

CANADIAN HISTORY.*

IN a previous article mention was made of the light shed by the recent publication of the de Montcalm and de Levis correspondence on a momentous and imperfectly understood period in Canadian annals: the era of public plunder and riotous living which immediately preceded the loss of the Colony to France. I promised, with the aid of these documents, to exhibit the two illustrious French Generals under novel aspects. Before setting to work to fulfil this promise, it may not be amiss to relate how the correspondence—perfect literary treasures—have been opened out to the reading public. It took Abbé Casgrain, the compiler—or rather the discoverer—nearly four years to complete this arduous task, involving annual voyages to Europe. Here are his own words rendered in English: "The discovery of MSS. of the highest importance, and which had escaped the researches of historians, induced me to write this history. When, in 1888, I was superintending in Paris the transcribing of the letters exchanged by General de Montcalm with his family during his Canadian campaigns, I learned from his great grandson, the Marquis Victor de Montcalm, that his relative, Count Raimond de Nicolai, had in his possession some of Montcalm's writings. I called on the Count with a letter of introduction from the Marquis. It would be hard to depict my surprise when, instead of a few letters only, Count de Nicolai spread out before me eleven volumes in manuscript, among which I spied General de Montcalm's journal, the journal of Chevalier de Levis, their correspondence, that of de Vaudreuil, de Bourlamaque, Bigot, and of a crowd of civil and military officers of Canada; with Chevalier de Levis' narratives of several expeditions, despatches and letters from the court, at Versailles. Nearly all these documents had never been published. For more than a century lying buried in the recesses of a provincial library, they had thus escaped the eye of the student.

"General de Levis, whilst in Canada, was in the habit of noting down in his journal the incidents of his campaigns, and also retained copies of his active correspondence.

"At the death of de Montcalm, de Levis became the trustee of all the documents which the dying General had bequeathed him. De Levis even went to the trouble of having transcribed carefully his journal and his correspondence; arranged by order of date the letters of the divers persons with whom he had intercourse in Canada, and had the whole bound with a degree of carefulness—nay, of elegance, as to denote the importance he attached to it.

"That invaluable collection is to-day the property of Count de Nicolai. The Province of Quebec is now the owner of a copy made, the publication of which began in 1889, is to be borne by the Provincial authorities as to cost.

"The perusal of these MSS.—whose publication I am to direct—gave me the idea of writing the history of the epoch which they cover—which is, undoubtedly, the most interesting in our annals. Every incident of importance, pending the war which ended French rule in Canada, recalls the career of de Montcalm and de Levis. Of all the historians who have described this period, M. Frs. Parkman is the only one who has done so in detail. He performed his task with such ability, so much science, that none can make it a matter of question; but, as I have just stated, documents of paramount importance were not then available. I have completed this collection by having transcribed all the records relating to the same epoch—1755-1760—which are deposited at the Marine, Colonial and other war departments in Paris. This series alone comprises nineteen large folio volumes. I also dived into the *Archives Nationales*, and into the leading libraries in Paris, over and above some provincial libraries and family archives. I have already mentioned the Montcalm library; let me add that of de Bougainville. The copy of the MSS. of the famous navigator, which relate to Canada, is made up of his journal and of his correspondence. It contributes two large folio volumes of 1184 pages of close writing . . . other searches were made in England, chiefly in the British Museum and at the Public Record Office, in London.

"The correspondence between de Montcalm and Bourlamaque, acquired a few years back by a wealthy and cultured Englishman, Sir Thomas Phillips, of Cheltenham, was transcribed under the auspices of Mr. Parkman, who kindly allowed me to have a copy made. In the United States and in Canada I had access to innumerable letters and documents written during the seven years war. In Quebec, the archives of the Quebec *Seminaire*, of the *archives* and of the religious *communautés*, supplied me with valuable data. I may add to the mass of manuscript records the innumerable books, *brochures* and newspapers relating to that era—which I have carefully scanned. I think I can say that no work of any importance on those times has escaped my attention. Among the printed works I am bound specially to name Desandrouin's *Journal* and Malartic's: the first, of 416 pages, was printed in 1887, and was previously unknown; the second, printed in 1890, of 370 pages, was known through some fragments only. . . .

"Search for materials is insufficient; one must also, in writing, inspect the localities. To that end, I have travelled over the vast territory which formerly constituted New France—from Cape Breton to Pittsburgh; old fort

* "Guerre du Canada, 1756-1760." By L'Abbé H. R. Casgrain.

Duquesne, from the extreme end of Acadia to Lake George, so as to understand the localities to which the incidents refer. The portrait of de Montcalm, which prefaces the first volume, was engraved from the original belonging to the present representative of the family, the Marquis Victor de Montcalm. That of de Levis, preface the second volume, was executed from a photograph taken from the portrait of Marechal de Levis, owned by Count de Nicolai. The plans of Oswego, William Henry, Carillon and of the battle of Ste. Foye, were engraved from the originals in the collection of Marechal de Levis."

The two bulky volumes, "Guerre du Canada, 1756-1760," just published by the Province of Quebec, under the supervision of Abbé Casgrain, are not, let it be understood, a mere compilation of letters, etc. They also embody the thoughts and theories of a brilliant *littérateur*, of a learned historian.

To the Abbé's friends who are acquainted with the painful ailment—partial loss of sight—which he has laboured under for years, compelling him to dictate to a secretary, it is a mystery how he could have achieved such a splendid monument of learning, research and industry. Rev. Abbé H. R. Casgrain is again spending the winter in Paris, prosecuting researches in Canadian annals.

Quebec, Feb., 1892.

J. M. LEMOINE, F.R.S.C.

FIRST GRIEF.

Tossing upon my pillow, wooing sleep
From dreams' enchanting syrens all in vain,
One thought revolving in my fever'd brain:
If I should die to-night, no friend would leap
To open heaven's door, nor vigil keep
To wait and welcome me. What were the gain
To leave my loved ones for strange angel faces? Pain
Stirred all my quivering feeling to its deep.

I woke with soft caresses on my head,
And tears and kisses, in the cold, grey dawn
To face, rebellious, my first grief's despair.
My mother said, "Your dearest friend is dead."
Since then I wake to find so many gone,
Without her soothing touches on my hair.

EMMA P. SEABURY.

ART NOTES.

SOME Swiss artists at Geneva are painting a large panorama of the Bernese Alps, with the intention of bringing it to Chicago for the World's Fair. The panorama will measure 51 x 345 feet and cost \$300,000. The sketches for the panorama were taken from the summit of the Männlichen, 6,600 feet high.

SOME interesting details of the art sales of 1891 have just been published. Fixing the standard of comparison at 1,400 guineas, the result shows that whereas in 1889 seventeen works attained this figure, and in 1890 thirty-nine, in 1891 thirty-seven passed this limit, the average price being £1,713 each. Turner's "Walton Bridges" stood at the head of the list for £7,455. The operations of the Printsellers' Association, which are given in detail for 1890, show that 197 new works were "declared," of which 44,597 proofs were stamped, the nominal value of which was £246,437. In the *Year's Art* there is also given a directory of artists. There are thirteen institutions which comprise this list, but in consequence of the death of the secretary the information does not include the Royal Hibernian Society. Without this society it appears that there are nearly 4,500 artists who exhibited at the thirteen exhibitions in 1891.—*Public Opinion*.

RUSSELL's pictures bear a relationship to those of Rosalba and Cotes, but have a more rapid and dashing force about them. The colouring is occasionally florid, but the details are always exquisitely treated, the flesh-work very delicate, showing dainty modelling, the portrait-ure admirable and life-like. He had a happy knack of making his portraits interesting, even to strangers who had never beheld the originals. He was hardly content with making heads only that were likenesses, but studied the hands and arms of his sitters, and by delicate, sympathetic treatment produced much expression from his pencil when delineating those minor details of the portrait. His style was apparently influenced by Sir Joshua Reynolds, for whose personal character he bore a high respect, and a touch of the mannerism of that famous artist has been judiciously pointed out by a member of his family, in the abnormally narrow, sly eyes and "pointed" mouths of female heads representing fancy characters. This may be especially noticed in "The Fortune-teller," now at Todmorden. In order to be a perfect artist, Russell never overlooked the study of anatomy, but so desirous was he of avoiding a pedantic display of it that, in cautioning younger artists, his words often were: "Learn anatomy thoroughly, and then forget all about it." To his credit it must be stated that, from stern religious conviction, he steadfastly set his face against the institution of "Show Sunday." He so thoroughly impressed his views upon his black footman, Peter, that the man declined even to tell his master that the Prince Regent and a foreign ambassador waited to inspect the works in his studio. Time and dust have, unfortunately, destroyed very many of his pictures, but those that still remain are excellent examples of his beautiful art.—*The Magazine of Art for February*.

MUSIC AND THE DRAMA.

THE GRAND.

THE Pitou Stock Company of New York, that visited the Grand in October last, has made a return visit and delighted large audiences with artistic rendering of "Geoffrey Middleton, Gentleman," "A Modern Match," and other of its attractive plays. The first of these plays, good as it is, drags somewhat here and there; a few eliminations would greatly assist to perfect its entirety. This company is notable for the naturalness of the acting of its members, and which is its chief strength. Mr. Thos. H. Keene appears in "Louis XI.," "Richelieu," "Richard III." and "Merchant of Venice" the latter part of this week. The classic drama is here well represented.

THE ACADEMY.

"THE Private Secretary," in an American clothing, by Mr. Gillette, which is by no means an improvement upon the original English presentation, has drawn, nevertheless, large and admiring audiences to the Academy during the week. Mr. Fairbanks in the title rôle was exceedingly funny, and caused constant mirth and genuine hearty laughter by his humorous interpretation of the innocent bewilderments of the verdant curate. The other characters in this well-known comedy were sustained by capable representatives.

THE PAVILION.

THE raised platform in the Pavilion presented a unique appearance on Friday evening last, the chairs being occupied by the University Glee Club, clad in gown and mortar-board, who provided a presentable musical *mélange* for their admirers and numerous friends, who turned out in gala procession to greet the gallant vocal efforts of the embryo men of learning. The choruses were sung with promptness and youthful vigour, giving evidence of careful training by the conductor, Mr. Schuch, *encores* being a foregone conclusion. The club were ably assisted by Mr. Boscovitz, who played in his accustomed masterly style compositions by Mendelssohn and Boscovitz. Miss Gaylord sang a solo with chorus by the Glee Club, the latter element at times overpowering the *petite* voice of the soloist. Mr. Lavin has been heard in Toronto on previous occasions, and always affords pleasure by his artistic interpretation of his subject matter; his voice, however, shows signs of wear, being frequently throaty, and the upper tones which are produced in a *mixed* voice suggest an overstraining which eventually must prove disastrous to an originally beautiful voice. Miss Howe, the handsome *soprano sfogato*, pleased most by her phenomenal high staccato work; her voice lacking in warmth and sympathetic quality which deprives her best efforts of that soulful fervour which characterizes the singing of the great artists. The beautiful "Air du Rossignol," by Massé, was perhaps Miss Howe's most acceptable effort, earning for the fair cantatrice an immediate *encore*. The accompaniments were carefully played by Mr. Dinelli and Mr. W. R. Parker, one of the University students.

ASSOCIATION HALL.

MISS PAULINE JOHNSON, the Indian poetess of Brantford, Ont., drew a large audience to Association Hall on Friday evening, who gave every expression of their appreciation of the fair poet's genius as a writer of verse, as also her skill in the reciting of the same. Her voice is quite musical, and readily adapts itself to the varying sentiments of the diverse subjects she essayed. Mr. Frank Yeigh introduced Miss Johnson to the audience, remarking that her ancestors were one of the fifty noble Indian families who formed the Iroquois Confederacy in the fifteenth century, a free commonwealth loyal to the Crown and almost as ancient as that of Switzerland. Her grandfather and her father, the late Chief Johnson, also played an important part in the war of 1812. Miss Johnson chiefly confines herself to Indian history, thereby placing herself in an exceptional poetical position in American historical records. The programme was enhanced by the assisting artists, Mrs. Fenwick, the Hamiltonian favourite soprano, whose singing of Scotch melodies always provides a pleasurable element; also by Mr. Warrington, who sang in his accustomed excellent manner, and Mr. W. S. Jones, who presided efficiently at the organ. Miss Johnson's recitations were: "The Pilot of the Plains," "Beyond the Blue," "A Cry from an Indian Wife," "As Red Men Die" and "The Song My Paddle Sings," she halted in this latter, having forgotten the words, and substituted "Held by the Enemy," which was finely rendered.

THE Paderewski furore still continues, and people are buying reserved seats on the stage so as to be near the wonder. He will give four historical recitals at Sherry's rooms in March and leave the latter end of the month. A large sized steamer will be towed after him containing his technic, boodle and the love letters sent to him during his sojourn in this country. Strange to say, he has only one love letter from Boston.

THE brothers Gruenfeld who played here last week are as companionable fellows as they are excellent artists. It is absolutely refreshing to meet them. They show none of that supersensitiveness and affectation so commonly seen in musicians. Fine looking fellows endowed with splendid physical organization and bubbling over with good humour they impressed me as being *men*. Long may they prosper.—*Chicago "Presto."*