

not natives, and the other half are the immediate descendants of the same."

The later half of that sentence sounds like an Irish bull; two meanings may be taken from it. "To learn the popular characteristics," says Captain Moorsom, "you must go into the country." The tone of Halifax society does not entirely please his fastidious taste.

"The winter is here, as in other places, the season for gaiety similar to that we find prevalent elsewhere in the shape of dinner and evening parties, rational and irrational; festive, sober, and joyous; insipid, dull and stupid. How far individual *goût*, or rather *dégoût*, may act to give a jaundiced eye, I know not; but it seems to me, the general tone of these social meetings indicates a stage of luxury rather than of refinement,—of mere gaiety, rather than its combination with that intellectual foundation which renders such gaiety truly delightful. How often has this view caused me to regret, that the good material I see abundant in some respects should in others be clouded by neglect, or even choked by the weeds of its own luxuriance. The exquisite powers of musical concert, and of all that has been so emphatically comprised by Hannah Moore under the term Conversation, are here almost unknown, and, except in one or two solitary instances, hardly attempted. The data in fact are wanting; the dawn of cultivated education has hardly yet risen upon the province; and its first ray has glanced on the soil, almost as soon as the soil itself was prepared to receive its vivifying influence.

"We must not expect to meet in young countries with that cultivation—" but is there any need to finish the sentence? Canadians are fairly familiar with that "young country" idea, the mental attitude, and the very tone that go with it.

The truth is that Captain Moorsom of the 52nd has a more Johnsonian style, an insufferable air of pomposity and affectation. He quotes French like