

purpose, however. He wandered from city to city, and finally, in 1841, he sailed from New Orleans to Marseilles. He spent four years in Europe, studying and copying the works of the men of old, in Paris, Geneva, Milan, Venice, Bologna, Florence, Naples, Rome; the galleries of all he studied, in order that he might come back to be a true father of Canadian art.

"While in Naples, he was offered a trip in a Levantine cruiser, and was thus enabled to visit the shores of Asia and Africa. He was on his way to Jerusalem with a party of Syrian explorers, when he and his friends were deserted by their Arab guides, and were obliged to make their way to the coast. On his return he endured great hardship; but he landed on the African coast, and this consoled him, as he was able to boast that he had been in every quarter of the globe.

"He brought back a mind enlarged by observation, by communion with great artists, and well stored with pictures of famous scenes. The indomitable energy that had won for himself, unaided, these opportunities, says Dr. Daniel Wilson, was now to be displayed in far different scenes. In the preface to his 'Wanderings of an Artist, amongst the Indians of North America,' he remarks: 'On my return to Canada from the continent of Europe, I determined to devote whatever talents and proficiency I possessed, to the painting of a series of pictures illustrative of the North American Indians and scenery.' His romantic experiences are related with graphic power and the fidelity of an artist, in his 'Wanderings,' published by Longmans, in 1859. Afoot, in canoe, across the great barriers of the west, from Oregon to Puget's Sound, his busy pencil was at work. Sir George Simpson, Governor of Hudson's Bay Company, had given him commissions for a dozen paintings of savage life—buffalo hunts, Indian camps, councils, feasts, conjuring matches, dances, warlike exhibitions, or whatever he might

consider most attractive and interesting. The Parliamentary Library at Ottawa possesses a collection before which the visitor never fails to linger long.

"His most liberal patron was the Hon. G. W. Allan, to whom he dedicated the narrative of his 'Wanderings?' He intended following up this volume with another volume, but failing eyesight forbade it, and forced him ultimately to lay down his brush, as well."

Mr. Davin says his career was "one of the most creditable in Canadian annals. Though he studied our scenery and Indian customs at first hand, he did not wholly give himself up to nature. The Indian horses are Greek horses; the hills have much the color and form of those of Ruysdale; the foregrounds have more the characteristic of old pictures than of our out-of-doors."

My memory of a veteran artist, is of a gruff and moody man, embittered by the sparing gratitude of a people, for whose information and pleasure he had sacrificed his life. "Better break stones by the wayside; your work will then be appreciated," was the encouraging comment he gave to young artists.

Krieghoff painted French-Canadian life and scenes not nearly so well; but the material was popular, and he became wealthy.

Hamel obtained celebrity for truthful likenesses. He painted portraits of the Baldwin-Lafontaine Ministry. In later years he settled in Quebec.

Of the hurried visitors to our shores, Gush has left behind him more and better work than any other. Lock, a water-color landscape painter, and Wandesford, in portraits, have left their trace; and so with the giant Carpendale, a few of whose chalk drawings of animals are still to be found in Toronto.

Let us go back a generation for a bit of history. At Down Hall, in the village of Down, Kent, England, in