

the priest and the settler brought some works of art with them, mostly for religious purposes, and while there are records of a few native painters,¹ mostly portraitists, the results have had but little influence on the art of the country. Into Old Canada were brought some good examples of early European painting, especially the pictures now assembled in the imposing collection at Laval University, where there are examples of Italian, Flemish, Dutch, French and English schools and of individual masters, including Signorelli, Salvatore Rosa, Simone Memmi, Van Loo, Guido Reni, Poussin, Fragonard, Velasquez, and Carlo Dolci. Most of these paintings were sent to Canada during the French Revolution and were collected by Hon. Joseph Legaré, who was one of the early Canadian painters. Others were bought for Mr. Legaré in Europe. But while they are interesting in themselves and valuable, they should not be taken into our present consideration.

Therefore we must come down to the beginning of the nineteenth century before we can find the beginnings of art in Canada. And in doing so we are confronted with a significant set of coincidences. We find that in the years 1806, 1810 and 1812 the stars in their courses must have favoured the future of art in this new country. For in 1806 George Theodore Berthon, an artist who eighty years later left in Canada many excellent examples of art, was born in Vienne, France. Four years later, in 1810, there was born in England Daniel Fowler, whose work is among the best of the artists in Canada who have laid down their brushes forever. In the same year, as we have recorded, Paul Kane came into the world. Two years later, in the old town of Königsberg, Prussia, O. R. Jacobi was born, and in the same year Cornelius Krieghoff first saw the light in the quaint city of Rotterdam. Both came to Canada later on, and while Krieghoff has been called the Hogarth of Canada (his studies of rural life and types in Lower Canada meriting that distinction), Jacobi, perhaps rightly, is regarded as the most conspicuous of our early painters. It is well to record here also that two of the first artists from abroad to leave an impression in Canada were Hoppner Meyer and E. C. Bull. Meyer was a son of the London engraver of the same name. Some of his water-colour portraits are still to be seen in Toronto, and are examples of a refined and elevated taste. Bull was accounted a splendid pencil draughtsman. He taught drawing at Upper Canada College and the Mechanics Institute.

George Théodore Berthon received in France his training as a portrait painter, studying under his father and also under David. As a young man he went to England, but on the advice of a friend then living in Canada he came to this country and settled in Toronto as a professional portrait painter. His first commission was a portrait of Chief Justice Robinson, and thereafter, for the Law Society, he painted portraits of successive Chief Justices. These fine big canvases now hang in Osgoode Hall, and, although they are appreciated only by the few, they compose nevertheless a notable collection, worthy of being placed where they could command more attention from the public. They are Victorian in style and feeling, and they have a somewhat literal or photographic quality. But they are highly convincing and convey an authentic impression of personality. They are sound in construction and dignified in effect, and they must have been well executed technically in order to have retained their present freshness and

¹ De Beaucourt, Louis Delongpré, Antoine Plamondon, Joseph Legaré, T. Hamel, Gilbert Stuart Newton, and William Valenteue.