

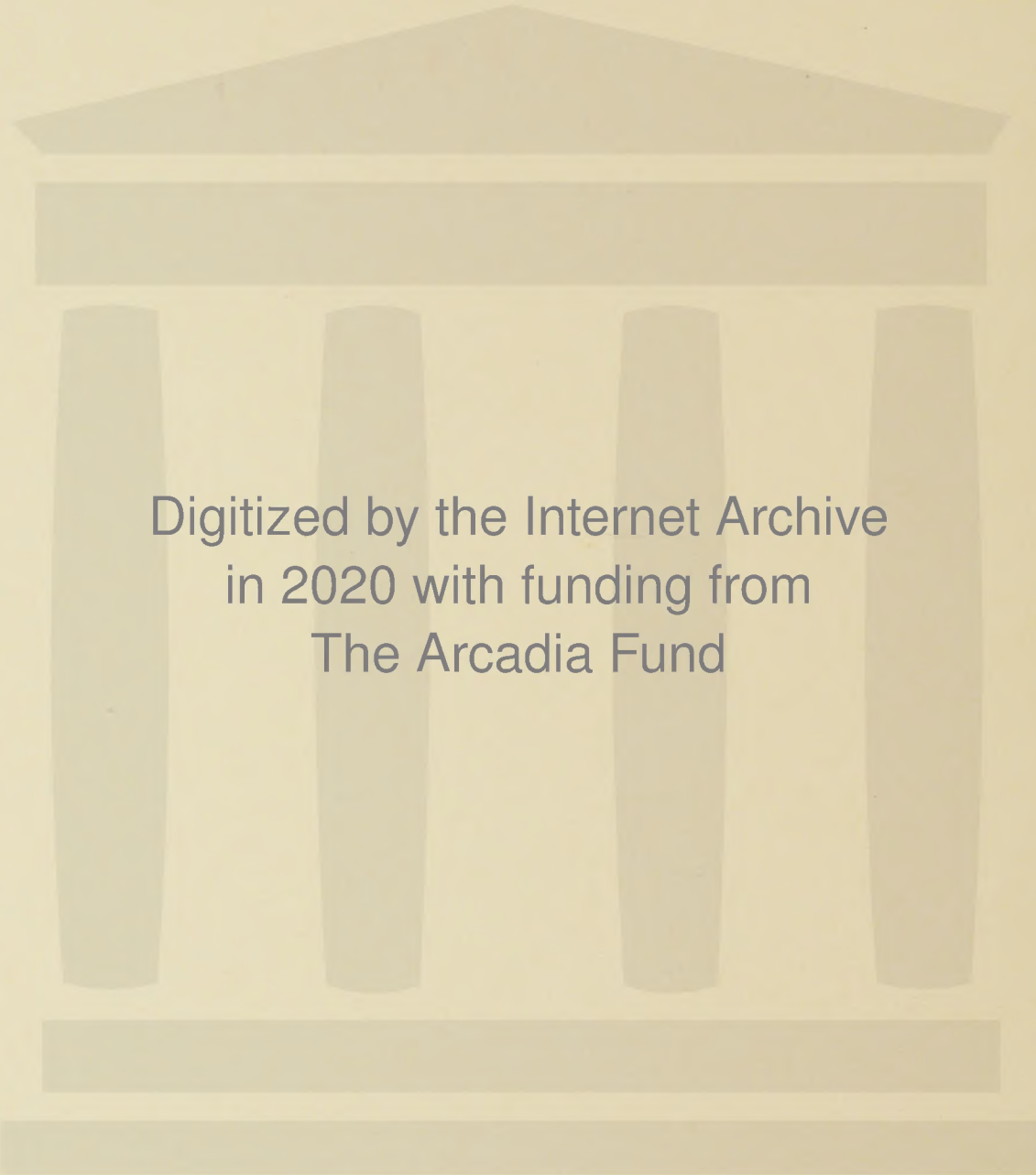
A. Y. JACKSON

PAINTINGS

1902-1953



AYJ



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PAINTINGS

1902 - 1953

THE ART GALLERY OF TORONTO—OCTOBER-NOVEMBER 1953
THE NATIONAL GALLERY OF CANADA, OTTAWA—DECEMBER-JANUARY 1954



YELLOWKNIFE BAY, ca. 1950. Cat. No. 81.

A C K N O W L E D G E M E N T S

THIS is our third exhibition designed to show the work of a living Canadian artist, and A. Y. Jackson's assistance in gathering the paintings has been invaluable. When this plan was launched in 1948 we wrote—"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."

As always, the validity of such a survey rests chiefly on the generosity of those who lend their paintings, and our thanks and appreciation are here formally and gratefully expressed to those many people and institutions across Canada who have so readily responded to our appeal—in fact this response was unanimous.

Our particular thanks go also to Mr. Arthur Lismer for his contribution to this book, to The National Gallery of Canada for its co-operation and support and to the members of the staffs of both institutions for their assistance to Mr. S. J. Key in the detailed organization of the exhibition.

MARTIN BALDWIN

Director

October, 1953.

A. Y. JACKSON

by ARTHUR LISMER

IN the story of Canadian painting Alexander Young Jackson has written a bright and noble chapter, illustrated by a vast array of distinguished paintings of a country that prior to 1908 had received only a casual, European, surface interpretation.

Jackson's story as a painter begins in the first decade of the twentieth century. During the period from the last ten years of the nineteenth century to the beginning of the twentieth, European art had seen the decline of Impressionism, the advent of Cezanne, Fauvism, Cubism, and other movements in France. In England, the anecdotal academicism of the late Victorian period was at its lowest ebb.

Jackson is a pioneer in this country of the age of discovery of Canada as a land to be painted, apart from any consideration or respect for European techniques, attitudes of pastoral serenity, or allegiance to foreign tradition. He was one of those who were discovering the nature of our environment in terms of colour, light, and the significant design of its forms—not the world of appearance merely, but searching for an equivalent in terms of our own ever-changing scene.

Jackson is a pioneer in all these aspects of a painter's curiosity. If ever there is such a person as a Canadian artist, Jackson fills the title role. To-day we discuss the term "Canadian Art," with lessening conviction of its importance in our day of internationalism and of inter-spatial divinations. To-day, these words "Canadian Art," as applied to painting, are regarded as a cliché of regional immaturity, reproached with satirical commentary by the "avant-gardists" and the modern critic; like scolding the British for their Victorianism. But take it back thirty years and place it in the milieu of youth and aspirations for discovery and re-evaluation, the words "Canadian Art" become more than a hypnotic slogan. It is a mark of departure from academicism and European romanticism. Such a movement was as inevitable to Canada as Fauvism was to France. It was a wholesome, all embracing, concept of our Canadian scene and of a new world opening out before our eyes.

Jackson's work in his early days interprets eloquently this aspect of struggle and discovery. Canadian Art it was, and it had contagious and challenging meaning to art in Canada. Jackson approached his life's work with firm understanding of European painting, and with unconcealed disgust of the price paid for our second-hand importation of the worst of French and British painting and the decay of even these standards in the hands of conventional painters in Canada.

His attitude toward the Canadian environment was that of a Northerner—born to explore the meaning of mountains, streams, woodlands, and lakes, and come to terms with them. Such is the nature of the English and Celtic strain and of Northern art. He paints neither as a poet, writer, archaeologist, or historian, but as a painter with a purpose; to reveal, to say, "Here I was, here I saw and felt, and this is what I found." A Canadian with a few generations long in the land before him, he reveals deep affection for his native soil and a lyric quality of mood of time and space.

JACKSON, A. Y.—PERSONAL HISTORY

A. Y. Jackson's life history is a record that he himself has told quite recently in the summer number of "Canadian Art," 1953.

He can look back over seventy years and as the years go on the picture composes itself for him into a pattern of incident, beauty, excitement, war, and travel. Its beginnings

were modest and the events total up to experience lived and shared with the compelling, ever-present drive towards expression in the arts.

He was born in Montreal in 1882, and the house on Mackay Street where he was born and the streets wherein he passed his young boyhood days have not greatly changed. He even remembers the particular trees.

Cities are like cities everywhere, and in his young days, Montreal was a great intermingling of French and English as it is to-day. Fifty years ago the French-Canadian had not emerged, aesthetically at any rate, from his agrarian background, and the possessive English and Scots were too interested in big business to bother about art, except as it served to decorate their salons, with Dutch windmills, cows going home, Highland cattle, the usual dealer stuff that typified the colonial taste of the late nineteenth century. It was a cold world for Canadian painters. But in Montreal there were vistas and changing sights and sounds, solid buildings, churches, the river, the winter and the fall colour on the distant hills. Who can tell what impressions stored up by long hikes into the country, contact with other kindred souls, first experiments in drawing, and the sight occasionally of a painting in the Montreal Museum had on the growing curiosity about form and colour that later emerged into practical and experimental expression. There is nothing new about it except that with the artist, as youth and adult, such integration of such sights and sounds is a continuous and never-ending process of growth, and of personality. Like many another young painter, he started work in an office of a commercial lithographer. This was, and is, the nearest approach to an art trade in Canada. It is not supposed that his barrel labels and his cigar bands were of any significance to the future of Canadian art, nor that his association with the low-level standards of the trade aided his development as an artist except by revulsion.

His elder brother, who was also a lithographer, had an early and intense passion for the forms and character of nature and became a distinguished authority on native birds, mushrooms, etc. His illustrations have an air of scientific integrity joined with considerable artistic quality. Alec probably owed a great deal to his brother Harry. He went to night school at the Monument National. Edmond Dyonnet, R.C.A., was one of his teachers. The urge of new experience and the lure of a mighty river caught them in its sweep, and 1905, after a passage on a cattle boat, found them both in Europe. Art Galleries and Museums, in London and Paris, hit them foreibly. His next adventure in experience was Chicago, and for a year he studied at the Institute there and worked in commercial houses. Back in Europe in 1907—Académie Julien under Jean-Paul Laurens, and a short trip to Italy, he saw Rome. In 1910 he returned to Montreal, and it was in 1911 or 1912 that Toronto saw his first canvases. One of his paintings called "The Edge of the Maple Wood" was exhibited in the annual exhibition of the Ontario Society of Artists at the public library on College Street, Toronto. He had found a group of admirers. I can remember this one canvas. It stood out among the usual pictorial array of collie dogs, peonies, and official portraits, like a glowing flame packed with potential energy, and loveliness. I can remember looking at it with MacDonald, Thomson, and Harris, and talking enthusiastically about its quality. In the same exhibition, MacDonald and Jefferys had paintings, and we remember *them* also to this day. Jackson's contribution was the beginning of a kinship and a movement in Canada. The upshot was his first appearance in Toronto in May 1913. At a lunch at the Arts and Letters Club, Jackson met Lismer, Johnston, Jefferys, Varley, and MacDonald for the first time. Jackson had just returned from France and Italy, working in Brittany and Etaples and Assisi, where he painted a few notable canvases, and later some Venetian sketches. His first exhibition in Montreal with Randolph Hewton at the Art Museum on Sherbrooke Street was, financially, a complete flop. He decided to go to the United States, but

MacDonald had written to him to come to meet a few friends in Toronto, and it was this painting, "The Edge of the Maple Wood," that made the road open. Jackson came to Toronto—and stayed. Harris and Dr. MacCallum joined interests and put up the Studio Building on Severn Street . . . A. Y. Jackson is still there.

It's a long story and it has been told many times. Nobody will understand it completely. It was a real structure in the making. There were several years of the incubating stage, of experiment and personal frustration, chucking aside of dead wood and impressionistic formulae, organizing personal attitudes, dropping old prejudices and acquiring new ones, painting miles of canvas and joining up in trips to the North Country, being stirred by each new interpretation, sharing philosophies and studios, getting excited about Thomson's return to civilization with a new batch of 8 x 10 sketches, and all of us seeing this man grow visibly into the stature of a fine artist.

The war is another story; it broke up the little groups. Jackson enlisted as an infantry private in June 1915 and his story for a time was of another kind of struggle. Wounded at Maple Copse, he found himself back at Etaples in a base hospital. He was home in 1918, preparing to go to Siberia, continuing his war record work, and that is another chapter in his history, the production of a series of paintings of the fields of battle in the years 1917-1918. He saw things as an artist of sensitivity; not the struggle of men in action, but rather the sad and wistful aftermath. Some of his loveliest canvases were painted in the First World War. The war did one thing for Canadian art—it matured the artist, and it brought the Group of Seven together. Thomson died in 1917. Three years later the Group of Seven came together and held an exhibition of Canadian landscapes "by a group of seven Canadian painters," and the title stuck. Jackson and Harris were the prime motivators; MacDonald, Varley, Lismer, Johnston, and Carmichael were the others. For the rest of the story, see this exhibition and recall other retrospectives and individual showings.

But this is Jackson's story.

Jackson's paintings are not only a revelation of a country: They give vital direction to the estimation of his character and outlook on life. First of all, he is an artist who *works* at his business of painting. Behind and beyond this exhibition and the works represented therein, is a vast and impressive volume of sketches, thousands of them, records of every place, period and aspect of colour and form in which he gained the immense experience that he brought to the production of every important canvas. These sketches are the potent units of more organized and reflective efforts. Jackson is the most consummate sketcher I have ever known. These little panels, handy on the trail, could be handled as easily as an expert marksman uses a quiver full of arrows. His symbols are inventive and full of meaning and he loses none of their freshness in projecting them onto larger areas. There is something cosmic in his interpretation of the movement of earth and sky and weather forms in his paintings, but he never pushes the medium to extravagant expression. Always it seems that he grasps the fundamental unity of spirit and technique. He works from an over-all quality of its "halftone-ness," brushing in the masses with a mellow intermediate value to sustain the mood. Shadows, broken ground, fence rails, the spot of red on a roof, or a burst of maple in the bush, are all visual aspects of the restraint he uses to vitalize and to give emphasis to the vividness of pattern. He is no expressionist in technique. He has taught himself to see design and colour in motion—and his forms are spatial and symphonic. Classical and serene at times, dynamic and eloquent, but always temperate in the use of relationships of cool and warm, grey and brilliant, dark and light, colour. He gives the conviction to anybody who will see that he can, and does, grasp the breadth and depth of a lakeland or of a winter landscape as in his western paintings around

the Great Bear, of vast stretches of lonely terrain in a sweep of fervent affection for all that it means, to him.

In this quality he differs from other members of the Group. For that matter, all of them differ in some way or other from each other—but Jackson's sketches are complete in themselves. It is just another way of saying the obvious, it is the result of many years of observation, of dreaming, and of technical practice. Jackson's paintings offer no problem. They are easy to look at, disarming at first in their simplicity. In the hands of a lesser painter they could be commonplace, but they also invite participation in the subtleties of his execution, of his thoughtful composition, and in the definitive mood. He gives the impression of a painter born to create backgrounds for others to occupy with any style, modern or otherwise, that the onlooker wishes, or is capable of projecting into them. He has the true pioneer touch of setting the stage for the spectator to dream his own convictions and to imagine other things. This is the time and space quality of his work.

Looking at this exhibition we shall find ourselves seeing this land anew, recalling similar experiences and enjoyment under like conditions. Jackson, at times, is yourself made articulate, and that is the mark of a good painter: enticing, revealing, convincing.

He, of all his associates, searches for what he believes to be the truth, and works hard to capture the spirit and identity of the things he sees. The earth and its forms and the character of bush country and settled parts of Quebec, colour drenching through the leaves and over purple hills, the bronze, gold, and redness of living nature, anthem-like, brooding, gay or lyrical—these he loves, and he shares his infectious enjoyment. He plants his feet solidly on the earth he loves—he looks *from* the westering sun, not *at* it—he paints the purple shadow, not the sun that caused it. Life and earth in a new land is touched with no static serenity. It moves and grows with the hearts and minds, and with the changing ideals of the people. To follow this artist, we must take the trail with him. In Jackson's paintings there is earth to plow, forests to clear, wood to burn. He hints at all these things, and leaves it to others who follow to carry the theme further.

In the Canadian picture, Jackson is definitely the Canadian, impatient at others who cannot see what it means to be Canadian and living here and now, in a land unsurpassed, and still growing.

A topographical map of Canada would be dotted as with a rash marking the spots where he has painted—where he scraped his palette on the rocks—or cleaned his brushes on a pine log. The names themselves have a touch of magic. West Coast names—Skeena, Kitwanga, Jasper, and Maligne, Great Slave and Great Bear Lakes, the Saskatchewan and Athabaska Rivers; Arctic names—Pangnirtung, Baffin Island, Godhavn, Labrador, Newfoundland, Algoma, Algonquin, Pincher Creek, Mattawa, and the North Shore of Lake Superior. Quebec—Isle aux Coudres, St. Tite des Caps, Baie St. Paul, Gaspé, and the south shore. His trails cross and recross like the pattern of ski tracks on the fresh snow of a winter hillside. In all of these widely separated places where A. Y. has painted he has revealed their unique identity. In his hands and through his eyes they take on a new significance. They become integrated into our national consciousness.

Jackson has done more than any other writer or artist to bind us to our own environment, to make us vitally aware of the significance, beauty, and character of the land.

Another side to the expressive personality of A. Y. Jackson is his ability to integrate his interests and to absorb the interests of others, whether they are loggers, miners, students of all ages, Eskimos or dwellers in cities. In his way, he is a beneficent spreader of good fellowship. Not having any taint of the generally accepted, distraught bohemian, or conventional idea of the professional artist, he finds himself in company with all kinds of

people, talking their language and sharing their lives. He finds himself addressing a school assembly in a remote corner of Canada, talking about art and sketching, to a group of young scientists in Uranium mines, or to farmers on the extensive western ranges. They understand each other's language, and his paintings of their environment provide a convincing manifestation of what an artist does with *their* landscape. He seems to know what is happening all over the country. He lectures, or rather he chats, about Canadian art, in art galleries, universities, and clubs. His engaging simplicity of statement provides a fund of meaning and sustenance about what, from others, would be a continual discourse on topics of art, entirely remote from the experience of his listeners.

In recent years he has been much in demand, and although he would not accept the title of Educator, he does quite a lot of it. He is always friendly to young painters. He has been through the mill of emergence and establishment. In other words, he likes people and they welcome him.

As a teacher, various centres have had the benefit of his simple form of instructions—at Banff Summer School of Fine Arts particularly, where he has spent several summers on the staff.

In Montreal he still maintains contact with a circle of friends, brings them the gossip, advises, and entices work from them, and he keeps in touch with the other members of the Group of Seven scattered now across the country. His paintings, large and small, are distributed over a wide area. Personal friends and acquaintances, important art museums, and private collections, all have examples of his work. He is represented in a score of provincial and national collections from the National Gallery in Ottawa, to Toronto, Vancouver, Edmonton, Winnipeg, Hamilton, and there is an important canvas in the Tate Gallery in London. He has painted important pictures for industrial corporations of various aspects of the Canadian scene—the Rockies, the forests, and the cities of Canada.

It was due to untiring effort that he organized and carried through a plan to reproduce paintings and to encourage many artists to work for the simple process of silk-screen techniques. Scores of paintings and designs were reproduced, in the war years from 1943 to 1946, for the decoration of camps, hostels—for the armed forces at home and abroad, and later for distribution to all parts of Canada.

He was honoured by the British Government with the title of C.M.G. for his services in 1946. He is an LL.D. of Queen's University, 1942, a member of the Canadian Group of Painters of which he was president for several years. He is a member of the Ontario Society of Artists.

He has illustrated books—"Chez Nous" by Adjutor Rivard, and one of a series of Great Rivers, "The St. Lawrence." He produced a book of Arctic Drawings from impressions of his trip to the Arctic with Dr. Fred Banting. He has written a small book on "Banting as an Artist"—Ryerson Press.

But more than all this, the outstanding quality and significance of his life's work, as displayed in this exhibition, lies in just the simple fact that he has consistently held high the standards of Canadian art by his revelation of the beauty and character of Canada—an entity varied, distinctive, spiritually and aesthetically alive. He has not tamed its ruggedness nor sweetened its seasons. He binds us to its appeal.

A. Y. Jackson, by his personality and achievements, has brought new and lasting experiences to others, prestige and honour to his country . . . His friends, and they are many, join, with pride and affection, in appreciation of the tribute paid him by those who have organized this notable exhibition of the art of A. Y. Jackson.

ARTHUR LISMER, June 27th, 1953.



1

CANAL DU LOING, ca. 1909, Cat. No. 1.

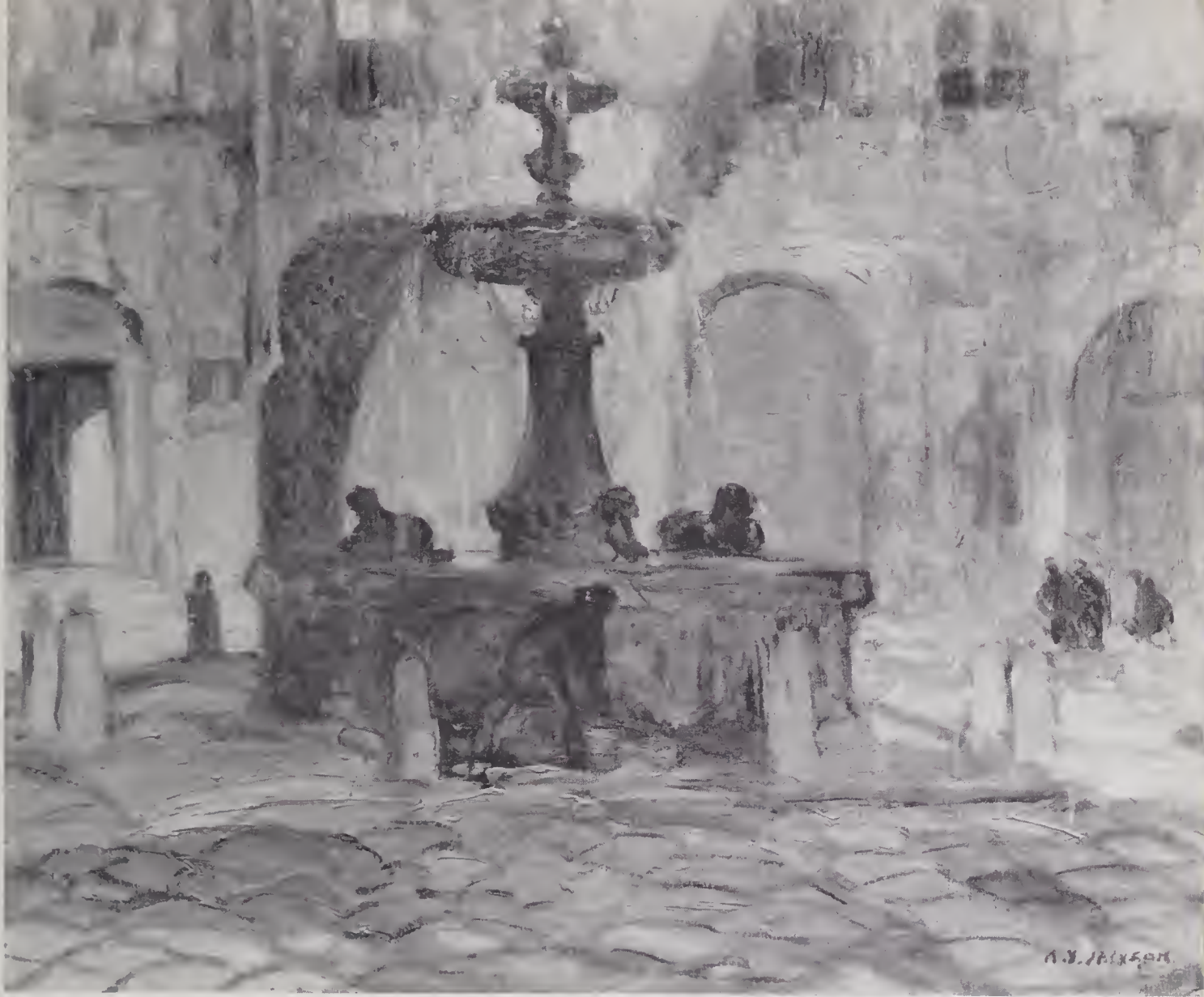
In Europe, Jackson painted with the technical dexterity and objective serenity of the French Impressionists—a typical landscape painted in the country Sisley worked in.



2

EDGE OF THE MAPLE WOOD, 1910, Cat. No. 2.

The influence of the French Impressionists is evident in this canvas, but the sharp light, the rough untidy ground have a quality not found in the artist's European work.



3

THE FOUNTAIN, ASSISI, ca. 1912. Cat. No. 5.

In this Italian town by moonlight, he again responds to a prevailing mood of quiet romanticism.



4

NIGHT, GEORGIAN BAY, 1913, Cat. No. 12.

Jackson's early paintings of Northern Ontario display an interest in decorative silhouettes and simplified forms. The rhythmic movement that developed later had its beginnings in the Georgian Bay.



5

CITE JEAN D'ARC, HILL 70 IN THE DISTANCE, 1918. Cat. No. 20.

Consciously breaking with established tradition, Jackson allows no trace of sentimentality to mar his depiction of the destructive effects of war. In most of his war-record paintings he works simply as an eye-witness.



6

GUN PITS, LIEVIN, 1918, Cat. No. 22.

In this canvas, the camouflage of the gun pits supplies the motive that is carried through the whole picture.



7

THE FREDDY CHANNEL, ca. 1920, Cat. No. 29.

Elemental forms require bold interpretation. This early canvas is a good example of the break which the Group of Seven made from the mild Canadian art of that period.



8

GEORGIAN BAY, NOVEMBER, ca. 1922, Cat. No. 36.

This painting depicts the stern loneliness of the Georgian Bay in the autumn. The chief interest lies in the colour and texture of the foreground rocks.



9

TADENAC, NOVEMBER, ca. 1924, Cat. No. 39.

This is a sombre picture of a country that slow-moving glaciers ground into strange forms years ago, and now, sparingly decorated with a few hardy trees and shrubs, it provides motives which have inspired many artists.



10

LE BOULANGER, BAIE ST. PAUL, QUEBEC, ca. 1925, Cat. No. 41.

A serene vitality underlies Jackson's portrayal of the Quebec scene with the gently falling snow and the coloured light of the winter sky reflected on the rounded forms of the snow. For over thirty years the artist has gone to Quebec in the winter and painted farms and villages on the lower St. Lawrence.



11

MISSION AT LAKE HARBOUR, ca. 1930, Cat. No. 49.

The contrast of flimsy wooden structures and old weathered landscape runs through much of Jackson's work. There is nothing picturesque about the buildings, but the flat surfaces and angular shapes accentuate the forms of the land.



12

ROAD, CHARLEVOIX, ca. 1936, Cat. No. 59.

Glistening brilliant colour and lively surface quality of the paint is apparent in this canvas which invites the spectator to join with the artist in exploring the bend in the road. Typical of his mature style is the accentuation of a bold but simple circular movement in both individual forms and the landscape as a whole.



13

BLOOD INDIAN RESERVE, ALBERTA, ca. 1937, Cat. No. 62.

In the prairies, one is always conscious of horizontal lines or planes. In this canvas they are seen in the sweep of eroded hills, the flat fields and the sky. Holding the design together is the strong vertical line of the roadway.



14

FOX RIVER, ca. 1937, Cat. No. 64.

This is a little Gaspé fishing village reduced to a simple pattern, under a strong light and the colours almost flat.



15

SOUTH FROM GREAT BEAR LAKE, ca. 1939, Cat. No. 65.

The repetition of the hill forms suggests a vast empty country. Jackson's subjects might have two classifications- the old settled countryside of Quebec and the wide spaces of the north where there is seldom any sign of human association.



16

SUPERSTITION ISLAND, ca. 1950, Cat. No. 79.

The sureness of the sweeping brush strokes and the sombre delicacy of the restrained colour create the hauntingly rhythmic quality of this late canvas. Jackson's subjective and stylized interpretations of appearance and mood are a far cry from his early representational studies.

CATALOGUE

Dimensions are in inches with height preceding width.

PAINTINGS

All oil on canvas

1. CANAL DU LOING
25½ x 31½. Signed lower right.
Painted ca. 1909.
COLLECTION MRS. H. A. C. JACKSON,
MONTREAL.
Plate No. 1
2. EDGE OF THE MAPLE WOOD
22½ x 26.
Signed and dated lower right 1910.
THE NATIONAL GALLERY OF CANADA.
Plate No. 2
3. STUDIO AT ETAPLES
25½ x 31⅝.
Signed and dated lower right 1912.
COLLECTION E. S. JACKSON, LETHBRIDGE.
4. AUTUMN MORNING, EPISY
21½ x 25½. Signed lower right.
Painted ca. 1912.
COLLECTION E. S. JACKSON, LETHBRIDGE.
5. THE FOUNTAIN, ASSISI
25½ x 31¾. Signed lower right.
Painted ca. 1912.
THE ARTS CLUB, MONTREAL.
Plate No. 3
6. FACTORY AT LEEDS
21¼ x 25½. Signed lower right.
Painted ca. 1912.
COLLECTION JOHN A. MACAULAY, Q.C.,
WINNIPEG.
7. ASSISI FROM THE PLAIN
25½ x 31¾. Signed lower right.
Painted ca. 1912.
THE ART GALLERY OF TORONTO.
Purchased 1946.
8. TERRE SAUVAGE (MOUNT ARARAT)
50 x 60.
Signed and dated lower right 1913.
THE NATIONAL GALLERY OF CANADA.
9. CEDAR SWAMP, EMILEVILLE
25½ x 31½. Signed lower left.
Painted ca. 1913.
THE ART GALLERY OF TORONTO.
Purchased 1946.
10. GENTIANAS
20½ x 18¾. Signed lower right.
Painted ca. 1913.
COLLECTION MISS ESTHER WILLIAMS,
TORONTO.
11. MORNING AFTER SLEET
25¼ x 31¼.
Signed and dated lower left 1913.
THE NATIONAL GALLERY OF CANADA.
12. NIGHT, GEORGIAN BAY
21 x 25½.
Signed and dated lower left 1913.
THE NATIONAL GALLERY OF CANADA.
Plate No. 4
13. THE MAPLE IN THE PINE WOODS
21½ x 26. Signed lower right.
Painted ca. 1913.
COLLECTION JOHN A. MACAULAY, Q.C.,
WINNIPEG.
14. THE RED MAPLE
31¼ x 38¼.
Signed and dated lower right 1914.
THE NATIONAL GALLERY OF CANADA
15. SUMMER COTTAGE
21 x 25¼. Signed lower right.
Painted ca. 1914.
COLLECTION MISS EDNA BREITHAUPT,
TORONTO.
16. BIRCHES IN WINTER
25 x 32. Signed lower right.
Painted ca. 1915.
COLLECTION COL. H. WILLIS-O'CONNOR,
OTTAWA.
17. SPRING, LOWER CANADA (MAPLES, EARLY
SPRING)
25 x 32. Signed lower right.
Painted ca. 1915.
WOMEN'S ART CONSERVATION ASSOCIATION
OF SARNIA.
18. HOUSES IN YPRES
25¼ x 30¼.
Signed and dated lower right 1917.
THE NATIONAL GALLERY OF CANADA
(Canadian War Memorials).
19. THE GREEN CRASSIER
34 x 44.
Signed and dated lower right 1918.
THE NATIONAL GALLERY OF CANADA
(Canadian War Memorials).
20. CITE JEAN D'ARC, HILL 70 IN THE
DISTANCE
34¼ x 44.
Signed and dated lower right 1918.
THE NATIONAL GALLERY OF CANADA
(Canadian War Memorials).
Plate No. 5

21. A COPSE EVENING
34 x 44.
Signed and dated lower right /18.
THE NATIONAL GALLERY OF CANADA
(Canadian War Memorials).
22. GUN PITS, LIEVIN
25 x 30
Signed and dated lower left /1918.
THE NATIONAL GALLERY OF CANADA
(Canadian War Memorials).
Plate No. 6
23. GAS CLOUDS NEAR LIEVIN
25 x 30.
Signed and dated lower right /Mar. 18.
THE NATIONAL GALLERY OF CANADA
(Canadian War Memorials).
24. RIAUMONT, NEAR LIEVIN
25 x 30.
Signed and dated lower right /Mar. 18.
THE NATIONAL GALLERY OF CANADA
(Canadian War Memorials).
25. LIEVIN CHURCH, MOONLIGHT
25 x 30.
Signed and dated lower left /Mar. 18.
THE NATIONAL GALLERY OF CANADA
(Canadian War Memorials).
26. OLD GUN, YORK REDOUBT, HALIFAX
21¼ x 25½.
Signed and dated lower right /19.
COLLECTION THE ARTIST.
27. SPRINGTIME IN PICARDY
25¼ x 30⅛.
Signed and dated lower right 1919.
THE ART GALLERY OF TORONTO.
Gift from the ALBERT H. ROBSON
MEMORIAL SUBSCRIPTION FUND.
28. MAPLE WOODS, ALGOMA
25 x 32.
Signed and dated lower right /20.
COLLECTION PROF. ANDRE BIELER,
KINGSTON.
29. THE FREDDY CHANNEL
21 x 26. Signed upper right.
Painted ca. 1920.
COLLECTION MRS. LAWREN HARRIS,
VANCOUVER.
Plate No. 7
30. COGNASCHENE LAKE
25 x 32
Signed and dated lower left /20.
COLLECTION R. A. DALY, TORONTO.
- 30(a). APRIL, GEORGIAN BAY
25¼ x 32.
Signed and dated lower left /20.
COLLECTION P. R. HILBORN, PRESTON.
31. EARLY SPRING
21¼ x 26.
Signed and dated lower left /20.
THE NATIONAL GALLERY OF CANADA.
32. WINTER ROAD, QUEBEC
21 x 25. Signed lower right.
Painted ca. 1920.
COLLECTION MR. AND MRS. C. S. BAND,
TORONTO.
33. FIRST SNOW, GEORGIAN BAY
21 x 26. Signed lower right.
Painted ca. 1920.
COLLECTION J. S. MCLEAN, TORONTO.
34. A QUEBEC VILLAGE
21¼ x 26. Signed lower left.
Painted ca. 1921.
THE NATIONAL GALLERY OF CANADA.
35. A VILLAGE ON THE GULF
21 x 26. Signed lower right.
Painted ca. 1921.
COLLECTION F. T. JENKINS, OTTAWA.
36. GEORGIAN BAY, NOVEMBER
25½ x 32. Signed lower right.
Painted ca. 1922.
HART HOUSE, UNIVERSITY OF TORONTO.
Plate No. 8
37. A NORTHERN LAKE
24½ x 31½. Signed lower right.
Painted ca. 1923.
MUSEE DE LA PROVINCE DE QUEBEC.
38. AUTUMN, LAKE SUPERIOR
32 x 40½. Signed lower right.
Painted ca. 1923.
COLLECTION MR. AND MRS. C. S. BAND,
TORONTO.
39. TADENAC, NOVEMBER
40½ x 38¼. Signed lower right.
Painted ca. 1924.
PICKERING COLLEGE, NEWMARKET.
Plate No. 9
40. LAKE SUPERIOR COUNTRY
46 x 50⅛.
Signed lower centre right.
Painted 1924.
COLLECTION WALTER STEWART, TORONTO.
41. LE BOULANGER, BAIE ST. PAUL, QUEBEC
21 x 26. Signed lower left.
Painted ca. 1925.
COLLECTION N. D. YOUNG, TORONTO.
Plate No. 10
42. COUNTRY ROAD, QUEBEC
21¼ x 26.
Signed and dated lower right /26.
COLLECTION WALTER STEWART, TORONTO.

43. INDIAN HOME
21¼ x 26. Signed lower right.
Painted ca. 1927.
COLLECTION MISS ISABEL McLAUGHLIN,
TORONTO.
44. THE "BEOTHIC" AT THE BACHE POST,
ELLESMERE ISLAND
32 x 40. Signed lower left.
Painted ca. 1928.
THE NATIONAL GALLERY OF CANADA.
45. NORTHERN LAKE, NOVEMBER
32½ x 50. Signed lower left.
Painted ca. 1928.
COLLECTION HIS EXCELLENCY THE RT.
HON. VINCENT MASSEY, C. H.,
GOVERNOR-GENERAL.
46. AURORA
21¼ x 26¼. Painted ca. 1928.
THE ART GALLERY OF TORONTO.
Canadian National Exhibition Loan.
47. LES EBOULEMENTS, MARCH 1929
24¾ x 32. Signed lower left.
Painted 1929.
COLLECTION DR. MAX STERN, MONTREAL.
48. RED BARN, PETITE RIVIERE
25¼ x 32. Signed lower right.
Painted ca. 1930.
COLLECTION MR. AND MRS. WILLIAM R.
WATSON, MONTREAL.
49. MISSION AT LAKE HARBOUR
21 x 26. Signed lower left.
Painted ca. 1930.
COLLECTION BRIAN HEWARD, MONTREAL.
Plate No. 11
50. MARCH DAY, LAURENTIANS
21¼ x 26. Signed lower right.
Painted ca. 1931.
COLLECTION MRS. H. P. DE PENCIER,
OWEN SOUND.
51. GREY DAY, LAURENTIANS
25⅛ x 32. Signed lower left.
Painted ca. 1931.
THE MONTREAL MUSEUM OF FINE ARTS.
52. FRENCH RIVER
26 x 36. Signed lower left.
Painted ca. 1932.
COLLECTION MRS. A. R. G. HEWARD,
MONTREAL.
53. CORNWALLIS ISLAND
21⅛ x 26. Signed lower right.
Painted ca. 1932.
COLLECTION MRS. H. A. DYDE, EDMONTON.
54. VALLEY OF THE GOUFFRE RIVER
25¼ x 32¼.
Signed and dated lower left /33.
COLLECTION MISS ANNE SAVAGE,
MONTREAL.
55. ROAD TO ST. HILARION
21¼ x 26. Signed lower right.
Painted ca. 1934.
COLLECTION HIS EXCELLENCY THE RT.
HON. VINCENT MASSEY, C. H.,
GOVERNOR-GENERAL.
56. THE LAKE
26¼ x 32¼. Signed lower left.
Painted ca. 1934.
COLLECTION HIS EXCELLENCY THE RT.
HON. VINCENT MASSEY, C. H.,
GOVERNOR-GENERAL.
57. VILLAGE IN GASPÉ, FOX RIVER
21⅛ x 26⅛. Signed lower right.
Painted ca. 1935.
COLLECTION ALBERT CLOUTIER, MONTREAL.
58. STREET IN QUEBEC
21 x 26. Signed lower centre right.
Painted ca. 1935.
THE MONTREAL MUSEUM OF FINE ARTS.
59. ROAD, CHARLEVOIX
21⅛ x 26. Signed lower left near centre.
Painted ca. 1936.
COLLECTION MISS CLAIRE WATSON,
MONTREAL.
Plate No. 12
60. ALGOMA, NOVEMBER
31⅜ x 39⅜. Painted ca. 1936.
THE NATIONAL GALLERY OF CANADA.
61. BEAVER DAM
25 x 32. Signed lower right.
Painted ca. 1936.
COLLECTION H. FORBES HALE, MONTREAL.
62. BLOOD INDIAN RESERVE, ALBERTA
25 x 32. Signed lower right.
Painted 1937.
THE ART GALLERY OF TORONTO.
Purchased 1946.
Plate No. 13
63. FARM, ST. TITE DES CAPS
21 x 26. Signed lower left.
Painted ca. 1937.
COLLECTION D. H. W. KIRKWOOD, PARIS.
64. FOX RIVER
25½ x 32. Signed lower centre right.
Painted ca. 1937.
COLLECTION J. S. McLEAN, TORONTO.
Plate No. 14

65. SOUTH FROM GREAT BEAR LAKE
32 x 40. Painted ca. 1939.
COLLECTION J. S. McLEAN, TORONTO.
Plate No. 15
66. SUNSHINE AND FOG, ELDERADO MINES,
GREAT BEAR LAKE
21 x 26. Signed lower right.
Painted ca. 1940.
COLLECTION MRS. GEORGE BERTRAM,
TORONTO.
67. QUEBEC BARN
21 x 26. Signed lower right.
Painted ca. 1940.
COLLECTION MR. AND MRS. D. W.
McGIBBON, TORONTO.
68. ROAD TO ST. SIMON
21¼ x 26. Signed lower left.
Painted ca. 1940.
COLLECTION MRS. H. A. DYDE,
EDMONTON.
69. ALGOMA LAKE
25 x 32. Signed lower left.
Painted ca. 1940.
COLLECTION DR. H. O. McCURRY, OTTAWA.
70. GEM LAKE
25 x 32. Signed lower left.
Painted 1941.
THE ART GALLERY OF TORONTO.
Purchased 1946.
71. MOUNTAINS ON THE ALASKA HIGHWAY
32 x 40. Signed lower right.
Painted ca. 1943.
COLLECTION N. D. YOUNG, TORONTO.
72. ECHO BAY, GREAT BEAR LAKE
25 x 32. Signed lower right.
Painted ca. 1945.
COLLECTION DR. CHARLES CAMSELL,
OTTAWA.
73. WILD WOODS
21¼ x 26¼. Signed lower left.
Painted ca. 1945.
VANCOUVER ART GALLERY.
74. CASTLE RIVER, ALBERTA
26 x 32. Signed lower right.
Painted ca. 1946.
COLLECTION J. J. VAUGHAN, TORONTO.
75. ELEVATORS AT NIGHT, PINCHER
20 x 26. Signed lower right.
Painted ca. 1947.
COLLECTION SENATOR W. A. BUCHANAN,
LETHBRIDGE.
76. LATE HARVEST, PINCHER, ALBERTA
25½ x 32. Signed lower left.
Painted ca. 1948.
COLLECTION H. R. MACMILLAN,
VANCOUVER.
77. ALBERTA RHYTHM
38⅛ x 50¼. Signed lower centre right.
Painted ca. 1949.
COLLECTION THE ARTIST.
78. GATINEAU ROAD
25 x 32. Signed lower centre right.
Painted ca. 1949.
COLLECTION DR. FRED W. JEFFREY,
OTTAWA.
79. SUPERSTITION ISLAND
16⅛ x 20¼. Signed lower left.
Painted ca. 1950.
COLLECTION W. J. BENNETT, OTTAWA.
Plate No. 16
80. GATINEAU FARM
24 x 32⅛. Signed lower left.
Painted ca. 1950.
COLLECTION MR. AND MRS. S. B.
HAMILTON, TORONTO.
81. YELLOWKNIFE BAY.
21¼ x 26. Signed lower right.
Painted ca. 1950.
THE DEPARTMENT OF RESOURCES AND
DEVELOPMENT, OTTAWA.
Frontispiece
82. ARCTIC PRAIRIES
25 x 32. Painted ca. 1951.
COLLECTION THE ARTIST.
83. LANDSCAPE DEASE BAY
25¼ x 30⅛. Signed lower right.
Painted ca. 1951.
COLLECTION W. J. BENNETT, OTTAWA.
84. FAULKENHAM LAKE, RED LAKE DISTRICT
25⅛ x 32¼. Signed lower right.
Painted 1953.
COLLECTION MRS. J. FREDERICK M.
STEWART, TORONTO.
85. ARCTIC SUMMER
25 x 32. Signed lower right.
Painted 1953.
COLLECTION THE ARTIST.

WATERCOLOURS

100. RIVER ST. PIERRE, MONTREAL
Watercolour on paper. 14½ x 10½.
Dated lower left October 1902.
COLLECTION MRS. H. A. C. JACKSON,
MONTREAL.
101. SHAWBRIDGE FARM
Watercolour on paper. 10¾ x 14¾.
Signed and dated lower left October 1904.
COLLECTION WALTER STEWART, TORONTO.

102. EARLY SPRING, HEMINGFORD
Watercolour on paper. 11 x 15.
Signed and dated lower right 1905.
THE ART GALLERY OF TORONTO.

103. SKEENA RIVER
Watercolour on paper. 11 x 9½.
Signed lower left. Painted ca. 1925.
COLLECTION MISS ISABEL McLAUGHLIN,
TORONTO.

SKETCHES

200. VEERE, HOLLAND
Oil on cardboard. 7¼ x 9½.
Signed lower right. Painted ca. 1909.
THE ART GALLERY OF TORONTO.
Gift of the Artist, 1952.

201. VILLAGE NEAR FIUME
Oil on wood panel. 8¼ x 10⅜.
Signed lower right. Painted 1913.
COLLECTION MRS. W. H. JACKSON,
MONTREAL.

202. FIGURE AGAINST THE SKY
Oil on wood panel. 10½ x 8½.
Signed lower left. Painted 1913.
COLLECTION MRS. W. F. HARDY, OAKWOOD.

203. LAKE SHORE, CANOE LAKE
Oil on wood panel. 8½ x 10½.
Signed lower right. Painted 1914.
THE NATIONAL GALLERY OF CANADA.

204. WOOD INTERIOR
Oil on wood panel. 8½ x 10½.
Signed lower right. Painted 1921.
THE NATIONAL GALLERY OF CANADA.

205. USK AT DUSK
Oil on wood panel. 10½ x 8⅝.
Signed lower left. Painted ca. 1925.
COLLECTION MRS. H. A. C. JACKSON,
MONTREAL.

206. ESKIMO DWELLINGS, PANGNIRTUNG
Oil on wood panel. 8½ x 10½.
Signed lower right. Painted 1927.
THE WOMEN'S ART CONSERVATION
ASSOCIATION OF SARNIA.

207. THE MELVILLE PACK
Oil on wood panel. 8½ x 10½.
Signed and dated lower left /27.
THE WOMEN'S ART CONSERVATION
ASSOCIATION OF SARNIA

208. FOG ON ECLIPSE SOUND
Oil on wood panel. 8½ x 10½.
Signed lower left. Painted 1927.
THE WOMEN'S ART CONSERVATION
ASSOCIATION OF SARNIA.

209. POND INLET, BAFFIN ISLAND
Oil on wood panel. 8½ x 10½.
Signed lower left. Painted 1927.
THE WOMEN'S ART CONSERVATION
ASSOCIATION OF SARNIA.

210. LANCASTER SOUND
Oil on wood panel. 8½ x 10½.
Signed lower right centre. Painted 1927.
THE WOMEN'S ART CONSERVATION
ASSOCIATION OF SARNIA.

211. KANE BASIN AND ELLESMERE ISLAND
Oil on wood panel. 8½ x 10½.
Signed lower left. Painted 1927.
THE WOMEN'S ART CONSERVATION
ASSOCIATION OF SARNIA.

212. TOTEM POLES, KITWANGA
Oil on wood panel. 8½ x 10½.
Signed lower left. Painted 1927/29.
THE WOMEN'S ART CONSERVATION
ASSOCIATION OF SARNIA.

213. THE RED BARN
Oil on wood panel. 8½ x 10½.
Signed lower centre. Painted March 1929.
COLLECTION MRS. H. A. C. JACKSON,
MONTREAL.

214. WOODS IN WINTER, KNOWLTON
Oil on wood panel. 8½ x 10½.
Signed lower right. Painted 1933.
COLLECTION WALTER STEWART, TORONTO.

215. HILLS, ST. HILARION
Oil on wood panel. 8½ x 10½.
Signed lower right. Painted ca. 1934.
COLLECTION J. S. McLEAN, TORONTO.

216. STREET IN COBALT
Oil on wood panel. 8½ x 10½.
Painted 1935.
COLLECTION WALTER STEWART, TORONTO.

217. ST. FABIEN, RIMOUSKI, QUE.
Oil on wood panel. 8½ x 10½.
Signed lower left. Painted 1935.
COLLECTION N. D. YOUNG, TORONTO.

218. JUNE
Oil on wood panel. 10¼ x 13¼.
Signed lower right. Painted 1938.
COLLECTION THE ARTIST.

219. PORCUPINE HILLS, ALBERTA
Oil on wood panel. 10½ x 13½.
Signed lower right. Painted October 1938.
THE NATIONAL GALLERY OF CANADA.

220. RADIUM MINE, GREAT BEAR LAKE
Oil on wood panel. 10½ x 13½.
Signed lower right. Painted 1938.
THE NATIONAL GALLERY OF CANADA.

221. EL Dorado MINES, LABINE POINT
Oil on wood panel. $10\frac{1}{2} \times 13\frac{1}{2}$.
Signed lower right. Painted September 1938.
THE NATIONAL GALLERY OF CANADA.
222. APRIL, St. TITE DES CAPS
Oil on wood panel. $8\frac{1}{2} \times 10\frac{1}{2}$.
Signed lower right. Painted 1941.
COLLECTION MRS. MALCOLM MACDONALD.
223. GREY DAY, St. PIERRE, MONTMAGNY
Oil on wood panel. $8\frac{1}{2} \times 10\frac{1}{2}$.
Signed lower left. Painted 1942.
COLLECTION J. S. McLEAN, TORONTO.
224. BETWEEN WATSON LAKE AND NELSON
Oil on wood panel. $10\frac{1}{2} \times 13\frac{1}{2}$.
Signed lower right. Painted October 1943.
THE NATIONAL GALLERY OF CANADA.
225. PORCUPINE HILLS, NORTH OF PINCHER,
ALBERTA
Oil on wood panel. $10\frac{1}{2} \times 13\frac{1}{2}$.
Signed lower left. Painted 1947.
COLLECTION J. S. McLEAN, TORONTO.
226. THRESHING, PINCHER, ALBERTA
Oil on cardboard. $10\frac{3}{8} \times 13\frac{1}{2}$.
Signed lower left. Painted October 1947.
COLLECTION J. S. McLEAN, TORONTO.
227. ELEVATOR, PINCHER STATION, ALBERTA
Oil on beaverboard. $10\frac{1}{4} \times 13\frac{1}{4}$.
Painted ca. 1947.
COLLECTION J. S. McLEAN, TORONTO.
228. COWLEY, ALBERTA
Oil on cardboard. $10\frac{1}{2} \times 13\frac{1}{2}$.
Signed lower right. Painted 1947.
COLLECTION J. S. McLEAN, TORONTO.
229. GRAIN ELEVATORS
Oil on cardboard. $10\frac{1}{2} \times 13\frac{1}{2}$.
Signed lower left.
COLLECTION J. S. McLEAN, TORONTO.
230. AFTER RAIN, PINCHER, ALBERTA
Oil on wood panel. $10\frac{1}{4} \times 13\frac{1}{4}$.
Signed lower right.
COLLECTION WALTER STEWART, TORONTO.
231. PORT AU PERSIL
Oil on wood panel. $8\frac{1}{2} \times 10\frac{3}{4}$.
Signed lower left. Painted April 1947.
COLLECTION N. D. YOUNG, TORONTO.
232. GATINEAU FARM HOUSE
Oil on wood panel. $10\frac{1}{2} \times 13\frac{1}{2}$.
Signed lower left. Painted March 1948.
COLLECTION MR. AND MRS. S. B.
HAMILTON, TORONTO.
233. WORKMAN ISLAND, GREAT BEAR LAKE
Oil on wood panel. $10\frac{1}{2} \times 13\frac{1}{2}$.
Signed lower right. Painted September 1950.
COLLECTION THE ARTIST.
234. MONUMENT CHANNEL, GEORGIAN BAY
Oil on wood panel. $10\frac{1}{2} \times 13\frac{1}{2}$.
Signed lower right. Painted July 1953.
THE ART GALLERY OF TORONTO.
Gift of the Artist, 1953.
235. ON WEST WIND ISLAND
Oil on wood panel. $10\frac{1}{2} \times 13\frac{1}{2}$.
Signed lower right. Painted June 1953.
COLLECTION MRS. H. R. JACKMAN,
TORONTO.

CHRONOLOGY

- 1882 Born Montreal. Studied in Montreal at the Council of Arts and Manufactures. Worked in the lithographing business.
- 1904 First exhibited with the Royal Canadian Academy of Arts. First trip to Europe, Paris and Rotterdam.
- 1906-07 In Chicago. Worked with a firm of advertising designers and studied in evening classes at the Art Institute of Chicago.
- 1907-09 Second trip to Europe. Studied at the Académie Julian in Paris for six months. Travelled in France, Italy and Holland.
- 1910 Spring: Sweetsburg, Quebec.
- 1911-13 Europe: Brittany, Paris, Etaples, England, Italy.
- 1913 Spring: Exhibition with Randolph Hewton at the Art Association of Montreal. To Emileville, Que., with Hewton. Summer and Autumn: Georgian Bay, when he first met Dr. MacCallum. Settled in Toronto for a year.
- 1914 Moved into the new Studio Building with Tom Thomson. February till April in Algonquin Park. J. E. H. MacDonald and J. W. Beatty spent 10 days with Jackson during this period. Summer: Canadian Northern Railway construction camp near Jasper Park with J. W. Beatty. Autumn: Algonquin Park with Tom Thomson.
- 1915 Spring: Emileville, Quebec. Enlisted in the army in June, sent overseas in November.
- 1916 Wounded.
- 1917-19 Official artist for the Canadian War Records.
- 1919 In Halifax for the Canadian War Records. Returned to Toronto. Autumn: Algoma box-car trip with J. E. H. MacDonald, Lawren Harris, and Franz Johnston.
- 1920 February till April: Franeeville, Georgian Bay. Group of Seven organized. May: First Group of Seven exhibition. Autumn: Algoma, cabin on Mongoose Lake.
- 1921 Spring: Cacouna, Quebec. Autumn: Algoma with Harris and Lismer, Lake Superior with Harris.
- 1922 Late Winter: Bienville near Levis with A. H. Robinson. Coldwell, Lake Superior with Lawren Harris.
- 1923 Baie St. Paul, Quebec with Edwin Holgate.
- 1924 Spring: Mongoose Lake, Algoma with Dr. MacCallum and Harris. Jasper Park with Lawren Harris.
- 1925 Summer: Skeena River, B.C. with Edwin Holgate and Marius Barbeau. Autumn: North Shore of Lake Superior with Harris.
- 1927 Late Winter: Bie and Tobin, Quebec with Dr. Frederiek Banting. Summer: To the Aretie with Dr. Frederiek Banting.
- 1928 To Great Slave Lake with Maekintosh Bell and Dr. Frederick Banting.
- 1930 Late Winter: Saint Fidèle, Quebec with Dr. Frederiek Banting. Summer: To the Aretie with Lawren Harris.
- 1932 Les Eboulements, Quebec; Cobalt, Ontario.

- 1933 Grace Lake, La Cloche Hills, Ontario.
- 1934 St. Urbain, Quebec, and Grace Lake.
- 1935 St. Fabien, Quebec.
- 1936 Early Spring: Fox River, Gaspé. Summer: Trip to Europe, France, Belgium, Germany and England.
- 1937 Alberta.
- 1938 Grace Lake, La Cloche Hills; Great Bear Lake.
- 1939 Grace Lake, La Cloche Hills.
- 1940 St. Aubert, Grace Lake, La Cloche Hills.
- 1941 St. Tite des Caps.
- 1942 St. Aubert, Ste. Louise, St. Pierre.
- 1943-49 Taught at the Banff Summer School of Fine Arts, except for summer 1948.
- 1943 Alaska Highway.
- 1944 St. Aubert, Banff.
- 1945 St. Aubert, Banff, Cariboo, B.C.
- 1946 St. Tite, Banff.
- 1947 La Malbaie, Port-au-Persil, Banff, Pincher Creek.
- 1948 Gatineau River, Quebec.
- 1949 Gatineau River, Banff, Great Bear Lake, Eldorado, Yellowknife, Pincher Creek.
- 1950 Gatineau River, Port Radium, Barren Lands, Pincher Creek.
- 1951 Gatineau River, Barren Lands, Yellowknife.
- 1952 Red Lake, Georgian Bay, Peace River area on a lecture tour with Frances Loring, sponsored by the National Gallery of Canada.
- 1953 Ste. Anne des Monts, near Gaspé.

B I B L I O G R A P H Y

An extensive bibliography will be found in the "Who's Who in Ontario Art Series", to be published in the Ontario Library Review, February, 1954. Besides contributing many articles to magazines, Dr. Jackson has written a book entitled, "Banting as an Artist", published by Ryerson Press, 1943, and illustrated the following:

RIVARD, A.,
 "Chez Nous". Toronto, McClelland & Stewart, 1924.

JACKSON, A. Y.,
 "The Far North". Toronto, Rous & Mann, 1927.

BESTON, H.,
 "The St. Lawrence". New York and Toronto, Farrar & Rinehart, c.1942.

