

for New York, laden with provisions and ammunition, when he was made prisoner by an English frigate and taken to Halifax. Later he proceeded to Quebec, with letters of recommendation to General Haldimand, who had been acquainted with his family in France. After making a voyage to the Mississippi, the Frenchman became a naturalized British subject, and fixed his residence at Boucherville. In all his wanderings, Quesnel's inseparable companions were his violin and volumes of Molière and Boileau, authors whose inspiration can be very clearly traced in his work. This sailor was born a poet, making melody both of music and verse, as naturally and spontaneously as a bird sings, and often, it must be confessed, with as little regard for art. The cast of mind and inspiration of his poems are wholly Latin, his style is brilliant and original, and there is a jovial heartiness, a vigorous frankness about it, that one can fancy was imbibed from the strong salt flavor of the sea and the freedom of the tractless forest. Quesnel left four dramatic works which he set to music, "Lucas et Cécile," an opera; "Colin et Colinette," a charming little comedy, sparkling with spirit and vivacity; "l'Anglomanie," a comedy in verse, unpublished, and "Les Républicains Français," a prose comedy, published in Paris. Also a clever essay on the Dramatic Art, written in 1805 for a company of Canadian amateurs at Quebec. Among his shorter pieces may be noticed "Le Petit Bonhomme vit encore," "A Mon Esprit," "Le Ruissseau," "Sur l'Inconstance." Quesnel's musical compositions consist of several symphonies intended for a full orchestra, some duets and quartettes, a number of bright, pretty songs, several anthems, composed for the parish church of Montreal, which are still to be found there. A French poet, who spent some time in Canada, alludes to his brother poet as

"Quesnel, le père des amours  
Semblable à son petit bonhomme  
Vit encore et vivra toujours."

(To be Continued.)