early at dawn a noise of hammers is the heard in the great drawing-room; it heard in the great drawing-room; is the sound made by the upholsterers, who are converting this salon into a mortuary chapel, with a monumental catafalque strongly and by the priest seated upon chairs, stiff and dignified; this seated upon chairs, stiff and dignified; this is the last service expected of them. One sees a spoon that had been forgotten on the mantelpiece; he rises and slips it into his pocket in order that the perfect order of the capture of Shelley and Byron, in the 90th year of his age. Capt. Trelawney was a personal friend of Lord Byron's, and joined him in the memorable struggle for the independence of Greece sixty years ago. He was present with Byron and Leigh Hunt when the body of Shelley was burnt upon a funeral pyre, and it was his hand that held the torch to the fuel.

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Leaves Clyde hotel, King street east, 3.15 p.m.

Arrives 10.30, a.m.

HIGHLAND CREEK STAGE.

Leaves Clyde hotel, King street east, 3.15 p.m.

KINGSTON ROAD TRAMWAY.

Station, Don bridge, foot of Kingstreet.

Leaves Olyde hotel, King street east, 3.15 p.m.

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EGLINGTON STAGE.

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1:30 p.m., 5 p.m. and 6:20 p.m.

Arrives 8.45, 9.55 a.m., 2.30 and 6 p.m.

THORNHILL STAGE.

Leaves Bay Horse hotel, Yonge street, 3.30 p.m.

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Mail stage leaves Clyde hotel, King street east;

3.20 p.m.

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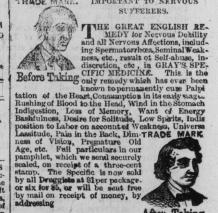
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