EQUESTRIANISM.

Now that the sport of steeple-chasing is being so ably promoted by the National Steeple-chase Association and the National Hunt Association, a suggestion has been made that some great stake event similar to the Liverpool Grand National be established. Conditions differ here very materially from those in England, but there is no doubt such a race, if established, would prove a great success. Steeple-chasing is more largely pursued by amateurs, and is in fact the amateur's branch of the sport. Then as a spectacle it affords more opportunity for variety and picturesqueness. The horsemanship of the riders, while it may not he of greater skill, is more apparent to the on looker. The element of uncertainty, which lends piquancy to any sport, is much greater in steeple-chasing than in flat-racing. Of course, the hunting field is not the factor here that it is in England. There it is the source of much of the interest which is taken in cross-country racing. Ever hunting centre has its Grand National candidate. and everyone for miles around knows this particular horse and knows or pretends to know just what chance he has of winning the "blue ribbon of cross-country racing." It is this local interest in the horses which keeps racing up in England to a great extent. Then, too, the hunting field provides a nursery for emoryo 'chasers such as no artificial training-ground can afford. We sadly need steeple-chase riders in this country. There are not enough good ones in all, amateur and professional. to fill out a rood-sized field. It is usually conceded that amateurs are better cross-country than professionals, and yet, with the exception of Mr. Keene, who seldom rides now, Mr. Hayes, and perhaps half a dozen others, we have no gentleman riders fit to pilot a horse in a great race like the Grand National. The greatest number of winning mounts last season over steeple-chase courses went to the credit of an Irishman, Mr. Persse, who rode generally in the colors of Mr. Chamblet—the *nom de course* of a well-known Boston horseman. This lack of steeple-chase riders is also to be accounted for here by the absence of fox-hunting as pursued in England. There the future steeple-chase rider begins by riding his pony to hounds as soon as he can stick on the saddle. From this time on he has constant practice riding to hounds perhaps every week-day, during the season. These are a few of the disadvantages which steeple-chasing suffers from in this country, and yet American pluck and perseverance will conquer them all in the end. By all means let us have the great steeple-chasing event.

ALFRED STODDART.

PHOTOGRAPHY.

INSTANTANEOUS.—We don't hear much of instantaneous photography now; it seems to have dropped out of the photographer's vocabulary and "snap-shot" or "shutter exposure" taken its place. I have a copy, a stereoscopic print, of the first or one of the first *instantaneous* pictures that were published, "The Breaking Wave," by the late G. W. Wilson; and the instantaneity consisted in the more or less rapid taking off and putting on of his cap-not the cap of the lens, which was of brass and a rather tight fit, but of his own glengarry. From that to the modern shutter, working in the $\frac{1}{100}$ of a second or faster, there is a wide step, but it is as nothing at all when compared wit the jump or bound between that and what Professor Boys has shown to be possible. In a recent lecture he showed how by means of a steel mirror, rotating at the rate of a thousand revolutions a second, the duration of sparks down to the one hundred-millionth part of a second could be measured, and that he could obtain a spark sufficiently bright to produce an image on the photographic late in the one twelve-millionth of a second. Just think of it, an image in one twelve-millionth of a second, and yet we must work about eight times more rapidly before we reach to what Professor Boys can measure, and I suppose that even then we shall be a good way off true instantaneity.

THREE-COLOR PRINTING, first suggested by Collen, and placed on a true basis by Ives, is gradually working its way into popularity, but, as practiced at present, is not likely to be taken up by the amateur. He need have. little difficulty in making the negatives with a single camera and suitable color screens, but the production of the half-tone blocks and the printing therefrom requires more practice than he is likely to give, and more experience than he is likely to possess.

But, if *Rundschau* hasn't "found a mare's nest," Dr. Selle, of Berlin, has introduced a method which will brine three-color photography easily within the ability of the average amateur. or at least those of them who are of an experimental turn of mind. Dr. Selle makes three negatives, one each exposed through a red, green and blue-violet color screen, in the ordinary way, care being taken, of course, that camera and lens are in exactly the same position during all three exposures. From these negatives prints are made on strip ping collodion film, and the films stained by immersion in suitable aniline dyes; red for the print from the negative through the red screen, green for the print from the green negative, and blue-violet from the negative exposed through the screen of that color. The stained films are then, while under water, floated one by one on to a plate of opal glass, first the yellow, then the blue, and lastly the red, squeegeeing after the laying on of each film, and taking care that the registration is perfectly correct, an operation which, *Rundschau* says, "is not as might be supposed uncertain;" meaning, of course, that it is not so difficult as it appears to be.

The method is equally applicable to the production of lantern slides, the stained films being floated on to clear instead of opal glass plates, and, according to the same authority, are "really splendid."

JOHN NICOL.