

difficulty that I persuaded her to sit, as she seemed apprehensive that it would be injurious to her. At a later date he tells us :

“I again crossed Prairie de Bute, and arrived at my old friend Kiscox, the Chief of the Clalum’s, Lodge; but, to my astonishment, I found him and his family unusually distant in their manners, and the children even running away from me and hiding. At last he asked if I had not taken the likeness of a woman when last among them. I said that I had, and mentioned her name, Caw-wacham, A dead silence ensued, nor could I get the slightest answer to my inquiries. Upon leaving the lodge I met a half-breed, who told me that Caw-wacham was dead, and that I was supposed to be the cause of her death. The silence was occasioned by my having mentioned a dead person’s name, which is considered disrespectful to the deceased, and unlucky. I immediately procured a canoe, and started for Fort Vancouver, down the river, paddling all night, well knowing the danger that would result from my meeting with any of her relations.”

The descriptions and drawings of Indian customs, games, and dances, and of remarkable local scenery, are no less interesting ; but for these we must refer the reader to the book itself. There is only one of the illustrations—that of the Cree Half-breed, which forms the frontispiece,—which we cannot commend. The original painting, with which we are familiar, presents an exceedingly interesting illustration of the blending of the white and Indian features in the female Half-breed. But the London chromo-lithographer has sacrificed every trace of Indian features in his desire to produce his own ideal of a pretty face, such as might equally well have been copied from an ordinary wax doll.

Mingling among the Indians as a great Medicine-man, respected or dreaded for his supernatural powers, Mr. Kane witnessed many singular rites and customs not often seen, and never before narrated by a traveller. Without being either a critical linguist, or an ethnologist, he has accumulated many facts highly valuable to both ; and now, when this volume appears so opportunely, just as public interest is concentrated both here and at home on the Red River, the Columbia, Frazer’s River, and Vancouver’s Island, there must be a numerous class of readers to whom its pages will prove full of attractive materials. In a very few years—judging from the rapid progress of settlement which the gold diggings of Frazer River, and the commercial facilities of Victoria, have originated,—these wanderings of an artist among the Indians of North America will possess another interest, as the record of a condition of things as rapidly disappearing as the traces of aboriginal arts from our own Canadian clearings.