



CHRIST CHURCH, ILFRACOMBE. (See page 34.)

end, although as there is no state Church in Ontario the meaning of it is somewhat obscure. Brant had probably seen it in English churches and wished to make his own as good a copy as he could.

The Mohawk church has a regular chancel, belfry and spire. When it was first built, the country for miles around was covered with a dense forest. Now it stands in the centre of a richly cultivated district, and the city of Brantford has arisen in the vicinity. Larger and more costly churches have been built in the neighbourhood, but the church of the Mohawks will always remain a beautiful instance of early missionary effort in what might then have been truly described as the backwoods of Canada.

We lingered a short time in the churchyard and saw the large stone sarcophagus containing the remains of Captain Joseph Brant (otherwise Theyendenaga), who died at Wellington Square in the year 1807, aged sixty-five. We also noticed another monument in the form of a cross, sacred to the memory of the Rev. Abram Nelles, Archdeacon of Brant, who died in 1884, after a pastorate of forty-seven years. There were other interesting tombstones and monuments, but we were here reminded by the daughter of our host that if we wished to see the Brant monument we had better proceed quickly on our way, as in order to do so, it would be necessary to make a considerable detour before returning to the house. It did not seem a long walk, however, but pleasant company always gives wings to time, and the minutes passed swiftly by.

The monument which the Canadian Govern-

ment has erected to the memory of Brant, or as the Indians prefer to call him, Theyendenaga, is a magnificent bronze structure, costing, we were informed, as much as \$17,000. It stands in one of the prettiest squares in the city of Brantford, and is surrounded by stately maple trees that have the appearance of having stood there many years, and are the vestiges, perhaps, of a primeval forest. The chief himself in full native dress stands at the top, high above the rest. Lower down we find groups of Indian braves in characteristic attitudes. One holds in his hand a tomahawk, another a knife, another a pipe, and so on. One particularly fierce-looking fellow is apparently taking aim at a bird with a bow and arrow, and another seems

to be resting for a moment on the butt end of his gun. On the solid square base of the monument we have two groups, one representing a pow wow, and one a war dance. They are executed in high relief, as are also the figures of the bear and beaver that occupy the corresponding two sides of the monument. The word Theyendenaga is legibly inscribed on a big scroll, and lacrosse sticks and snow shoes are freely used in the ornamentation.

The whole worthily commemorates the name of the distinguished warrior who stood by the arms of Great Britain in the great struggle which terminated, so far as the Indians were concerned, in the six nations leaving the valley of the Mohawks (their original home in what is now the State of New York), and establishing themselves on the fertile banks of the Grand River, in the Province of Ontario.

The artist must have conceived his idea of the monument with his mind saturated with the study of Hiawatha, or some similar legend.

All the figures, which are spirited and highly finished, represent the Indians as they were 200 years ago; before the white man's foot had appeared on the trail, and the white man's sails on the rivers and lakes of Upper Canada. We should be obliged now to travel many miles towards the setting sun, if we wished to find prototypes of the wild looking people carved in bronze, whose figures adorn this quiet square in the civilized city of Brantford.

They represent, indeed, an era which is entirely fled.

We walked around the monument several times, and carried away in our minds as much