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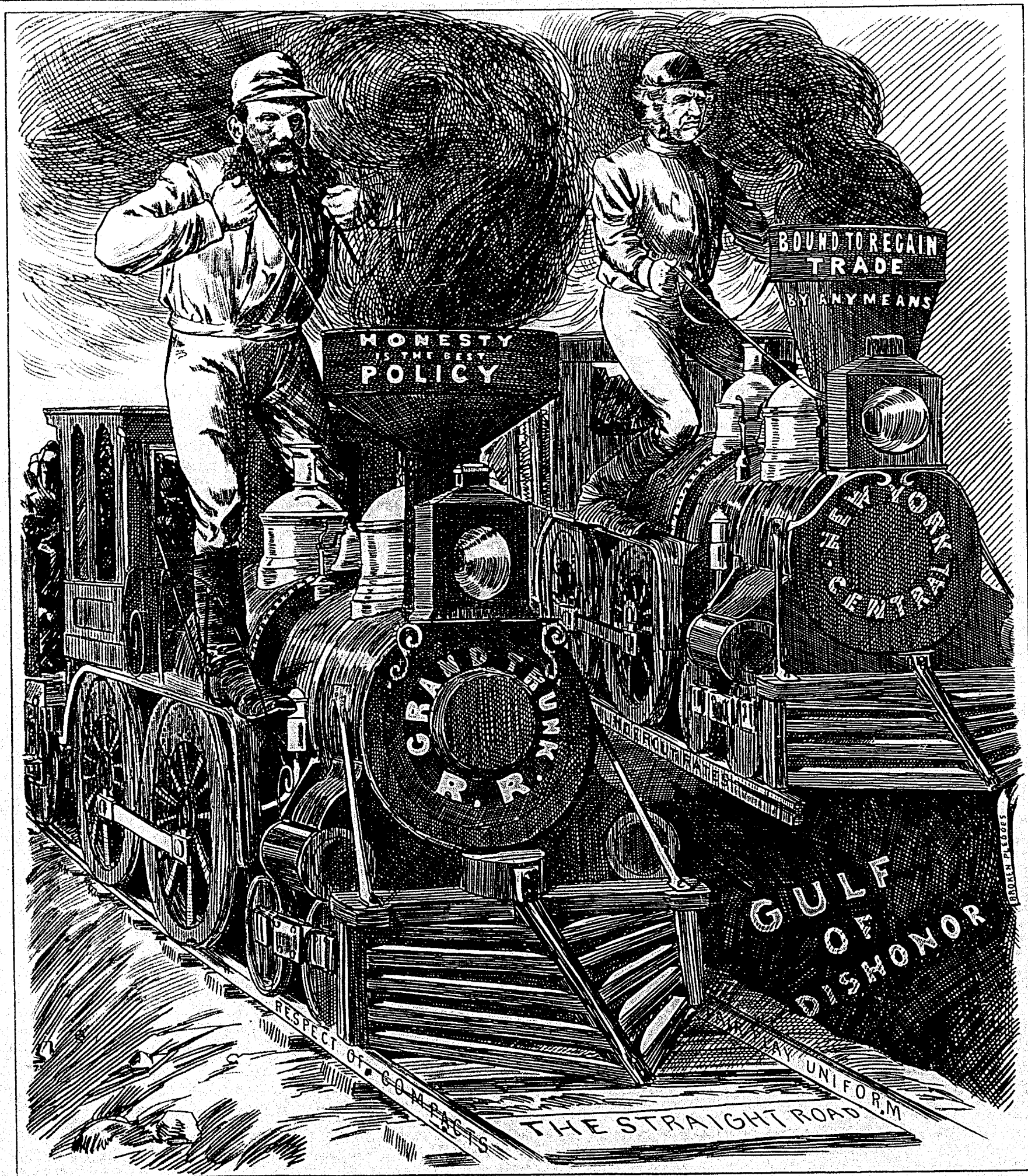
# THE MONTREAL FREE PRESS

# Wholesale News

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## CANADIAN ILLUSTRATED NEWS.

Montreal Saturday, 20th May, 1876.

### DECK LOADING

The various and important questions arising out of the construction and navigation of ships, with a view to the maximum of safety, and the gradual diminution of danger to human life and limb, have been something of a hobby with this journal. For the past year, we have pegged away at this subject, and it is some satisfaction to know that our suggestions have not been unheeded in responsible quarters. In the prosecution of our course, in this direction, we may briefly refer to-day, to the present state of the Merchants' Shipping Bill in England, which the Government have confided to the coaching of Sir CHARLES ADDERLEY. At a late debate which took place upon its merits in the House of Commons, the clause dealing with deck loading came up for consideration, and the opportunity was taken to challenge the plan by which the Government proposes to deal with it. Mr. PLIMSOE wished to prohibit deck loads, with a few exceptions, so as to stop the great waste of life arising from the carriage of timber cargoes on deck. Sir CHARLES ADDERLEY, however, contended that it is absolutely impossible to prohibit deck cargoes, though he admitted that deck cargoes are dangerous, and to meet the case he proposed to bring cargoes carried on deck within the tonnage dues. At present such cargoes are exempt from the payment of these duties.

There is no doubt, whatever, that the prohibition of deck cargoes would greatly hamper the exportation of agricultural machinery from England. An even more fatal objection is, that such a measure, being inoperative as regards foreign vessels, would certainly transfer to them a considerable share of the British ocean carrying trade. The chief fault of the clause as it stands is that the trifling amount payable for tonnage dues can scarcely have any appreciable deterrent influence on the practice of carrying deck cargoes. If it is found profitable to do this at present, so it will equally be when the Bill becomes law. No doubt the clause is a move in the right direction, and deserves some praise as a piece of experimental legislation. As, however, it is of the first importance that all the vexed questions connected with merchant shipping should be finally settled, we question whether it would not have been more judicious to give the clause greater restrictive power. That fertile cause of loss of life at sea, the conveyance of timber on deck during winter, ought certainly to be fenced round with safeguards, if not absolutely prohibited. It is acknowledged on all hands, says the *London Globe*, to be a most dangerous practice, especially in the North Atlantic. The voyage from Canada is bad enough, according to that journal, during winter even in properly stowed vessels, but when their decks are loaded with top

hamper the peril is so enormously increased that many underwriters scarcely care to accept such risks at any premium. The consequence is that the winter timber carrying trade becomes a vehicle for something like gambling, patched-up old ships being freighted to their extreme capacity in the hope that a single lucky voyage will recoup their original cost.

### THE SALONICA OUTRAGE.

We were asked, the other day, by a person who had read much, but understood little, of the Herzegovinian insurrection, to give him the secret and true cause of the uprising. Our reply was that the grounds of discontent were not political, but religious and social. The inhabitants of the Turkish principalities in the valley of the Danube are Christians and cannot abide the infidel Moslem, and the antipathy is of course mutual. Furthermore, their women are proverbially handsome, and they are constantly being carried off to people the harems of Stamboul and Scutari. Much that we have since read confirms these views, and shows that the revolt is more serious and complicated than it would otherwise be. The recent outrage at Salonica is the last bit of terrible corroboration. Salonica is a city forming part of the Pashaship of Romelia, European Turkey. Under the Romans, it was the capital of Macedonia, and was called Thessalonica. It is rather famous for massacres of the innocents than otherwise. The Emperor Theodosius once put 7,000 of its inhabitants to the sword, owing to the peculiar way in which he was brought up. Of its 70,000 inhabitants, about 20,000 are Christians and, therefore, sufficiently numerous to withstand Turkish aggression. When a collision does take place it is sure to be of a grave character, as was the case the other day. The trouble arose from the fact that a Christian girl was said to have become a convert to Mahometanism. The American consul was at the railway station when his attention was attracted by the cries of the girl. She was surrounded by a score of Muslims who wanted to take her forcibly to the mosque. The consul took the girl under his protection. While he was seeking for information as to her nationality, the German and French consuls were separately informed that a woman belonging to their respective nationalities had been dragged into the mosque. They consequently repaired to the mosque, where they were beaten to death. A frigate left Constantinople, at once, for Salonica with Echerif Pasha, who was appointed Governor of Salonica and Turkish Commissioner. The second dragoman of the French Embassy, and the German consul at Constantinople, were also on board. The punishment of the guilty has been ordered with publicity befitting the gravity of the crime. A French man-of-war left Constantinople immediately on the receipt of the news to protect the lives and interests of French citizens and the honor of the flag. The other powers acted at once, and the situation became very alarming. It was generally thought that the Salonica affair would prove fatal to Turkey. The interference of European Powers for the benefit of Christians was considered unavoidable, as it seemed evident the Porte was powerless to protect them against the outbreaks of fanaticism. Turkey has, however, made prompt and ample reparation, and, as we write, the hope is expressed that a crisis will be avoided. It can be only for time, however, because the same causes of discontent and hostility still exist, and may break out again at any moment.

### THE FRENCH REPUBLIC.

The French Minister of Education has just delivered a speech before the Congress of the Departmental Learned Societies, which deserves, as it has received, wide and serious attention. M. WADDINGTON being a Protestant, his language in regard to freedom in matters of Church and State has particular significance. After dwelling

on the various educational measures which he considered necessary, M. WADDINGTON declared that they are works of peace, works of internal development, and it is in this path the Government intends to march with firmness, but with prudence. It is what Marshal MACMARTON desired, in decreeing, a few days before, an Exhibition of the Products of Industry and the Fine Arts in 1878. He wished to show that France is henceforth mistress of her destinies, having a constitution which Universal Suffrage has just sanctioned by an emphatic vote. He desired that the first act of France on issuing from the *Provisoire* and on feeling herself secure should be to invite the nations of Europe to this fraternal struggle. The Chief of the State, whose glory was acquired on battle-fields, desired that the young Republic should reap its first laurels in this peaceful arena. He wished France to show Europe and the world that if she is not afraid of rivals in the domain of industry; in the domain of arts she has retained the first rank. The delegates of learned societies, whom he was addressing, will have their part in that great celebration; they will be called to hold a great scientific conference; they will be called to meet their *confrères* and foreign *savants*. They will learn to esteem and appreciate them. They, also, will carry away recollections and lessons, and be missionaries in a foreign land of the mind and intelligence of France. As many of the delegates were about to return to their Departments, the Minister requested them to tell everybody that preparations are being made for this great pacific contest, and that they should prepare themselves for entering on it with confidence and security. The Government of the Republic is a Government of peace abroad and of order and pacification at home. The Government, firmly resolved to maintain in all things the rights of the State, is profoundly respectful towards everything that is dear to the religious conscience—it respects equally the priest's gown and the professor's robe. The Marshal has already said on several occasions that he appeals to all men of good will, to all French citizens:—"tell everybody that we have faith in the future, and that with the co-operation of all, with the help of God and under His Divine protection, the Republic of 1875, our young and dear Republic, will procure France long days of prosperity and greatness."

At length, Queen Victoria is officially proclaimed Empress of India—proclaimed, too, after the favorite mediæval fashion. On Tuesday, the 9th inst., the heralds and trumpeters went forth, and the sheriffs read the decree at the Royal Exchange, at Charing Cross, and the Town Hall, Brentford.

On the following day the imperial announcement was made at Edinburgh Cross. The Scotch ceremony was most picturesque, and was conducted by the heralds, pursuivants and the Queen's trumpeter for Scotland, Duke of Albany (His Royal Highness, Duke of Edinburgh,) who read the proclamation, and was responded to by the Marquis of Bute as pursuivant.

The affair created a great stir and attracted an assemblage of unequalled brilliancy.

Thousands of the Scottish nobility attended, with their suites and equipages. Since the days of the Prince Consort, her Majesty has been a great favourite in the North, and it is doubtful if the loyal Scots would refuse the sovereign anything that did not absolutely amount to a curtailment of the liberties of the masses. The gorgeous uniforms of the military and the rich attire of the ladies united in forming one of the most interesting spectacles.

The heralds wore the regular insignia of their office, and the pursuivants carried the mace and other emblems of ancient authority. A detachment of the Seventy-ninth Highlanders, one of the finest Scotch regiments of the line, formed the guard of honour, having a full band at its head, all dressed in kilt and long tunic.

It is some satisfaction to know that, after all the money, labor and determined intent to improve our paper, it has received a large share of public encouragement. But there are still very many of our subscribers in arrears who neglect to remit what they have owed for a considerable lapse of time. It is impossible to conduct so costly an enterprise as this, and it is particularly impossible to carry out all the improvements which we contemplate, without a due recognition from subscribers. A subscription is not a compliment to publishers, as so many seem to imagine. It is a purely business transaction where ample value is given for value received. It is a contract which should be faithfully carried out on both sides. We regularly mail every week a paper that costs us time, labor, money and talent, and our subscribers duly receive it. It is, therefore, only simple justice that they should send us the amount of their subscription without delay, and without being continually called upon for it. And not only should each subscriber pay promptly, but if he is pleased with the paper, as we are proud to believe that thousands are, he might extend the good work by procuring us an additional subscriber. Were each one of our subscribers to do this, it would cost him no trouble, while it would, at once, double our circulation, and thus enable us without delay to make the paper still more deserving of their patronage.

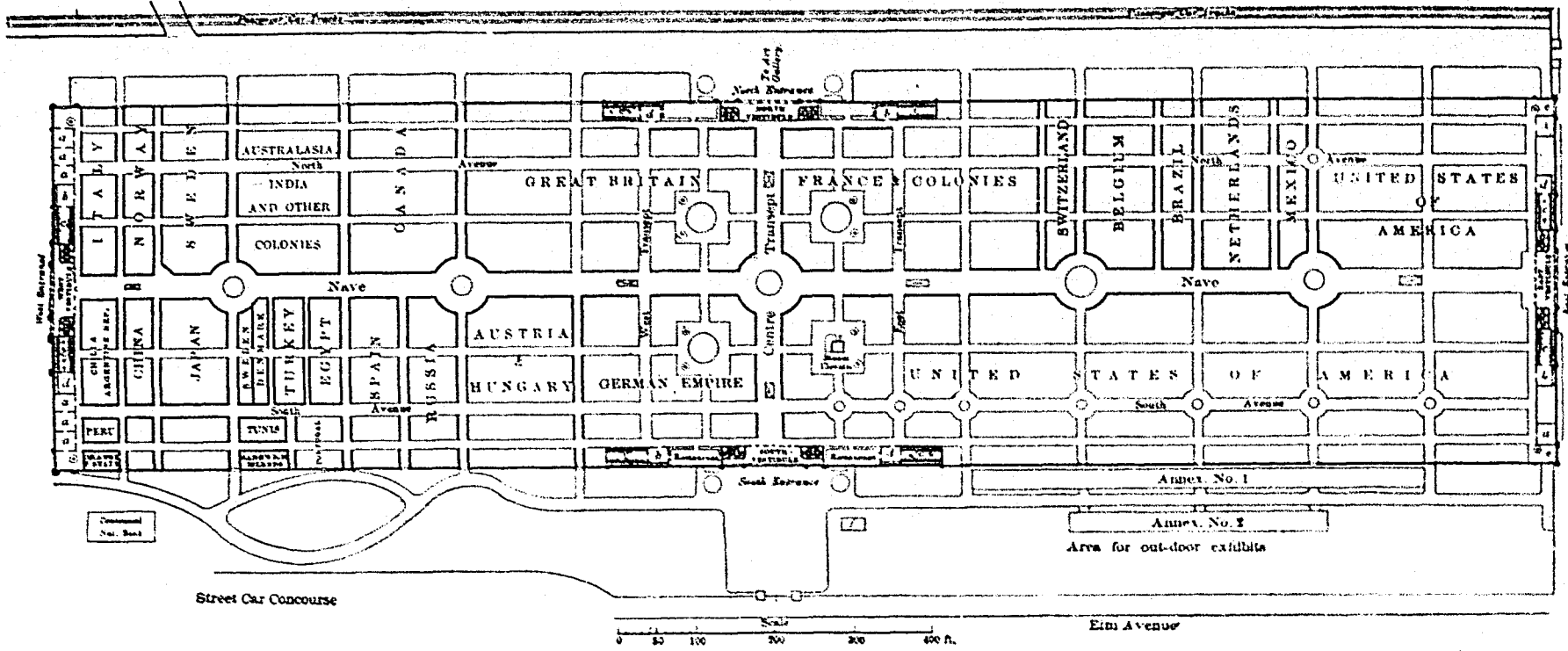
As we go to press, we learn by telegraph that everything points to a complete understanding having been arrived at by the three empires in connection with the Turkish question; they are clearly animated by a pacific policy. The decisions arrived at have been communicated to the English, French, and Italian ambassadors. One result of the conference is that Turkey has been requested to grant the insurgents an extension of the armistice for the purpose of executing the promised reforms and aiding further negotiations. The powers also intend to reinforce the naval strength off Scutari for the greater protection of Christians. Great credit is given to Prince Gortschakoff for the able manner in which he handled the Eastern question. The decision of the conference in the matter of the Turkish troubles will be embodied in a memorandum communicated direct to the English, French and Italian Governments. The memorandum is drawn up for the purpose of inducing the guaranteeing powers to give their moral support to the demand addressed to the Porte for several weeks armistice in Herzegovina, and also to give material support at Salonica by sending men-of-war thither for the protection of Christians. These men-of-war would be held in readiness to hasten to any part of the coast on summons from foreign consuls.

The appointment of M. DE MARCERE, as French Minister of the Interior, has been gazetted. M. JULES FERRY presiding at a numerously attended meeting of the party of the Left, promised M. DE MARCERE the support of all Republican deputies. The *République Française*, M. GAMBETTA'S organ, approves of M. DE MARCERE'S appointment. M. FAYE, of the Republican Left, and Deputy from the department of Lot et Garonne, has been appointed to succeed M. DE MARCERE as Under Secretary of State.

At a recent sitting of the Council General of the Department of Vaucluse, a member spoke in opposition to the proposed subscription for a monument to be erected by the Franco-American Union, asserting that Americans showed ingratitude toward France during the late war. The Prefect refuted this assertion, and recalled the fact that during the late war he was Prefect of Dijon, and in the presence of invasion, he received a delegation of American citizens, who handed him 200,000 francs for the sick and wounded. Subsequently, other delegations of Americans brought him additional subscriptions, altogether more than 2,000,000 francs. The remarks of the Prefect were received



THE CENTENNIAL EXHIBITION.



GROUND PLAN OF THE MAIN EXHIBITION BUILDING.

WHITTIER'S CENTENNIAL HYMN.

Music by PROF. JOHN K. PAINE.

1. Our fa - ther's God: from out whose hand The cen - turies fall like grains of sand,  
 2. Here, where of old, by Thy de - sign, The fa - thers spake that word of Thine,

We meet to - day, u - nit - ed, free, And loy - al to our Land and Thee,  
 Whose ech - o is the glad re - frain Of read - ed bolt and fall - ing chain,

To thank Thee for the e - rs done, And trust Thee for the opening one,  
 To grace our fes - tal time, from all The zones of earth our guests we call.

3 Be with us, while the new world greets  
 The old world thronging all its streets,  
 Unveiling all the triumphs won  
 By art or toil beneath the sun;  
 And unto common good ordain  
 This rivalry of hand and brain.

4 Thou, who hast here in concord furled,  
 The war-flags of a gathered world,  
 Beneath our west-ern skies fulfill  
 The Orient's mission of good will  
 And, freighted with love's Golden Fleece,  
 Send back the Argonauts of peace.

5 For art and labor met in truth,  
 For beauty made the bidle of use,  
 We thank Thee, while withal, we crave  
 The austere virtues strong to save,  
 The honor proof to place or gold,  
 The manhood never bought or sold.

6 O! make Thou us, through centuries long,  
 In peace secure, in justice strong;  
 Around our gift of freedom draw  
 The safeguards of Thy righteous law;  
 And, cast in some diviner mould,  
 Let the new cycle shame the old.

CENTENNIAL CANTATA.

The following selections are from the Centennial Cantata, the music of which is from the pen of DUDLEY BUCK, and the words from that of SIDNEY LANIER. The first excerpt, as follows, is given in the four parts, the accompaniment being omitted:

**Soprano.** *cres.*  
*p* From this hun - dred - ter - raced height, Sight more large with no - bler

**ALTO.**  
 no - bler

**TENOR.** *cres.*  
*p* From this hun - dred - ter - raced height, Sight more large with no - bler

**BASS.**  
 Sight more large with no - bler

light Ran - ges down you tow'r - ing years: Hum - bler smiles and lord - lier

light

light Ran - ges down you tow'r - ing years: Hum - bler smiles and lord - lier

light

tears Shine and fall, Shine and fall, etc.

tears, Shine and fall, Shine and fall, etc.

Shine and fall, Shine and fall, etc.

The following is a portion of a fine Bass Solo:

Long as thy God is God a - bove, Thy broth - er

ev - ry man, ev - ry man be - low, So long, dear Land, dear

Land of all my love, Thy name shall shine, thy fame shall glow, thy fame shall

shine! Dear Land, dear land of all

my love.

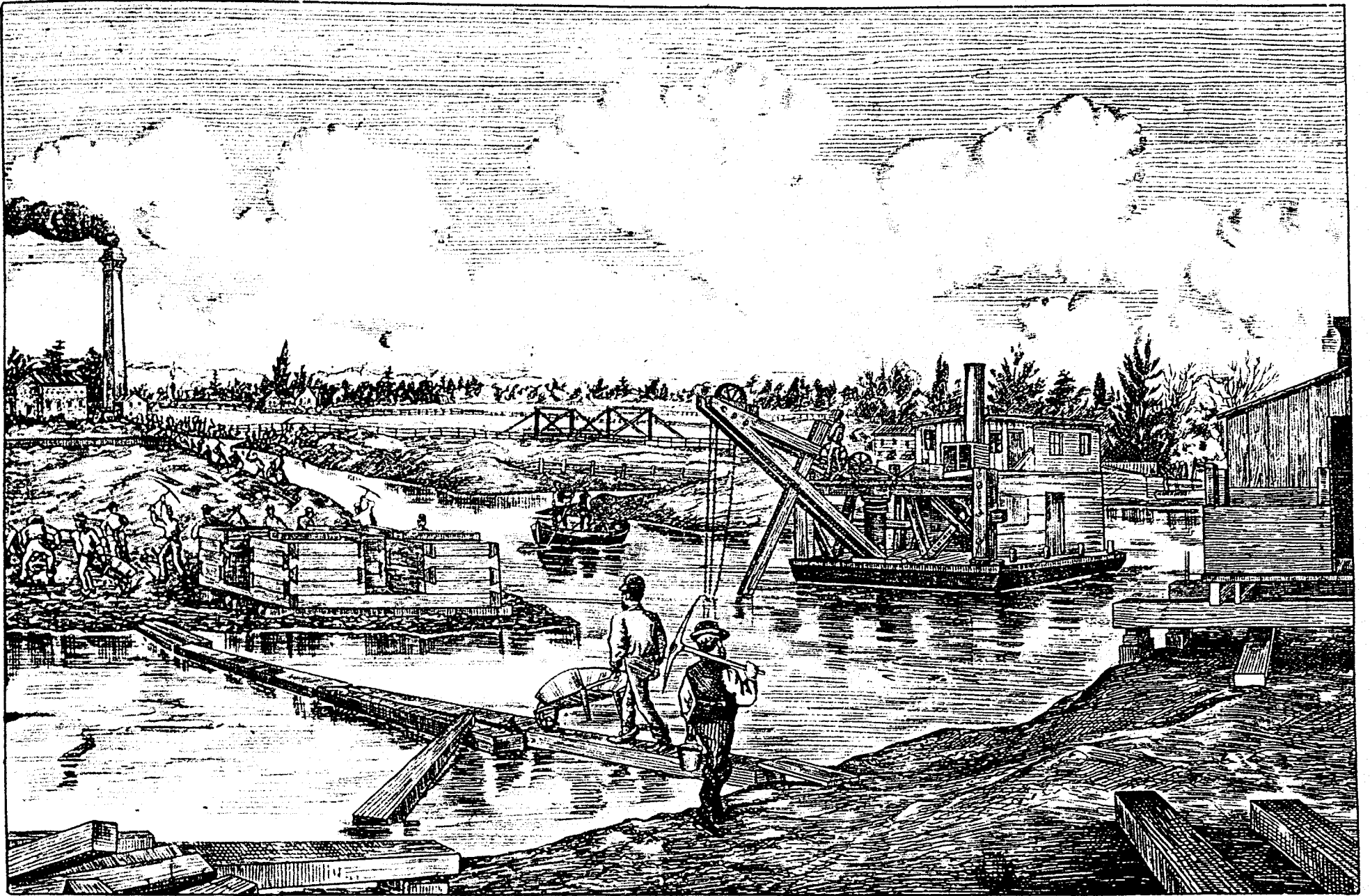
*in tempo.*

The following bit will convey an idea, although the accompaniment is omitted, of the Final Chorus:

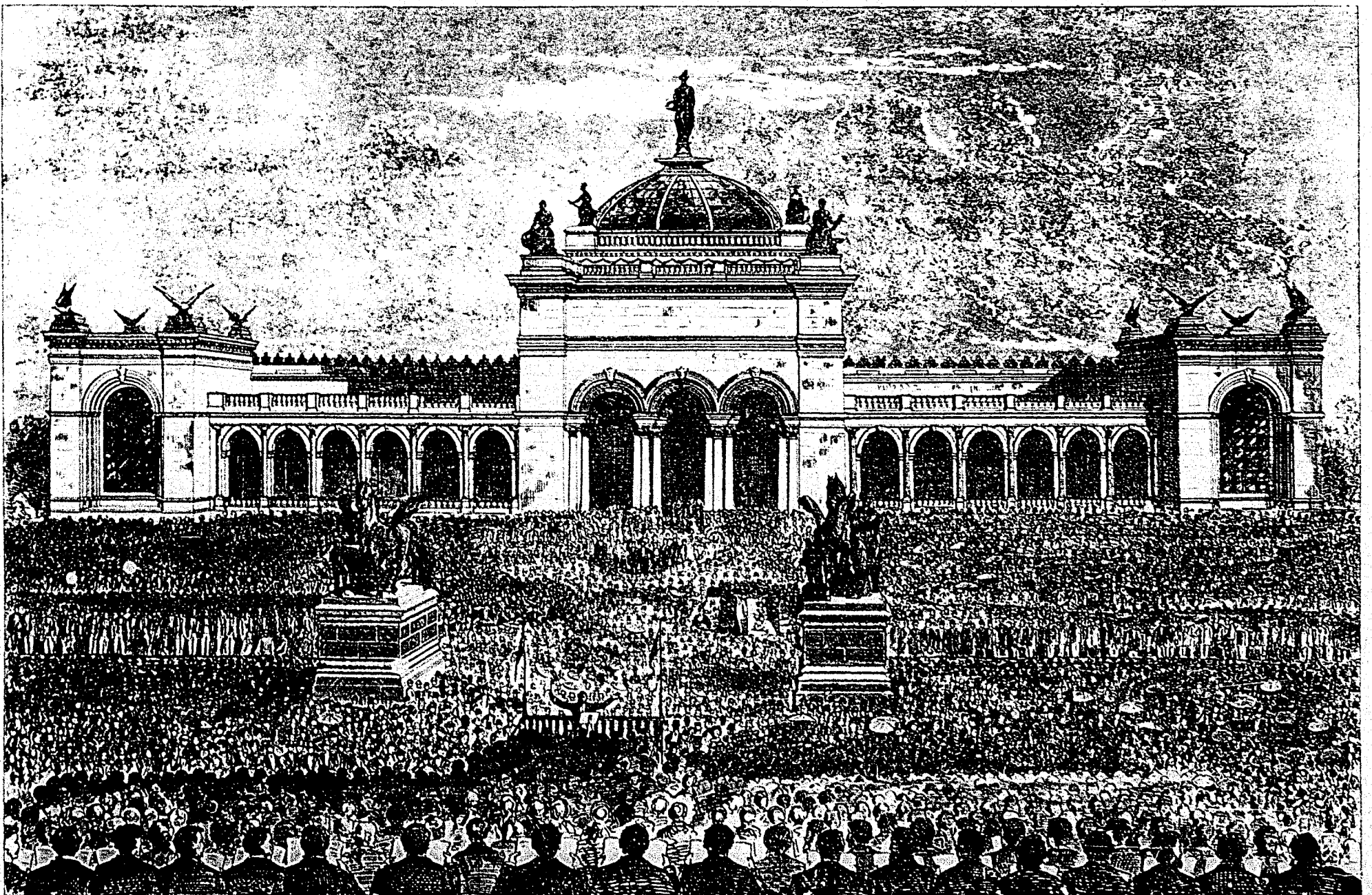
*Allegro Maestoso.*

O Ma - sic, from this height of time, my Word un - fold; etc.

MUSIC PERFORMED AT THE OPENING.



HAMILTON:--THE NEW FILTERING BASIN BEING CONSTRUCTED.--FROM A SKETCH BY J. G. MACKEY.



OPENING CEREMONIES OF THE CENTENNIAL EXHIBITION: CHORUS OF SIX HUNDRED VOICES SINGING WHITTIER'S NATIONAL HYMN.

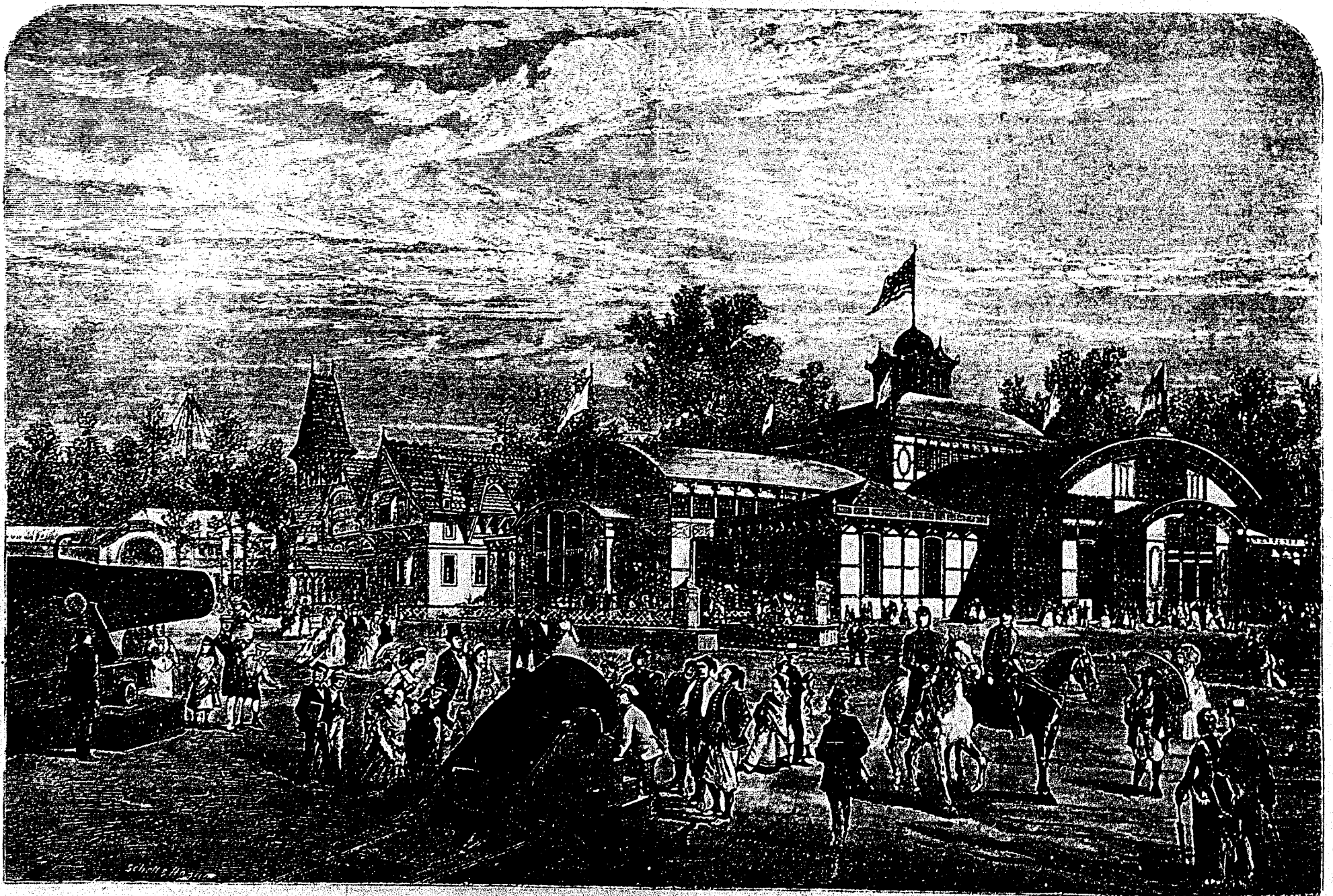






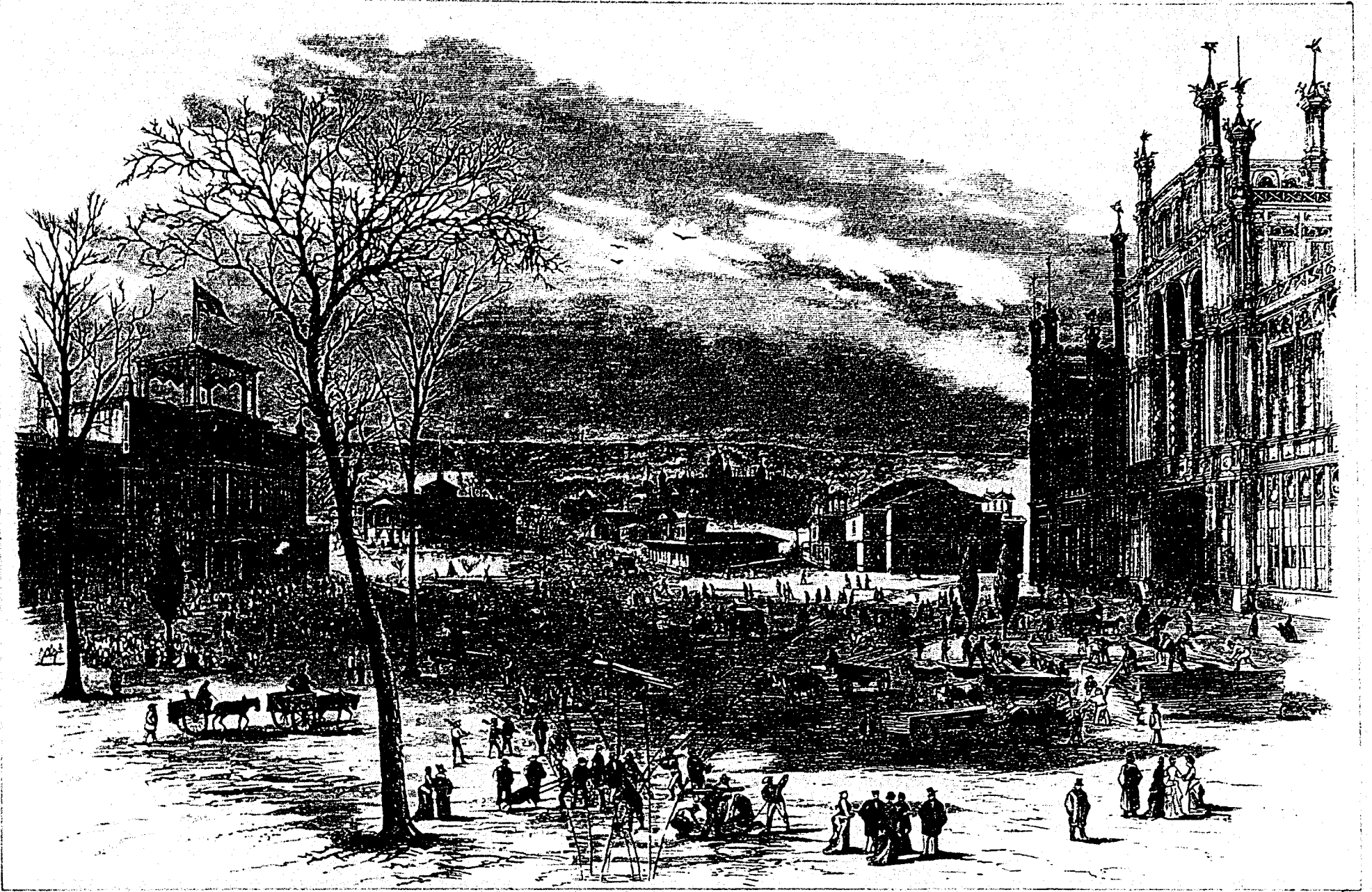


PRELIMINARY EXHIBITION AT BUENOS-AYRES OF PRODUCTS INTENDED FOR PHILADELPHIA.

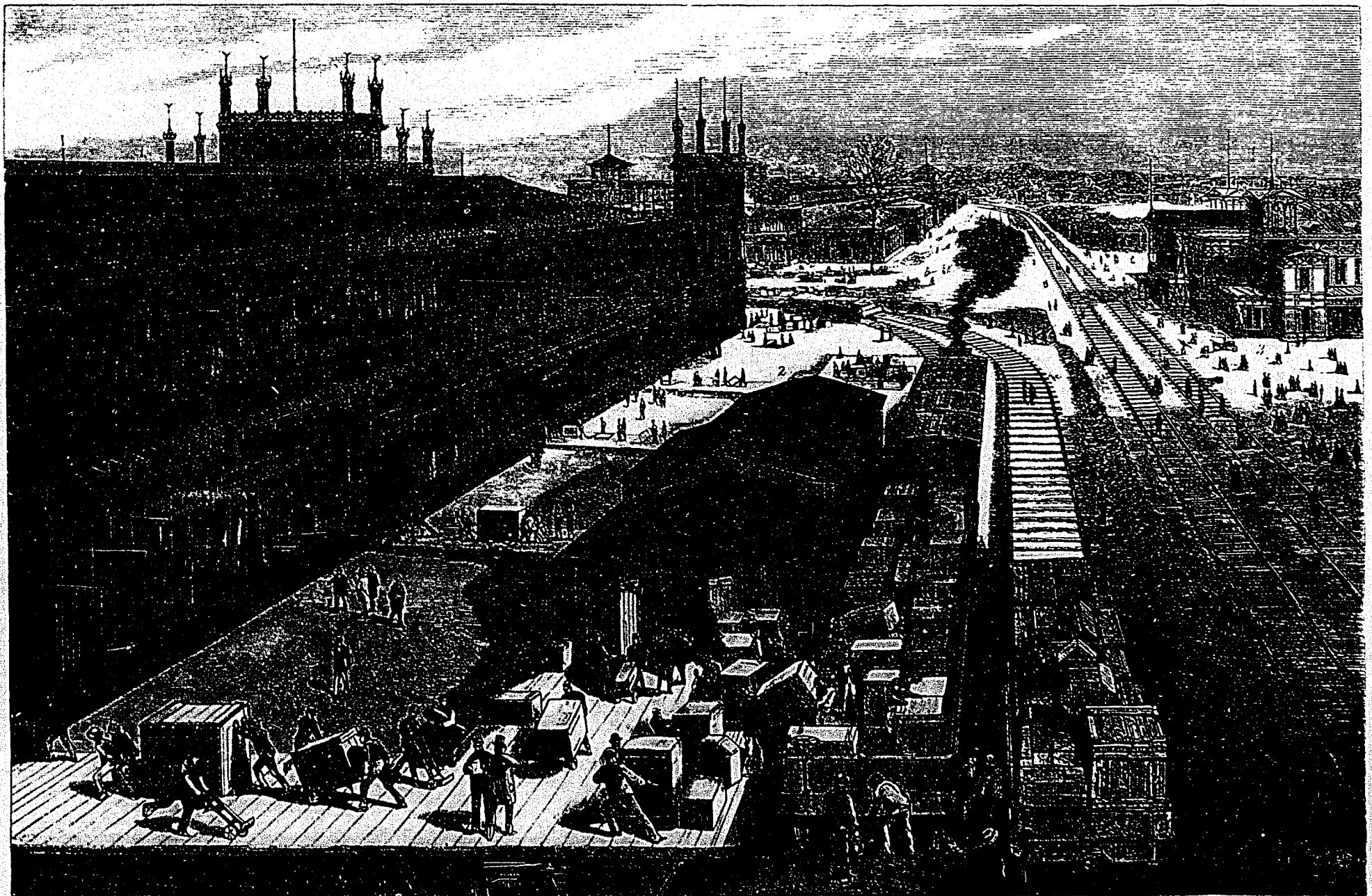


THE WOMEN'S PAVILION, EXHIBITION GROUNDS, PHILADELPHIA.

THE CENTENNIAL EXHIBITION.



VIEW BETWEEN THE MAIN BUILDING AND MACHINERY HALL.



UNLOADING OF GERMAN GOODS AT THE RAILWAY PLATFORM NEAR THE MAIN BUILDING.







PLATE 2. VISITING COSTUMES.

THE LATEST PARIS FASHIONS.

PLATE 1. PROMENADE DRESSES.

NEW ORNAMENTS.

THE LATEST DESIGNS IN JEWELRY--FASHIONS IN BRACELETS, CHAINS, AND CLASPS.

If one could gather all the chief forms of jewels together which have been worn among nations at different periods the collection would furnish material from which to construct a history of civilization. If there had been destroyed all the types of ancient architecture and styles of the highest art and yet the decorations of the people preserved there would have been Guizots and Buckles no doubt able to give us complete pictures of former periods as respects degrees of culture and refinement attained by the people. If no more than the jewelry of those poor Pompeian ladies had ever been examined we should have had books upon the matter, illustrated breastpins and earrings, and which should have explained almost as well as we know now what kind of people they were whose misfortune it was to dwell too near Vesuvius.

In the slightest details of ornaments the man of knowledge traces the true principles of beauty, or finds that these are wanting. So much is typified in ornamentation that, as a social index, few things are more significant than

The roudure brave, the Elised lovelessness,  
Gold, as it was, is, shall be evermore,  
Prime nature, with an added artistry.

Nothing in new designs of feminine ornament is more beautiful than an adaptation of Limoges paintings to the adorning of pendants and watch cases. These paintings are little gems of fine art executed by Anton Meyer chiefly from classical subjects. The setting of such designs for pendants usually consists of fine Etruscan work, either with or without a row of small pearls or diamonds as a border to the painting; cloisonne is likewise in some cases chosen for this purpose. Ear pendants are produced to match the other ornaments, and exhibit skillfully executed miniature work.

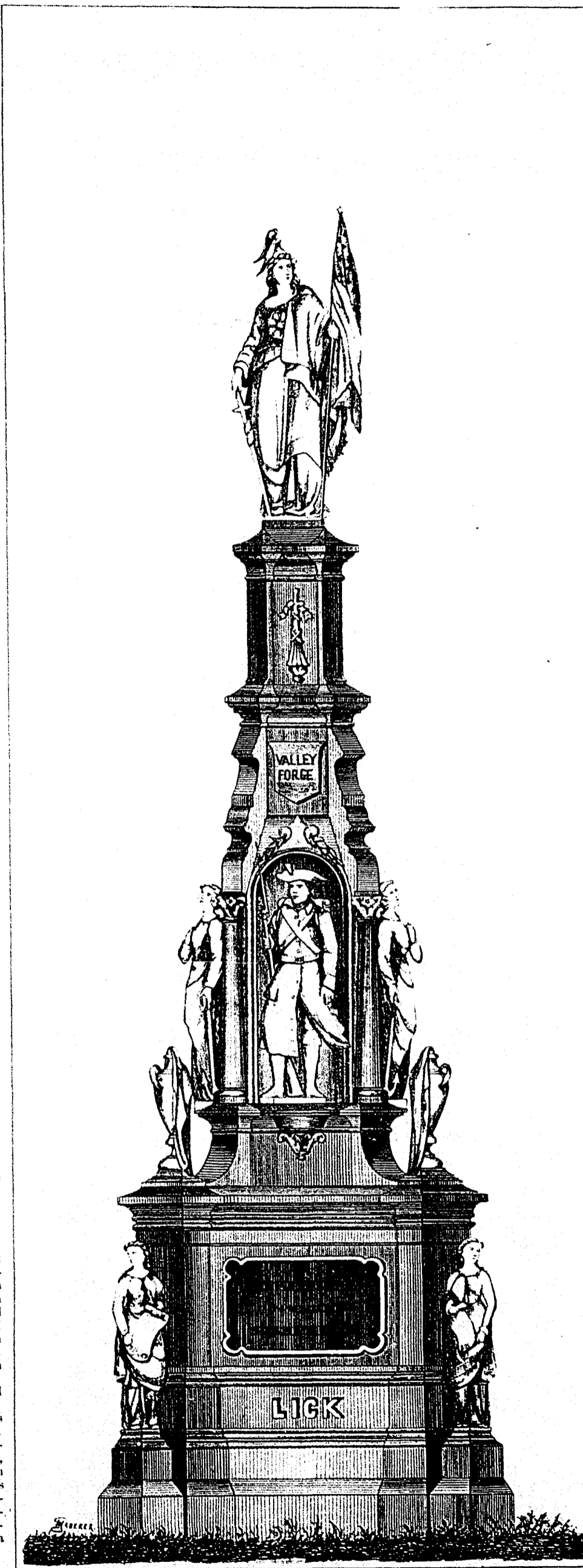
Fine cameos are much sought for, and many of those now shown are of exceeding beauty both in stone and cutting. Some of those cut in sardonyx have representations of cupids, with various antique and mythological subjects, the settings being generally superb. One style has a border of rose diamond leaves with pearl pendants, others exhibit heads exquisitely cut from a dark layer or rare tinted stone upon a light ground, a rich mounting of pearls and diamonds properly enhancing the magnificence of such gems. Another shows a background wrought into semblance of a shell within which a cupid rides lightly upon a foamy wave, the whole set in a great wealth of diamonds and pearls. Intaglios cut in sand and fine as antiques have settings of colored gold.

Fashionable necklaces are formed of successive rows of gold beads festooned and held in place by slender square bars set at intervals about the circle. Collarettes consist likewise of rounded gold bars, graduated in length and linked closely together like a raft, the longer pieces forming the front of the ornament.

Other styles are in black and white enamel and colored gold, while some are elaborately designed in enamel of variegated colors. A fine necklace in Etruscan is produced by butterfly designs: from a band of woven gold small starry butterflies are pendent, forming the full row of golden blossoms: nature is cleverly imitated in this work, even to the delicate petals which are formed of the finest gold wire. A piece of curiously fine workmanship is to be seen in a necklace which has just been sold, and which was manufactured in New York. This elaborate specimen of work in gold as double rows of amphora suspended by delicate woven chains arranged to form points and attached by roses no more than a quarter of an inch in diameter, minute pendants and touches of enamel completing the design.

In chains are produced various basket and lace patterns, open balls and cameos for pendants in a style scarcely less artistic, from a little plate of gold, forming an oval, cut out in graceful designs of leaves and fine scrolls, and having a flat crystal lining at the back. A Centennial style appears in a locket of plain gold, with "1776" floriated in colored gold across the centre and upon this "1876" set in rose diamonds.

In bracelets the paintings appear again, and turquoise is likewise much in favor for this form of decoration. One style of armlet consists of an arrow, which is tipped with platinum, bent into a circle. The *porte bonheur* bracelet is produced in finely grooved twists of colored gold, as well as in wires of platinum and red gold, with double knots formed upon the top. There is also an Etruscan style with finish of white enamel. Some of the bracelets made of a combination of gold and platinum have designs of serpents' heads. Shopping bracelets consist of a



DESIGN OF THE LICK FAMILY MEMORIAL, TO BE ERECTED IN FREDERICKSBURGH, PA.; ROBERT REID, SCULPTOR, MONTREAL, DESIGNER AND CONTRACTOR.

chain with pencil attached, which is passed through a hoop when not in use. A new style of plain bracelet is square and massive, without design of any kind.

Clasps for lace shawls and the like are representations of ivy leaves in rose diamonds; lilies of the valley formed of pearls, with the long, slender leaves in colored gold; fern leaves and diamond insects. Former styles in rings are the only ones to be seen, preference being generally given to those with lengthwise bar set with gems. Cameos are also well suited to this rectangular mode, and much fine art is displayed in the manner. Something very rare is a large-sized pink pearl lately set in a ring, with four diamonds placed at intervals around it. This variety of pearl is so seldom found and this one is so exquisite in tint as to render it a very desirable possession.

The combination of platinum and gold is quite universal among ornaments for gentlemen. Locketts of this material are oblong or shield-shaped; compasses are much worn, set in anchors or globes, others inclosed in crystal are indexed on either side and finished about the edge with a little cable moulded in gold. Various fine intaglios are produced in seals and locketts. Hercules and the Numidian lion, and a multitude of classical subjects are represented in this work, while the heads of emperors and other great personages sometimes form the designs. Novelties to be worn with double chains appear in the form of gold knives, skillfully combining a measure or a pencil, or a little case with a moustache-comb, or a conical match-safe finished in grooved squares of alternate gold and platinum. An odd design is copied from the willow whistle with which masculine beings mostly have been familiar in the spring time of life. Plain links are preferred in single chains, which are usually worn with business dress. Some are formed of flat oblongs with platinum sides filled in with gold in designs of pierced work, or the sides may be of gold with the little pierced tablets between wrought in platinum.

In other forms of jewelry there is little variation from what has been for some time employed. The tendency in the matter of ornament is evidently even more than we have seen of late toward such forms as are most truly enriched by art, and the collection of a modern jeweler has much of its value in that kind of beauty which was produced in silver and jewels at a time when such work was properly considered as belonging to the art of great masters.

ART IN CHINA.

In the time of the Emperor Kang-Si, who was the contemporary of Louis XIV., there seemed to be some evidence that Chinese art was going to take a new direction and feel the influence of European art. But the contrary happened. The European painters whom the Emperor retained at his court could not fight against public taste, and instead of setting up a reaction against Chinese art, were themselves forced to fall in with popular tastes. They soon surpassed their models and obtained great success, but Chinese art remained just where it had ever been.

An anecdote in regard to these artists shows the narrow views of art then entertained. One of the artists asked permission of the Emperor to make a portrait of the Empress. The Emperor agreed upon condition that there were to be no sittings.

"But," exclaimed the dismayed artist, "never having had the honor of seeing the Empress it would be impossible for me to paint her likeness."

"If it will suffice you simply to look upon her," said the Emperor, "place yourself behind this gilded trellis: she is now coming along the gallery: look well and take care to remember all you see."

The Empress duly came past, and the artist stared with all his might. He then went to work upon her portrait, and in a few days presented it to the Emperor.

"It is a perfect resemblance," said Kang-Si, after examining it attentively. "But why did you place this little brown mark upon my wife's cheek?"

"I have only copied my illustrious model," said the painter. "This mark embellishes the cheek of the Empress."

"You deceive yourself. How should it happen that I have never seen it?"

"I affirm, however, that it exists."

The Emperor requested the Empress to come into the apartment. There, in fact, was the grain of beauty upon the very spot where the artist had placed it in the picture.

"Truly," said Kang-si, "you are the greatest painter in the empire; one single glance has sufficed you to perceive that which escaped my eyes for several years."

Thereafter the European painter was loaded with favors.



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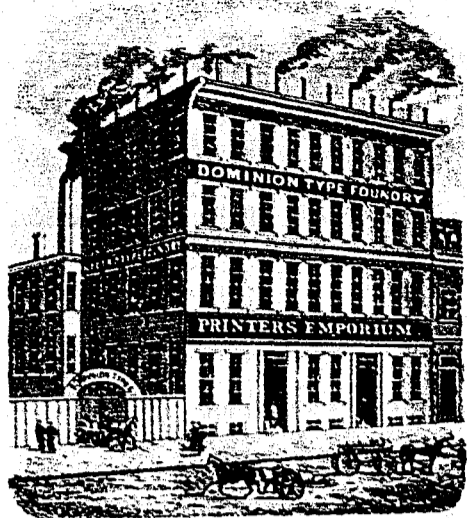
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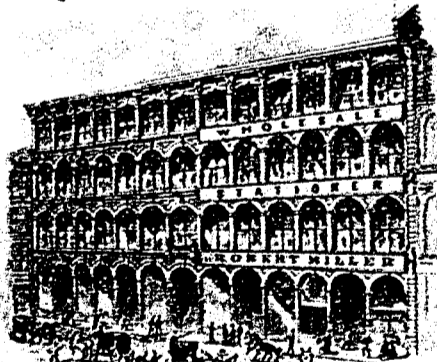
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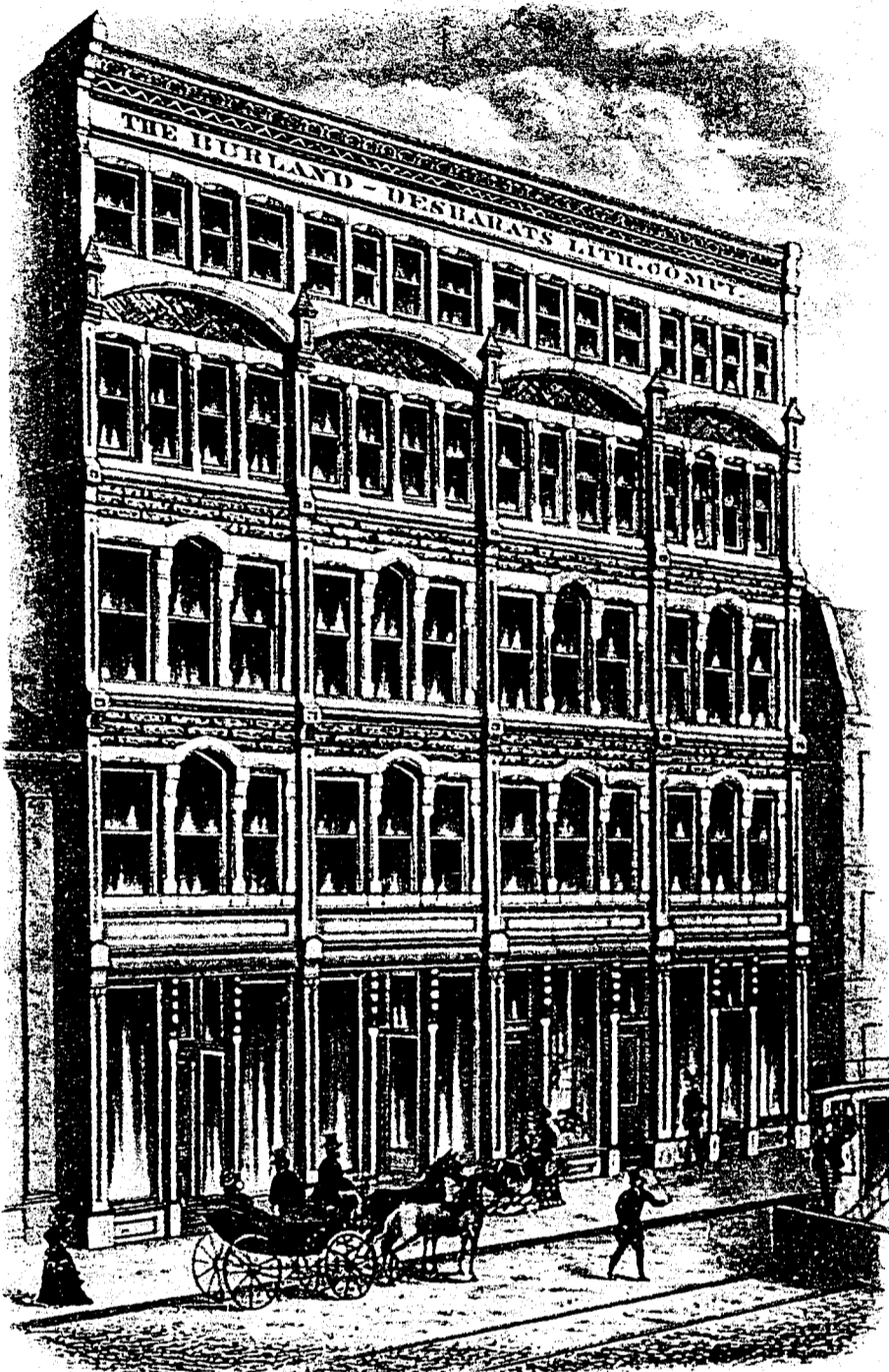
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