

"naked—nominations," but, on the contrary, will desire to become familiar with the "entelechia," as Sir Thomas Browne chooses learnedly to express himself—the true motive and "soul of their subsistences."

I accordingly proceed to summon up, as far as I may, the shades of two partially forgotten personages, commemorated and honoured in the style and title of two great thoroughfares familiar to Toronto and Western Canadians generally—Yonge and Dundas Streets. I refer to Sir George Yonge and the Right Hon. Henry Dundas, from whom those two well-known main-roads of the Province of Ontario respectively have their appellations.

I am assisted in my attempt to revive the forms of two men of a former generation, by the possession of an engraved portrait of them. That of Sir George Yonge is from a painting by Mather Brown, engraved by E. Scott, "engraver to the Duke of York and Prince Edward." It shows a full, frank, open, English countenance, smoothly shaven, with pleasant intelligent eyes; the mouth rather large, but expressive, the chin double, the hair natural and abundant, but white with powder. The inscription below is: "The Right Honourable Sir George Yonge, Bart., Secretary at War, Knight of the Bath, one of His Majesty's most Honourable Privy Council, F. R. S., F. A. S., &c., M. P."

HENRY DUNDAS, FIRST VISCOUNT, MELVILLE.

The portrait of the Right Honourable Henry Dundas, is from a painting by the distinguished Scottish artist, Sir Henry Raeburn, R. A. It represents him in his ermine robes as a member of the House of Peers, for he became Viscount Melville. He is standing at a table and speaking. His left hand rests lightly on papers before him, His right arm is sharply bent. The hand planted on the hip, rather awkwardly draws back a portion of the robe, displaying its silken lining. He wears a curled and powdered wig of the time of George III. The oval, smooth-shaven countenance