

clarity of colour. It is fortunate that an artist so sound was available to record for us with apparent faithfulness the appearance of so many of our public men of the Confederation and pre-Confederation periods. Besides portraits Berthon painted a few landscapes, but it is on portraiture alone that his reputation rests. He was elected a member of the Royal Canadian Academy in 1880, and he died in Toronto in 1892.

Naturally one wonders why an artist would come to a country where there was as yet almost no artistic development. We acknowledge the pioneer spirit and we have before us, even in our own country, the instance of Paul Kane. But Kane went into remote parts with no intention of remaining. Nor did he remain. Then, again, there is the instance of Gauguin, the French painter who went to the island of Tahiti, lived amongst the coloured people of that land, painted them and died there.

Scarcely can we believe that Jacobi came to Canada with much thought of remaining. There is a record that he came for the single purpose of painting Shawinigan falls, a beautiful bit of natural scenery near Three Rivers, not many miles from the city of Montreal. The fact that he remained and passed his last days here is a fine tribute to the attractiveness of the country. For he had been a distinguished painter in his own land, where, after a course of training at Düsseldorf, he had received commissions from the Duke of Westphalia and the Emperor of Russia. Besides these attentions, the Duke of Nassau had appointed him court painter at Wiesbaden, where he had remained for twenty years.

Jacobi was about fifty years of age when he came to Canada in or close to the year 1860. He was then at the height of his power. His paintings of this period and even of the period embracing the next ten years, display a good sense of colour values, though they may be found lacking in originality and variety of design. Some of his paintings are notable for their delightful tones of grey, but most of them are emphatic exponents of the merits of red and orange.

In Jacobi Shawinigan falls must have aroused genuine enthusiasm, for the painting of waterfalls became with him a veritable passion. And notwithstanding the many opportunities to be found in Ontario and Quebec for catering to this passion, he fell into the dangerous practice of repeating. One of his favourite compositions was an orange sunset, with some indication of trees on each side and a waterfall down the middle. This somewhat sentimental bit of landscape he repeated many times, with, of course, enough variation to show that it was not the product of the stencil. He was an idealist, and for that very reason there is but little "Canadian" feeling in his work. His landscapes, with some exceptions as far as type goes, might as well be called Prussian as Canadian. He loved to render his impression of a landscape bathed in the enrapturing glow of the setting sun, and yet no one can say of many of these impressions that this is that or that is this.

Jacobi had been in Canada about a decade when, in 1873, the Ontario Society of Artists was organized. He was among the first exhibitors. He was also one of the first teachers in the school of art which began about that time and which is known now as the Ontario College of Art. But his teaching was of short duration and of but little consequence. Mr. T. Mower Martin, who is the present *doyen* of painters in Canada, was the principal. It appears that Jacobi did not relish the fact of being exceeded in academic honours by one whom he regarded