



ARTHUR LISMER

PAINTINGS

1913 - 1949

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*THE ART GALLERY OF TORONTO, JANUARY-FEBRUARY 1950.
THE NATIONAL GALLERY OF CANADA, OTTAWA, MARCH 1950.*



RAIN IN THE NORTH COUNTRY, 1924. Cat. No. 16

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ACKNOWLEDGEMENTS

This is the second of the Gallery's exhibitions devoted to a survey of the work of a living Canadian artist, and our first and welcome duty is to express our thanks to all concerned—first to the lenders of paintings for their generosity, secondly to those who have co-operated with advice, information and criticism, and finally to Arthur Lismer himself whose transparent honesty enables us to perceive the mingled state of his feelings; for being x-rayed is one thing but being x-rayed on a pedestal is quite another.

The idea behind the venture is essentially this: that the subject should be a Canadian artist who has won general recognition over a period of years both with his colleagues and the interested public and who has had, either by his professional work or outside it, or both, an important influence on the development of art in Canada.

We particularly wish to thank Mr. Lawren Harris for his contribution to this catalogue and to Messrs. A. Y. Jackson, A. J. Casson and C. S. Band for their detailed interest and help to Mr. S. J. Key in organizing the exhibition.

INTRODUCTION

More than any other member of the Group of Seven, Arthur Lismer has kept alive the spirit of freedom and even controversy that first broke that accepted quietude of Canadian painting when "The Tangled Garden" was exhibited by J. E. H. MacDonald. That was in 1916. Since that time he has expounded the doctrine of the artist's right to self-expression from one end of Canada to the other, in the United States and half way round the world with the unflagging zeal and resource of a crusader. His list of travels, positions and honours as an educator is long. From 1916-19 he was principal of the Nova Scotia school of Art, Halifax, and from 1919-27 Vice-Principal of the Ontario College of Art. In 1922 he began a series of lecture tours across the western provinces and in 1929 became Educational Supervisor of The Art Gallery of Toronto. Recognized as an authority on Child Art Education he was invited to give addresses at New Educational Fellowship conferences in France and England in 1932, in South Africa in 1934, in the United States in 1935 and 1936, in Australia and New Zealand in 1937. In 1936-7, at the request of the government, he lectured to teachers and established children's art classes in South Africa. At present he continues his work with unabated energy in the school of the Montreal Museum of Art and the Department of Fine Arts at McGill University. In his wake he has left and continues to leave the debris of discredited conventions, warm admirers and ardent disciples, and generations of youth who will owe him their awareness of art and their determination to judge independently what they see. Younger painters, especially in Canadian centres, owe him a debt difficult to estimate but certainly great. He has engendered, wherever he appears, respect or at least tolerance for the experimental and personal so that there is now a broader welcome awaiting more varied work.

In his paintings Mr. Lismer can boast a second enviable record of achievement, an account of which this present exhibition attempts to give. Working first as a commercial designer and then as a teacher he has never been able to give that part of his work his undivided attention, yet he has won himself prominence in any survey of painting in Canada.

In the hours rescued from teaching he was able to record the bizarre patterns of camouflaged warships in Halifax harbour during the First World War and later join the other members of the Group in their solemn tribute to the wild grandeur of Algoma. He has also found time to explore the un-

dulating hills of Quebec with A. Y. Jackson, and the north shore of Lake Superior with Lawren Harris; and to pit his strength against the colossal violence of the Rocky Mountains. In South Africa more easily carried water-colours were used extensively for the first time in capturing the warm brightness of a southern climate. More recently he has been studying the stark boldness of sunlight playing over rocks and lakes in northern Ontario or the chaos of fishermen's gear on Maritime docks and beaches, with the colours in these later pictures sharper than ever before.

The region that appears most often, however, is Georgian Bay, to which he returns again and again with outwardly changing but essentially constant approach. In 1916 a westerly gale whistles icily through a northern fairyland of impressionist colour; in 1921 a September storm gives a stronger test to more resistant rocks and trees holding their positions in boldly blocked areas of colour. Three years later "Rain in the North Country" presents the same actors in a less acute situation set forth in richly complex tones, colours and textures. Then more recently the stage has narrowed, the tension increased, as the tangled underbrush of Georgian Bay shores has begun to fill the whole canvas. Fallen trees incised in biting lines struggle defiantly against the encroaching life on all sides. The intention is still the placing of opposing forces in nature in dramatic conflict.

Arthur Lismer grew up in the more cultivated landscape of England and came to this country only in his early maturity. He has faced the rougher Canadian out-of-doors *and* the problems of education as challenges to be accepted exultantly. That he is now commonly recognized as the dean of all those who function in the dual role of artist-teacher in Canada is just tribute to exceptional skills.

SYDNEY KEY

ARTHUR LISMER

IT was just thirty years ago that seven Canadian artists were drawn together to initiate an art movement to paint the Canadian scene in its own terms. This was the Group of Seven.

During the next fifteen years its members explored many regions of the country, that had never before been painted, in search of vital Canadian motives. They painted hundreds of sketches and paintings that portrayed the Canadian scene in a new, indigenous and comprehensive way, which embodied its spirit.

Seventeen years ago the Group of Seven ceased to exist as the original union of seven artists. It was enlarged in 1933 into an art society now known as the Canadian Group of Painters.

Though the painters of the Group of Seven painted many city, town and countryside scenes, it was the great and varied North Country that was their main inspiration.

While the landscape of the North is to-day much the same as it was thirty years ago our sense of environment has changed.

We no longer think of the Northland as the wild, rugged and remote country it was to the Group of Seven. Our perspective has altered.

To-day nearly all parts of Canada are within swift reach by a day's airplane flight. The canoe has become largely a pleasure craft, no longer a vital necessity.

The radio, the wholesale and rapid distribution of newspapers and periodicals, movie houses in what a decade ago were pioneering settlements, the daily and even hourly transmission of news from all parts of the world, the engineering and technological web that has spread discovery and exploitation of resources into regions which twenty years ago were all but inaccessible, the building of well planned towns by great corporations in remote regions with modern conveniences in every home; all this has altered our outlook.

We are no longer a pioneering people in the old rugged way with a dozen or so large communities strung across the country on the Southern fringe of the primeval North.

Moreover, Canada has become one of the world's leading manufacturing and trading countries and is to-day an important factor in international affairs—plays a vital part in the struggle of world forces.

The effect of this rapid change on art in Canada has been to move us into the main stream of international movements in art. At present many of our artists are engaged in adapting these to our own expressive and creative needs.

So that to-day the particular spirit of creative adventure which motivated the Group of Seven and the attitude to the country which gave their painting its distinctive character cannot be revived.

This is as it should be. For creative life in the arts never seeks to revive or recapture that which has gone before. It moves into new adventures, seeks new means of expression in harmony with the outlook of its day.

The story of the Group of Seven is that of seven artists who came together in a creative venture that no one of them could have carried through on his own. They essayed to paint this country in accord with the dictates of its own character and spirit, which was then an idea foreign to the Canadian people. The creative momentum needed to do this effectively could only be engendered by concerted effort, by mutual devotion, support and conviction.

In matters of art and culture Canadians were at that time a subservient people. The idea was generally held that anything we ourselves created was not worth serious consideration.

The European and old country outlook and ideas of art dominated and dictated our artistic efforts. Their suitability to our creative needs as a young and growing country were never questioned, and yet the whole environment of the artist in Canada was different from that of the artist in England and Europe.

Canada was a country that demanded to be painted with complete devotion before it yielded its austere and remote secrets. The result was a way of painting which the majority of our people and most of our art lovers and critics did not understand. They did not recognize their own country as a paintable land. They did not know its spirit as a transforming power, nor did they then think of the arts as a living, creative force in the life

of a people. Since that time the paintings of the Group have been accepted by most Canadians as the beginning of a creative tradition in art engendered by the country itself.

The Group of Seven was not in any sense an art society. It never had a president, secretary or treasurer. Though some of its members have been accused of being its leader, no one ever led it. Its members influenced each other far more than they were influenced by all other sources, but the one all powerful and engrossing source was the Canadian scene itself. It dictated the subjects, the way of seeing, the technique and expression.

But while the inspiration and purpose of the members of the Group were the same, no two of them painted the Canadian scene in the same way. The paintings of one member could never be mistaken for those of another member. Each one made his own distinctive contribution.

One of the most forceful and individual of these was Arthur Lismer.

From his earliest paintings such as "Guide's Home" painted in 1914, and the sketches made on a canoe trip with Tom Thomson the same year, down to to-day, all his work has an amplitude and rugged, epic splendour that transcends the decorative.

It is never stylized nor descriptive. No subject is ever viewed from the outside in terms of painting a pleasing picture. He never imposed a pre-conceived idea of how a scene should be painted on any subject. There is no consideration of himself in his work. All his attention and creative power was directed at the scene itself and he painted every subject in just that way.

He was a partner on sketching trips with other members of the Group to Muskoka, Algonquin Park, Algoma, Georgian Bay, Lake Superior and Quebec.

He was the first artist to paint the McGregor Bay themes and returned to that part of Georgian Bay for many summers as it seemed to him to be the summation of nature's lyric expression of the whole region.

His response to great nature in her elemental and dramatic moods or in her pristine and shining moods evoked his sense of form, rhythm and picture organization and gave his paintings a substance and structure that is at once profound, resonant and full-bodied.

He recently wrote, "I think the Chinese have the right idea, that nature is man and not his background merely—things in nature are alive with man's intention, adoration and praise—they become the measure of his stature and worship."

If we view his paintings with this statement in mind we will find that they are great human documents—the Georgian Bay paintings of old pine trees, the "September Gale", "Happy Isles", "Blue Cove, McGregor Bay"; the Algoma paintings "Isles of Spruce" and "Rock, Pine and Sunlight"; the Lake Superior paintings "Sombre Isle of Pic" and "October on the North Shore"; the large "Quebec Village" and his many sketches; all are vital, authentic Canadian paintings of an epic character and at the same time the measure of a great individual.

In recent years he has returned to the Maritimes to paint and has focused his point of view on "Images", on foregrounds or trees, the paraphernalia of shipping and fishing on docks or the interesting design of the litter on beaches.

He claims he is earthbound. If so it must be in the sense that he paints the realities of the earth as men know them, objectively and by constructive standards; and that his idealism ever seeks practical channels of usefulness.

Arthur Lismer has always been a vigorous, enormously active and perceptive person, with a wit like quicksilver.

He was ever careless of his clothes and appearance as though convinced that clothes do not make the man. The pockets of his coats bulged with paper, pencils, crayons, pipe, note books and what not. At the Arts and Letters Club where the members of the Group once assembled for lunch he would produce the necessary paraphernalia and draw caricatures of the artists and cartoons of incidents that were swift, incisive, friendly and brilliant.

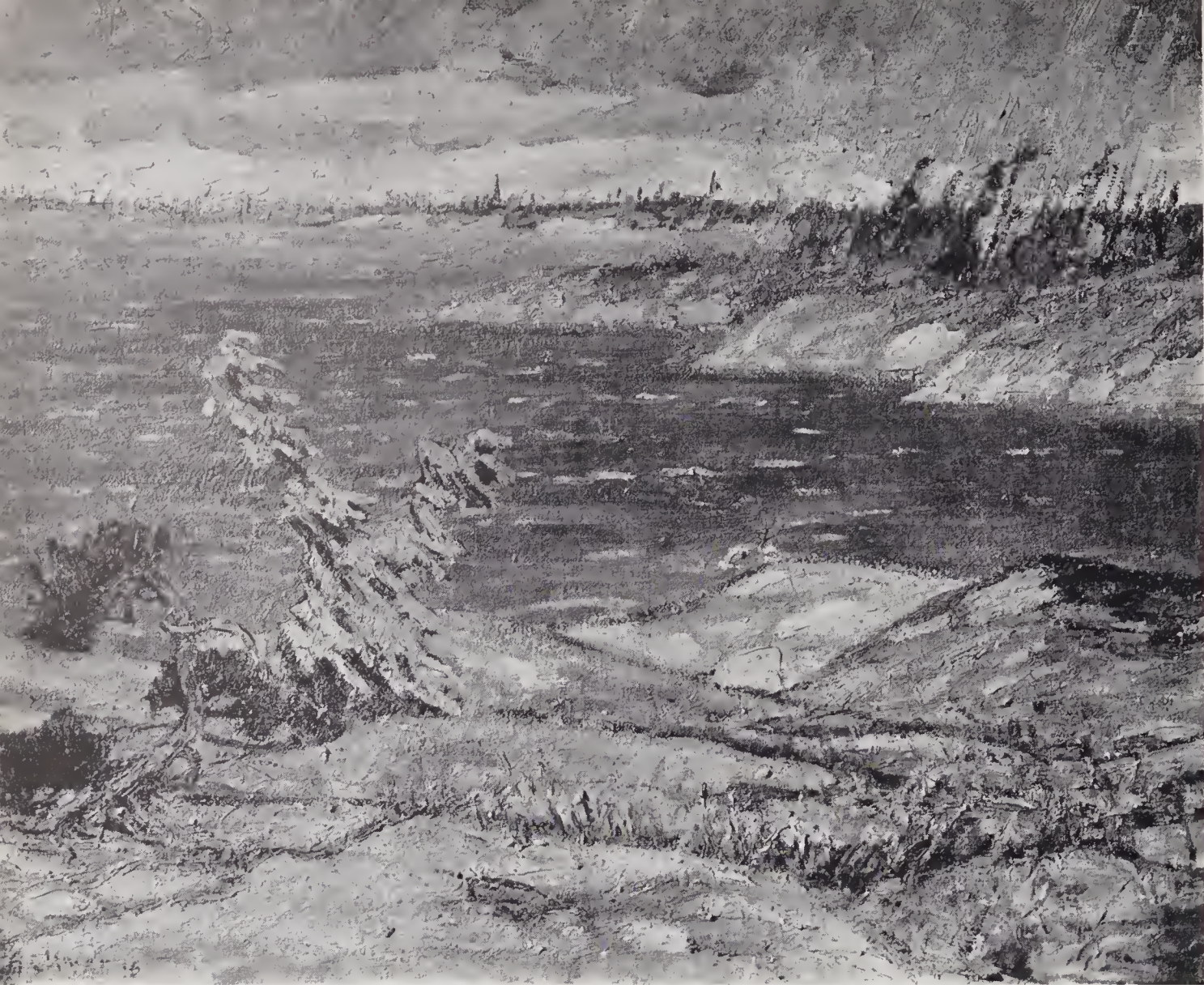
He seemed to breeze through life as though by some continuing inner impulse that scorned all inertia, all the hum-drum, thumb-twiddling, procrastination and pretence of the dull and inconsequential side of man's nature.

He believes implicitly that all men and women from early age to senility can be invigorated by art.

He believes in art as an education in life, as an evocative, creative power



1
AFTER A STORM, WESTON, ONTARIO, 1913. Cat. No. 100



2

A WESTERLY GALE, GEORGIAN BAY, 1916. Cat. No. 3



3

HALIFAX HARBOUR, 1916. Cat. No. 4



4

ROCK, PINE AND SUNLIGHT, GO HOME BAY, 1920. Cat. No. 7



5

SEPTEMBER GALE, 1921. Cat. No. 9



6

ISLES OF SPRUCE, ALGOMA, 1922. Cat. No. 10



7

SOMBRE HILL, ALGOMA, 1922. Cat. No. 11





9

MCGREGOR BAY ISLANDS, 1925-27. Cat. No. 22



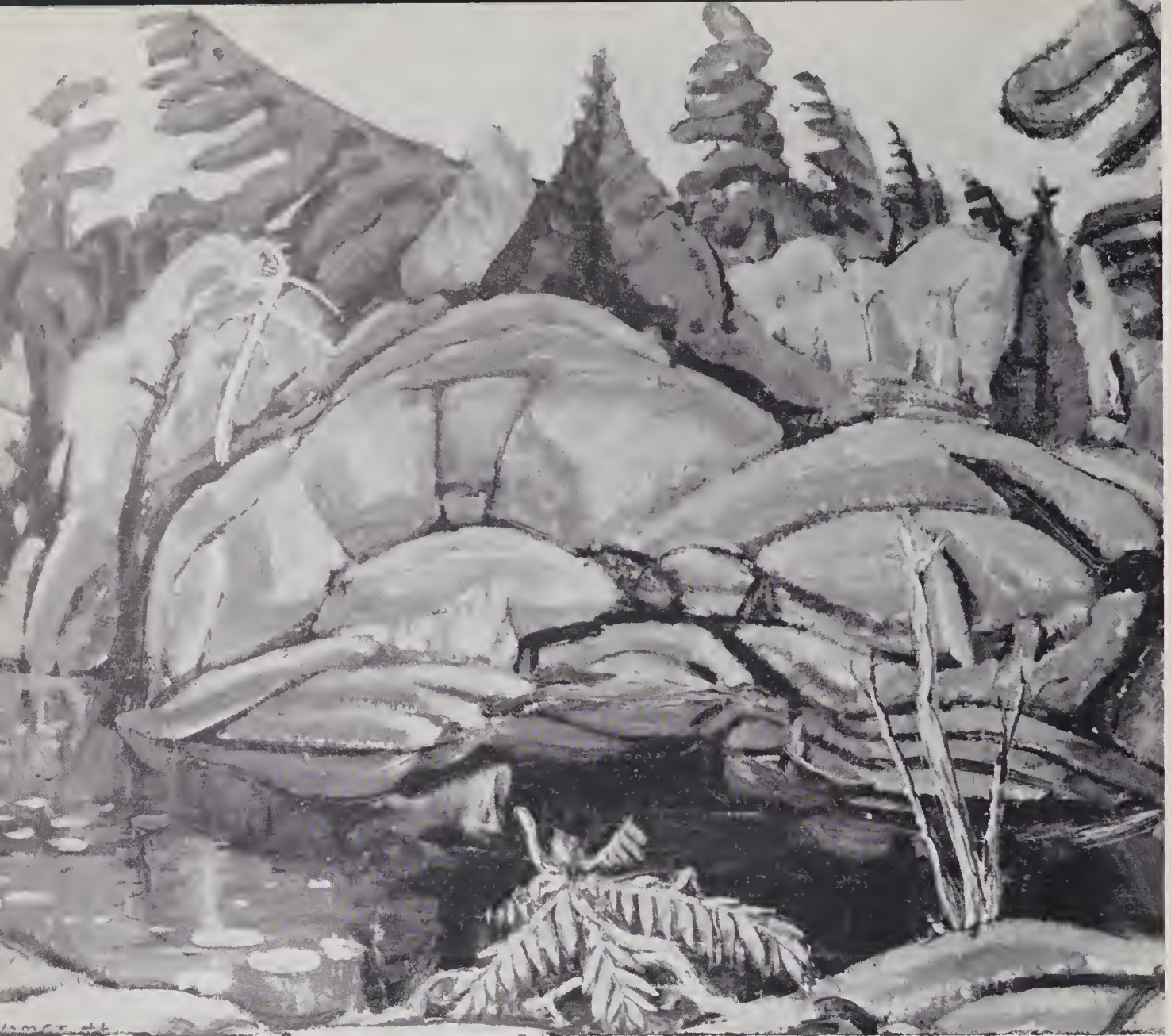
10

PINE WRECKAGE, MCGREGOR BAY, ca. 1929. Cat. No. 27



11

SEPTEMBER SUNLIGHT, GEORGIAN BAY, 1955. Cat. No. 56



12

DARK POOL, GEORGIAN BAY, 1944. Cat. No. 46



13

FLOATS AND BUOYS, NOVA SCOTIA, 1946. Cat. No. 124



14

CANADIAN JUNGLE, ca. 1946. Cat. No. 48



15

LILY POND, GEORGIAN BAY, 1948. Cat. No. 128



16

SUMAC, GEORGIAN BAY, 1947. Cat. No. 315

that can move people into an understanding and sympathy that is dynamic and transcends their differences of race, creed, class and sex.

He feels that the impulse toward art inherent in people should find "natural and simple forms of expression" in order to counteract the stultifying standardization and mechanization of present living.

He once wrote, "We have replaced the simplicity of living traditions by the artless mechanical contrivances of the factory, and it is no wonder that our attitude to art is either a mixture of veneration of old patterns, or a worship of modern efficiency of production and distribution, but art endures. The artist still stands, when he is sincere, as the one type of individual thinker who has a remedy that is not merely a solace and a way of escape from life. He creates an order out of the chaos. He sees clearly that the fundamental principles of the creative process are invested in his passion for beauty and out of the poignancy and pain of existence he holds steadfastly to the integrity of the human aspiration for beauty."

He has a deep feeling for the value of the crafts, folklore, folk songs and dances as creative expression and release for the various racial groups in the country. He says that these "fringe the dull hours of laborious life with a border of beauty".

Every kind of activity that partakes of the creative life in art enlists his interest and assistance, hence his life concern with and contribution to art education, not only in Canada, but in other parts of the world.

He initiated the Children's Art Centre in 1929 at The Art Gallery of Toronto and carried on a work there that influenced and give direction to many artists, teachers and laymen.

Later he became educational director of the Art Association of Montreal and now carries on the same work there.

He has also made many teaching and lecture trips to all parts of Canada, to Hawaii, the Fiji Islands, to Australia and New Zealand and twice to South Africa and has recently been going to the United States to lecture.

He is at present principal of the school of art and design of the Montreal Museum of Fine Arts and a professor of art at McGill University.

He recently wrote to a friend, "I teach twenty-five hours a week, travel a fair amount to other spots to do just that—run a school and several art

centres around Montreal and get horribly fatigued and exhilarated." That quotation is typical of the man.

The following quotations present his creative outlook on art and life:

"I believe in education as I believe in art as a developing force within man. I don't believe that artists are unique and isolated individuals. I believe that genius is a word too often applied to artists by people to express their own inadequacies. It's nice to stick 'em on a pedestal and too often they enjoy the position."

"The artist's job may be to reveal the wonders of the world, but there should be more people to wonder about it, not by looking, but by doing."

"Art is the common denominator of union between men more than race, creed, history or personality. Art binds us together more than any other human activity in life."

"Art is the only secure thing we have to look forward to because, (1) it is imperishable—one never loses it. (2) it deals with "organic life"—poise, equilibrium. It is the enemy of the static, cuts through the merely factual, destroys the formal acceptance of things as they are and elicits adventure and self-exploration, self-adjustment and discovery and self-expression."

"I think that the more recent adult participation in the expressive arts through painting and drawing, etc., especially by doctors, engineers and factual data kind of folk is a sign of its character of fulfilment and release."

"Education has been the cause of our way of living to-day—success, motives, facts and possessiveness in action. Education can also be the cure."

And lastly, "I'd like another ten years to found and direct a school of art and humanity."

LAWREN HARRIS

ARTHUR LISMER RETROSPECTIVE EXHIBITION

CATALOGUE

Unless stated otherwise the pictures are from the collection of the artist. Dimensions are in inches with height preceding width.

PAINTINGS:

1. AFTERNOON SUNLIGHT, THORNHILL
Oil on canvas. 24 x 20.
Painted ca. 1914.
2. THE GUIDE'S HOME
Oil on canvas. 39½ x 44½.
Signed. Painted 1914.
Exhibited Royal Canadian Academy 1914, catalogue No. 129.
THE NATIONAL GALLERY OF CANADA.
3. A WESTERLY GALE, GEORGIAN BAY
Oil on canvas. 25½ x 31½.
Signed and dated 1916.
Exhibited Royal Canadian Academy 1916, catalogue No. 140.
THE NATIONAL GALLERY OF CANADA.
Plate 2
4. HALIFAX HARBOUR
Oil on canvas. 42 x 52.
Signed and dated 1916.
Exhibited Royal Canadian Academy 1918, catalogue No. 102, illustrated.
Plate 3
5. THE OLYMPIC WITH RETURNED SOLDIERS
Oil on canvas. 48 x 64.
Signed and dated 1918.
Exhibited Canadian War Memorials Fund 1919, catalogue No. 85, illustrated.
THE NATIONAL GALLERY OF CANADA.
6. LOGGING, NOVA SCOTIA
Oil on canvas. 36 x 40.
Signed and dated 1920.
Exhibited Royal Canadian Academy 1920, catalogue No. 158.
7. ROCK, PINE AND SUNLIGHT, GO HOME BAY
Oil on canvas. 36 x 44.
Signed and dated 1920.
Number 102 is the sketch for this picture.
THE ART GALLERY OF TORONTO.
Plate 4
8. THE PINE TREE
Oil on canvas. 32 x 40½.
Signed and dated 1921.
Exhibited Group of Seven 1921, catalogue No. 38.
THE HOUSSER COLLECTION, LONDON PUBLIC LIBRARY AND ART MUSEUM, LONDON, ONT.
9. SEPTEMBER GALE
Oil on canvas. 48 x 64.
Signed and dated 1921.
Exhibited Group of Seven 1921, catalogue No. 35. Number 105 is a sketch and number 104 a trial study for this picture.
THE NATIONAL GALLERY OF CANADA
Plate 5
10. ISLES OF SPRUCE, ALGOMA
Oil on canvas. 48 x 76½.
Signed and dated 1922.
Exhibited Group of Seven 1922, catalogue No. 20.
HART HOUSE, UNIVERSITY OF TORONTO.
Plate 6
11. SOMBRE HILL, ALGOMA
Oil on canvas. 40 x 45.
Signed. Painted 1922.
Exhibited Group of Seven 1922, catalogue No. 21.
Plate 7
12. GREEN BOAT, MCGREGOR BAY
Oil on canvas. 21¼ x 26.
Signed and dated 1923.
Exhibited Ontario Society of Artists 1924, catalogue No. 100.
COLLECTION MISS ESTHER WILLIAMS, TORONTO.
13. A NORTHERN TOWN, MATTAWA
Oil on canvas. 32 x 40.
Signed.
Exhibited Royal Canadian Academy 1923, catalogue No. 102.
COLLECTION H. S. SOUTHAM, ESQ., OTTAWA.
14. POOL IN ALGOMA
Oil on canvas. 20 x 24.
Signed and dated 1923.
Catalogue No. 106 is a sketch for this picture.
COLLECTION H. S. SOUTHAM, ESQ., OTTAWA.

15. HAPPY ISLES, GEORGIAN BAY
Oil on canvas. 32 x 40.
Signed and dated 1924.
Exhibited Group of Seven 1925, catalogue No. 38.
COLLECTION H. S. SOUTHAM, ESQ., OTTAWA.
16. RAIN IN THE NORTH COUNTRY
Oil on canvas. 28½ x 34½.
Painted 1924.
Exhibited Group of Seven 1925, catalogue No. 42.
THE NATIONAL GALLERY OF CANADA.
- Frontispiece**
17. THE MILL, QUEBEC
Oil on canvas. 33 x 40.
Signed and dated 1925.
Exhibited Group of Seven 1926, catalogue No. 73.
THE NATIONAL GALLERY OF CANADA.
18. QUEBEC FARMLAND
Oil on canvas. 36½ x 46.
Signed and dated 1926.
19. QUEBEC VILLAGE
Oil on canvas. 52 x 63.
Signed and dated 1926.
Exhibited Group of Seven 1926, catalogue No. 68.
Catalogue No. 109 is a sketch for this picture.
QUEEN'S UNIVERSITY, KINGSTON.
20. SOMBRE ISLE OF PIC, LAKE SUPERIOR
Oil on canvas. 34 x 42.
Signed.
Exhibited Group of Seven 1928, catalogue No. 51.
See also Catalogue No. 113.
COLLECTION H. S. SOUTHAM, ESQ., OTTAWA.
21. OCTOBER ON THE NORTH SHORE,
LAKE SUPERIOR
Oil on canvas. 48 x 64.
Signed and dated 1927.
Exhibited Group of Seven 1928, catalogue No. 45
as "Rhythm of the Hills, Lake Superior".
THE NATIONAL GALLERY OF CANADA.
- Plate 8**
22. MCGREGOR BAY ISLANDS
Oil on canvas. 32 x 40.
Signed. Painted 1925-27.
COLLECTION H. S. SOUTHAM, ESQ., OTTAWA.
- Plate 9**
23. SOUTH WIND, GEORGIAN BAY
Oil on canvas. 21¼ x 26.
Signed and dated 1927.
*Exhibited Ontario Society of Artists Little Pic-
tures 1928, catalogue No. 225.*
COLLECTION C. S. BAND, ESQ., TORONTO.
24. CATHEDRAL MOUNTAIN
Oil on canvas. 48 x 56.
Signed and dated 1928.
*Exhibited Royal Canadian Academy 1928, cata-
logue No. 100.*
25. EVENING SILHOUETTE, GEORGIAN BAY
Oil on canvas. 32 x 40.
Signed and dated 1928.
Exhibited Group of Seven 1928, catalogue No. 47,
illustrated.
COLLECTION UNIVERSITY COLLEGE, UNIVERSITY
OF TORONTO.
26. ISLE D'ORLEANS
Oil on canvas. 25 x 31.
Signed and dated 1928.
LAING GALLERIES, TORONTO.
27. PINE WRECKAGE, MCGREGOR BAY
Oil on canvas. 32¼ x 40.
Signed. Painted ca. 1929.
Exhibited Group of Seven 1930, catalogue No. 89.
Catalogue No. 114 is a sketch for this picture.
COLLECTION C. S. BAND, ESQ., TORONTO.
- Plate 10**
28. LITTLE COVE, GEORGIAN BAY
Oil on canvas. 32 x 40.
Signed. Painted ca. 1929.
Exhibited Group of Seven 1930, catalogue No. 90.
COLLECTION MISS ISABELL McLAUGHLIN,
TORONTO.
29. THE GLACIER
Oil on canvas. 32 x 40.
Signed. Painted 1930.
Exhibited Group of Seven 1930, catalogue No. 91.
30. LITTLE HAVEN, NOVA SCOTIA
Oil on canvas. 32 x 40.
Signed and dated 1930.
Exhibited Group of Seven 1931, catalogue No. 98.
THE MONTREAL MUSEUM OF FINE ARTS.
31. MOUNTAIN AND LAKE
Oil on canvas. 32 x 40.
Signed. Painted 1930.
*Exhibited Ontario Society of Artists 1930, cata-
logue No. 95, illustrated.*
32. NOVA SCOTIA FISHING VILLAGE
Oil on canvas. 36 x 40.
Signed and dated 1930.
Exhibited Royal Canadian Academy 1930, No.
108, illustrated.
THE NATIONAL GALLERY OF CANADA.
33. SUNLIGHT IN A WOOD
Oil on canvas. 36 x 40½.
Signed and dated 1930.
Exhibited Group of Seven 1930, catalogue No. 92.
See also catalogue No. 304.
THE ART GALLERY OF TORONTO.
34. MILKWEED
Oil on canvas. 19¾ x 19¾.
Signed and dated 1933.
Exhibited Canadian Group of Painters 1933,
catalogue No. 45.
COLLECTION J. J. VAUGHAN, ESQ., TORONTO.

35. PINE WRACK
Oil on canvas. 36 x 41.
Signed and dated 1933.
Exhibited Canadian Group of Painters 1933, catalogue No. 45.
THE NATIONAL GALLERY OF CANADA
36. SEPTEMBER SUNLIGHT, GEORGIAN BAY
Oil on canvas. 32 x 40.
Signed and dated 1933.
Exhibited Ontario Society of Artists 1933, catalogue No. 69.
COLLECTION J. S. McLEAN, ESQ., TORONTO.
- Plate 11**
37. LITTLE LAKE, BAY FINN
Oil on canvas. 26 x 32.
Signed and dated 1934.
Exhibited Retrospective Exhibition Group of Seven 1936, catalogue No. 150.
COLLECTION H. S. SOUTHAM, ESQ., OTTAWA.
38. BRIGHT MORNING
Oil on canvas. 32 x 40.
Signed and dated 1935.
Exhibited Canadian Group of Painters 1936, catalogue No. 50.
ST. HILDA'S COLLEGE, UNIVERSITY OF TORONTO.
39. SUMAC PATTERN
Oil on canvas. 21 x 25½.
Signed.
Exhibited Canadian Group of Painters 1936, catalogue No. 51.
COLLECTION MRS. H. A. DYDE, EDMONTON.
40. NORTHERN ROCK, GEORGIAN BAY
Oil on canvas. 32 x 40.
Signed. Dated 1935.
Exhibited Canadian Group of Painters 1936, catalogue No. 49.
COLLECTION H. S. SOUTHAM, ESQ., OTTAWA.
41. ROCKY CHANNEL, MCGREGOR BAY
Oil on canvas. 21 x 26.
Signed and dated 1935.
Exhibited Canadian Group of Painters 1936, catalogue No. 52 as "The Narrow Channel, Georgian Bay".
LAING GALLERIES TORONTO.
42. TWILIGHT IN NATAL
Oil on canvas. 21 x 26¼.
Signed. Painted 1937.
Exhibited Ontario Society of Artists 1938, catalogue No. 111.
43. BRIGHT LAND
Oil on canvas. 32 x 40½.
Signed and dated 1938.
Exhibited Ontario Society of Artists 1938, catalogue No. 109, illustrated.
COLLECTION COL. R. S. McLAUGHLIN, OSHAWA.
44. DERELICT PIER
Oil on canvas. 21½ x 26.
Painted 1941.
Exhibited Royal Canadian Academy 1941, catalogue No. 105.
THE ART GALLERY OF TORONTO.
45. CAPE BRETON SHORELINE
Oil on canvas. 21 x 26.
Signed. Painted 1941.
COLLECTION H. S. SOUTHAM, ESQ., OTTAWA
46. DARK POOL, GEORGIAN BAY
Oil on canvas mounted on wood. 20 x 24.
Signed and dated 1944.
COLLECTION MRS. JOHN D. EATON, TORONTO.
- Plate 12**
47. FISHING GEAR, INGONISH, CAPE BRETON ISLAND
Oil on canvas. 15¾ x 19¾.
Signed and dated 1945.
48. CANADIAN JUNGLE
Oil on canvas. 18 x 21½.
Signed. Painted ca. 1946.
- Plate 14**
49. DEAD FLOWERS
Oil on canvas. 14 x 18.
Signed and dated 1946.
50. PINES, GEORGIAN BAY
Oil on canvas. 18 x 22.
Signed and dated 1948.
COLLECTION MRS. R. B. THORNTON, MONTREAL.

SKETCHES:

100. AFTER A STORM, WESTON, ONTARIO
Oil on paper board. 12 x 15½.
Signed and dated 1913.
- Plate 1**
101. WOOD INTERIOR ALGONQUIN PARK
Oil on wood panel. 9 x 12¼.
Painted 1914.
THE NATIONAL GALLERY OF CANADA.
102. ROCK, PINE AND SUNLIGHT
Oil on wood panel. 12 x 16.
Signed. Painted ca. 1920.
Sketch for catalogue No. 7.
THE ART GALLERY OF TORONTO.
103. SEPTEMBER GALE
Oil on wood panel. 12 x 16.
Signed. Painted 1920.
Sketch for catalogue No. 9. See also catalogue No. 104.
COLLECTION DR. JOHN L. PARNELL, VANCOUVER, B.C.

104. SEPTEMBER GALE
Oil on canvas. 20 x 24.
Signed and dated 1920.
*Trial study for catalogue No. 9. See also
catalogue No. 103.*
COLLECTION THE RT. HON. VINCENT MASSEY,
PORT HOPE.
105. SPRING, ALGOMA
Oil on wood panel. 9 x 12.
Signed and dated 1920.
THE NATIONAL GALLERY OF CANADA.
106. LITTLE POOL, ALGOMA
Oil on wood panel. 9 x 12.
Signed and dated 1921.
Sketch for catalogue No. 14.
THE NATIONAL GALLERY OF CANADA.
107. SPRUCE TREES, ALGOMA
Oil on wood panel. 9 x 12.
Signed and dated 1922.
THE NATIONAL GALLERY OF CANADA.
108. PINE ISLAND, GEORGIAN BAY
Oil on wood panel. 9 x 12.
Signed and dated 1926.
COLLECTION MR. AND MRS. F. ERICHSEN
BROWN, TORONTO.
109. QUEBEC VILLAGE
Oil on paper board. 12 x 16.
Signed. Painted 1926.
Sketch for catalogue No. 19.
THE NATIONAL GALLERY OF CANADA.
110. LAKE SUPERIOR COUNTRY
Oil on paper board. 12 $\frac{3}{4}$ x 16.
Signed. Painted 1927.
THE NATIONAL GALLERY OF CANADA.
111. LAKE SUPERIOR SHORE LINE
Oil on paper board. 12 $\frac{5}{8}$ x 16 $\frac{1}{8}$.
Signed and dated 1927.
112. MORNING CLOUDS, LAKE SUPERIOR
Oil on paper board. 12 $\frac{3}{4}$ x 16.
Signed. Painted 1927.
COLLECTION C. S. BAND, ESQ., TORONTO.
113. OCTOBER, NORTH SHORE LAKE
SUPERIOR
Oil on paper board. 12 $\frac{5}{8}$ x 16.
Signed. Painted 1927.
See also catalogue No. 20.
114. PINE WRECKAGE, MCGREGOR BAY
Oil on paper board. 13 x 16.
Signed and dated 1929.
*Exhibited Ontario Society of Artists 1929, cata-
logue No. 165. Sketch for catalogue No. 27.*
THE ART GALLERY OF TORONTO.
115. GEORGIAN BAY ISLAND
Oil on paper board. 12 x 16.
Signed. Painted 1935.
116. THE CHIEF'S KRAAL, BECHUANA
LAND, SOUTH AFRICA
Oil on paper board. 12 x 16.
Painted 1936.
117. SPRING IN TRANSVAAL
Oil on paper board. 12 $\frac{1}{4}$ x 15 $\frac{3}{4}$.
Painted 1937.
COLLECTION MR. AND MRS. F. ERICHSEN
BROWN, TORONTO.
118. WILLOWS AND BROOK
Oil on paper board. 11 $\frac{3}{4}$ x 14 $\frac{5}{8}$.
Signed and dated 1937.
COLLECTION C. S. BAND, ESQ., TORONTO.
119. ONTARIO MOUNTAIN LAKE
Oil on paper board. 12 $\frac{3}{4}$ x 16.
Signed. Painted ca. 1938.
COLLECTION C. S. BAND, ESQ., TORONTO.
120. CAPE BRETON SHORE
Oil on masonite. 12 x 16.
Signed and dated 1940.
THE ART GALLERY OF TORONTO.
121. PICANOC, P.Q.
Oil on wood panel. 12 x 15 $\frac{1}{2}$.
Signed and dated 1940.
COLLECTION MISS K. M. FENWICK, OTTAWA.
122. KILLICKS NO. I, CAPE BRETON ISLAND
Oil on wood panel. 12 x 15 $\frac{3}{4}$.
Signed and dated 1945.
COLLECTION C. S. BAND, ESQ., TORONTO.
123. BOAT, BEACH AND BLUE WATER,
CAPE BRETON ISLAND
Oil on wood panel. 12 x 16.
Signed and dated 1946.
124. FLOATS AND BUOYS, NOVA SCOTIA
Oil on wood panel. 12 x 16.
Signed and dated 1946.
THE NATIONAL GALLERY OF CANADA.
- Plate 13**
125. END OF AN ISLAND, GEORGIAN BAY
Oil on wood panel. 11 $\frac{3}{4}$ x 16.
Painted 1947.
126. NEAR AMANDA, GEORGIAN BAY
Oil on wood panel. 12 x 16.
Signed and dated 1947.
COLLECTION C. S. BAND, ESQ., TORONTO.
127. CAPE BRETON SHORE LINE
Oil on aluminum. 12 x 15 $\frac{3}{4}$.
Signed. Painted 1948.
128. LILY POND, GEORGIAN BAY
Oil on aluminium. 12 x 15 $\frac{1}{2}$.
Signed. Painted 1948.
THE ART GALLERY OF TORONTO.
- Plate 15**
129. CAPLIN RUNNING, NEWFOUNDLAND
Oil on wood panel. 12 x 16.
Signed and dated 1949.

WATER COLOURS:

200. COAST LINE, CAPE OF GOOD HOPE
Water colour. 13 x 20½ (sight size).
Painted 1936.
201. SOUTH AFRICAN COAST
Water colour. 14 x 20¼ (sight size).
Signed and dated South Africa 1936.
202. BASUTO VILLAGE LIFE
Water colour. 13½ x 19½ (sight size).
Signed and dated Basuto Land, January 1937.
203. BEGONIAS
Water colour. 14 x 19 (sight size).
Signed and dated 1937.
204. FISHING HARBOUR, CAPE PROVINCE,
SOUTH AFRICA
Water colour. 14⅞ x 21⅞ (sight size).
Signed and dated 1937.
205. THE THREE GRACES
Water colour 14 x 21½ (sight size)
Signed and dated 1938.
206. AFRICAN CRAFTSMEN
Water colour. 13¼ x 17½ (sight size).
Signed and dated 1938.
207. FALSE BAY, CAPE OF GOOD HOPE
Water colour. 14⅞ x 21½ (sight size).
Signed and dated 1938.
*Exhibited Canadian Society of Painters in Water
Colour 1938, catalogue No. 101, illustrated.*
208. NATIVE GOSSIPS, TRANSVAAL
Water colour. 13½ x 17 (sight size).
Signed and dated 1938.
209. FISHING GEAR, CAPE BRETON
ISLAND
Water colour. 11½ x 16¾ (sight size).
Signed and dated 1940.
THE ART GALLERY OF TORONTO.
- ## DRAWINGS:
300. GEORGIAN BAY CHANNEL
Brush and India ink drawing.
10 x 13 (sight size).
Signed and dated 1926.
THE ART GALLERY OF TORONTO.
301. ON THE GATINEAU
Brush and India ink drawing.
10 x 13 (sight size).
Signed and dated 1926.
THE ART GALLERY OF TORONTO.
302. PINES AND ROCKS, GEORGIAN BAY
Brush and India ink drawing.
9½ x 12½ (sight size).
Signed and dated 1926.
THE ART GALLERY OF TORONTO.
303. SUNLIGHT IN A WOOD
Crayon drawing. 10½ x 13 (sight size).
Signed and dated 1929.
See also catalogue No. 35.
THE ART GALLERY OF TORONTO.
304. GEORGIAN BAY ISLANDS
Brush and India ink drawing.
10½ x 13½ (sight size).
Signed and dated 1933.
THE ART GALLERY OF TORONTO.
305. PINES, GEORGIAN BAY
Brush and India ink drawing.
10½ x 13½ (sight size).
Signed and dated 1933.
THE ART GALLERY OF TORONTO.
306. GEORGIAN BAY
Brush and India ink drawing.
13⅝ x 17 (sight size).
Signed and dated Georgian Bay, August 1943.
307. KILLICK PARADE
Brush and India ink drawing.
11 x 17 (sight size)
Signed and dated Neils Harbour,
Cape Breton Island, 1945.
THE ART GALLERY OF TORONTO.
308. PINE STUMP
Brush and India ink drawing.
13¾ x 17¼ (sight size).
Signed and dated July, 1946.
309. FALLEN LOGS
Brush and India ink drawing.
13¾ x 17 (sight size).
Signed and dated 1947.
310. ROCKS, GEORGIAN BAY
Brush and India ink drawing.
13½ x 17 (sight size).
Signed and dated 1947.
311. SUMAC, GEORGIAN BAY
Brush and India ink drawing.
13¾ x 17¼ (sight size).
Signed and dated July 22, 1947.
312. SUMAC, GEORGIAN BAY
Brush and India ink drawing.
13¾ x 17 (sight size).
Signed and dated July 26, 1947.
- ## Plate 16
313. FISHING GEAR, INGONISH,
NOVA SCOTIA
Brush and India ink drawing.
13½ x 17¼ (sight size).
Signed and dated July 14th, 1948.
314. PINE TREES
Brush and India ink drawing.
14¾ x 18 (sight size).

CHRONOLOGY

Based on information supplied by the artist.

- 1885 Born Sheffield, England.
Studied at the Sheffield School of Art and the Académie Royale des Beaux Arts, Antwerp.
- 1911 Came to Canada and lived in Toronto. Exhibited with the Ontario Society of Artists.
- 1912 Visited Georgian Bay with Dr. MacCallum.
- 1913 Spring, visited Dr. MacCallum, Georgian Bay.
- 1914 Algonquin Park with Tom Thomson; Autumn, Algonquin Park with F. H. Varley and A. Y. Jackson.
- 1915 March, Georgian Bay.
- 1916-19 Principal of Nova Scotia College of Art, Halifax.
- 1917-18 Worked for the Canadian War Memorials in Halifax.
- 1919 Moved to Toronto; original member, Group of Seven.
- 1919-27 Vice-principal of the Ontario College of Art.
- 1920 Spring, Algoma. Summer, Georgian Bay with Dr. MacCallum.
- 1921 Spring, Lake Simcoe, Algoma. Summer, Bon Echo, Ontario.
- 1922 Summer, Bon Echo, Ontario.
- 1923 Spring, Georgian Bay with Dr. MacCallum. Summer, McGregor Bay.
- 1924 May, Algoma with Dr. MacCallum, Lawren Harris and A. Y. Jackson. Summer, England.
- 1925 Spring, Algoma with Lawren Harris and A. Y. Jackson. Summer, Isle d'Orleans, Baie St. Paul, Quebec.
- 1926-38 Educational Supervisor, The Art Gallery of Toronto.
- 1926 Summer, Georgian Bay.
- 1927 Summer, Gaspé Peninsula, Quebec; Autumn, north shore of Lake Superior with Lawren Harris.
- 1928 Summer, Moraine Lake and Lake O'Hara, Rocky Mountains.
- 1929 Summer, McGregor Bay.
- 1930 Summer, Grand Manan, N.B., Lunenburg and Peggy's Cove, N.S.
- 1931 Summer, Manitou, Georgian Bay.
- 1932 Summer, France, Italy, Switzerland and England.
- 1933 Summer, McGregor Bay, Ontario.
- 1934 Summer, South Africa.
- 1935 Summer, McGregor Bay.
- 1936-37 South Africa on a Carnegie educational project.
- 1938-39 Teachers' College, Columbia University, New York.
- 1939 Summer, Georgian Bay.
- 1940-49 Educational Supervisor, Montreal Museum of Fine Arts.
- 1940 Summer, Cape Breton Island.
- 1942 Summer, New Brunswick.
- 1943 Spring, Ste. Marguerite, Quebec; Summer, Georgian Bay.
- 1944 Summer, Georgian Bay.
- 1945 Summer, Cape Breton Island and Ivry, Quebec.
- 1946 Summer, Georgian Bay; Cape Breton Island.
- 1947 Summer, Georgian Bay; Port au Persil, Quebec.
- 1948 Summer, Georgian Bay; Cape Breton Island.
- 1949 Summer, Newfoundland; Georgian Bay.

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Arthur Lismer has contributed numerous articles to *Maritime Art*, *Canadian Art* and *The Studio*. He is referred to in the following:

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