

A JOURNEY WITH THE SUN.

36. H.

At nine o'clock the third morning we were in Montreal, threading our way along the Lachine canal, where most of wharves are situated. The day proved exceptionally hot. The sun shone almost fiercely enough to scorch the roofs and pavements, reflected the burning heat; and the wind blew the dust in clouds. The city crouched at the foot of Mount Royal and seemed to gasp for breath. What a contrast to the Montreal of winter, ringing with good cheer and stung to activity by the frost and snow. As it is certain that climate influences character, the city should breed a race of men combining the strength and endurance of the Polar bear. It is a city of contrasts, delighting your aesthetic nostrils with its fine aroma of medieval history and today's eyes are equally gratified with the evidences of modern enterprise that surround you on every hand. Here, the river, canal, docks and wharves bristle with masts, the air resounds with the rattling of wheels and the shouting of busy men; then the quiet, narrow streets, a group of monks or nuns, or the quiet interior of the old Bonsecours church, help to transport you into the enchanted grounds of legend and superstition.

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ing up the sudden expansion of the river at that point, but leaving the main channel as wide as before, the lake Orleans; in the foreground, the river, dotted with sails and gleaming like gold in the sun, sweeps away to meet the blue Laurentian mountains on the horizon. Follow the river and you will find the mountains, kings though they be, bowing before it and falling back to give it passage.

The city itself much has been written and said, but nothing too extravagantly. Champlain cannot be honored too much for what he did in founding this queen of Canadian cities, though as a writer the woman Canadian, I am conscious of losing part of its force in the presence of one indisputable fact. Quebec is not properly a Canadian; but a French city. It is difficult to realize that one is on Canadian territory, with 50,000 inhabitants, but 8,000 are English speaking. You hear French, spoken on every side. The shops, the houses, the churches, the street scenes and life are unmistakably French. On second thoughts, this is to be regretted. Canadian life—social, artistic, political, and intellectual—is, and will be in the future, all the richer and fuller for its intermixture of the racy Celtic element.

Dialogue with a cab-driver just inside the St. Foye gate: "How much do you ask for the hour?" "One dollar for the first hour and seventy-five cents for the next." "How much will you take and show us everything?" "Everything."

"Yes, at least everything mentioned on this card," holding out a card containing the following modes: List: PLACE OF INTEREST IN AND ABOUT QUEBEC: Dufferin Terrace, Governor's Garden, Monument of Wolf and Montcalm, Duke Kent's Residence, New Court House, Abraham Bespourt, Ursuline Convent, House where Montcalm was laid out, Esplanade Citadelle, Dufferin and Kent gates, Parliament Buildings, Drill Hall, Martello Towers, Ladies' Protestant Home, Wolfe Monument, Plains of Abraham, Bespourt, Asylum, Montmorency Falls, Grand Battery, Level University, Cardinal's Palace, French Cathedral, Quebec Seminary, English Cathedral.

"I will show you all these, except the Montmorency Falls, for two dollars." "Good! You may do so. And off we drove, congratulating ourselves on our skill in driving bargains. It would surely take three or four hours to visit all these places."

The clever fellow kept his word, showed us "everything"—the outside of everything—and landed us again at the St. Foye Gate, in exactly one hour and three quarters. But he had been so polite, so entertaining, and so kind, that I quite forgot to hand over the two dollars.

What humiliation to be told a little later that fifty cents an hour would hire any cab or calche in the city! Nothing but shooting into the death silence beyond Niagara would silence a French Canadian—or the Canadian, not French, who talks at concerts and other places where one is supposed to listen. As we approached the first pitch the rapid the babel of voices increased and excitement waxed high. The boat begins to pitch slightly as it enters the setting mists, but the hands at the wheel are so true, and the boat takes its way so uncomplainingly, that one does not half appreciate the difficulty. Indeed, to a careless observer, there is little to indicate difficulty or danger except the eyes of the three men at the wheel. Looking straight ahead, with the peculiar dithered look that means intense watchfulness, those eyes seemed to express, in their steely glitter, both the danger and the skill and determination that made the boat glide unharmed through the roaring currents. By the way, another fiction of the tourists' circular is, I am told, the picture of the Indian pilot, Jean Baptiste, standing alone at the wheel. Such a pilot did exist, and for a long time he was in the habit of leading his guests through the rapids and helping to guide them through. But neither he nor any other one man has ever accomplished the task unaided: From two to five pairs of strong arms are required.

Passing under the Victoria bridge we were speedily transferred to the Quebec boat, and another stage of the journey was begun. The river soon widens into the expansion known as Lake St. Peter. As the sun went down the dim outlines of the shore could hardly be distinguished from the clouds floating on the horizon. The water was like glass, painted in a thousand dazzling hues, the exact counterpart of those spread above. We might have been sailing through the air, bound for some port in the sky, so completely were sea and sky transposed. Travelling is a fine art as well as music or architecture. All must be arranged harmoniously. Monotony must be avoided, as well as the too frequent changes that produce confusion. Then one needs to begin at the right end, who wants to bear the grand finale before the piece is half over, or see a church spire upside down. So the mouth of a river is a grander climax than its source, and should be kept until the very end. Of no river is truer than of the St. Lawrence, though one might say there is almost as much water at one end as the other. Beginning with Lake Superior and running through all the grand and great lake systems, Niagara, the soft Thetis, the Isle passage, the discord of the rapids, and the majestic closing strain, the river runs to the ocean with a flood like a swelling song of triumph. Not even the Mississippi can sing a melody more so.

St. Lawrence. Its waters are yellow and white, while these are as pure as crystal. The river is the heart of the country free, open, with a gathering force and sweep that feeds the imagination suggests boundless possibilities oceanward.

From the elevated at Quebec the view is ravishing. Below, running around the cliff right and left, the broken rock lines of the city; the river St. Charles is on your left, defining the prominent more sharply; further away, the green, smiling, open country, a line of tree-shaded houses marking the road to the falls of the Montmorency, where it empties into the St. Lawrence river; across the river, the white, picturesque village of Point Levis, climbs a wooded height, and beyond, almost black-

up the sudden expansion of the river at that point, but leaving the main channel as wide as before, the lake Orleans; in the foreground, the river, dotted with sails and gleaming like gold in the sun, sweeps away to meet the blue Laurentian mountains on the horizon. Follow the river and you will find the mountains, kings though they be, bowing before it and falling back to give it passage.

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