

you do not steer carefully, but the excitement you feel in the rapid descent makes you overlook the danger. And there really is none, if you manage the toboggan properly. There is a magnificent slide near Kingston, at Fort Henry. The force of your rapid descent carries you out some distance on the Bay."

"On the Bay?" repeated Lord Percy; "then your pleasant slide ends in an immersion."

"By no means; the waters of the Bay are frozen some feet below the surface."

"May the Fates forbid my ever visiting Canada," exclaimed the young nobleman. "I could not exist in such a miserable country. The cold must be almost as great as in the Arctic regions."

"Not quite so bad," said Hilda, smiling. "But the sources of enjoyment peculiar to Canada and other cold countries make up, in my opinion, for the severity of the climate," continued Sir Gervase. "Sleigh-driving and skating are two very pleasant amusements."

"The amusements in Canada are similar to those in Russia," observed Lady Millicent. "Very much the same," replied the Baronet.

"And the costume of the people is, I presume, also similar. The intense cold must oblige them to wrap up in furs."

"Yes, and wear masks as they do in Siberia," observed Colonel Godfrey, with a merry twinkle in his eye.

"Wear masks?" repeated Lady Millicent, in surprise. "Yes, to keep their noses from being frozen. Positively, my lady, you might mistake a Canadian for a bear if you met him wrapped in the fur of some wild animal and striding on snow-shoes over the frozen country."

Hilda looked at her grandfather, in surprise, as he made these remarks, but she perceived by the mischievous expression of his eye he was only quizzing Lady Millicent.

"They are very fond of sleigh-driving, I believe," observed Cecil; "and the easy, rapid motion must be delightful."

"Their sledges are drawn by dogs of the wolf-sport, are they not?" asked stupid-looking Lord Ashleigh, for the first time joining in the conversation.

A silvery laugh from Hilda made the peer look at her in amazement. "Some one has been selling you, Lord Ashleigh," observed Sir Gervase, joining in the laugh.

"I beg your pardon," said Hilda, restraining her merriment; "but you have such strange ideas of the Canadians and their customs. You seem to think they are only half-civilized. What a mistake!"

"A very great mistake!" observed Sir Gervase; "they are in as high a state of civilization as any nation upon earth."

"Certainly more so than many in Europe," remarked Colonel Godfrey. "The winters in Canada are really very pleasant," he continued. "Many years ago, when I was in the army, I spent a winter in Quebec—that impregnable old-fashioned city, in a new country seeming so out of place there. Business was for a time suspended, and all kinds of gaiety continued as long as the ice and snow lasted."

"But what kind of society do you meet out there?" asked Lord Percy; "is it not very mixed? none of the refinement of fashionable life."

"There you are quite mistaken," replied the Colonel, warmly. "I met as much real refinement and cultivation of mind in Canada as in any fashionable circle."

Lady Millicent raised her pencilled eye-brows in surprise. "There may be cultivation of mind, but there cannot be that high-bred courtesy, that inimitable elegance of manner which makes the English aristocracy," she haughtily observed.

"What a favourite amusement skating has become in Canada!" remarked Sir Gervase, breaking an awkward pause in the conversation. "Formerly that healthy exercise was confined exclusively to gentlemen, and it was considered quite unsuitable for a lady. Nevertheless, some strong-minded girls, in spite of masculine censure, persisted in their graceful evolutions on the frozen lakes and rivers, and now these fair innovators have the triumph of seeing their example universally followed."

"And they have every facility for enjoying this favourite amusement, I understand," observed Cecil. "You have been in their Rinks, I suppose, Gervase?"

To be continued.

PHOTOGRAPHY IN MONTREAL.

The progress of photography is one of the wonders of the age. When we consider that the discovery of the first daguerrotype is within the memory of those now living, when we remember what an excitement the discoveries of Daguerre and Talbot made in the artistic and scientific world, and when we examine, by the light of comparison, the feeble efforts that were formerly made to render the lineaments of men visible by the aid of the sun, and then examine the modern photographs, we imagine that if the first discoverers should rise from their graves, they would exclaim with much reason, as they would have done, "How much more perfect are the images which we see than those which we once saw!"

It must not be thought that this is a mere grouping of heads, without any regard to posture and attitude; on the contrary, every figure of the hundred and fifty is replete with animation, every feature expressive of interest in the progressive game. The picture possesses excellencies which recommend it to the notice of all Canadians. Mr Inglis' ingenuity in inventing the picture, and the artist's ability in bringing it to its present perfection, are worthy of all praise.

By its aid we can take the tour of Europe. One moment we may behold St. Peter's at Rome; at another we may be delighted with Geneva, or gazing on the snow-clothed heights of the Jung Frau; or, again, there is the Suez Canal, winding through the sandy deserts of Egypt; the storm-rocked ocean, the mighty ice-berg, the deep and gloomy cavern, the lordly castles of Lorraine, the classic temples of Greece, the mountains and floral beauties of Versailles, and Nature, in all her multitude of charms, is made subservient to our will, they are transplanted from the tropics and the cold north. Orange and palmetto, grand oaks and delicate ferns; but above all, the human face and form is seized with a flash, and we have the lineaments of our friends before us. The sun makes no mistakes, each curve is exact, the expression fixed as in the original, while the dress and the attitude mark the character of the man. We read of great men such as Gladstone, Von Moltke, Von Bismarck, Napoleon, or McMahon, but all the men pictured in the world cannot give us so correct an idea of the man as the photographic portrait. But we will go one step further, and say no artist can sketch or produce such results as the photographer, if he combines with his chemical and mechanical knowledge pure artistic taste. To produce perfect and clear photographs you must have a clear atmosphere. We have never seen any photographs in England that could compare with those in this country. There are some in Brussels, and Claudet produces good ones in Paris. But in Canada there is every advantage, the sky and the atmosphere are as clear as a calm lake, and the result is observed in the photograph. But above these simple photographic acquirements as they are in tone, sharp as they may be in outline, and wonderfully truthful as they may be in expression, the crowning triumph of the artist is in grouping figures, or to speak as they speak of the Armstrong gun, building up a gun, so a picture may be built up, made, grouped, or arranged by an artist of true taste to produce an astounding combination. There are very few aware that Frith's picture of the Railway Station was thus arranged, the reduced drawing of the station was made by one of the first civil engineers of London, every character was taken from a photographic sitting, and the separate figures were afterwards grouped. Tako Inglis' three pictures of the "Carnival at the Victoria Skating Rink, Montreal," the "Opening of the Caledonia Curling Rink by Prince Arthur," and the "Group of Officers of the Victoria Rifles in the Field." We venture to say that there are no such compositions in Europe or the United States. Taking the perspective, the marvellous grouping, the well arranged costumes, the correctness of faces, and the harmonious blending of one with the other, they may be pronounced unrivalled. The stranger will marvel at the amount of labour which must have been expended in the production of such pictures, and now that the originals have been photographed in reduced sizes, those who desire a charming souvenir of the Prince's visit, of the Carnival of the Caledonia opening, of our Victoria Rifles, should obtain copies. We understand they will be on view only till Christmas, as they have been presented by Mr. Inglis to the Kensington Museum, London. There they will assuredly be appreciated, and the Londoners will have an opportunity of seeing what an artist can produce in the Dominion.

Within the space of some ten feet the notabilities of Montreal here see themselves, and are seen certainly a hardy lot, though disguised in masquerade as hardly to know themselves. But the sun has indented each countenance so plainly that not only who he runs, but he who skates, may read. In fact, notwithstanding the almost startling verisimilitude of the whole, we consider the lighting up of the faces of the main actors, and the grouping of the figures, as being the most artistic feature in the picture. But it may as well as lives. In looking upon it, the main body and swirl of the great body of skaters can be perceived. Some of the most conspicuous members meander with exquisite grace, or play fantastic tricks in the centre of the scene; while, at the same moment, there are standing groups, engaged in chat or lively banter, and momentarily wearied with gliding, like the swallows, at their own sweet wills. Every figure is full of life, even when not in motion, and all are, so to speak, in unobtrusive rapport, while the whole abounds in by-play, and subtle touches to be given only by a true artist. Indeed, the composition is filled with groups, almost any one of which is in itself a picture. The massing of the aggregate is masterly in comprehension, and the perspective, too, is admirable, whilst the pose of individual figures is in great variety and in perfect keeping with character.

The view of the Rink is as it would appear to a person standing a little to the left of the Prince's Gallery, and so truthful are all the details, so natural to the position of skater and spectator, the look of the ice, the shadows, and, indeed, the mildest minutiae, that, after looking at the picture for a few moments, the scene is so engrossing one sees nothing else, and wonders why the skaters do not move, why the band does not strike up, and the spectators pronounce, "The great charm of the picture is that none of the characters look as though they knew their portraits were being taken, everything is just as it appeared to a visitor who entered the rink while the maskers were in full swing; all is easy, graceful, and lifelike."

We have received from Montreal a set of three large photographs, executed by Mr. Inglis, of Montreal, in the highest style of photographic art. One presents a view of the famous Fancy Ball at Montreal Skating Rink—the second is a view of the Curling Match in which Prince Arthur participated, at the same place—and the third exhibits a large group of the officers of the Montreal Volunteers in their military costumes. All these pictures contain a very large number of figures—and every one of those figures is a photograph from life of a well-known person. The postures of the figures throughout all the pictures are natural and life-like—and so admirably executed are the likenesses, that even without a limited personal knowledge of society in Montreal, one can pass from figure to figure, and readily distinguish most of the persons represented. The labour in getting up these pictures must have been immense, and reflects the highest credit on Mr. Inglis. We hope they will have, as they well deserve to have, a large sale.

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INSOLVENT ACT OF 1869. PROVINCE OF QUEBEC, } IN THE SUPERIOR District of Montreal. } COURT. In the matter of BERNARD BERNARD, Insolvent, AND TANCREDE SAUVAGEAU, Assignee.

ON TUESDAY, the TWENTY-FIFTH of OCTOBER next, the undersigned will apply to the said Court for his discharge, under the above Act. BERNARD BERNARD, By MOUTSEAT & DAVID, His Attorneys ad litem. Montreal, 15th Sept., 1870.

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