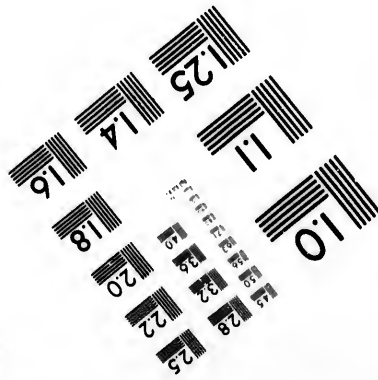
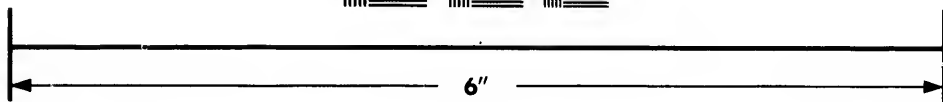
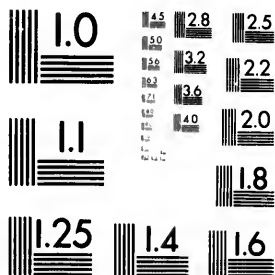


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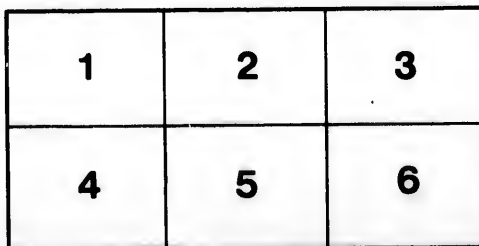
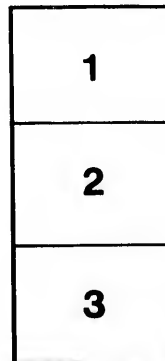
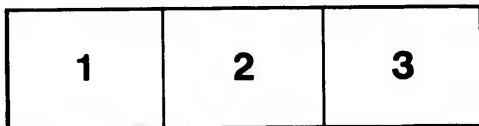
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Hodgins John G.



**Monument of Victory to those who Fell in the Northwest Rebellion  
of 1885, Toronto.**

# *SCHOOL ROOM DECORATION*

An Address to Canadian  
Historical Societies.

BY

J. GEORGE HODGINS, M.A., LL.D.,

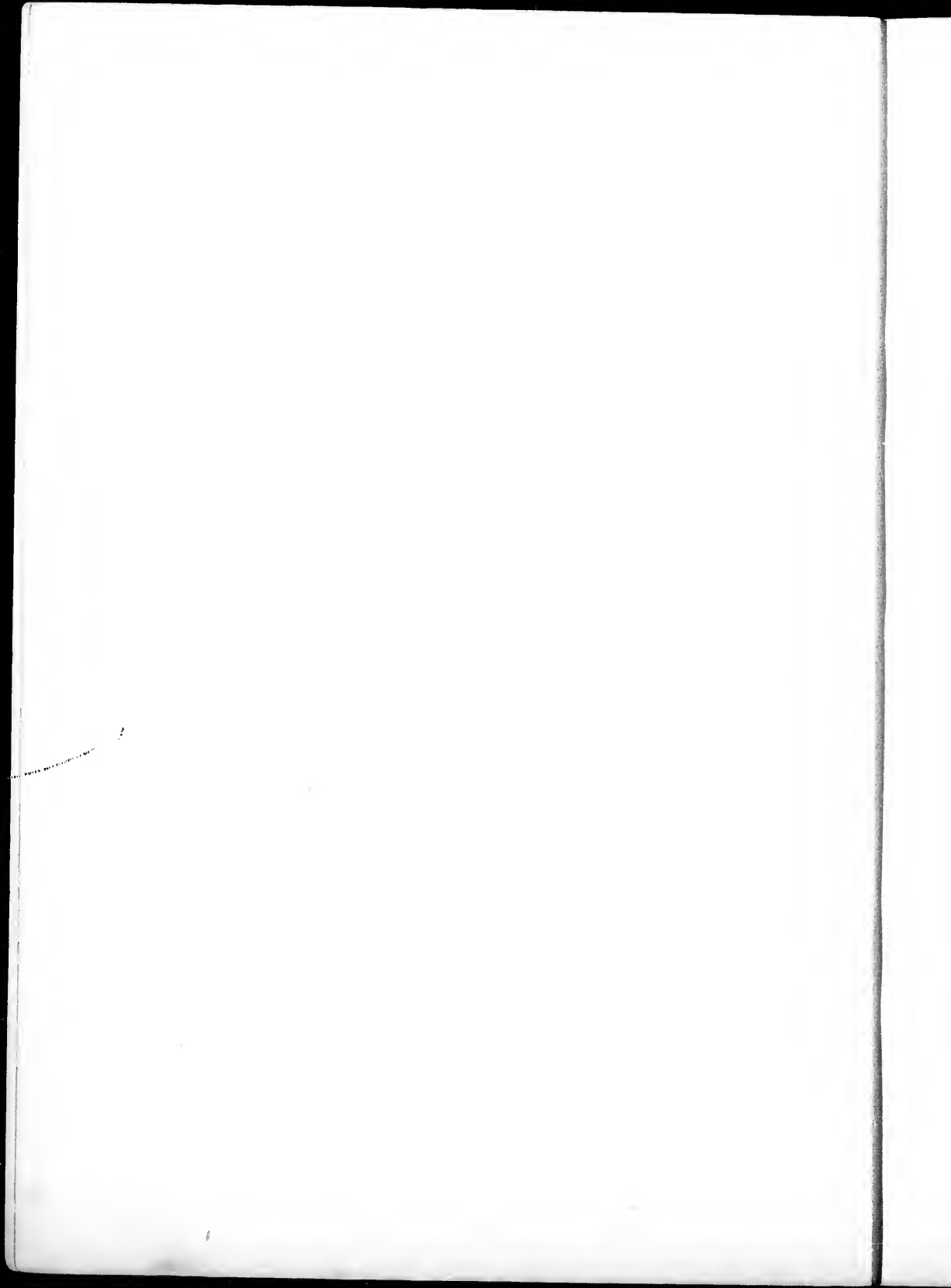
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As we gradually grow wiser, we shall discover that the Eye is a nobler organ than the Ear.  
—*Ruskin*



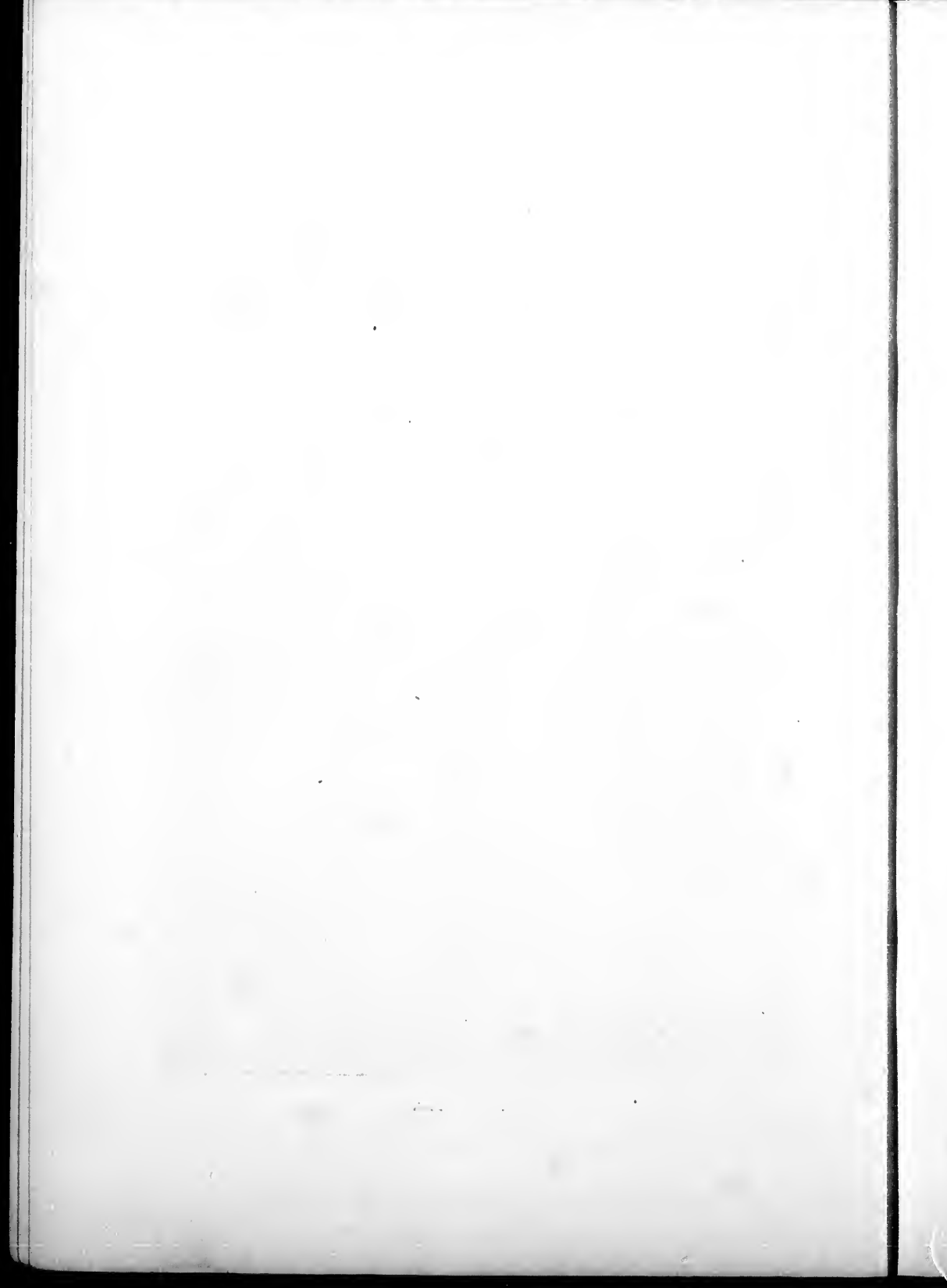
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**Sir Isaac Brock.**



*TO THE PRESIDENT OF THE HISTORICAL  
SOCIETY:*

SIR,

Under the authority of the Honourable Richard Harcourt, Minister of Education for Ontario, and with the sanction of the Honourable George W. Ross, Premier of the Province, I desire to bring under the notice of your Society the accompanying paper, on the subject of "School Room Decoration in Ontario—Historical and Patriotic." I trust that it will receive the favourable consideration of the Members of your Historical Society, and lead to some practical results.

I am, Sir,  
Very sincerely yours,

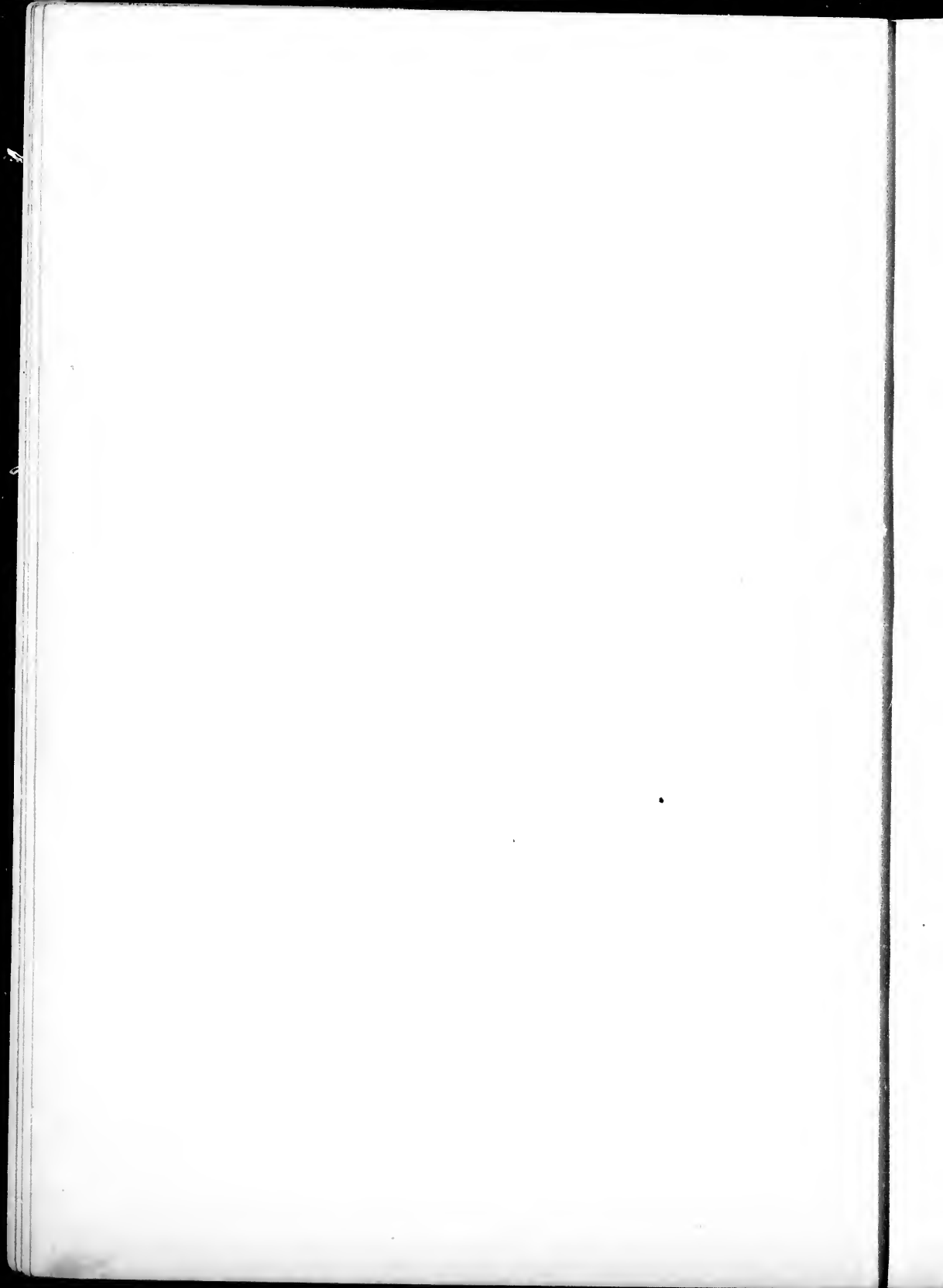
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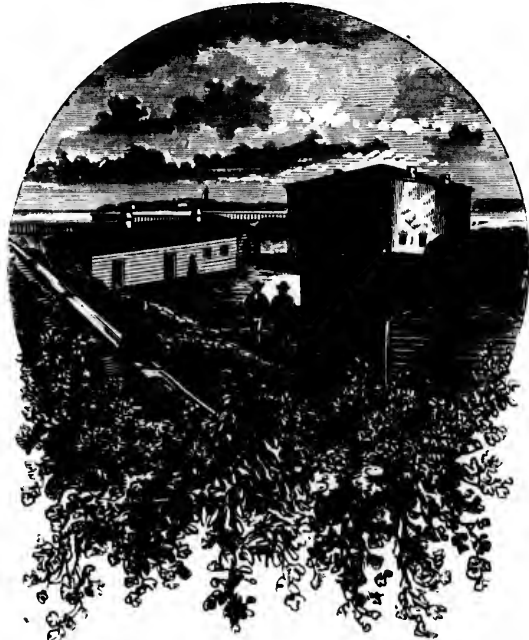
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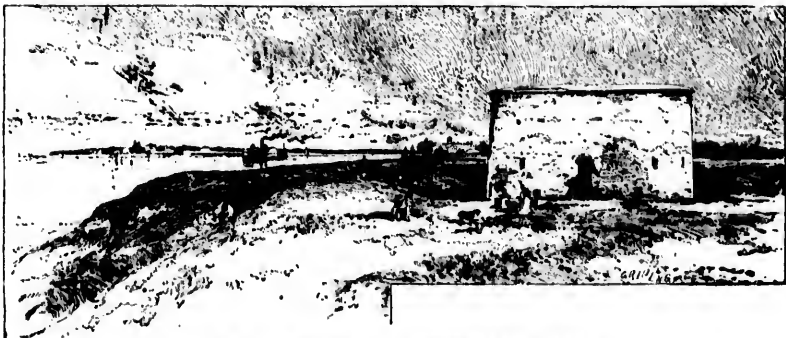
\*27th of February, 1900.

\*The day of the Surrender of General Cronje and his Army, and also the Anniversary of the Battle of Majuba Hill.)

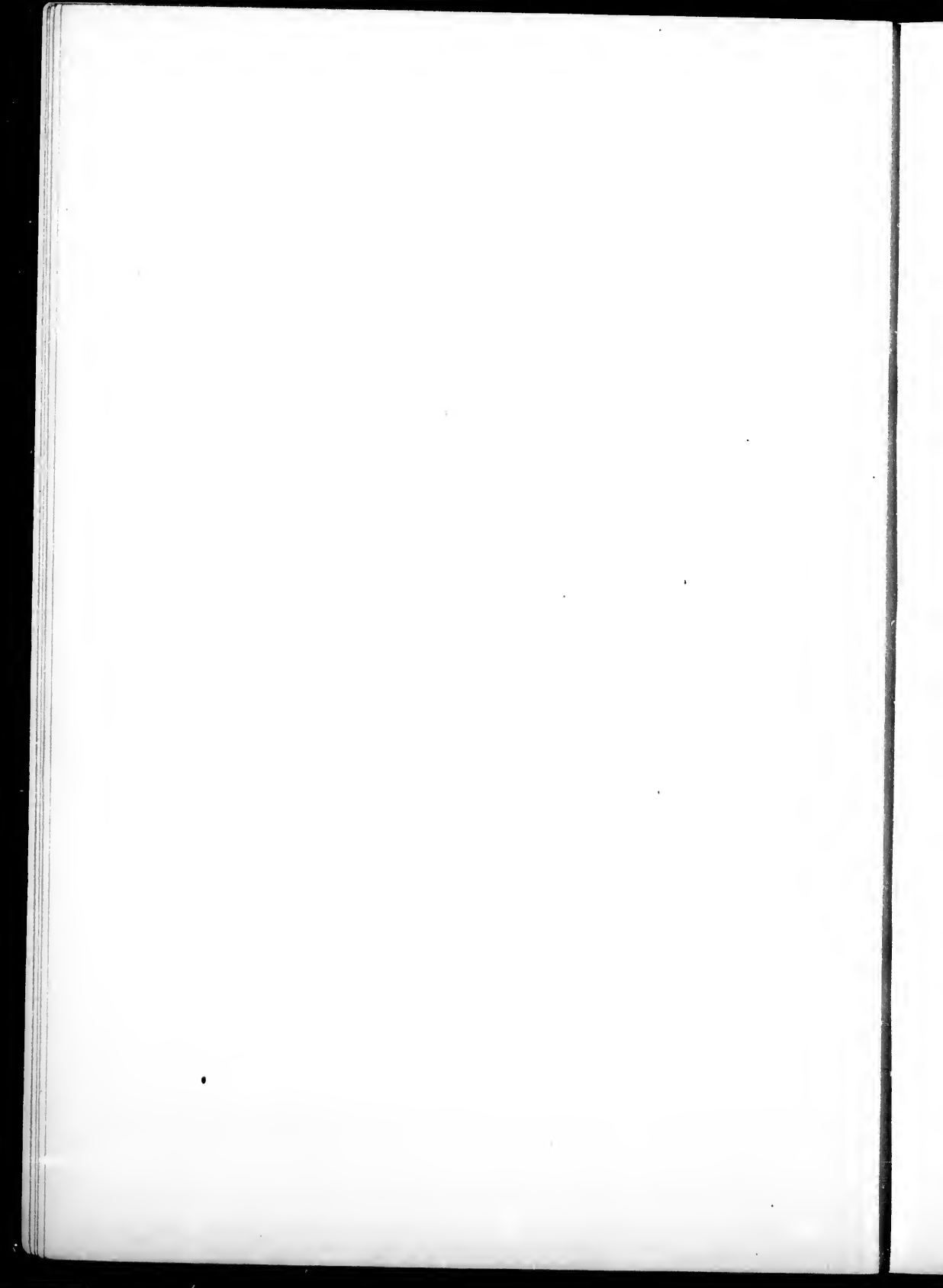




Interior of Fort Missasauga, at Niagara.



Ruins of the Old Fort Missasauga, Niagara.



# *School-Room Decoration in Ontario.*

## *HISTORICAL AND PATRIOTIC.*

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### WHY DO BOYS LEAVE THE FARM?



It has been often asked, why so many boys, and so many grown girls leave the farm, and seek employment in the Cities and Towns? It is alleged, in reply, that the monotony of ordinary School life in the country, with the unvarying sameness of its surroundings — compared with the state of things elsewhere, — become distasteful to the older Scholars, and is the principal cause of the youthful exodus from the country to the City. It is, no doubt, to a certain extent true; but it is more largely due to the fact, that there is so little that is attractive in the Schools, or in most rural Homes, calculated to awaken an interest in anything beyond usual routine of school and home life. Rarely is there any thing in either that would create an active desire for the beautiful, or artistic, or which would produce a refining and elevating influence upon the minds of the young.

Great improvement is, no doubt, decernible of late years in the character and surroundings of the rural School Houses, and, in many cases, in their well-kept grounds. But, as a general rule, beyond the ordinary appliances for teaching, the school room walls, in most cases, are bare of everything that would excite any special interest in the young, or call forth either patriotic feeling, or enthusiasm in our national affairs, or even in our local Canadian History.



**NATIONAL AND PATRIOTIC PICTURES IN UNITED STATES' SCHOOLS.**

During a recent visit to New England, I was greatly impressed, as well as interested, in finding that this state of affairs was not permitted to exist among our neighbours. There, every effort, of late years, has been made to interest children,—through their senses,—in regard to the more notable events, illustrative of the early history of the United States. Arrangements have been made largely in Boston, but also in New York, and elsewhere, for the production of striking lithographs, engraved prints and large photographs, designed to emphasize momentous and memorable events in the National History of the American people on the minds of the larger Scholars, especially in regard to their Military History and the Revolutionary War, and also in regard to the War of 1812.

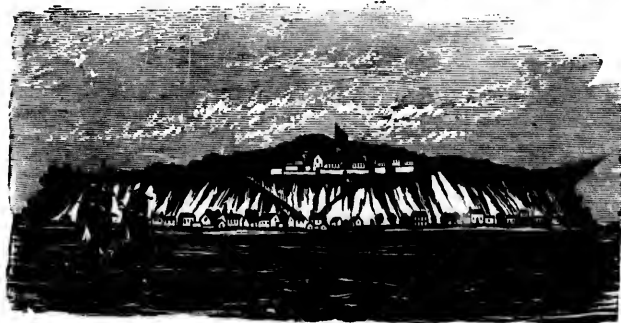
**WHAT OUR HISTORICAL SOCIETIES MIGHT DO.—  
SUGGESTIONS.**

It has occurred to me that, with the aid of our now numerous local Historical Societies, the subject of School Room Decoration, with national and patriotic pictures, might be most effectively brought before the people of Canada, so that we too might have our School-Rooms decorated with patriotic pictures, illustrative of our National and Provincial histories.

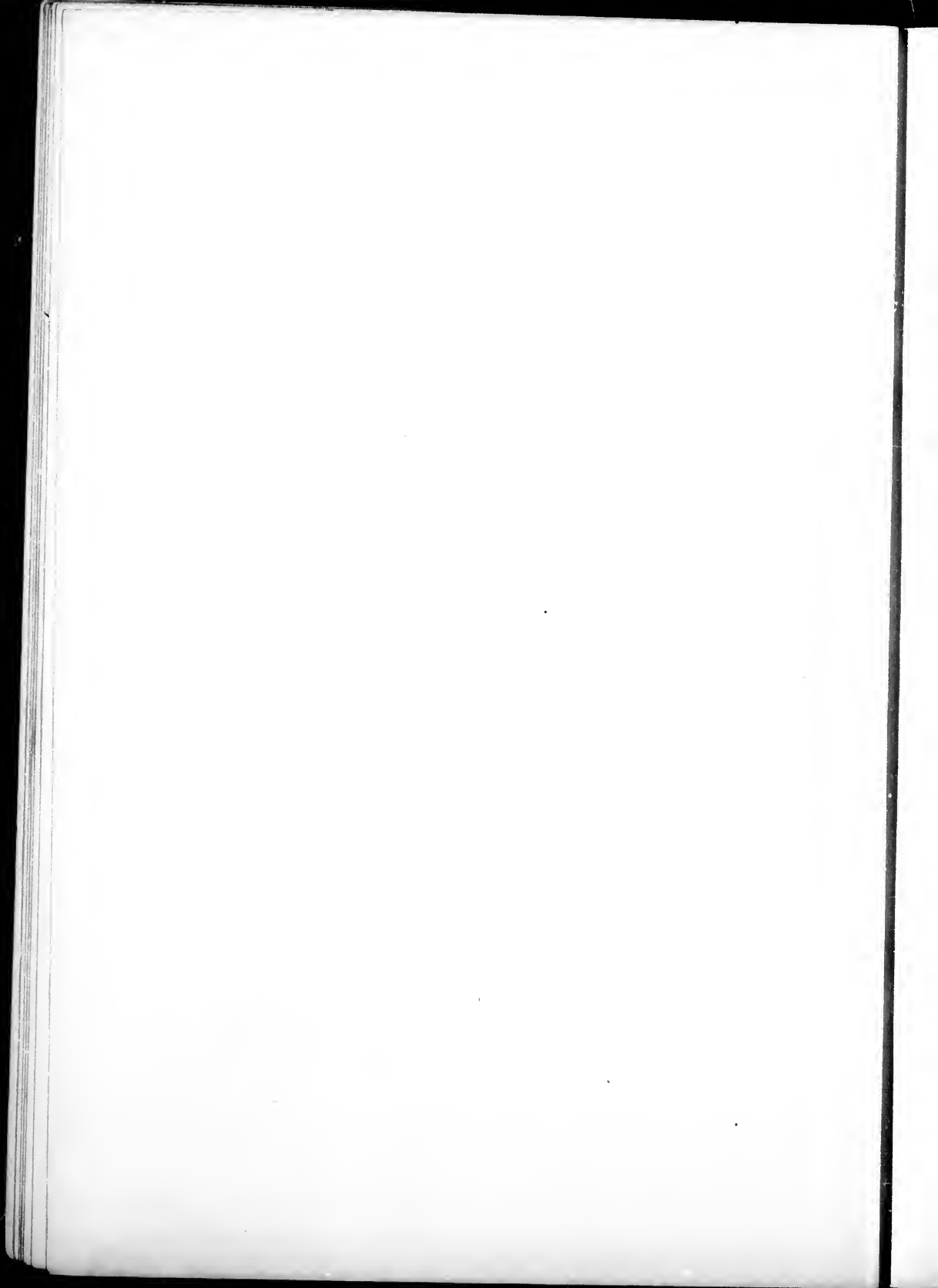
For instance, instead of the portrait of General George Washington (as in the American Schools), we might have in our Schools, that of Her Gracious Majesty the Queen; instead of the Declaration of Independence, we might have our Magna Charta, printed in clear type; instead of the signing of the Declaration of Independence, we might have a fine picture of King John, signing the Charter, in presence of his Barons; instead of Paul Revere's famous Ride, we might have a picture of Mrs. Secord's notable Walk through the Woods and past the Sentries to warn Col. Fitzgibbon of the coming enemy; for the "Surrender of Burgoyne" and Cornwallis, we might have a picture of the Surrender of Hull at Detroit; and pictures of the Holding of the Palisaded Fort by the "Heroes of the Longue



**Brock's Monument—Censtaph, showing spot where he fell.**



**The Island and British Fort of Michilimackinac (Mackinac).**



Sault," or of the Defence of Saint John, New Brunswick by Madame la Tour, etc., etc. Such national and patriotic pictures might be multiplied indefinitely if there was a demand for them. Such pictures too, with those of the many Statues in the Provinces, would excite the interest, and stimulate the curiosity of the larger scholars in the Schools, to know something about the matters which the pictures represent.

Many years ago,—soon after the Fenian Raid,—I sought to interest the young people of our Schools in persons and events connected with our national history. With this view, I republished, largely from the *Journal of Education for Upper Canada*, (of which I was Editor,) a Book of 238 pages, entitled—

“Her Majesty the Queen; the late Prince Consort and Other Members of the Royal Family: Sketches and Anecdotes, Selected and Arranged chiefly for Young People.”

In the same year, I had a handsome illustrated edition of this Book, (309 pages,) published in England. These Works have long since been out of print; but they did good service, as I was assured, in promoting love and loyalty to Her Majesty the Queen, and in creating a renewed interest in our national affairs.

#### REFLEX INFLUENCE OF SCHOOL-ROOM DECORATION ON THE HOME.

Among the many publications issued in the United States, relating to “School Room Decoration,” and “Art in the School Room,” are several which discuss these subjects at length. From one or two of them I give the substance of the remarks made by the writers:

One of these Writers says: It is now some time since American Educators began to consider the value of School-Room Decoration. They came to realize that there should be interest and individuality to the room where children of impressionable age were gathered.

With the extension of School-Room Decoration came a fuller appreciation of its importance as a factor in education. The picture was in itself an object lesson and an inspiration.

School children become acquainted with pictures, by seeing notable ones on the School Wall—a more or less permanent feature of their daily environment. In the special class-room, where the child does most of his daily work, a single picture, carefully chosen, may exert a deeper and more abiding influence on him than a number selected with less care. Only the best pictures—as Ruskin says—should be given a place on the home walls; for they are things to live with, and to carry permanently in heart and mind.

If, in the education of our children, we strive to improve the whole, and not a part of the child, have we a right to ignore that part of the child's nature which is artistic, imaginative and poetic? Certainly not.

The “practical” and “materialistic” side of education often excludes, or wholly ignores, the existence of a high and noble instinct, which, in so many cases, is simply dormant, because it has never been stimulated, or called into life, or being.

Children are generally kept in a School room for six hours a day. If one finds it desirable to have pictures of domestic life in one's rooms at home, how much more important is it to have national and historical pictures in the places of instruction, and in the rooms of a School, where the children sit for so many hours in the day,—day after day,—and year after year. Then, there is the reflex influence of good School-room pictures on the decoration of the Home, which should not be overlooked. For, when the children find good examples of art and history on their School-room walls, they come home more or less dissatisfied with the taste, or want of taste, often displayed in pictures there. Thus the children insensibly lead their parents in the matter of art and picture decoration. There is thus a chance to educate parents and children alike, by decorating School-rooms, and keeping them nice. It also leads children, as one writer quaintly observes, into orderly manners.

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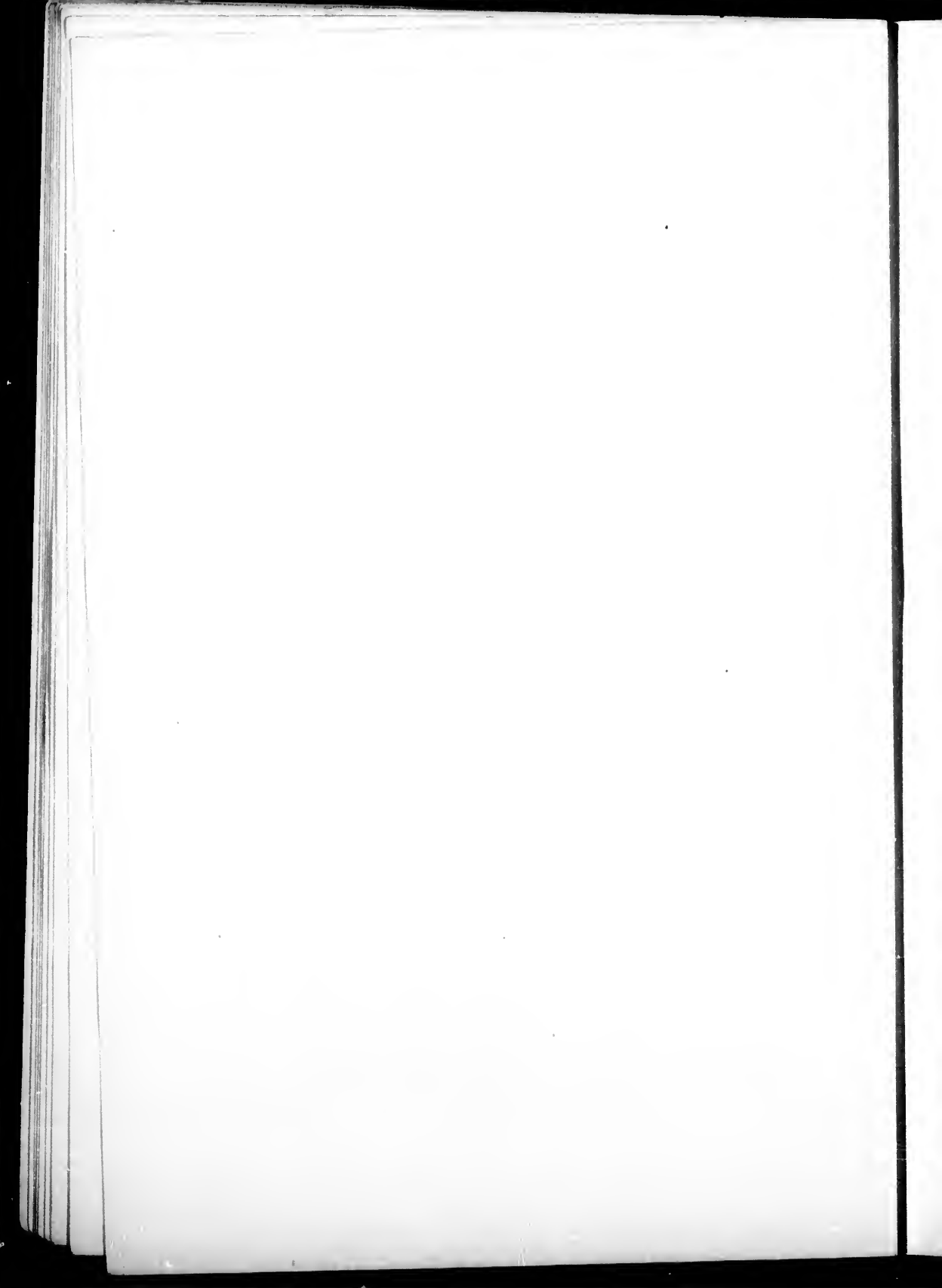
\* It is clear that the artistic element in the Canadian child's nature is alive and active, as “The Art Department” of the “Young People's Corner,” or “Children's Circle,” of the Toronto Saturday papers abundantly testify.



Beaver Dams' Monument.



Laura Secord Crossing.



Besides, let children have a glimpse into the ideals of beauty, embodied in things visible, or visably pourtrayed, and it will react upon their daily lives and their surroundings.

The influence of pictures in a School-room is such, that they give children correct ideas of the beautiful, and will be sure to open their eyes to their surrounding conditions, so that they will at once begin to improve them.

The children of all classes spend, during the most plastic period of their lives, nearly one-half of their waking hours in the School-room ; and it is there that we must seek to surround them with refining influences, and instil into their very souls the desire for culture and refinement that shall counteract an adverse influence at home, or will supplement a good and pleasant one there. And this can be done ; and is being done to-day in a vast number of Schools. It is this movement, now on foot, that will have a strong reflex influence for good on the home, and its surroundings. It means a new and intelligent and interesting interpretation of our history as a people. And the bringing of such a spirit into public education is not a fanciful theory ; it is a great and potent reality.

#### THE UNITED STATES COMMISSIONER OF EDUCATION ON PICTURE SELECTION.

The Hon. Dr. Harris, United States Commissioner of Education, at Washington, referring to the influence of pictures on taste and imagination, says :—

The greatest Works of Art should become the ones most familiar to the people. Care should be taken, therefore, to select for a School (Room) only these great works, to lead the pupil into an understanding of the motives of their conception, and then to point out the artistic means and devices for the expression of thought or idea conveyed. . . . The photographic art has made possible School-Room instruction in the great works of architecture, sculpture and painting. The greatest and best works should be selected, rather than the third, or fourth, rate ones.



### SILENT BUT CONSTANT INFLUENCE OF NATIONAL AND PATRIOTIC PICTURES.

Mr. Goodnough, Supervisor of Drawing in the Brooklyn Schools, N. Y., in a Report on Art Education, of which I only give the substance, says :—

It is important that a high standard be maintained. Pictures or other works of Art, on the School-Room Wall, exert a silent but constant influence on those who see them, either in the formation of good taste, or in vitiating it. . . . Pictures for the School-Room Walls should be entirely those from an art standpoint. They should be large and sufficiently bold (and spirited,) in subject, and in treatment, so as to be seen by the children from their seats. They should be such good and appropriate pictures, that will appeal strongly to children and to their latent childish instinct for the good and beautiful. Such pictures should aid in the cultivation of a love for nature, for Country and for Home. They should portray and illuminate History in its national form. Persons and Places should not be overlooked ; and, in all cases, School-Room Pictures should reach a proper standard as works of art \*

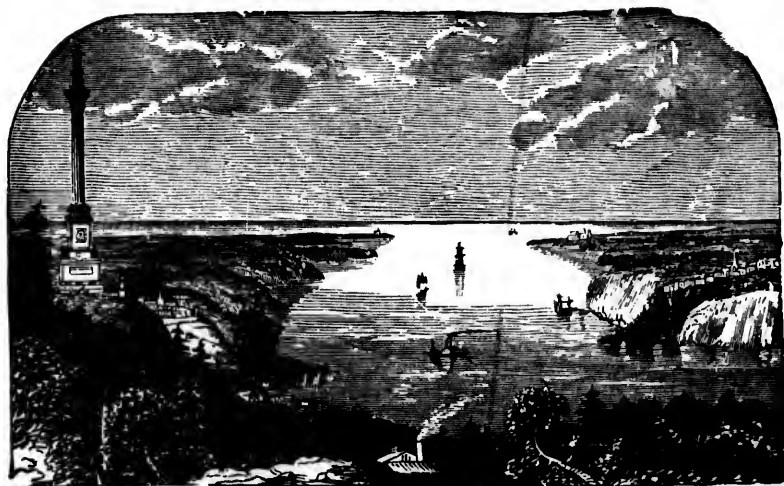
### EFFECT ON CHILDREN OF PICTURES OF NOTABLE BUILDINGS AND OF NOBLE DEEDS.

Even children of the common, every-day, sort can be, and are easily, influenced, so as to kindle their feelings into enthusiasm over the striking picture of a grand cathedral, or a noble historical building, or a famous deed pictured before them on the walls of their School-room. Such pictures would awaken in their minds ideas of grand and beautiful things, and would create in them sincere delight at great and noble deeds done "in the brave days of old."

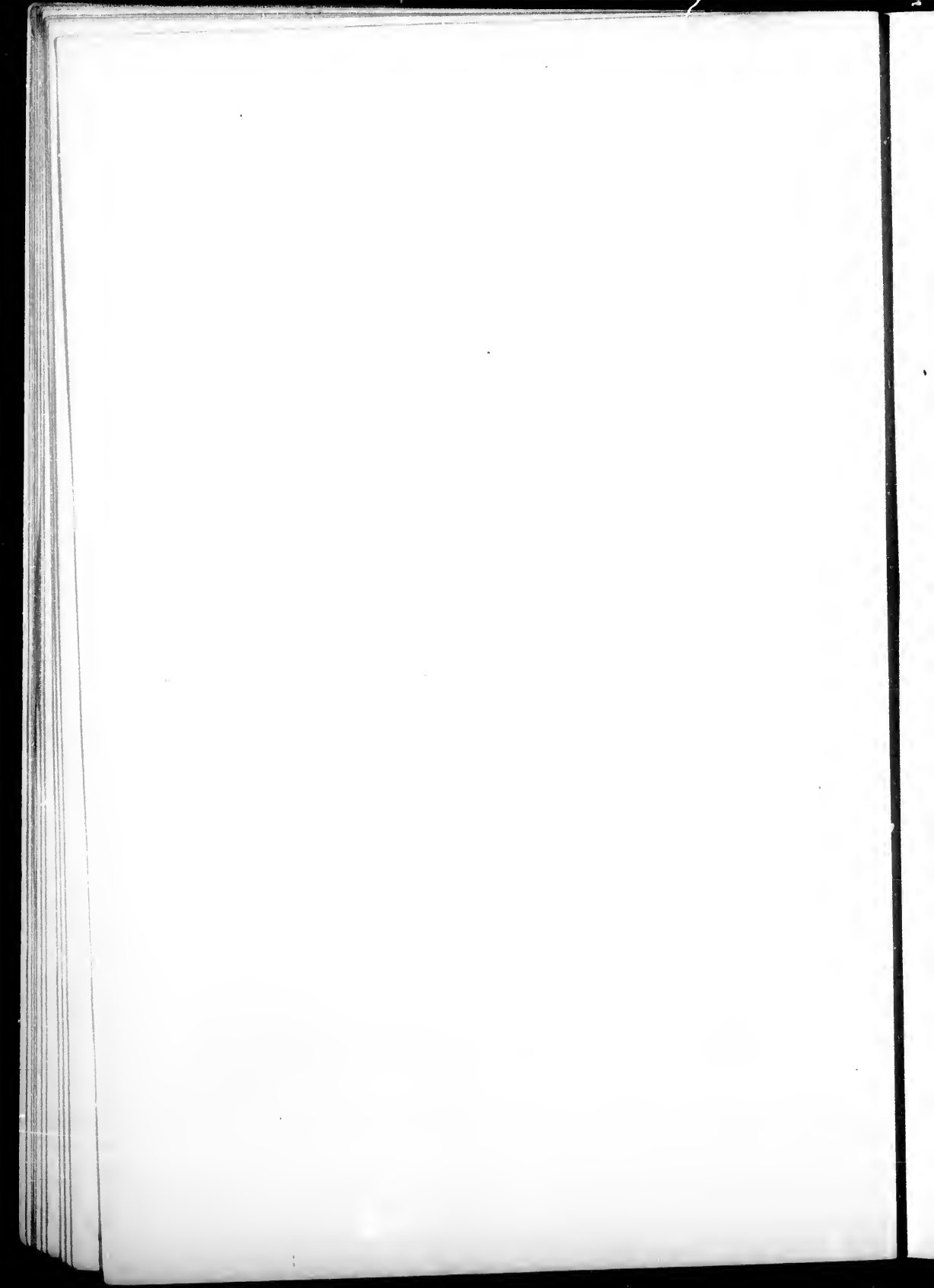
\* This standard it will be impossible to reach, if those who wish to adorn the School-Room Wall, as suggested, ask for contributions for this purpose. It will be a great mistake to do so, from the fact that the kindly intentioned people are liable to offer pictures which are either hopelessly poor in themselves, or hopelessly unsuitable for the School in question. *Suggestions for School-Room Decoration.* By Ross Turner (page 16). Salem, 1897.



Volunteer's Monument, Toronto.



Niagara River and Lake Ontario.



Now that our Historical Societies have "a local habitation and a name" in so many places in "this Canada of ours," we might, by a little effort, enlist their active sympathies and patriotic zeal in promoting, in our many large and beautiful School Houses, the love of country, and a spirit of emulation of heroic deeds, by familiarizing the children which attend them with pictures of famous persons, and of great and notable events in the history of "our land and nation."

#### RUSKIN ON THE MANY-SIDED INFLUENCES ON YOUTH OF DECORATIVE HISTORICAL PICTURES IN SCHOOLS.

Ruskin, in his Lecture on Painting, thus speaks of School-Room Decoration, and of its influence in forming the habits and moulding the character of educated youths. He says:—

There certainly comes a period in the life of a well-educated youth, in which one of the principal elements of his education is, or ought to be, to give him refinement of habits; and not only to teach him the strong exercises of which his frame is capable, but also to increase his bodily sensibility and refinement, and show him such small matters, as the way of handling things properly and treating them considerately. Not only so, but I believe the notion of fixing the attention by keeping the room empty, is a wholly mistaken one: I think it is just in the emptiest room that the mind wanders most; for it gets restless like a bird, for want of a perch, and casts about for any possible means for getting out and away. . . .

There is no question at all, but that, a time ought to come in the life of a well-trained youth, when he ought to be advanced into the decorated schools and school rooms; and this advance ought to be one of the important and honourable epochs of his life. . . .

I want you to consider the probable influence of the particular kind of decoration, which I wish you to get for them,—namely, Historical Paintings. You know, we have hitherto been in the habit of conveying all our historical knowledge, such as it is, by the ear

only, never by the eye ; all our notions of things being ostensibly derived from verbal description, not from sight. . . .

Even as the matter stands, you will find, that the knowledge, which a boy is supposed to receive from verbal description is only available to him, so far as, in any underhand way, he gets a sight of the thing you are talking about.

I remember well that, for many years the only notion I had of the look of a Greek Knight, was complicated between recollection of a small engraving in my copy of Pope's Homer and a reverent study of the Horse Guards. And though, I believe that most boys collect their ideas from more varied sources, and arrange them more carefully than I did, still, whatever sources they seek, must always be ocular : if they are clever boys, they will go and look at the Greek vases and sculptures in the British Museum, and at the weapons in our armories, they will see what real armour is like in lustre, and what Greek armour was like in form, and so put a fairly true image together, but still not, in ordinary cases, a very living or interesting one.

#### ANIMATED HISTORY TAUGHT BY MEANS OF DECORATIVE PAINTINGS AND PICTURES.

Now the use of your decorative painting would be, in myriads of ways, to animate their history for them, and to put the living aspect of past things before their eyes as faithfully as intelligent invention can ; so that the master shall have nothing to do but once to point to the School-room walls, and forever afterward the meaning of any word would be fixed in the boy's mind in the best possible way.

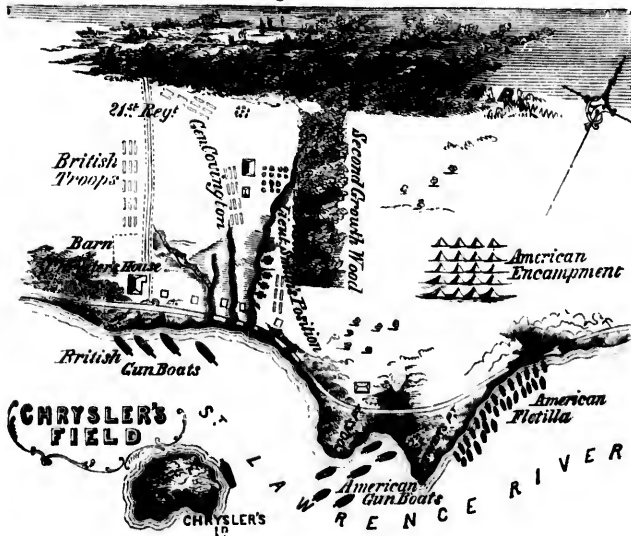
Is it a question of classical dress ?—what a tunic was like, or a chlamys, or a peplus ? At this day, you have to point to some vile wood-cut, in the middle of a dictionary page, representing the thing hung upon a stick ; but then, you would point to a hundred figures, wearing the actual dress, in its fiery colors, in all actions of various stateliness or strength ; you would understand at once how it fell around the people's limbs as they stood, how it drifted from their



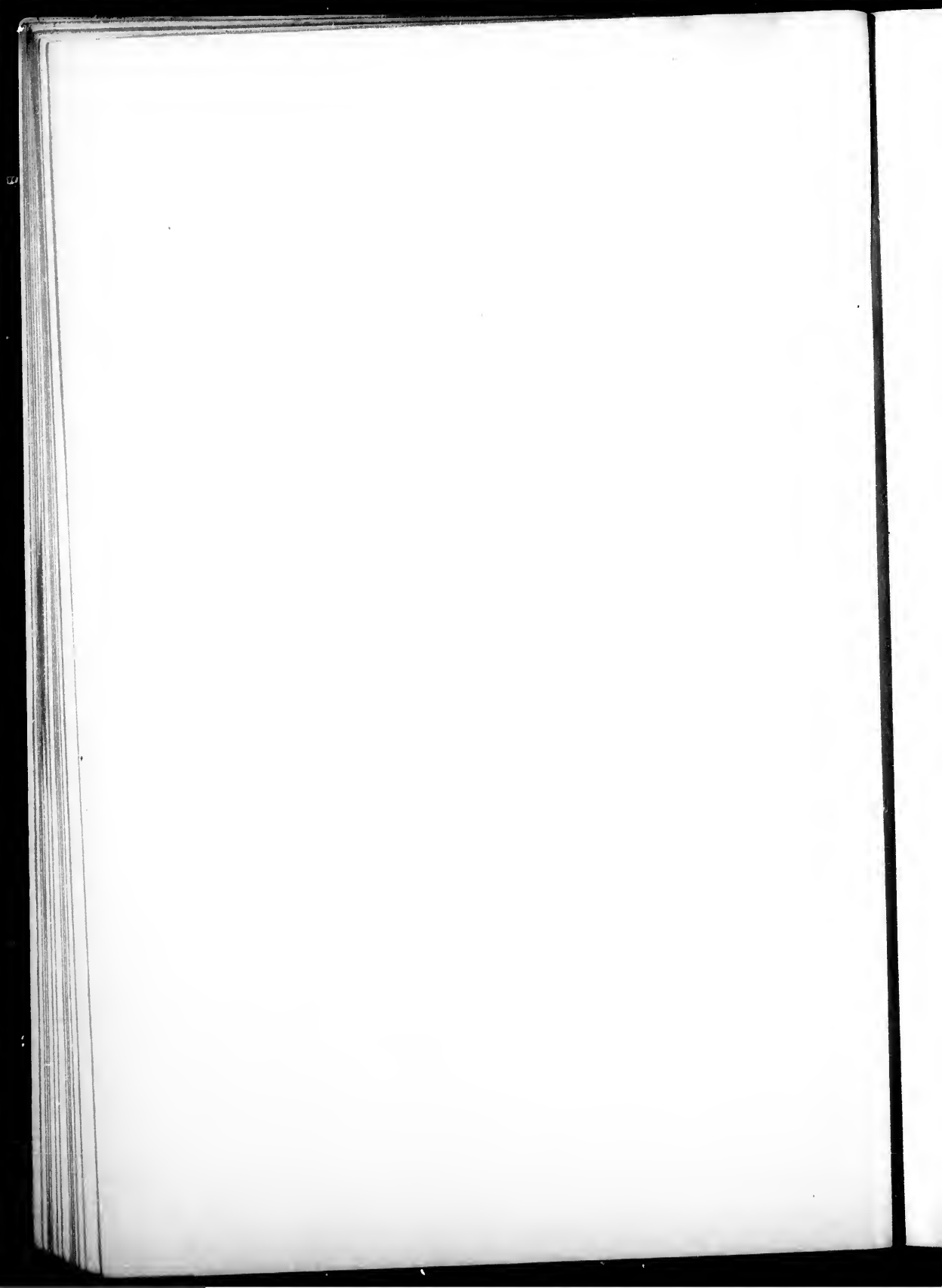
The American Fort Niagara in 1813.



Niagara Frontier.



The Battle-Field of Chrysler's Farm.



shoulders as they went, how it veiled their faces as they wept, how it covered their heads in the day of battle—now, if you want to see what a weapon is like, you refer, in like manner to a numbered page, in which there are spearheads in rows, and sword-hilts in symmetrical groups ; and gradually the boy gets a dim mathematical notion how one cimeter is hooked to the right, and another to the left, and one javelin has a knob to it, and another none ; while one glance at your good picture would show him—and the first rainy afternoon in the School-room would forever fix in his mind,—the look of the sword and spear as they fell or flew ; and how they pierced, or bent, or shattered—how men wielded them, and how men died by them.

But far more than this, it is a question not of clothes, or weapons, but of men ; how can we sufficiently estimate the effect on the mind of a noble youth, at the time when the world opens to him, of having faithful and touching representations put before him of the acts and presences of great men—how many a resolution, which would alter and exalt the whole course of his after-life, might be formed, when in some dreamy twilight, he met, through his own tears, the fixed eyes of those shadows of the great dead, unescapable and calm, piercing to his soul ; or fancied that their lips moved in dread reproof, or soundless exhortation. And if for but one out of many, this were true—if yet in a few, you could be sure that such influences had indeed changed their thoughts and destinies, and turned the eager and reckless youth, who would have cast away his energies on the race-horse or the gaming-table, to that noble life-race, that holy life-hazard which should win all glory to himself, and all good to his country—would not that, to some purpose, be “ political economy of Art ? ”

#### MORAL INFLUENCE OF GOOD PICTURES.

The Hon. Henry Sabine, in a suggestive article in “ Education ’ for January, 1900—, (a Magazine published in Boston,) “ on the Nurture of Moral Impulses,” says : A child’s æsthetical nature cannot be separated from his emotional. A Statue, a Picture, a



Flower, rouses his feelings of love for the beautiful, and the emotions, thus created, lead to right impulses in the heart. The same is true in this respect. The presence of that which is grand in nature leads often to loftiness of purpose. Nobleness of character, grand, unselfish deeds, as well as living examples can be made to stir the childish mind to efforts toward that which is noble and grand, even in the every-day life of common man.

Pictures on the School-Room Walls and works of art to cultivate the taste . . . contribute to create a new sense almost unconsciously leading to the formation of correct impulses, which, in turn, induce right action.

#### BRIEF INCIDENTS IN CANADIAN HISTORY.

##### *Few Monuments in Canada.*

The British people, as leaders of modern civilization, have not less reason to be proud of their record in Canada, as soldiers and as patriots, than in any other part of Her Majesty's Empire.

The Brock monument on Queenston Heights supplies but one memory of the heroic events of the war of 1812-1814. The battle of Chateauguay, fought, as our readers know, on October 26, 1813, was regarded by De Salaberry's sovereign as an event reflecting British daring and good generalship so conspicuously as to deserve a commemorative gold medal, and the conferring of the Order of the Bath on the gallant French-Canadian soldier, before whose fighting General Wade Hampton's forces were driven to retreat. So, too, at the battle of Chrysler's Farm, the decisive victory won by the brave Col. Morrison over the American army of General James Wilkinson met honors and rewards at the hands of his admiring countrymen and from the Parliament of that day. The final triumph of General Drummond at Lundy's Lane on July 25, 1814, can never be forgotten while Canada has an existence or a name on the map. The heroes of these three battles got the rewards which the soldier deserves in the day of his fame, and Canada would be lacking in national spirit indeed if she did not bestow upon their fame the more enduring honors which memorials bespeak. . . .



Lord Howe.



General Abercromby.



Sir William Johnson.



Lord Amherst.

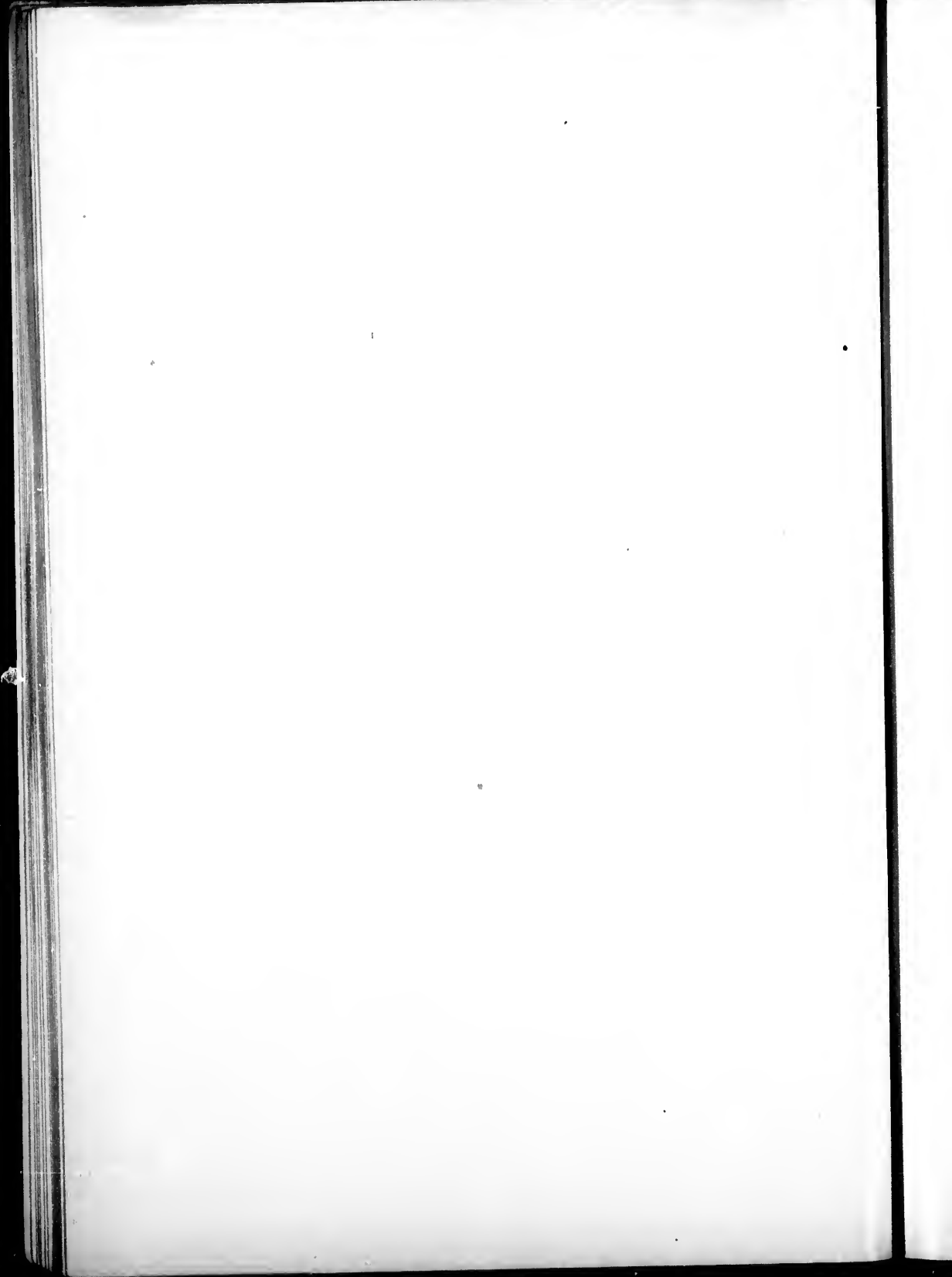


Wolfe.



Montcalm.

Famous Generals in the Old Wars of Canada.



We have too few historical monuments of the past—those significant sermons on stones which the British people never neglect to put up to perpetuate their military history over the face of the world. When we come to realize the importance of having such monuments in Canada, we cannot too highly commend the persistence of the members of the Canadian Institute and of the Lundy's Lane Historical Society in forcing the subject upon the attention of the Government, busily employed with other matters that, after their pressing nature, have occupied public attention almost exclusively.

The tall granite obelisks which will soon stand at Lundy's Lane, Chrysler's Farm and Chateauguay will be an inspiration to every generation who will read their stories in the future; but they will likewise be worthy mementos standing to the credit of the men of to-day who are determined that the duty owing to history, as well as to bravery and faithful patriotism, shall no longer remain neglected.—*Toronto Globe, Nov. 22nd, 1894.*

#### Beginning of Canadian History.

The first period of Canadian History begins with the first years of the seventeenth century, and ends with the death of Count Frontenac and the peace made with the Iroquois in the year 1700. Through all this time, Canada had to fight for life with the Iroquois, or Five Nations of the Mohawks, Oneidas, Cayugas, Onondagas and Senecas. The territory of this formidable confederacy extended from Lake Champlain and the Mohawk River to the western extremity of Lake Erie. The great Canadian names of the period, Champlain, Maisonneuve, La Salle, and Count Frontenac, are but the brightest stars in a crowded firmament.

The seventeenth century opens on Canada, not with the St. Lawrence, but with attempted settlements at the mouth of the river St. Croix, in New Brunswick, and at Port Royal, in Nova Scotia. The names of DeMonts, Poutrincourt, Champlain, Les-carbot, and others like them, men of gentle birth and insatiable enterprise, are linked with these unsuccessful attempts.

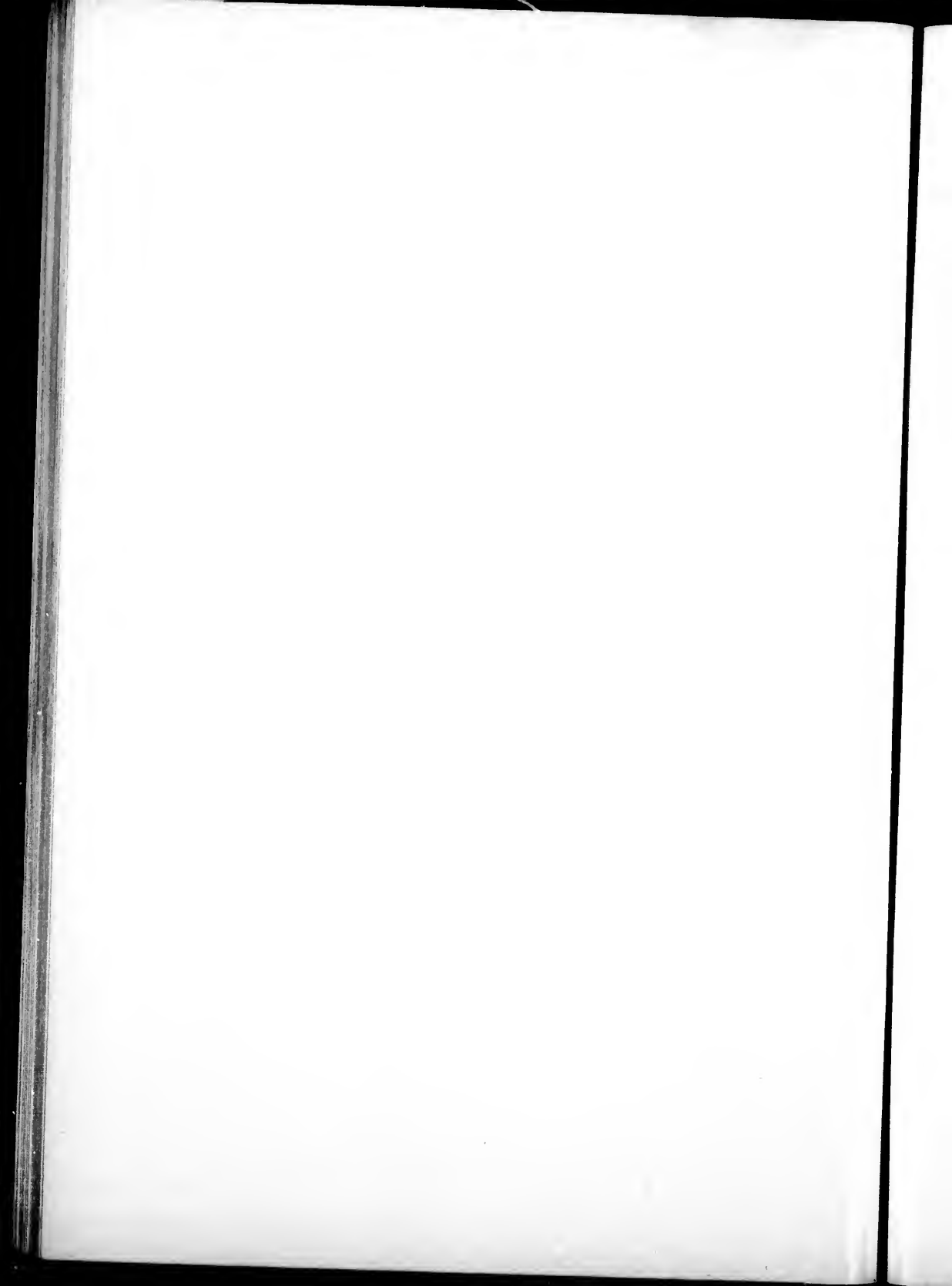
While he lived, Champlain was the head, heart and hand of the infant colony. No name more deserving of honor is enrolled in Canada's book of gold—not so much for what he did, as for what he was. Leaving out Jacques Cartier's name, he was the first of that race of intrepid explorers, lay and clerical, voyageurs and nobles, who searched out the farthest recesses of the forest wilderness, and gave French names to mountains and lakes, rivers, portages and forts, from Louisburg to the shadows of the Rocky Mountains, and from Hudson's Bay and Lake Athabasca to Louisiana.—*Very Rev. Dr. Grant, of Kingston, in Montreal Gazette, April, 1880.*

#### Canada's Historic Past.

In Canada we are interested in the historic events which have occurred in the days of our forefathers or of those who preceded us; and we are daily made to feel that the past is bound up in the present, as in many respects our own present will most certainly influence the future. How many notable occurrences in which those who lived before us took part continue to operate in the actual life of the Dominion, and have powerfully tended to form us into what we are to-day as a people? We possess in Canada a wide field of rich material for the production of national works of art, and the question must present itself to every educated mind. Is it not a national duty to cultivate that field with all the ability we can employ? . . . The historic life of Canada as a British possession dates from the peace of 1763 (if we except the more ancient Province of Nova Scotia). Although but a short period in excess of a century and a quarter, the country is not wanting in a varied and eventful history. The Dominion may indeed be regarded as the product of a series of independent influences, one following the other, from the time when Cabot, four centuries back, first looked upon the shores of the New World. In this respect it presents features similar to those which attend the development of every community; often a series of circumstances become harmonized into a consequent result, the origin of which it is not always possible directly to trace. There are always, however, standing



Death of Wolfe.



out in prominence the great names and the important events to denote the forces and factors which determine history. Such we find in the incipient stages of Canada ; and the process of development which this country has passed through furnishes the record which claims our attention and yields to us memories of famous individuals whose lives challenge our admiration.—*Paper by Sir Sandford Fleming, Canadian Institute, Toronto, Feb., 1893.*

#### The Queen's Rangers.

that most notable colonial volunteer corps, which was first organized in the New England settlements before the British conquest of Canada by his great-grandfather, Major Robert Rogers, who was its first commanding officer, and was succeeded in 1777 by Colonel Simcoe, afterwards the first Governor of Upper Canada.

One instance may be cited of the manner of fighting in those old days. The Queen's Rangers were equipped each with a firelock, sixty rounds of powder and ball, and a hatchet. The eighth paragraph of their regulations reads as follows :—“ If the enemy pursue you in the rear, take a circle till you come to your own tracks, and then form an ambush and give them the first fire.”

Among the many interesting things recorded was the escape of Major Rogers at the rock on Lake George, still known as “ Rogers' Slide.” There were many stories of hard fighting, and of the devilish cruelties and tortures to which the Indians put their prisoners, and of forced marches on snowshoes. Amherst, Abercrombie, Wolfe and Haviland were the British generals in whose operations the Queen's Rangers had an important part. In the great engagement at Fort Ticonderoga, in July, 1758, in which Lord Howe was killed, the British lost 1,944 officers and men. In this battle the Queen's Rangers were among the best troops on the British side. From Quebec to Detroit their deeds of bravery, adventurous daring, and endurance were among the most important events of the campaign.

In June, 1760, Major Rogers, with his Rangers, went to Detroit, with the news of the capitulation of Quebec, to receive the submission of that fortified place.



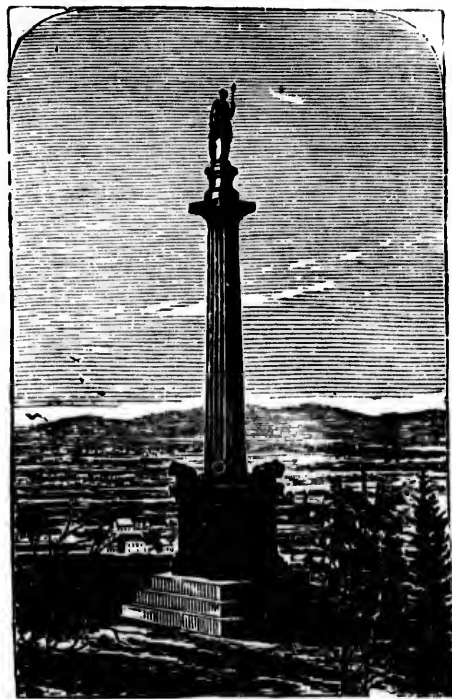
In January, 1776, Major Rogers was appointed Governor of Mackinaw. A few years later he went to England, where he died in 1784.—*Lecture by Lt.-Col. R. Z. Rogers, of Cobowry, at Toronto, January, 1891.*

#### Rorke's Drift in Canada.

Much has been written and told of the dauntless heroism of the 89 British soldiers who repulsed 3,000 Zulu warriors at Rorke's Drift in Africa. It can but add lustre to the fame of Britain's soldiers to relate the following incident which may fairly be named the "Rorke's Drift" of Canada. During the war of 1812-15, in the month of October, 1813, the American General Wilkinson was making his way down the St. Lawrence with an army of 9,000 men. . . . At the same time another American army, 5,000 strong, including a body of cavalry, under General Hampton, marched northward from Plattsburg on Lake Champlain, with the object of forming a junction with Wilkinson's force at Montreal. . . . A force of less than 400 Canadians was thus raised, consisting chiefly of what were known as the Canadian Voltigeurs. This force was placed under the command of Colonel de Salaberry. . . . The combined attacking forces numbered, therefore, about 4,000, or more than ten trained soldiers against each one of the devoted band of Canadian militia. When the first sound of contact was heard by the firing of the pickets, De Salaberry extended his troops in order of battle, and very soon the fight became general. The Americans met with an obstinate and protracted resistance. . . . They met the American advance guard, and after a skirmish fell back on Chatauguay river. Here, on the 26th October, 1813, was fought the battle of Chateau quay. . . . De Salaberry, fearing that they would be entirely surrounded and cut to pieces, adopted a very clever stratagem, which produced the best possible results. He placed the buglers at intervals all along the front (there was nothing but front), and ordered them to simultaneously sound the advance. This was done with startling effect, giving the Americans the impression that a large army was opposed to them. On the night of the 25th General Hampton despatched Colonel Purdy with a brigade



Wolfe's Ravine.  
*(Holy way up the Heights.)*



**Ste. Foye, Monument, near Quebec.**

4

by a circling route to attack the Canadians in the rear. . . . In the meantime, Purdy with his brigade had come up to attack the Canadian rear. Two companies were stationed to meet him, which they did so effectively that he was defeated, and his force compelled to retire in great disorder.—*A Correspondent of the Toronto Mail, 1894.*



#### Laura Secord's Perilous Journey in June, 1812.

In "The Story of Larah Secord," as told by the late Mrs. Curzon in September, 1893, I make the following extract :

"Leaving her home, her wounded husband and young children . . . the brave Laura Secord set forward on her journey, all unprepared for it indeed, for she did not dare alter her usual early morning attire by one iota, and had to circumvent three American sentries before she reached St. David's, one at her own gate, where the pretense of a strayed cow sufficed, the others by a true story of a sick brother at St. David's.

"At St. David's she entered the swamp, through which she guided herself by those signs of the points of the compass known to most settlers in those times. But she lost herself more than once, and the moon was rising as she reached the further end. All that long, hot summer's day, from daybreak to moonlight, on the 23rd of June, 1812, she had traversed the haunted depths of an impenetrable swamp, alone, hungry, faint, and, for the most part of the way, ragged and shoeless. Even to-day we can judge how long it would take to destroy every article of attire in a thicket full of thorns and briars, of branches and fallen trees, of water and bog. Wild creatures alarmed her, for the rattlesnake often strikes as he springs his alarm, and the wildcat drops from the high branch without warning, or pursues his prey perseveringly until he is sure of his aim. Once only she faltered, and it was at the dread cry of wolves ; but they passed her by, and she went on trusting more than ever to the Hand that guides the world.

"Crossing by means of a fallen tree the Twelve Mile Creek, (see engraving) then a swollen and considerable stream, for rains had

been heavy for days previous, the heroine climbed slowly and painfully the steep sides of "the mountain," and on the ridge encountered a British sentry. O, joyful sight! A friend once more! By him she is directed to Fitzgibbon, still, however, some miles distant. Her heart is lighter, for she is within British lines. But, oh, how heavy are her feet! She enters at length upon a little clearing, the trees have been felled, and their twigs and branches strew the ground; they crackle beneath her tread. Suddenly she is surrounded by ambushed Indians, and the chief throws up his tomahawk to strike, regarding the intruder as a spy. Only by her courage in springing to his arm is the woman saved, and an opportunity snatched to assure him of her loyalty. Moved by pity and admiration, the Chief gives her a guide, and at length she reaches Fitzgibbon, delivers and verifies her message, and faints."

❁ ❁

"In days of yore, the men of Gore  
Showed pluck and valour bold  
At Stoney Creek and Lundy's Lane.  
The story well was told."--*Old Song.*

❁ ❁

#### Fort Chambly or Fort Pontchartrain.

The only relic of the kind in North America, derives its name from the first Seigneur-Capt. Jacques de Chambly, 1672, and again from *Pontchartrain*, the name of the French Minister of Marine and Colonies, when it was completed in 1711. It is a quadrilateral fortress flanked by four bastions situated at the basin of Chambly, on the left bank of the Richelieu or Chambly River, about fifteen miles eastward of Montreal.

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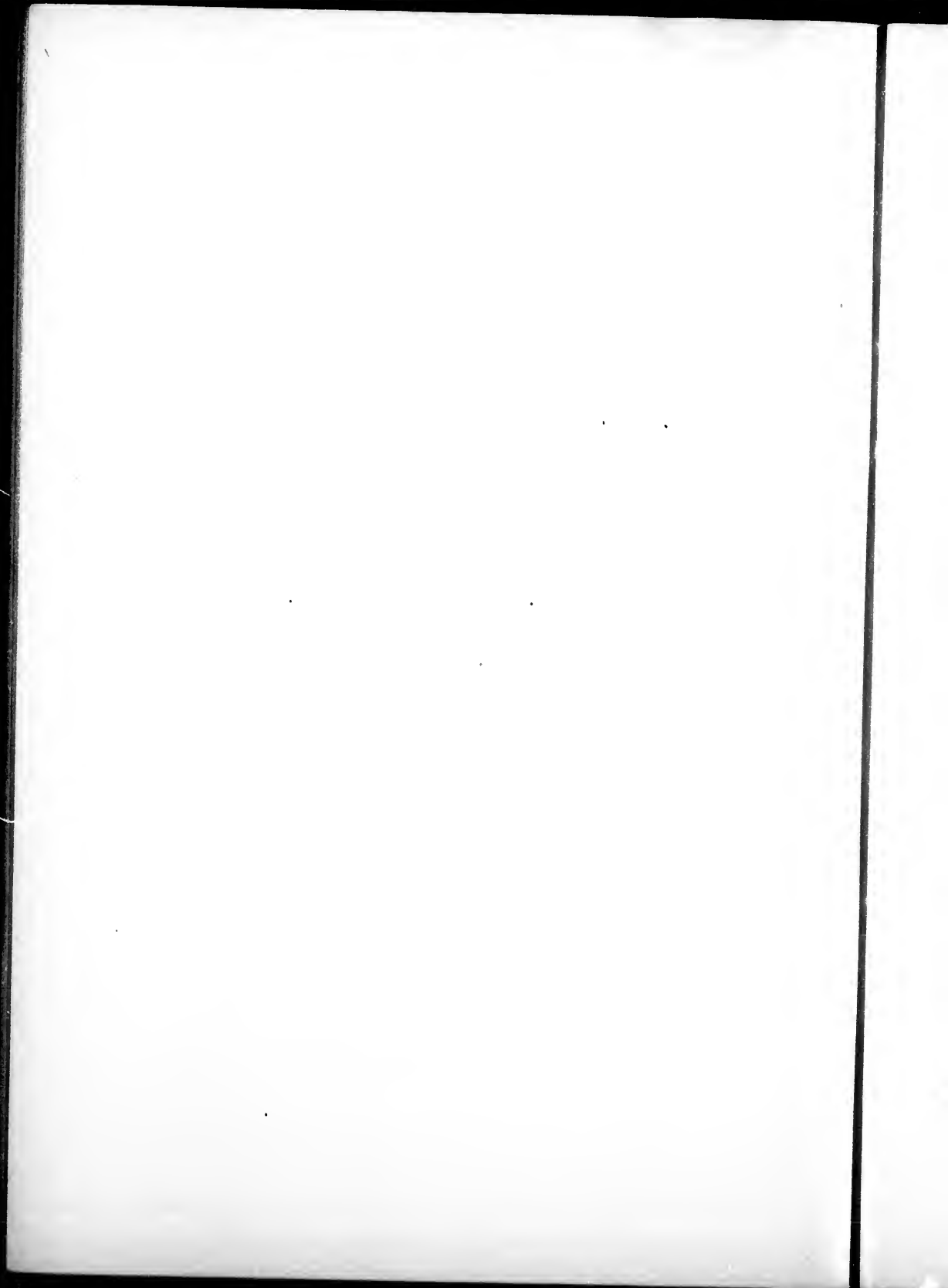
#### MEMORIES OF CANADIAN HEROES.

Verses by the late Bishop Strachan, 1820, on looking at the bastion of Fort George at Niagara (1819), where Sir Isaac Brock and his gallant aide-de-camp, Colonel Macdonell, were temporarily laid before their removal to the monument at Queenston heights:—

Why calls this bastion forth the patriot's sigh?  
And starts the tear from beauty's swelling eye?



Maisonneuve Monument, Montreal.



Within each breach intrepid Brock is laid,  
A tomb according with the mighty dead,  
Whose soul, devoted to his country's cause,  
In deeds of glory sought her first applause.  
Enrolled with Abercrombie, Wolfe and Moore,  
No lapse of time his merits shall obscure ;  
Fresh shall they burn in each Canadian heart,  
And all their pure and living fires impart.

A youthful friend rests by the hero's side,  
Their mutual love death sought not to divide ;  
The muse that gives her Brock to deathless fame,  
Shall in the wreath entwine Macdonell's name.

✻ ✻  
THE DEATH OF BROCK.

Upon the heights of Queenston  
One dark October day,  
Invading foes were marshalled  
In battle's dark array.  
Brave Brock looked up the rugged steep,  
And planned a bold attack ;  
" No foreign flag must float," said he,  
" Above the Union Jack."

His loyal-hearted soldiers  
Were ready every one,  
Their foes were thrice their number,  
But duty must be done.  
They started up the fire swept hill  
With loud-resounding cheers,  
While Brock's inspiring voice rang out,  
" Push on, York Volunteers."

But soon a fatal bullet  
Pierced through his manly breast,  
And loving friends to help him  
Around the hero pressed.  
" Push on," he said, " don't mind me ;"  
And ere the day was done,  
Canadians held the Queenston Heights,  
And victory was won.

Each true Canadian patriot  
Laments the death of Brock ;  
Our Country told its sorrow  
In monumental rock ;



## SCHOOL-ROOM DECORATIONS

And if a foe should e'er invade  
 Our land in future years,  
 His dying word will guide us  
 "Push on, brave voluntee. *Anon.*



## HEROES OF CANADA.

Our land is dower'd with glory  
 From the east unto the west,  
 With rays of ripen'd splendor  
 That cluster on her breast.  
 But the stars that beam the brightest  
 And shall burn to the last,  
 Are the deeds that light our father's graves,  
 The heroes of the past.

When through the land a psalm of grief  
 Smote every heart and door,  
 With tidings from each battle field  
 Rock'd by dread Cannon's roar,  
 And mothers prayed and sisters wept  
 With love and faith divine,  
 Beseeching God to guard our hosts  
 Along the frontier line.

From Lundy's Lane and Queenston Heights  
 The message quickly came  
 That filled each heart and home with joy,  
 And tired the wings of fame.  
 At Chateauguay brave sons of France  
 Drove back the stubborn foe  
 With loyal heart and weapon strong,  
 Just eighty years ago.

But not alone in battle-field  
 Did heroes staunch and brave,  
 Yield up their lives in honor's cause  
 Our country's flag to save.  
 In savage forests deep and dread,  
 Beset with hardships fell ;  
 Our fathers toiled, then sank to sleep  
 Within each lonely dell.

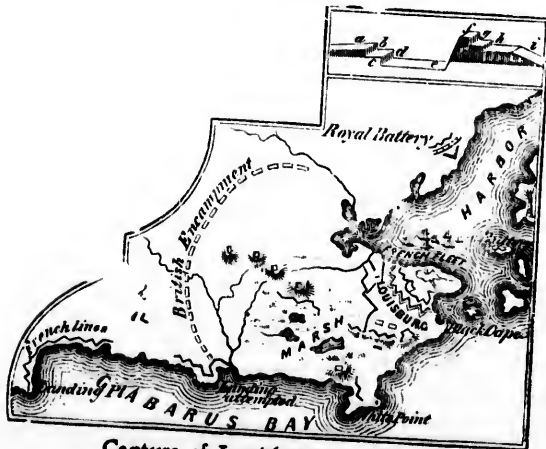
Their memory lives upon our streams  
 Their deeds upon our plains,  
 They need nor shaft nor monument  
 Nor gold-emblazon'd fanes.



"Here Died Wolfe, Victorious."



Military Operations at Quebec, 1759.



Capture of Louisbourg in 1745.

*SCHOOL-ROOM DECORATION.*

In virtues link'd through ages  
 Shall their great strong lives flow on  
 Inspiring souls to nobler deeds  
 From patriot sire to son.

Theirs be the glory, ours the love  
 In this great cherish'd land,  
 Bearing the impress-seal of heaven,  
 And fashion'd by His hand  
 Whose victory is the ark of peace  
 Guarded by love and fear ;  
 Strong as the faith that consecrates  
 Our heroes with a tear.

A nation's hope, a nation's life,  
 Be ours from east to west ;  
 A nation's hope, a nation's life,  
 To fire each patriot breast.

That in the blossoming years to come  
 Our proudest boast as men,  
 When bound by ties of nationhood,  
 To hail this land—Canadian !

—Thomas O'Hagan.



Whether from England's fields of bloom,  
 Or Erin's lanes of emerald green ;  
 Whether from Scotland's hills of broom,  
 Or France's vine-clad capes serene ;  
 United on St. Lawrence brink,  
 Stand we together, man to man,  
 And all these foreign titles sink  
 Into one name—CANADIAN !

**SOME CANADIAN STATUES AND MONUMENTS.**

Among the many suggestive Canadian Statues and Monuments which have been erected in the Dominion, are the Statues of De Salaberry, at Quebec ; Maisonneuve at Montreal, Cartier and Macdonald at Ottawa ; Brown and Ryerson at Toronto ; and Brant at Brantford, (besides duplicates of the Macdonald Statue at Montreal, Kingston and Toronto).

Of Monuments, we have those to Wolfe and Montcalm ; to Champlain ; "to the First Missionary" ; also le "Monument des

Braves"; at Quebec; of the French and English soldiers of 1760 at Ste. Foye, (near Quebec); those on the Battle Fields of Crystler's Farm, Queenston Heights, Lundy's Lane, besides the Monuments to our own Volunteers at Winnipeg and in the Queen's Park, Toronto.

Of these Statues and Monuments large Photographs might be taken, provided there was a demand for them, for the purpose of School Room Decoration.

NOTE. I have photographs of most of these Statues and Monuments, should any one wish to see them.

My grateful acknowledgements are due to the following parties for the use of the electrotypes of the pictures which illustrate the pages of this Address: the Thorold and Beaver dams Historical Society; *The Globe* Publishing Co.; Messrs. Warwick Bros. & Rutter; the Methodist Book Room, and the Hunter, Rose Company. Most of the illustrations are those contained in my School "History of Canada, and of the other British Provinces of North America," published by John Lovell and Sons, Montreal, in 1865.

J. G. H.

### NOBLE APPRECIATION OF THE INHERENT LOYALTY OF THE BRITISH COLONIES.

By the Right Hon. Joseph Chamberlain, Secretary of State for the Colonies.

It is most gratifying to know that the inherent and traditional love and loyalty, not only of Canada, but of the whole Colonial Empire of Britain, is fully and honourably appreciated in the Mother Land. In a Speech, remarkable for its fervour and exalted patriotic feeling, (delivered in the House of Commons on the 5th of February, 1900,) by the Right Hon. Mr. Chamberlain, Colonial Minister, he referred "to the renown gained in South Africa, and which already belongs to the historic Regiments of the Empire, and then added:

I speak with equal praise of the Colonial Soldiers, who have been shoulder to shoulder in every contest, in which they have been engaged, and have shown special aptitude and special knowledge, which has made them almost invaluable. . . .

It was a "mistake . . . [that] we failed to respond, as we ought to have done, to the splendid offers that came from our Colonies. . . . We hesitated to put upon them any greater strain than we thought was necessary. But what is happening now? They are multiplying their offers; and every offer is gratefully, promptly appreciated and accepted by us.

We shall have, in this war, before it is over, an army of Colonials, called to the aid of Her Majesty, who will outnumber the British Army at Waterloo, and nearly equal to the total British force in the Crimea. . . .

Never before, in the history of our Empire has it so realized its strength and unity. The splendid, and, above all, spontaneous rally of the Colonies to the Mother Country, affords no slight compensation even for the sufferings of war. . . . What has brought them to our side? What has brought these Young Nations to Britain's aid,—induced them to spring to arms, even before we called upon them? It is a true Imperial Instinct which they possess. . . . The sense of common interest, of common duty. . . . A pride in the great Edifice, of which they are members. All of these things have combined to consolidate and establish the **UNITY OF THE EMPIRE**. And . . . these people, shortly,—very shortly—as time is measured in history, are now, for the first time, claiming their share in the duties and responsibilities, as well as the privileges, of the Empire.

