

to paint was revived. He returned to his island home in Canada, and for many years thereafter he was a painter of large and varied output. He gave most of his attention to landscape and still-life. His colouring at times is brilliant and there is in his work more breadth than in the work of most of his contemporaries. Examples of it may be seen in the National Gallery of Canada, at Ottawa.

Of Krieghoff there are scarcely any records apart from his work. One is safe in assuming, notwithstanding, that he came to Canada in the course of his wanderings from one place to another and settled in the country, near Montreal. He must have had a good rearing, for he was an accomplished linguist, a musician of some attainments, and he was as well a student of botany. It is recorded also that he received a training in art at Rotterdam. Even so, from his native land he was attracted to America. But he came more as an itinerant musician than as a painter. He possessed an adventurous disposition, and at the time of the Seminole trouble in Florida he joined the United States forces and attained the rank of sergeant. Later he drifted northwards into Canada, and remained for some time in Montreal. At length he found his way to the city of Quebec, and apparently it was the friendships formed there that induced him to remain. Then began the serious portion of his career as a painter. He came to the conclusion that he was not an efficient draughtsman, and his work shows that the conclusion was based on reason. Convinced of this defect, he went to Paris where he studied for two years, after which he returned to Quebec. Without doubt he was benefited by the schooling, but it cannot be said that he ever attained much skill in drawing. Nevertheless, he was a fair draughtsman and he possessed great adaptability. He gave much attention to landscape painting, but he used the human figure and various animals as accessories and oftentimes as the chief motive.

Krieghoff enjoyed considerable patronage in Quebec, where his paintings were acquired by most of the wealthy residents of the city. Brilliant in tone as were many of his landscapes, particularly the scenes of autumn, they were not too brilliant for the taste of the art fanciers of that time and place, and many of the officers stationed at Quebec took with them on their return to England specimens of Canadian scenery as depicted by this artist; many of these were painted in one day in the open. There were also Indian and French Canadian types, subjects that appealed greatly to Krieghoff. And, while the artist was prone to use lavishly the primary colours, some of his paintings, judged even as the productions of to-day, are really charming in tone, composition and method. Most of them, on the other hand, would be regarded now as being too raw in colour and crude in execution. Many of them have the appearance of highly-coloured lithographs. The figures might be regarded as the work of a caricaturist and humourist. We find in his work touches that suggest Hogarth and conceits that might well come from Cruikshank. The French Canadian and the Indian were his especial subjects. Therefore the wigwam, the canoe and the mansard roof are important accessories to his compositions. The breaking up of a dance at a French Canadian farmstead and running the toll-gate were subjects that appealed to his sense of humour, and the results of his efforts to realize these events on canvas are amusing, even if exaggerated. His weakness for exaggeration ran to such lengths as that of having a rheumy old man running on crutches after a horse that has passed, galloping, through the toll-gate, or that of sleighs upsetting, dogs fighting, horses bolting and persons looking on