

Singularly enough, it was another historian who followed in his footsteps, and Garneau's superior talents at once gave a form and inspiration to the national poetry. All the compositions of this gifted man, the first of which appeared in 1835, are of a high order of merit, but I shall mention only his "*Dernier Huron*," because it contains an image of the most original and pathetic beauty. The poet represents the last of the Hurons standing on a hillock and marshalling the phantoms of his lost warriors. Suddenly, he fancies that a shadow passes before him, and the bones of the buried braves seem to rattle under his feet, and the Indian blood bubbles in his veins. But, alas! it was all a mockery; at the foot of the hill he saw only the scythe of the mower:—

"Perfide illusion ! Au pied de la colline
C'est l'acier du faucheur !"

It is an exquisite contrast. Garneau derived the idea of his poem from a painting by a native artist, Plamondon of Tariolin, the last of the pure-blood of the Hurons of Lorette. To this picture was awarded the first prize in a competition established by the Literary and Historical Society of Quebec, in 1838, and was purchased by Lord Durham, at that time Governor-General.

The biographer of Garneau may be regarded as his poetical successor. M. Chauveau, the distinguished President of the Royal Society, has not produced much verse, although I learn with pleasure that he is at present bestowing his leisure upon an elaborate poem of a religious character; but the little that we have is worthy of himself, and I can assign no higher praise. His ode (1861) to Donnacona, the chief of a Quebec tribe, treacherously captured and conveyed to France by Jacques Cartier, is full of spirit, and the first stanza presents a noble picture:—

"Stadaconé dormait sur son fier promontoire ;
Ormes et pins, forêt silencieuse et noire,
Protégeaient son sommeil.
Le roi Donnacona, dans son palais d'écorce,
Attendait, méditant sur sa gloire et sa force,
Le retour du soleil."