

But before she took her seat in the carriage, her eye alighted on a veteran whose appearance she thought she recollected. It is now twenty-two or twenty-three years since. Her Majesty, accompanied by the late Prince Consort, paid a visit to the late Duke and now Dowager Duchess of Athole, and on that occasion guards kept watch as they did last week. A man named William Duff—a stalwart Highlander of about six feet—in the employment of the Duchess, and who was a comparatively young man at that time, had been engaged as a guardsman. The Queen on her first visit received several photographs of this giant, and when she saw him on Friday she was convinced that he was the same individual who had acted as one of the guardsmen. She beckoned that she wished to speak to him, and Duff walked up to her, and conversed with Her Majesty for a few minutes. It was expressly understood that no demonstration should take place at any part of the crowd until the carriage had passed, but then the hurrahs were loud and continuous. Her Majesty kept bowing first to one side of the approach and then to the other, and again and again the shouts of the assembled spectators were heard as the royal carriage neared the main entrance. At the gateway the crowd was very dense, and their feelings were evinced in the most striking manner. Not content with vociferous cheering, and all sorts of good wishes were expressed for the safe journey of the party, and loud calls of 'Haste ye back,' and 'Welcome back,' could be heard ringing in the fervid chorus. For several miles along the road many spectators had gathered and their kindly greetings were not overlooked by Her Majesty, who kept acknowledging them as they were made. The Queen proceeded in the carriage of the Dowager Duchess of Athole, as far as Croftan Loan, where were to be post-horses in readiness to take the royal party on to Kindrogan. At Kindrogan it was expected that the Duchess would take leave of Her Majesty and return to Dunkeld, and that the Queen and the Princess Helena would ride over the hill on ponies, and afterwards drive to Balmoral." The Queen, on her recent visit to the Earl of Dalhousie, remained one night at his seat, Glenark, and on the following morning planted two specimens of the *Wellingtonia gigantea*, and two Scotch firs, as a memorial of her visit. Her Majesty was, as usual, dressed in deep mourning, and rode a "dark brown and black pony." The Princess Helena also rode, and wore a blue habit.

3. THE QUEEN AS A CATECHISER.

Queen Victoria, when at home, regularly teaches Sunday-school and Bible-class for the benefit of those residing in the palace and its vicinity. The Archdeacon of London, on one occasion, was catechising the young princes, and, being surprised at the accuracy of their answers, said to the youngest prince: "Your governess deserves great credit for instructing you so thoroughly in the catechism." "Oh, but it is mamma who teaches us the catechism."—*Hamilton Spectator*.

4. PRESENT FROM THE QUEEN TO HER GRANDSON PRINCE VICTOR.

Her Majesty has presented to her Royal grandson, Prince Victor, a most splendid baptismal gift. It consists of a statue of the Prince Consort in silver, and stands 3ft. 2½ inches in height. His Royal Highness is in a standing position, with gilt armour, copied from the figure upon the tomb of the Earl of Warwick in Warwick Cathedral. He is represented as Christian, in the "Pilgrim's Progress," and around the plinth on which the figure stands is the verse from Timothy, "I have fought a good fight, I have finished my course, I have kept the faith." Behind the figure, and resting upon the stump of an oak, is the helmet of Christian. The shield of the Prince rests against the stem, and near the trees are the white lilies of Purity which are usually introduced into the pictures of the Pilgrim. Immediately beneath the plinth, and in front of the entablature of the pedestal, is the inscription:—"Given to Albert Victor Christian Edward, on the occasion of his baptism, by Victoria R., his grandmother and godmother, in memory of Albert, his beloved grandfather." In the panel below, and over the Royal arms, is the verse:—

"My rose of Love with tears I laid in earth,
My Lily! Purity, hath soared to heaven;
But faith still lives, and sees in this new birth,
How both once more to cheer my soul are given."

On the panel on the side, over the Queen and Prince Consort's arms, is the verse—

"Fight the good fight he fought, and still, like him,
O'erish the flowers of Purity and Love;
So shall he, when thy earthly joy grows dim,
First greet thee in our Saviour's home above."

On a third panel, and over the arms of the Prince and Princess of Wales, is the verse—

"Walk as he walked, in faith and righteousness;
Strive as he strove, the weak and poor to aid,
Seek not thyself but other men to bless;
So win like him a wreath that will not fade."

Beneath the front panel, over the figures "1864," are inscribed, in large-sized letters, the prince's names, Albert Victor Christian Edward; and in an oblong panel, "Born January the 8th, baptised March 10th." Looking to the front of the work, a figure of Hope stands at the right side, one of faith, on the left, and behind, or in the third niche, is a group of Charity, each of oxydised silver. At the side of each figure and group there are lilies in enamel. Upon the frieze over the figure of Faith are the words, "Walk as he walked in—Faith," the last word being inscribed beneath the figure.

In the same manner, in connection with the figure of Hope, are the words, Strive as he strove in—Hope;" and over the group of Charity, also in enamel, are the words, "Think as he thought in—Charity." Over Faith there is a lily of purity; over Hope the water lily, having appropriate reference to the baptism of the young prince; and over the group of Charity, and resting upon the top of the niche, there is the lily of the valley,

The front panel contains in the centre the Royal arms of England, surmounted by the crown. The left side, as you look at the panel, has the arms of the Prince of Wales. The mottoes of each shield are thrown into flowing ribbons. The entire treatment of this group is in a fanciful and allegorical style. Just beneath the Royal shield is a white lily bending down, over a broken rose, with, upon, the background (of the rose) the word "Frogmore." To the right of the Prince of Wales' shield there is a figure of an infant boy looking up at a full blown rose, which stands erect upon a perfect stem, with, beside it, a white lily, and immediately over the baby figures a bunch of snowdrops, emblematic of youth or spring. This entire group is enriched by the rose, thistle, and shamrock, tastefully introduced to form a background. The arms of the Queen in one shield, dexter; and in a second shield sinister, are the arms of the Prince Consort. The panel is filled, as the front one, with a tasteful arrangement of the rose, thistle and shamrock. The remaining panel is filled in the same manner, but with dexter, the Prince of Wales' arms, and those of Denmark sinister. The design is by Mr. H. Corbould. The figures were modelled by Mr. W. Theed, and the work has been executed by Messrs. Elkington & Co. The inscriptions were written by the Queen herself. The verses are by Mrs. Prothero, the wife of the rector of Whippingham.

5. THE PRINCESS ALEXANDRA'S CHRISTMAS GIFT.

An English paper tells a little story of the Princess Alexandra, which admirably illustrates her domestic habits, her amiable disposition, and kindness of heart. Crossing the hall of Marlborough House late one afternoon a few days before Christmas, Her Royal Highness observed a young girl of singularly delicate and refined appearance, waiting and also standing, though evidently fatigued and faint. The Princess kindly told her to sit down, asked her errand, and discovered that she had brought home some little garments which had been ordered for the children, and which the Princess, who is much interested in sewing machines, and understands their merits, had desired should be made on the Grover and Baker Machine. Interested in the modest, intelligent appearance, and gentle manners of the girl, Her Royal Highness desired her to follow her to her room, which she did, without the remotest idea who the beautiful, condescending lady was. After an examination of the articles, the Princess asked who it was that had executed the work? The girl modestly confessed that she herself had done most of it. The Princess said it was done very nicely, and finally drew from her protegee the simple facts of her condition: how she had an invalid mother, whom she was obliged to leave all alone while she went to a shop to work; how the fashionable rage for the Grover and Baker sewing had suggested to her to become a finished operator on the Grover and Baker machine, with the hope, oh! how very, very far distant, that some time she might own a machine of her own, and be able to work at home and earn something more than bread for her poor sick mother.

The Princess rang the bell, ordered a bottle of wine, some biscuits and oranges to be packed and brought to her; meanwhile she had asked the wondering, bewildered child, for she was little more, where she lived, and taken down the address upon her tablets with her own hand. She then gave her the delicacies, which had been put into a neat little basket, and told her to take them to her mother.

On Christmas morning, into the clean apartment of the invalid mother and her astonished and delighted daughter, was borne a handsome sewing machine, with a slip of paper on which were the words—"A Christmas Gift from Alexandra."—*Guelph Herald*.