

their homes from invasion under the double inspiration of religion and patriotism; the English Government had called on them, and the Indians—tolerably numerous at that date—also appealed to, had warmly responded."

Col. De Salaberry, who won laurels in that campaign, on consultation with the authorities, had returned to their camp to inform the Hurons that the Government had come to the conclusion of retaining them as a *corps de reserve*, in case Quebec should be invaded by the Kenebec road.

But in spite of this, Joseph and Stanislas Vincent, two well-known Indian warriors, begged loudly to be allowed to serve actively in the *Canadian Voltigeurs*.

At the battle of Chateauguay, where 300 Canadians performed the glorious feat of defeating an enemy 7,000 or 8,000 strong, the brothers Vincent swam across the river, in hot pursuit of the flying foe. But the two heroes, full of pluck and fight, whilst the engagement lasted, had rather misty ideas of the inexorable military code, and the battle over, made for home, without asking by "your leave." This flagrant breach of discipline could not be overlooked and a letter from Mr. De Salaberry, sr., to his brave son, the Colonel, is still extant, showing how the pardon of the delinquents was procured:

"Beauport, 4 December, 1813.

"My Son,—Joseph and Stanislas Vincent of your regiment returned to Lorette on the 2nd December inst., and hurried to meet me, full of regret and repenting of the breach of discipline of which they were guilty: they have no excuse to offer except to say that evil advice alone caused them to commit such an act of folly. They were told that the other Indian nations served in war—as Indians only, not as if they were soldiers enlisted to do so—that they ought to have turned a deaf ear to such counsels, but that youth has not the experience of age—that they appeal to me, as the father of the greatest warrior the English King possesses, and hope I will obtain forgiveness for them. I replied, I would appeal to your kind heart and was persuaded you would grant their prayer, as a brave man is always merciful to those who submit and repent. I beseech you, then, to forgive them, seeing how they repent and have entire confidence in you. Probably my own prayer will be for much in this pardon, but there is an additional reason for clemency—the great chief also called on me and in his own and in the name of the other chiefs, he asked me to intercede in favor of their young men, telling me how much the nation loves and admires you, 'the GREAT WARRIOR.'

"Ls. SALABERRY."

Mr. Bedard, who collected this incident from the lips of an aged Huron chief in 1879, furnishes as follows the names of the Huron braves, who to perpetuate their gratitude for the Hero of Chateauguay, contributed to the monument erected that year to Col. De Salaberry, at Beauport, at which celebration it was my privilege to be present.

Names of the Hurons of Lorette, subscribers to monument:

PAUL TAHORENCHÉ, CHIEF,
HONORÉ HOSENHÖSEN,
MAURICE SARENHES,
LOUIS TSODOKEAHINA,
STANISLAS TSONONTALINA,
ADOLPHE ODOLADET,
MAGLOIRE TSONAHESSEN,
THOS. NABENDOTHIC,
ALFRED OSKANONTON,
JOSEPH GANZAGUE HODELANTON SANCEN,
MAURICE AHMOLEN,
ANTOINE TSINONT SARCEN,
NOE HODE SATERI,
ANTOINE TIOK SENE,
J. BTE ATSENHARONHAS,
FRANÇOIS TEKIONDE,
FRANÇOIS THABIDET,
WILFRID ORITE,
PAUL TSAENHOHI.

J. M. LE MOINE.

Quebec, Nov., 1893.

ART NOTES.

Mr. Holman Hunt, the artist, is busy with his "History of the Pre-Raphaelite Movement," and hopes to bring out the book by the end of the year. He finds it difficult to make his reminiscences short enough, for the movement he chronicles aroused no end of interesting sentiments and criticisms among the celebrities of its time. In his manuscript Hunt describes a visit from Carlyle, and the queer talk of the Scotchman concerning the pre-Raphaelites.

England has lately lost one of her ablest sculptors, in the death of Mr. Charles Bell Birch, A.R.A. Mr. Birch received part of his art education at the Berlin Royal Academy, and continued it at the English Royal Academy. Among his most notable works are "The Last Call" (a group representing the attempt to save the residency at Cabul, in 1879), a life-size statue of Lord Beaconsfield, one of the Queen at Oodeypore, an equestrian statuette of William III, and statuettes of Lord Sandwich, the late Lord Lonsdale and the Marquis of Exeter.

A complete collection of the etchings of Mr. Anders L. Zorn and a few oil-paintings by him, not before exhibited, are shown at Keppel's gallery, New York, together with a collection of ex libris, engravings and etchings by Mr. William Sherborn, of London. The best of Mr. Zorn's etchings is the striking portrait of Renan in his study, of which The Century some time ago published a reduction. In this his great strength as an impressionist is most apparent. Of the paintings, two are delightful open-air studies of bathers, one a sketch of Lake Michigan, and one a portrait of a lady in white, remarkable for the freedom of its brush-work. Among the etchings will be found excellent portraits of Mr. Marquand, and of the artist and his wife.

A French critic, writing in the Journal des Debats on the recent Royal Academy exhibition in London, makes a rather scathing review of pictures and sculptures, but observes: "English painting makes a pretty good defence against the fads and mannerisms of the continent, against ignorant impressionism and unbridled symbolism. It is fond of violet, but that will pass. At the moment it expresses the realistic side of the national genius better than the poetic; but it studies, it works, and perhaps it will succeed. It has lost all religious sentiment, but it keeps still the gift of prettiness in picturing woman. It still has a feeling for the intimate, tender beauty of the natural scenery which environs it. It has escaped from this disastrous influence of the pre-Raphaelites, but it has no tendency or doctrine of its own."

The Art Amateur makes the following remarks on a painter about whom we read such widely different opinions expressed: "In the group of French painters bearing the stamp of progressive modernity Besnard is to-day one of the most interesting figures. He is farther removed from the academic painters and classical inspiration than any of his contemporaries. He belongs to the rank of receptive artists, men of whom it is complained that there is a lack of poetry and sentiment in their work. There is a lack of pictorial poetry and stereotyped sentiment about them, but then they give us something else to compensate. Recognizing the dignity of nature, and the necessity of higher truth in her rendering, they are students of the aspect of things and seekers after immeasurable effects. They refuse to accept the authorities as the final word; they scout traditions and established canons as only half-truths, for with them truth is more than the traditional standard of beauty. Art does not stand still any more than do mechanics, or science, or life itself. Like life, it is growth, development, evolution, and hence constantly taking new standards. Thus taking a

different attitude toward nature, this modern movement is to be judged from a totally different standpoint. As one comes for the first time before his large canvas in the French Fine Arts Section at Chicago, "Ponies Harassed by Flies," or the several lamplight portraits seen at the Exposition Universelle of 1889, or studies the dozen examples that have been shown at the Summer exhibition just closed at the American Art Galleries, the feeling comes that here is an artist that has broken once and forever with all that is conventional. He has flown in the face of established canons as represented by men like Lefebvre and Gerome, Henner and Bouguereau, and other teachers in the Paris schools. That he has found many imitators in various capitals of the world would seem to indicate that many painters think him correct in his principles and teachings."

On Monday, Nov. 20th, in the studio of the Women's Art Club was gathered an interested audience to hear Mr. McEvoy's lecture on "Ruskin, His Life and Works." A complete list of Ruskin's works had been hung on the wall, and before beginning the lecturer placed beside it an engraved portrait of the new poet-laureate. In the course of the introduction Mr. McEvoy spoke of Ruskin's greatness as lying partly in his love of thoroughness, and showed the capabilities any occupation held for—grasp of detail and breadth of knowledge, using as illustrations the ideal baker or dress-maker. An account of Ruskin's life was then rapidly sketched; his rather lonely childhood, he having no playmates and being allowed no toys; the result was a boy of many resources, self-satisfied and self-contained, "the making of a first-rate crank." Ruskin was quoted as saying of this period, comparing it to Paradise, "in this all the fruits were forbidden, and there were no companionable beasts." The foundation of Ruskin's wonderful mastery of English was laid by the constant and thorough study of the Bible, which his mother insisted upon and directed. A tour on the continent with his parents, at about the age of twelve, awakened the artistic sense, and while yet in his teens the first volume of "Modern Painters" was begun. The lecturer reserved for another occasion the influence of Titian and Carlyle, but spoke at some length on the valiant defence in "Modern Painters" (which had at first been named "Turner and the Ancients") of Turner, to show the need of which, some very witty hits at the artist were quoted from Punch. Attention was drawn to the marked contrast between Ruskin with his puritanical training, high aims and noble ideals, whose light was indeed carried in an earthen vessel. Probably Ruskin often saw more in Turner's work than the artist himself was conscious of, though possibly not more than really existed. In mentioning and explaining the list of works, the apparent lack of all connection between the title and contents of each work was pointed out. In conclusion, Mr. McEvoy related two anecdotes in which his own life had almost touched the great man's, in each case the connecting link being a mutual acquaintance.

MUSIC AND THE DRAMA.

Joseph Slivinski, the pianist, and Henri Marteau, the young French violinist, have arrived in New York.

Miss Emma Juch has returned to America to settle up some business matters, after which she will immediately return to Europe.

The Orpheus Society Concert will be held in the Pavilion, December 8th. Mrs. Agnes Thompson, Messrs. Whitney Mockridge, Pier Delasco, and H. M. Field will be the soloists.

Mr. Arthur Blakeley, the organist of Sherbourne St. Methodist Church, is arranging to give a series of free organ recitals during the winter, the first one having taken place last week.