

right carriage, no doubt, did much to obscure those details of form and feature which, taken by themselves, were certainly unprepossessing to a remarkable degree.¹

From the parade ground at Blackheath Wolfe's regiment, usually known, after the custom of those days, by its colonel's name as Duroure's, marched straight to Deptford. There they embarked with the rest of the army for Ostend. But south-east winds kept the fleet rocking at the Nore for nearly a week, and the young soldier made his first acquaintance with the element he grew so to loathe under conditions that were equally trying to his health and to his patience.

¹ The portrait of Wolfe that was at this time painted for his mother now hangs at Squerryes Court. But it is a full face picture, and the peculiar characteristics of his physiognomy do not therefore show. A profile sketch done by his aide-de-camp, Captain Smith, a few days before the capture of Quebec, is still preserved. It bears every impress of accuracy, and fully endorses the structural peculiarities which were the basis for the many memorials in canvas and stone which were done of Wolfe after his death. The picture by Schaak, presented by the King of the Belgians to the National Portrait Gallery, has been selected for reproduction in this book, as probably the most characteristic extant. It was painted soon after death, while his features and colouring were still fresh in the memory of his friends. It is believed that Captain Smith's sketch (also in the National Portrait Gallery) was made use of by Schaak.