

VARIETIES.

HEALTH IN WINTER.—Perhaps the best and most natural way of arriving at true rules of guidance with respect to the art of living in winter is to ask, How does cold weather affect the normal functions of the human body? The primary physiological action of cold may be defined as the production of internal congestions. This fact may be expressed in simple explanatory fashion by saying that cold drives the blood from the circumference to the centre of the frame—from the skin to the viscera, from the outside to the inside. As a medical correspondent puts it, "While the extremities are suffering from an insufficiency of blood, the internal organs are suffering from an excess; and hence the lungs and liver become oppressed in proportion to the coldness of the hands, the feet, and the face." Heart, lungs, and liver are consequently overstrained by the additional blood-pressure thus thrown on them. They are affected with that engorgement which enfeebles them, and which, if it does not render them suitable soil for the seeds of disease, at least weakens their ability to resist morbid influences.

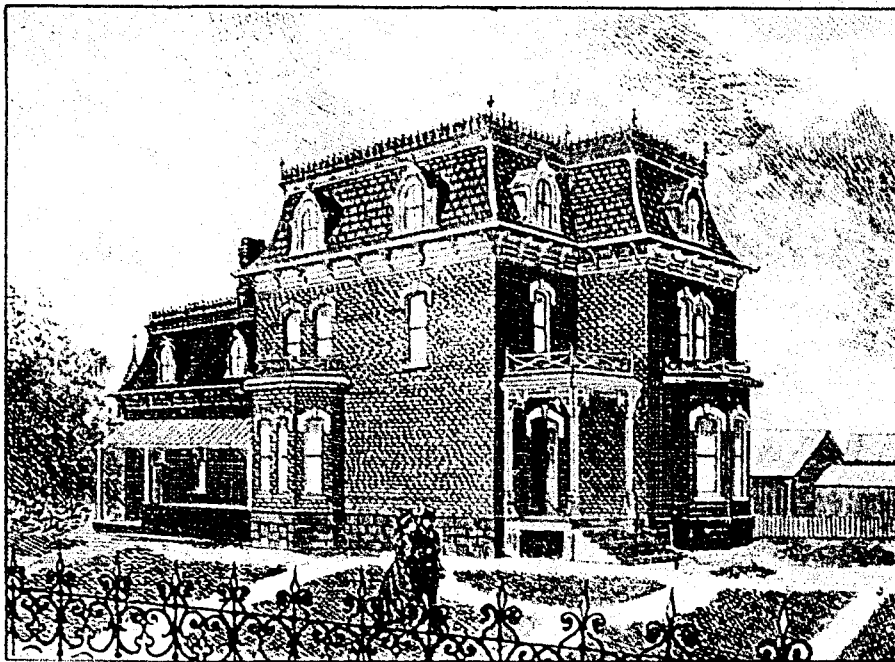
THE HUMAN FAMILY.—The late exhibition in America having brought together people of all nations, it occurred to Professor Richardson, of Pennsylvania, that it would not be a bad idea to get individuals of the several races to give him a little of their blood for investigation. It is reported that he carried out his idea very satisfactorily. Blood was produced from individuals hailing from Japan, Spain, Belgium, Zurich, Turkey, Copenhagen, Russia, Christiania, Sweden, Italy, France, America, and likewise from a Cherokee Indian and a "nigger." It is well known that blood consists of a clear liquid and of millions of little red circular disks called corpuscles. These are too small to be seen by the naked eye, but under a microscope they can be distinctly observed, and by means of an instrument called a micrometer can be accurately measured. This was what Professor Richardson did. He passed the different samples of blood beneath the micrometer of his microscope, and he was thus enabled to say whether they differed in form or size. And what was the result? In form there was one common plan, and in size the differences were in almost all nil, but in a few were exceedingly slight. He therefore concludes that all are alike, and his observations go to show

ET AVEC ÇA.—This enervating "anything else!" of French shopkeepers once gave rise to a very witty reply from the late Victor Emmanuel. When in Paris some ten years ago, he entered a shop in which he had noticed a very pretty girl, and, like a *bon bourgeois*, purchased a pair of braces. "*Et avec ça!*" asked the shopkeeper, after the young lady, with a winning smile, had handed the parcel to the *Régalant*. "*Avec ça,*" answered Victor Emmanuel, nettled at the intrusion of the jealous tradesman, "*avec ça, monsieur, je fais tenir mon pantalon.*"

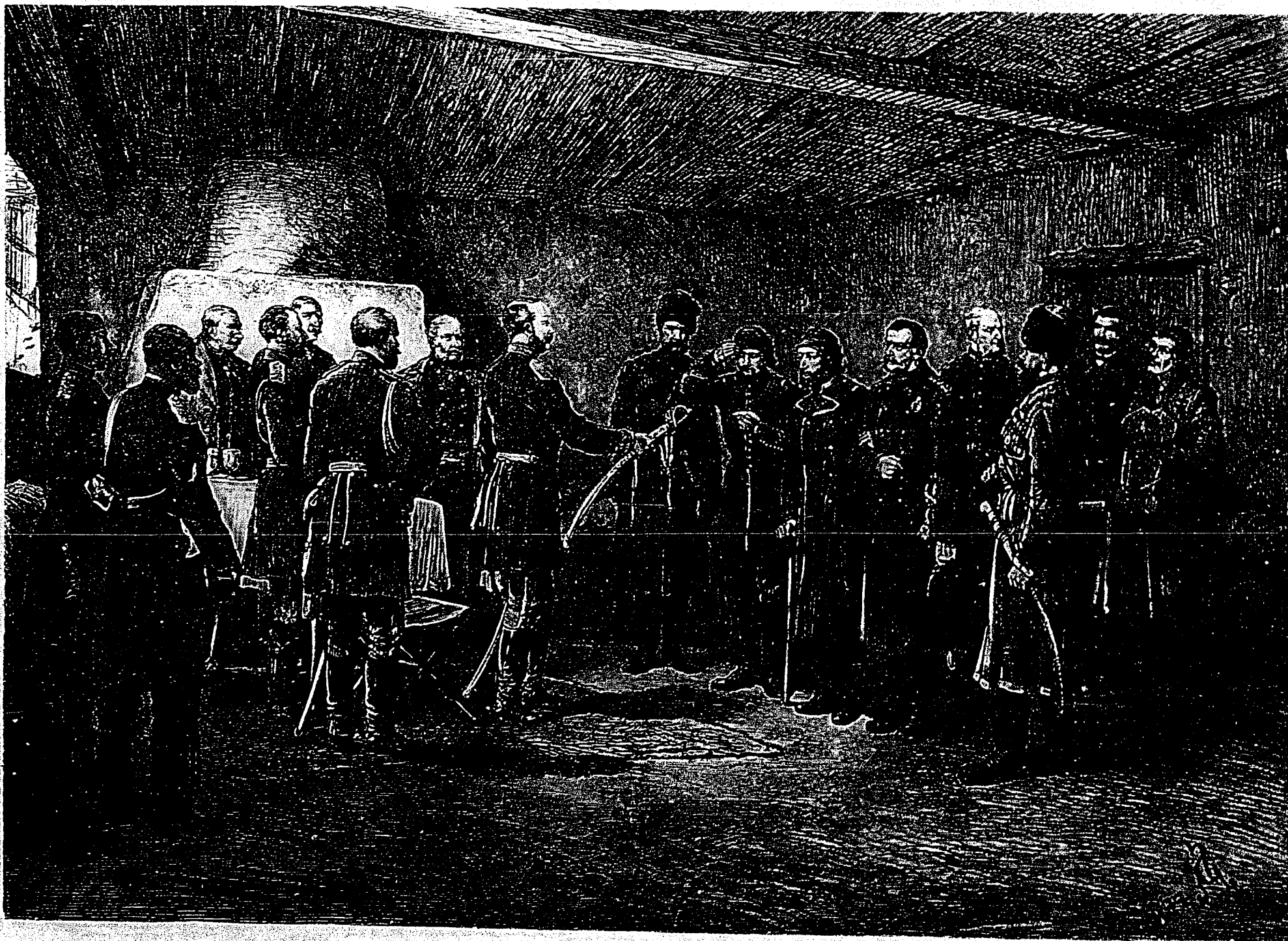
L'ESCLAVAGE.—The fashionable bracelet in Paris is called *l'esclavage*. It is a fetter of gold, worn on the arm above the elbow, and is riveted and soldered by the jeweller in the presence of the giver, to be worn till death, or divorce, or separation. The jeweller, when the operation is over, bids the lady call next day to see that the rivet holds firmly. She comes, and the treacherous goldsmith confides to her the secret of a concealed spring, by means of which she can remove the fetter at will.

that the Scriptural declaration is correct, that the Almighty "made of one blood all the nations of the earth."

PEELING A PICTURE.—Three young painters had often heard what the American Page had proved, relates Mr. C. G. Leland, that by carefully peeling the picture of a great artist coat by coat, one may learn all his secrets of colour. So, having raised their last available cent, and brought themselves, by closely-scrubbed sacrifice, down to the level of the bottom dollar, they invested the results in an undoubted Titian—a Virgin—which they laid on a table, and proceeded to remove the outer varnish by means of friction with the fingers, which varnish very soon rose up in a cloud of white dust, and acted much as a shower of snuff would have done, to say nothing of dusting their jackets. They thus arrived at the naked colours, which had by this time assumed a very crude form, owing to the fact that a certain amount of liquorish tincture, as of Turkey rhubarb (*risc rhubarbaro*), had become incorporated somehow with the varnish, and to which the colours had been indebted for their "golden warmth." This brought them to the "glazing proper," which had been deprived of the evidence of the age or antiquity by the removal of the *patina*, or little cups which had formed in the canvas between the web and the wool. The next process was to remove the glaze from the saffron robe, composed of yellow lake and burnt sienna. This brought them to a flame colour, in which the modelling had been made. They next attacked the robe of the Virgin Mary, and, having taken away the crimson lake, were astonished to find a greenish drab. When they had thus in turn removed every colour in the picture, dissecting every part by diligent care, loosening every glaze by solvents too numerous to mention—including alcohol and various adaptations of alkali—they had the ineffable satisfaction of feeding their eyes on the design in a condition of crude, blank chiaroscuro. Blinded by enthusiasm—yet having made careful notes of all they had done—they flew valiantly at the white and black with pumice-stone and pot-ash; when, lo and behold, something very rubicund appeared, which further excavations declared was the tip of the red nose of King George the Fourth! The Titian for which they had sacrificed so much was a false god!



RESIDENCE OF GILBERT SMITH, ESQ., MORRISBURG, ONT.



THE CZAR RETURNING TO OSMAN PASHA HIS SWORD.