

**THE DEVELOPMENT OF  
PAINTING IN CANADA**

**LE DEVELOPPEMENT DE  
LA PEINTURE AU CANADA**

1665



1945

THE NATIONAL GALLERY OF CANADA

LE MUSÉE DE LA PROVINCE DE QUÉBEC

THE ART ASSOCIATION OF MONTREAL

THE ART GALLERY OF TORONTO





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*January-Janvier*

THE ART GALLERY OF TORONTO

*February-Février*

THE ART ASSOCIATION OF MONTREAL

*March-Mars*

THE NATIONAL GALLERY OF CANADA

*April-Avril*

LE MUSÉE DE LA PROVINCE DE QUÉBEC





MORRICE, JAMES WILSON

111—THE FERRY, QUEBEC



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C O N T E N T S • M A T I E R E S

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

**T**HE four institutions who have jointly arranged this exhibition wish to express their sincere appreciation for the co-operation they have received in its preparation.

First they wish to thank all those institutions and individuals who, by lending their paintings for so long a period, have made it possible for the exhibition to be seen intact in all four cities.

Secondly, all those whose interest, knowledge and advice have proved so valuable in its planning and arrangement, and in the search for pictures, for information on individual paintings, and for material on painters and the conditions under which they worked. Their help has brought together a fund of knowledge which will prove of considerable value in the future to those who continue to study the subject to which this exhibition is an introduction.

Thirdly, Mrs. Grace Pincoe and Miss Barbara Swann, who have been responsible for the bibliography and general co-ordination of research materials.

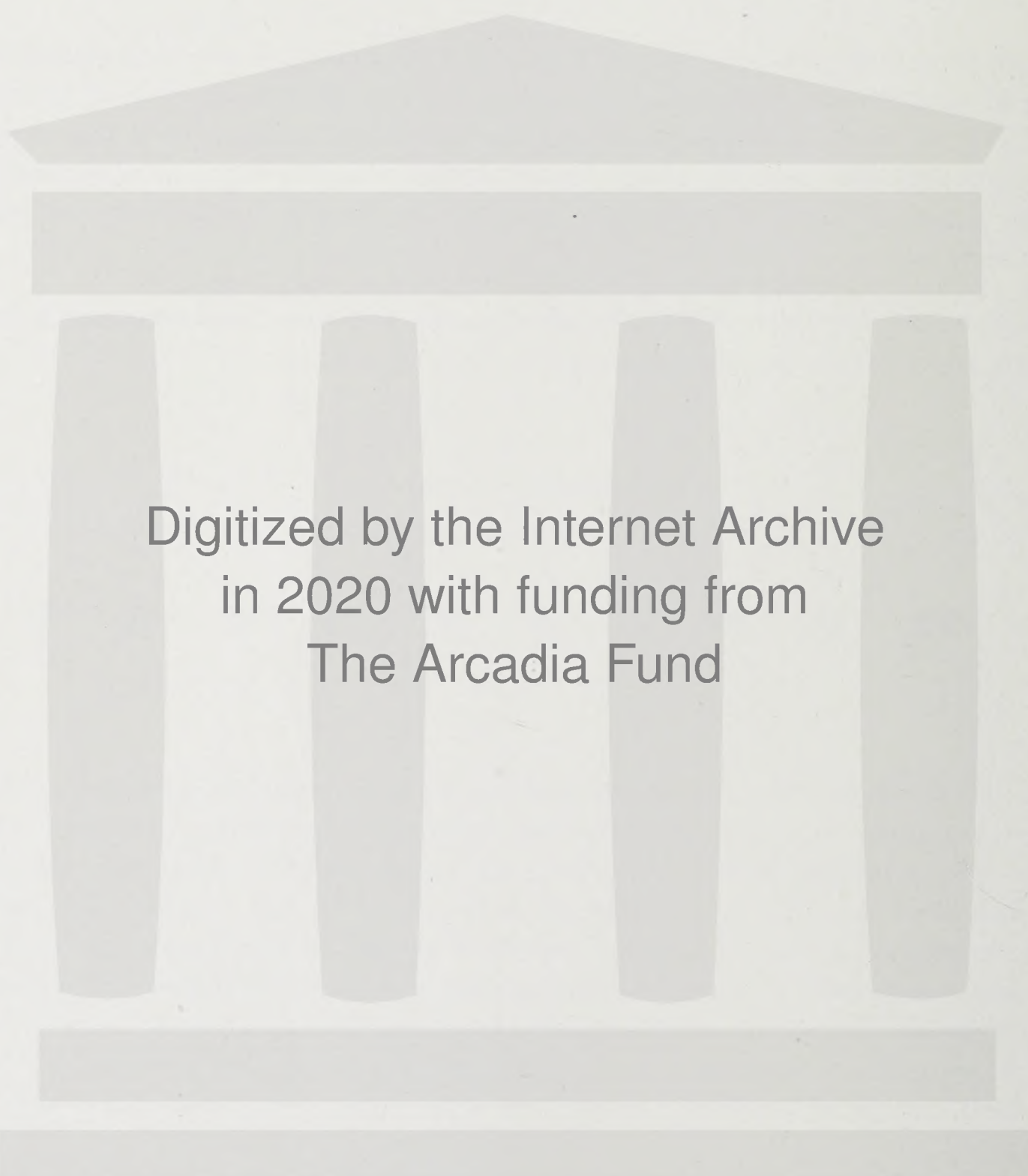
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## R E M E R C I E M E N T S

**L**A direction de chacune des quatre institutions, qui ont préparé la présente exposition, désire exprimer sa reconnaissance très sincère, d'abord aux personnes et aux institutions qui, en prêtant leurs oeuvres pour une longue période, ont permis que la collection puisse être montrée intégralement dans chacune des quatre villes qu'elles représentent; ensuite, à tous ceux dont l'intérêt, le savoir, ou les conseils ont été d'un si grand secours, soit dans le montage et l'agencement, soit dans la recherche des peintures, soit au sujet des artistes et des conditions dans lesquelles ils travaillaient. Leur concours a permis de recueillir de nombreux renseignements qui seront très précieux pour ceux qui, plus tard, voudront continuer l'étude du sujet dont cette présentation n'est que le prélude.

Enfin, à Mrs. Grace Pincoe et à Miss Barbara Swann qui, dans la mise au point de la bibliographie et le travail de recherche, ont été de la plus grande utilité.





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## INTRODUCTION

SINCE shortly after Confederation, artists' organizations have continued uninterruptedly to present to the Canadian public each year, a series of exhibitions of contemporary painting. So far, however, no considerable effort has been made to present in review to Canadians the development of painting in Canada as a continuous process, from its beginning in the seventeenth century to the present day. This is the purpose of the exhibition.

Admittedly an exhibition such as this must be compact and carefully selected in order to keep it within reasonable bounds of space. The co-operating institutions, therefore, feel that some explanation should be given as to its organization. Briefly they are these:

For the early periods, the problem was not so much to select as to discover the material. As it came to light, it was found that there were several distinct groupings, each with strong and generally consistent characteristics.

However, the situation changed with the foundation of the Ontario Society of Artists, the Royal Canadian Academy, and other societies, for their unbroken range of catalogues and reports presents a wealth of material to draw from. The approach from that time forward had to be, of necessity, highly selective. As the difficulty of tracing paintings in private hands still remained, it was decided, other things being equal, to use paintings from public collections with a view to discovering to what extent these collections covered the period.

About 1880 painting in Canada began to display an ever increasing diversity of style, stimulated by a great variety of influences. It has been the intention throughout to illustrate this variety by balanced groups of the work of representative painters, rather than by the work of any one man, except where his own stylistic development has covered a wide range and has been particularly

## AVANT-PROPOS

DEPUIS la Confédération, des groupements d'artistes n'ont cessé de montrer chaque année à notre public, une série d'expositions de la peinture contemporaine. Toutefois, aucune tentative n'a été faite jusqu'à nos jours pour présenter en rétrospective, le développement de la peinture au pays dans une parfaite continuité, depuis ses débuts au XVII<sup>e</sup> siècle jusqu'à nos jours.

Evidemment, le problème de l'espace qui se pose tout d'abord, oblige à faire un choix très restreint dans la sélection des pièces. Le comité chargé de ce choix croit donc utile d'expliquer certains principes de l'organisation:

En ce qui concerne les époques les plus reculées, il s'agit plutôt d'un problème de recherches que de sélection. Les oeuvres se placent ici dans plusieurs groupes distincts, offrant chacun des caractéristiques logiques et fortes.

D'autre part, l'aspect change bientôt avec la fondation de l'Ontario Society of Artists et de la Royal Canadian Academy ainsi que de certains autres groupements; et là commence une série ininterrompue de rapports annuels et de catalogues d'exposition offrant une source si riche de matières que le choix des pièces devient bien délicat. Comme il est très difficile de retracer parfois les peintures qui sont en collections particulières, il fut décidé, à valeur égale naturellement, de puiser dans les collections publiques, ce qui permet de juger jusqu'à quel point les collections de nos grands musées sont vraiment représentatives de chaque époque.

Vers 1880 la conception de l'art pictural au Canada varie beaucoup et se développe diversement. Le but de l'exposition est donc d'illustrer ces variations en groupant les travaux des peintres des diverses époques, plutôt que de présenter l'oeuvre d'un même auteur dans son évolution; exception faite toutefois pour le cas d'un artiste dont l'oeuvre, dans son développement, exerce une influence prépondérante au pays, tant par sa conception que par



influential. With this in mind, it seemed sensible to adopt the general principle of showing the work of each artist at the period when he first established his mature style. This, however, has not always been possible, since pictures by many contemporary artists painted before the last war have been difficult to find.

This exhibition which was initiated by the Art Gallery of Toronto, is a first attempt at a complete survey in this country, and its organizers realize its possible shortcomings. Nevertheless, they feel that a beginning should be made and they present the exhibition in the hope that serious study and research will result. Much interest will be found in tracing the contributions of the two great European traditions which are dominant in Canada, contributions which are at times distinct but more often merged to their mutual enrichment.

The notes following in the catalogue are for the purpose of suggesting the general climate of ideas and trends in which the painters worked. But this exhibition would not be worth doing if it were not based on the idea of the painter as a creative and interpretative individual, rather than as a mere assimilator swayed by every wind that blows. Each painter has his individual integrity and he draws from the world around him everything that can be of use to him—interests, methods and ideals.

son étendue. Ceci admis, il semble logique d'établir en principe que l'on doit présenter l'oeuvre d'un artiste à l'époque de sa pleine maturité, chose impossible parfois, puisque bien des oeuvres d'avant la guerre de 1914 restent apparemment introuvables.

Cette exposition, due à l'initiative de l'Art Gallery of Toronto, constitue un premier effort en ce pays, et ses initiateurs réalisent pleinement toutes ses imperfections. Néanmoins, ils soutiennent également qu'une première tentative devait se faire et l'exposition est présentée avec l'espoir que des études et des recherches sérieuses en résulteront. Il est très intéressant de retracer l'influence des deux grandes traditions qui dominent la peinture au Canada, influences parfois bien distinctes, mais qui souvent se confondent et s'unissent pour s'enrichir mutuellement.

On trouvera dans les notes suivantes du catalogue, les idées et les tendances générales qui recréent l'ambiance dans laquelle les artistes évoluaient. Mais cette exposition ne se justifierait même pas si l'idée primordiale ne s'imposait pas d'abord que l'artiste, esprit créateur et interprète, n'est pas un simple assimilateur, jouet de tous les caprices et de toutes les fantaisies. Le peintre dans son intégrité individuelle, puise dans l'atmosphère qui l'entoure, l'idéal, la méthode et les sujets qui peuvent l'inspirer.

#### ABBREVIATIONS — ABBREVIATIONS

s -signed  
d -dated  
p -painted  
p.ca.-painted about  
\* -illustrated

#### MEDIUM

Oil on canvas unless otherwise noted.

W.C.—water colour.

Dimensions in inches, height precedes width.

s -signé  
d -daté  
p -peint  
p.ca.-peint vers  
\* -illustré

#### MEDIUM

Sauf indication contraire, peinture à l'huile sur toile.

W.C.—aquarelle.

Dimensions en pouces, la hauteur précédant la largeur.



# I

**I**N the second half of the seventeenth century, while the French settlement was striking its first firm roots into the new soil, the style of Louis XIV was at its height in France where Church and State welcomed it as the perfect expression of their faith and ideals. The seventeenth century style came to Canada with the first bishops and governors, for New France did her best to emulate everything that was in vogue at home. Thus the colony recruited builders and craftsmen of all sorts from France for the purpose of setting up as soon as possible the ordered fabric of civilization in the New World. The Church imported painters and sculptors and established its own School of Arts and Crafts in order to transplant the French style to America. The School of St. Joachim at Cap Tourmente was established by François Montmorency de Laval, first Bishop of Quebec, about 1668.

Early artists were of several kinds. The professionals, including some painters and more sculptors, were quite conversant with the French manner. The amateurs, often priests or nuns with a nodding acquaintance with European styles, spent their spare time on art, while the local craftsmen lacked formal art training and familiarity with accomplished techniques.

Yet all "artists" were servants of the Church and enjoyed a station in society in keeping with their rank as craftsmen. For, unlike the Puritans of New England who barely tolerated the painting of portraits, the churchmen in New France realized to the full the psychological value of colourful pictures in teaching and preaching. Thus it was natural that, although there were no restrictions on the types of picture allowed, the subject matter of most Canadian paintings should fall into the categories of religious painting and portraiture. A few canvases may be termed allegorical or historical, but they usually have a religious connotation. Bridging the two main types was the votive picture, a combination portrait and religious picture important in early Canadian art. A few examples were executed in the full Baroque manner by amateurs or professional painters, but the majority, though none the less sincere, give every appearance of having been the work of the folk-artist whose knowledge of the courtly art of Europe was of the scantiest.

NOTE—The attributions of the paintings in this section are the result of the exhaustive research of M. Gerard Morisset, Directeur de l'inventaire des oeuvres d'art, Quebec, who has devoted many years to this subject.

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**A**U cours de la dernière partie du XVII<sup>e</sup> siècle, alors que la vieille France enfonce profondément ses racines dans le sol de la Nouvelle-France, le style Louis XIV prédomine en France où l'Eglise et l'Etat le considèrent comme l'expression artistique de leur foi et de leur idéal. Ce style s'implante donc au Canada dès l'arrivée des premiers gouverneurs et des premiers évêques, alors que la colonie copie de son mieux tout ce qui est en vogue dans la Mère-Patrie. Des artisans de tous genres, constructeurs, architectes, sont amenés au pays afin de participer convenablement et le plus tôt possible à la civilisation du Nouveau-Monde. L'Eglise pour sa part, fait venir des peintres et des sculpteurs, et établit sa propre maîtrise d'art afin de transplanter et de propager l'art français au Canada. Ainsi, l'Ecole de Saint-Joachim, près du Cap Tourmente, est fondée en 1668 par Monseigneur de Laval, premier évêque de Québec.



On rencontre des artistes de toutes sortes. Les professionnels peu nombreux sont les peintres et les sculpteurs de formation française. Les amateurs sont souvent des prêtres et des religieuses, plus ou moins familiers avec l'art européen; pour se distraire ils s'amuse à travailler avec des artisans du lieu, mais ils ne possèdent pas toujours la technique de leur art.

Toutefois, ces "artistes" sont des serviteurs de l'Eglise et jouissent dans la société d'une place digne de leur rang. Car, à l'encontre des Puritains de la Nouvelle-Angleterre, qui tolèrent à peine le portrait, l'Eglise de la Nouvelle-France reconnaît pleinement la valeur psychologique de l'image en couleurs soit dans le sermon ou dans l'enseignement. Il est donc parfaitement naturel que la peinture canadienne de ce temps soit plutôt l'oeuvre de piété ou le portrait, bien qu'aucune restriction n'ait été imposée à ce sujet.

Quelques toiles représentent des sujets allégoriques ou historiques, mais en général l'idée pieuse s'y retrouve. On rencontre aussi, l'ex-voto, qui associe le portrait à l'oeuvre de piété, et qui occupe une place importante dans la peinture primitive canadienne. Quelques pièces, oeuvres d'amateurs, ou même de professionnels, sont entièrement de style académique, mais le plus grand nombre, toutes aussi sincères, indiquent l'oeuvre de l'artisan du crû, très éloigné de toute influence européenne.

NOTE:—L'attribution des peintures de ce groupe est le résultat des recherches minutieuses de M. Gérard Morisset, directeur de l'Inventaire des oeuvres d'art de la province de Québec, qui y a consacré de nombreuses années.

*Sec. I—1*

*The paintings by Frère Luc are hardly to be distinguished from those of the same period which decorated the Churches of provincial France. They display the same exuberance of composition with the same dramatic use of light and shade, and they took their place in the same kind of architecture. The young colony was intended in very truth to be what it was named—New France.*

*Les peintures du Frère Luc se différencient à peine de celles de la même époque qui ornent les églises de France. La même ampleur de composition s'y déploie avec le même sens dramatique des jeux d'ombres et de lumières, et elles sont exposées dans des édifices de même style. La jeune colonie devenait véritablement une Nouvelle-France.*

**1. POMMIER, L'ABBE HUGUES**

MARTYRE DES PERES JESUITES CHEZ LES HURONS. D'APRES LA GRAVURE DE GREGOIRE HURET, 1664  
40 x 63—p.ca. 1665-70  
L'Hôtel-Dieu de Québec.

**2. POMMIER, L'ABBE HUGUES**

LA MERE CATHERINE DE SAINT-AUGUSTIN  
27 x 22 $\frac{3}{4}$ —p. 1668  
L'Hôtel-Dieu de Québec.

**\*3. LUC, FRERE (CLAUDE FRANCOIS)**

LA FRANCE APPORTANT LA FOI AUX INDIENS DE LA NOUVELLE-FRANCE  
89 $\frac{1}{2}$  x 89 $\frac{1}{2}$ —p.ca. 1671  
Les Ursulines de Québec.

**4. LUC, FRERE (CLAUDE FRANCOIS)**

EX-VOTO A LA VIERGE MARIE, COMMANDEE PAR LA FAMILLE LAFRAMBOISE, DES TROIS-RIVIERES  
90 x 63—p.ca. 1673-1675  
La Fabrique de Saint-Philippe—Trois-Rivières.

**5. LEBLOND, JACQUES, (DIT. LATOUR)**

LA MERE JUCHEREAU DE SAINT-IGNACE  
27 x 21 $\frac{1}{2}$ —p.ca. 1700  
L'Hôtel-Dieu de Québec.

*Sec. I—2*

*While paintings of traditional religious subjects could be copied from prints of European originals, pictures commemorating local events and portraits of local persons could not.*

*The craftsmen, some of them trained at the school of St. Joachim, tended to discard the academic style. Being as a rule so intimately concerned with subject matter, they produced paintings that were primitive in their flatness, angularity and simplicity of composition.*





3

*Alors que les sujets de l'oeuvre de piété pourraient se copier d'originaux européens, le portrait d'un personnage ou la peinture descriptive d'un évènement local ne pouvaient se copier.*

*Les artistes, formés dans certains cas à la maîtrise de Saint-Joachim, tendent à s'éloigner du style académique.*

*Ils s'appliquent tellement à la matière même du sujet qu'ils produisent des oeuvres primitives par la simplicité de la composition, l'angularité et la raideur des plans.*

**6. DESSAILLANT DE RICHERTERRE,  
MICHEL (Attributed)**

PORTRAIT DE MADAME RIVERIN ET DE SES  
QUATRE ENFANTS EN PRIERE

18 x 21¼-p. 1703

La Basilique de Sainte-Anne de Beaupré.

**7. DESSAILLANT DE RICHERTERRE,  
MICHEL**

LA MERE LOUISE SOUMANDE DE SAINT-AUGUSTIN  
—PREMIERE SUPERIEURE, DE L'HOPITAL GENERAL

28 x 21-p. 1708

L'Hôpital Général de Québec.

**\*8. DESSAILLANT DE RICHERTERRE,  
MICHEL (attributed)**

L'ABBE JOSEPH SERE DE LA COLOMBIERE (1651-  
1723)

24½ x 18½-p. 1721

L'Hôtel-Dieu de Québec.

**\*9. BEAUCOURT, PAUL (attributed)**

EX-VOTO DE "L'AIMABLE MARTHE" COMMANDE  
PAR LE CAPITAINE MAURICE SIMONIN

25 x 32½-d. 1747

La Chapelle de Nôtre Dame des Victoires,  
Québec.

**10. BEAUCOURT, PAUL (Attributed)**

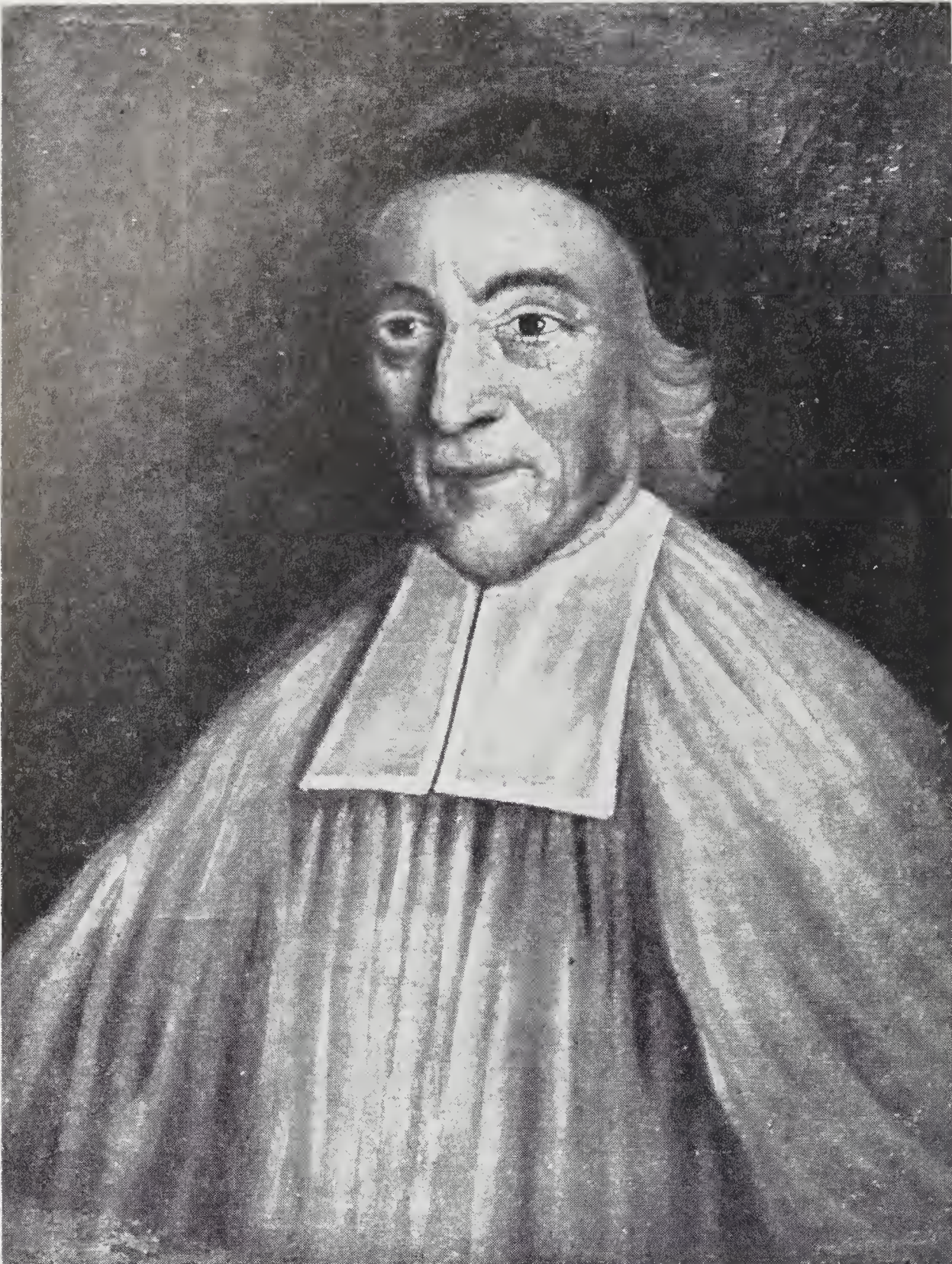
LES TROIS NAUFRAGES DE LEVIS, 17 JUIN 1754

Oil on panel, 12¾ x 20½-d. 1754

La Basilique de Sainte-Anne de Beaupré.

*NOTE*—The votive picture (*ex-voto*) commemorates an occasion on which its donor received some special favour from one of the saints.





8

Sec. I—3

*Toward the close of the eighteenth and in the early nineteenth centuries, the demand for religious and state portraiture increased. The training of the painters who met it varied: some seem to have had no formal training. Others definitely show the direct influence of such French masters as Fragonard. Beaucourt, for example, who went to France in 1772, was one of the first to re-establish contacts with European art after a period of isolation.*

*Vers la fin du XVIII<sup>e</sup> siècle, et au début du XIX<sup>e</sup>, le portrait officiel et l'oeuvre de piété sont plus en demande; la formation des artistes qui doivent y répondre varie: d'aucuns semblent n'avoir reçu aucune formation particulière; d'autres subissent clairement l'influence directe de certains maîtres*

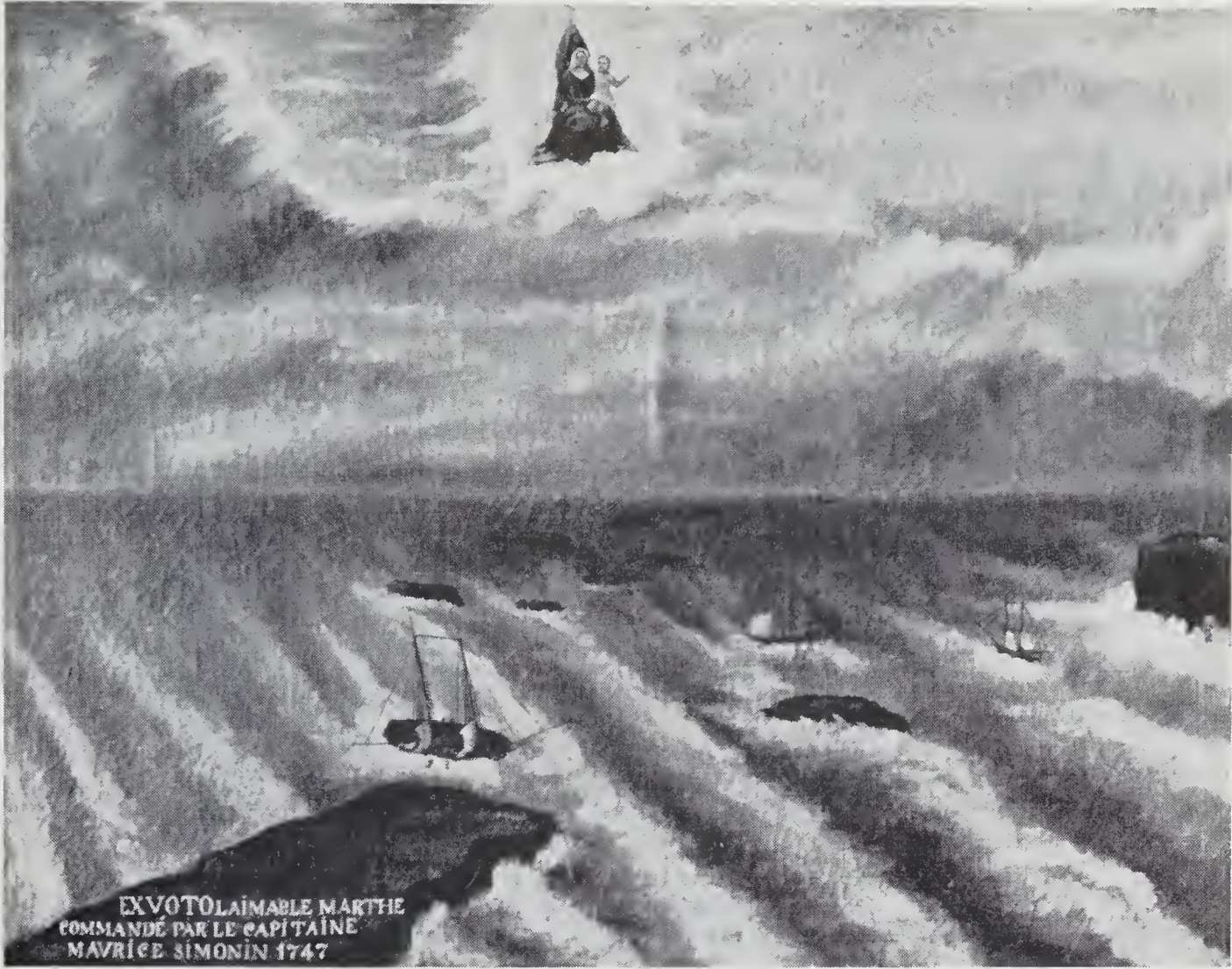
*français tel que Fragonard. Beaucourt, par exemple, qui passe en France en 1772, fut l'un des premiers à reprendre le contact avec l'art européen après une certaine période d'isolement.*

**\*11. BEAUCOURT, FRANCOIS-MALEPART**  
 PORTRAIT OF NEGRO SLAVE  
 27½ x 22¼—s.d. 1786  
 McCord Museum—McGill University.

**12. HEER, LOUIS-CHRETIEN DE**  
 M<sup>GR</sup> BAILLY DE MESSEIN  
 32¼ x 26—p.ca. 1787  
 L'Hôpital Général de Québec.

**13. UNKNOWN**  
 LE DOCTEUR JACQUES DENECHAUD  
 29 x 23½—p.ca. 1800-1810  
 L'Hôtel-Dieu de Québec.





9

**\*14. DULONGPRE, LOUIS (Attributed)**

PORTRAIT OF A LADY

26 x 22—p.ca. 1840

Art Association of Montreal.

**15. PLAMONDON, ANTOINE-SEBASTIEN**

LA MERE MARIE-LOUISE EMILIE DE SAINT-ALPHONSE

36 x 28½—s.d. 1841

The National Gallery, Ottawa.

## II

**D**URING the years immediately following 1760, while French-Canadians continued their own way of life, a new factor was introduced. The British garrison, vanguard of the English-speaking settlement, served to inform the British public of the new country. Among the officers were a number of trained draughtsmen and a few amateurs. After the soldier-artists came professional illustrators who travelled through the colony recording its settlements and topography.

At the outset, this sort of painting naturally centres around subjects of timely interest, but as time went on its scope widened to include the whole of Canada and the life of all her people.

These painters viewed the Canadian scene through British spectacles, since they were for the most part transients working to satisfy a demand in England, or for their own pleasure.



UN nouveau facteur se manifeste après 1760, alors que les Canadiens s'essayerent à vivre du mieux possible et de leur propre manière. La garnison anglaise, avant-garde du colon anglais, comprend parfois des dessinateurs de carrière ou des amateurs. A la suite des soldats-artistes, viennent les illustrateurs de profession qui voyagent partout dans la colonie, reproduisant la topographie du pays, et ses habitations.

Cette peinture, documentaire au début, évolue progressivement vers l'illustration de l'étendue du pays et du mode de vie de ses habitants.

Naturellement ces artistes regardent et voient avec leurs yeux d'Anglais, puisqu'ils ne font que passer, et ils ne peignent que pour leurs clients d'Angleterre ou pour leur propre plaisir.

*Sec. II—1*

*Although there was a diversity of style and talent amongst these painters, their main intention was description. Most topographical pictures were watercolour drawings with mannerisms stemming from British landscape painting.*

*En dépit de variations fort naturelles de talent et de style, cette peinture est toute descriptive. De l'aquarelle topographique pour la plupart et qui s'inspire de la manière paysagiste anglaise.*





**18. PEACHEY, CAPT. JAMES**

A VIEW OF THE CITY AND BASEN OF QUEBEC

W. C. 15¼ x 23¼-s.d. 1781

The Public Archives, Ottawa.

**19. HERIOT, GEORGE**

INDIAN LORETTE

W. C. 10 x 14¾-p.ca. 1800-1806

The National Gallery, Ottawa.

**20. DUVERNET, COL. HENRY**

MILL AND TAVERN, CHAUDIERE FALLS

W. C. 15¼ x 22-p.ca. 1823

The Public Archives, Ottawa.

**21. FORREST, D. W.**

GRAND CAMPMENT, FRENCH RIVER, LAKE HURON

W. C. 12¼ x 26-p.ca. 1820-30

The William H. Coverdale Collection.

**22. COCKBURN, MAJOR-GENERAL JAMES  
PATTISON**

A QUEBEC SUBURB

W. C. 17¼ x 13-p.ca. 1823-36

The William H. Coverdale Collection.

**23. SPROULE, ROBERT AUCHMUTY  
(attributed)**

CHAMPLAIN STREET FROM NEAR PRESCOTT GATE

W. C. 11¼ x 15-p.ca. 1830-40

The William H. Coverdale Collection.

**24. UNKNOWN**

HALIFAX, CANADA

18½ x 25½-p.ca. 1830-40

The William H. Coverdale Collection.

**\*25. BAYFIELD, (MRS.) FANNY WRIGHT**

THE KING'S WHARF, QUEBEC

W. C. 11½ x 15½-p.ca. 1838-1841

The Public Archives, Ottawa.







25

*Sec. II—2*

*Here is evidence of the use of somewhat more imagination both in choice of subject and in handling. Warre, for example, emphasizes the distance and mystery of the mountains and Bartlett transforms a city square by choosing an unusual event and romanticizing its setting. Throughout is the added interest of anecdote to enliven the scene.*

*Ici l'imagination se manifeste davantage dans le traitement et le choix du sujet. Ainsi, Warré accentue l'éloignement et le mystérieux des montagnes, tandis que Bartlett transforme la place publique quand il dramatise un évènement remarquable. Et partout se retrouve l'intérêt d'une anecdote que l'on raconte pour enjoliver la scène.*

**28. HOOD, LIEUT. ROBERT**

AN EVENING VIEW OF MARTEN LAKE  
W. C.  $9\frac{3}{4}$  x  $14\frac{3}{4}$ -d. 1820  
The William H. Coverdale Collection.

**29. UNKNOWN**

FREDERICTON, NEW BRUNSWICK  
 $18\frac{1}{2}$  x 26-s.M. d. 1823  
The William H. Coverdale Collection.

**30. UNKNOWN**

MICMAC INDIANS  
 $17\frac{1}{4}$  x  $23\frac{1}{2}$ -p.ca. 1820-30  
Anonymous Collection.

**31. SMYTH, COKE**

THE TRADER  
13 x 19-p.ca. 1838  
The William H. Coverdale Collection.

**\*32. BARTLETT, WILLIAM HENRY**

THE MARKET PLACE, QUEBEC  
 $18\frac{1}{2}$  x 16-s.W.B. p.ca. 1840  
Victor Spark, Esq., New York.

**33. HARVEY, GEORGE**

AN IMPEDIMENT IN TRAVELLING  
W.C. 14 x  $10\frac{1}{4}$ -p.ca. 1840  
Museum of Fine Arts, Boston.

**\*34. WARRE, LIEUT. HENRY JAMES**

DISTANT VIEW OF THE ROCKY MOUNTAINS  
W.C. 10 x  $16\frac{1}{4}$ -p.ca. 1845  
The Public Archives, Ottawa.

**35. SEBRON, HIPPOLYTE VICTOR  
VALENTIN**

NIAGARA FALLS, WINTER  
28 x 42-p.ca. 1853-63  
The William H. Coverdale Collection.





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### III

**E**ARLY in the nineteenth century a number of painters migrated to Canada, many for reasons unconnected with art. Though some of them eventually returned to Europe, others remained to practise their art in response to what local demand there was. They were joined by several Canadians who returned to their native country after studying abroad.

A demand for art had long existed in Quebec, but its appearance in the Maritime Provinces and in Upper Canada was an indication of the growing numbers, prosperity and ambition of the people who flocked to Canada following the American Revolution and the Napoleonic Wars.

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**A**U début du XIX<sup>e</sup> siècle, des peintres d'outre-mer viennent au Canada pour diverses raisons ne se rapportant pas toujours à leur art. D'aucuns retournent en Europe éventuellement, mais d'autres se mettent à la pratique de leur art pour répondre à la demande locale. Et plusieurs Canadiens se joignent à eux à leur retour d'un voyage d'études à l'étranger.

L'encouragement aux arts existe dans le Québec, et depuis longtemps; mais l'avènement de ce patronage dans les Provinces Maritimes et le Haut-Canada, souligne l'accroissement, l'ambition et la prospérité des habitants qui viennent en grand nombre s'y établir après la révolution aux américaine et les guerres de Napoléon.

#### Sec. III—1

*Portrait painters, possessing varying degrees of training and skill, employed the neo-classic style of the early nineteenth century, inherited from Europe. The figures are clearly defined and consciously posed, with a stress on the dignity and social position of the sitter.*

*Les portraitistes, avec plus ou moins d'entraînement et d'habileté, travaillent dans le style néo-classique du début du XIX<sup>e</sup> siècle, importé d'Europe. On accentue le rang social et la dignité du modèle; la figure posée consciencieusement est clairement définie.*

#### 38. BERCZY, WILLIAM von MOLL

PORTRAIT DU CHEF MOHAWK, JOSEPH BRANT  
W. C. 5½ x 4¾-p. 1797  
Archives du Séminaire de Québec.

#### 39. BERCZY, WILLIAM von MOLL

PORTRAIT DU GENERAL PRESCOTT, GOUVERNEUR  
DU CANADA  
W. C. oval 5¼ x 4½-p. 1799  
Archives du Séminaire de Québec.

#### 40. BERCZY, WILLIAM von MOLL

PORTRAIT DU PEINTRE LOUIS DULONGPRE  
W. C. oval 6¾ x 5½-p.ca. 1805  
Archives du Séminaire de Québec.

#### 41. FIELD, ROBERT

REV. DR. PORTER  
22 x 16 oval-p.ca. 1810  
James W. Falconer, Esq., Halifax.

#### 42. COOK, NELSON

PORTRAIT OF MRS. BENSON  
30 x 26-p.ca. 1835  
The Public Archives, Ottawa.

#### \*43. BERTHON, GEORGE THEODORE

THE THREE MISSES ROBINSON  
42½ x 32½-p. 1846  
J. Beverley Robinson, Esq., Toronto.

#### \*44. HAMEL, THEOPHILE

PORTRAIT DE L'ARTISTE  
19½ x 15 oval-p.ca. 1850  
Musée de la Province de Québec.

#### 45. PLAMONDON, ANTOINE-SEBASTIEN

LA CHASSE AUX TOURTES  
72½ x 72 s.d. 1853  
The Art Gallery of Toronto.





*Handwritten notes:*  
 Mrs. ...  
 W. C. ...

*Sec. III—2*

*These continued to paint the Canadian scene within the limitations of the traditions of British landscape painting in which they had been trained.*

*Fidèles à leur formation, ces artistes continuent à peindre le paysage canadien dans les limites de la manière traditionnelle du paysagiste anglais.*

**48. DUNCAN, JAMES**

VIEW OF THE HARBOUR, MONTREAL.  
 W. C. 14¾ x 25¼-p.ca. 1850  
 The William H. Coverdale Collection.

**49. HOLDSTOCK, ALFRED WORSLEY**

INDIAN ENCAMPMENT  
 12½ x 16½-p.ca. 1860  
 The William H. Coverdale Collection.

**\*50. ARMSTRONG, WILLIAM**

THUNDER CAPE  
 W. C. 19 x 26½-s.d. 1867  
 The William H. Coverdale Collection.

**51. FOWLER, DANIEL**

HOLLYHOCKS  
 W. C. 27 x 18½-s.d. 1869  
 The National Gallery, Ottawa.

**52. EDSON, ALLAN AARON**

MOUNT ORFORD AND THE OWL'S HEAD  
 36 x 60-s.d. 1870  
 The National Gallery, Ottawa.

**53. HOCH, JAMES**

FORKS OF THE CREDIT  
 W. C. 14½ x 21-s.p.ca. 1870-75  
 The Art Gallery of Toronto.





*Sec. III—3*

*Here the accent is more decidedly European. Jacobi acquired in Germany his interest in meticulous detail. Kane's work shows the influence of his studies in the galleries of Europe, and Krieghoff's gaily coloured and animated scenes are characteristic of the Düsseldorf School and Dutch genre painting.*

*Ici la manière européenne s'accroît encore. Jacobi puisa en Allemagne son souci du détail méticuleux. Kane subit l'influence de ses études dans les galeries d'Europe, et Krieghoff, dans sa peinture au coloris joyeux et dans ses scènes vivantes, offre toutes les caractéristiques de l'École de Düsseldorf et de la peinture de genre hollandaise.*

**56. KANE, PAUL**

INDIAN ENCAMPMENT ON LAKE HURON  
19 x 29—p.ca. 1846-50  
The Art Gallery of Toronto.

**57. KANE, PAUL**

KEE-A-KEE-KA-SA-COO-WAY  
29½ x 25—p.ca. 1850-55  
Royal Ontario Museum.

**\*58. KRIEGHOFF, CORNELIUS**

WINTER LANDSCAPE  
38½ x 51—s.d. 1849  
The National Gallery, Ottawa.

**59. KRIEGHOFF, CORNELIUS**

SETTLER'S LOG CABIN  
24 x 36—s.d. 1856  
The Art Gallery of Toronto.

**60. JACOBI, OTTO REINHOLD**

FALLS OF ST. ANNE, QUEBEC  
30 x 23—s.d. 1865  
The Art Gallery of Toronto.





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## IV

BY the time of Confederation, eastern Canada was a thriving, bustling country, with much of its best arable land occupied and its cities well built and constantly growing. Fortunes made in Canada were being kept in the country: more and more of the apparatus of urban civilization was being installed as the frontier was pushed north and west. Here was a growing country, self-consciously proud of what it had already achieved and on the threshold of still greater accomplishment.

To the painters already settled here was added a stream of newcomers, chiefly from Great Britain, who found employment in various branches of their profession. Their increasing numbers and the spirit of the times led them to form, first in 1872, the Ontario Society of Artists, and in 1880, at the suggestion of the Marquis of Lorne, Governor-General of Canada and the Princess Louise, the Royal Canadian Academy. These professional societies in their charters express their concern and interest in education and in the public welfare. Their chief instrument was the annual exhibition, and their catalogues provide a continuous, contemporary record of painting in Canada. These societies also conducted art schools which trained a new generation of native-born painters.

It was not long before many of these painters began to go to Europe, mainly to France, or the United States to complete their education. It was inevitable that, when they returned, they brought with them current European styles to augment or rival the prevailing British influences. The period also saw the foundation of a number of institutions whose purpose was to foster public interest. The Montreal Society of Artists (1847), now the Art Association of Montreal, was a pioneer.

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A la Confédération, les provinces de l'Est, actives, industrielles, avec une bonne partie de leur terre arable habitée et cultivée, nous montrent des cités croissantes et bien bâties. Des fortunes ont été faites et gardées au pays où l'on voit l'apparât d'une civilisation urbaine, bien établie, et qui repousse de plus en plus ses frontières du nord et de l'ouest. Voici donc un jeune pays, au développement viril, fier à juste titre de ses accomplissements passés, et qui regarde l'avenir avec confiance.

Aux peintres déjà établis viennent se joindre d'autres artistes, venus de la Grande-Bretagne pour la plupart, et qui s'emploient dans les diverses branches de leur profession.

L'esprit des temps, et leur nombre grandissant les incitent à former en 1872 d'abord, l'Ontario Society of Artists, puis en 1880, à la suggestion du Marquis de Lorne, gouverneur-général du Canada et de S.A.R. la Princesse Louise, la Royal Canadian Academy. Dans leur charte, ces sociétés professionnelles manifestent l'intérêt et le souci qu'elles portent à l'éducation et au bien public, et leur principal mode d'expression se trouve dans l'exposition annuelle. Les catalogues de ces collections constituent une précieuse documentation de la peinture contemporaine au Canada. Ces sociétés fondent des écoles d'art qui forment une nouvelle génération d'artistes du pays, et bientôt nos peintres canadiens s'en vont en Europe, principalement en France, ou aux États-Unis, parfaire leur éducation artistique. Inévitablement, ils en reviennent avec une conception de la peinture influencée par l'académisme international qui rivalise avec l'influence britannique prédominante. Cette époque voit aussi la fondation d'autres institutions formées pour promouvoir l'intérêt public. La Montreal Society of Artists (1847) devenue plus tard l'Art Association of Montreal, en est la pionnière.



Sec. IV—1

*In this group is illustrated one general characteristic of mid-nineteenth century painting in Europe and America—naturalism. In particular the painters follow the manner of the popular British painting of the time.*

*Ce groupe montre clairement la caractéristique générale de la peinture en Europe et en Amérique au milieu du XIX<sup>e</sup> siècle: le paysagisme méticuleux. Et les peintres s'inspirent particulièrement de la manière anglaise, alors si populaire.*

**\*63. CRESSWELL, WILLIAM NICOL**

THE BUILDING OF FORT WILLIAM

17½ x 27—s.d. 1877

The William H. Coverdale Collection.

**64. SCHREIBER, MRS. CHARLOTTE  
MOUNT BROCK**

PORTRAIT OF MRS. MARTIN GRAHAME

39 x 31½—p.ca. 1880

Miss Jane Grahame, Toronto.

**65. DAY, FORSHAW**

ON THE NOUVELLE RIVER, QUEBEC

30 x 48—s.p. 1881

The National Gallery, Ottawa.

**66. FRASER, JOHN ARTHUR**

THE ROGERS PASS

22 x 30—s.p.ca. 1886

The National Gallery, Ottawa.

**67. O'BRIEN, LUCIUS RICHARD**

A PROSPECTOR'S CAMP

W. C. 10½ x 15—s.d. 1887

The Art Gallery of Toronto.

**68. GAGEN, ROBERT FORD**

FINE WEATHER

W. C. 18¾ x 26—s.d. 1899

Department of Education, Ontario.

Sec. IV—2

*The paintings of this group illustrate the influx of new European influences. The display of French painting at the Philadelphia Exposition of 1876 made our painters aware of Europe and the opportunities she offered for further training. The landscapes of the Barbizon School in France, the Dutch treatment of genre, as well as the contemporary British school of portraiture, became the fashion of the day. Walker, for instance, was known as the "Canadian Millet." So much did Europe dominate Canadian painting that one English critic reporting on the Canadian section of the Colonial and Indian Exhibition in London (1886) pointedly commented: "I should like to see Canadian art Canadian to the backbone."*

*Voici que se rencontrent les nouvelles influences européennes. La collection de peinture française à l'Exposition de Philadelphie en 1876, attire l'attention de nos artistes sur les opportunités qui s'offrent en Europe pour la poursuite de leurs études. Les paysages dans le genre de l'Ecole de Barbizon, en France, la peinture de genre hollandaise et l'école contemporaine anglaise du portrait sont en grande vogue. On appelle Walker, par exemple, le "Millet Canadien". L'influence européenne domine tellement la peinture canadienne qu'un critique anglais, commentant un rapport de la section canadienne de "The Colonial and Indian Exhibition", tenue à Londres en 1886, écrit: "J'aimerais voir la peinture canadienne, canadienne jusqu'à la moëlle."*





**71. SANDHAM, J. HENRY**

HUNTERS RETURNING

23½ x 39¼-s.d. 1877

The National Gallery, Ottawa.

**72. WALKER, HORATIO**

CORNER OF PIG LANE, QUEBEC

W. C. 15½ x 11¾-s.d. 1884

Musée de la Province de Québec.

**73. HARRIS, ROBERT**

A MEETING OF THE SCHOOL TRUSTEES

39¼ x 48½-s.p.ca. 1886

The National Gallery, Ottawa.

**74. PEEL, PAUL**

THE TIRED MODEL

40 x 31½-s.p. 1889

The Art Gallery of Toronto.

**75. GRIER, SIR EDMUND WYLY**

PORTRAIT OF THE ARTIST'S FATHER

40 x 36½-s.p. 1890

Crawford Grier, Esq., Lennoxville, Que.

**\*76. REID, GEORGE AGNEW**

MORTGAGING THE HOMESTEAD

50½ x 83½-s.d. 1890

The National Gallery, Ottawa.

**77. CRUIKSHANK, WILLIAM**

BREAKING A ROAD

35 x 68-s.d. 1894

The National Gallery, Ottawa.

**78. BELL-SMITH, FREDERIC MARLETT**

LIGHTS OF A CITY STREET

51 x 78-s.d. 1894

Robert Simpson Co., Toronto.

**79. BRUCE, WILLIAM BLAIR**

THE SMITHS

49 x 77-s.d. 1894

The National Gallery, Ottawa.

**\*80. JEFFERYS, CHARLES WILLIAM**

HILLSIDE, MORNING

Oil on Board 9½ x 24½-s.p. 1896

The Artist.

**81. JEFFERYS, CHARLES WILLIAM**

HILLSIDE, EVENING

Oil on Board 9¾ x 24¾-s.d. 1896

The Artist.

**82. JONGERS, ALPHONSE**

PORTRAIT OF W. J. WHITE, ESQ., K.C.

36 x 25½-s.p. 1898

Art Association of Montreal.

**83. CHALLENGER, FREDERICK SPROTSON**

WHEN LIGHTS ARE LOW

21¾ x 13¾-s.d. 1898

Department of Education, Ontario.

*Sec. IV—3*

*These canvases mark the introduction of another European impulse—impressionism, with its emphasis on light and colour. The painters found in it an approach that seemed to them particularly adaptable to a better representation of the Canadian landscape.*

*Ici se manifeste au Canada pour la première fois une autre influence européenne: l'Impressionnisme avec son accent sur la lumière et la couleur. Quelques peintres trouvent ce procédé particulièrement apte à mieux rendre le paysage canadien.*







## 86. SUZOR-COTE, MARC-AURELE de FOY

LA MARE AUX GRENOUILLES

6 x 12½-s.p.ca. 1896

Art Association of Montreal.

## 87. CULLEN, MAURICE GALBRAITH

MARCH AFTERNOON, NORTH RIVER

20 x 29½-s.p.ca. 1897

William R. Watson, Esq., Montreal.

## 88. MORRICE, JAMES WILSON

THE CITADEL, QUEBEC

18½ x 24½-s.p.ca. 1892-1900

Mrs. Arthur A. Morrice, Montreal.

## \*89. MORRICE, JAMES WILSON

BEACH AT ST. MALO

23 x 31½-s.p.ca. 1900

Art Association of Montreal.

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 V

AFTER the turn of the century, Canadian painters became increasingly aware of Paris as a world centre of art. If they studied there, they came into contact with Impressionism and succeeding movements: even if they did not, they saw in the new art magazines, some illustrated for the first time in colour, the accomplishments of Paris and the rest of the world. As a result, the tendency to experiment was intensified but the general public when confronted with the paintings in exhibitions, regarded them with misgivings.

In commissioning some of its War Records of 1914-1918 from these artists, the government made a move towards recognizing them. This public recognition had an influence on later developments.

In this period, too, provincial governments, notably that of Quebec, began to set up institutions for art education with the building of art schools and museums, the granting of scholarships and the holding of exhibitions.

APRES le début du siècle, nos artistes s'éprennent de plus en plus de Paris comme centre mondial d'éducation artistique. S'ils peuvent s'y rendre, ils prennent contact avec l'impressionnisme et les autres mouvements qui le suivent; et même s'ils ne peuvent pas s'y rendre, ils voient dans les nouvelles revues d'art, copieusement illustrées, quelques unes en couleur pour la première fois, se déployer devant eux les dernières trouvailles de Paris et du reste du monde. Comme résultante, le goût de la recherche s'intensifie.



Le public, toutefois, regarde avec étonnement ces formules nouvelles lorsqu'il les voit exposées; cependant, le Gouvernement Canadien reconnaît la valeur de ces artistes dont quelques uns deviennent les historiographes de la guerre 1914-1918, et cet endossement officiel stimule le développement de la peinture au pays.

Dans cette période également, les gouvernements provinciaux établissent des institutions pour l'enseignement des Beaux-Arts, notamment le Gouvernement de la Province de Québec, avec la construction d'Écoles des Beaux-Arts et de musées, dépensant chaque année des sommes considérables pour leur entretien, de même que pour l'octroi de bourses, l'acquisition d'œuvres nouvelles et la tenue d'expositions.

*Sec. V—1*

*These men, for the most part members of the Royal Canadian Academy, did not carry on academic traditions unchanged. Within this group there exists a variety of personal manners much greater than in earlier periods. Meticulous naturalism yields to new interests—a richer texture and a more poetic approach.*

*Ces artistes, membres pour la plupart de la Royal Canadian Academy, ne poursuivent pas cependant la tradition académique sans la modifier. On rencontre dans ce groupe une variété de caractéristiques particulières beaucoup plus grandes que dans les périodes antérieures. La représentation méticuleuse fait place à de nouvelles tendances—coloris plus riche, compréhension plus poétique.*

**92. COBURN, FREDERICK SIMPSON**

THE SORCERER

26 x 18—s.d. 1900

Musée de la Province de Québec.

**93. FRANCHERE, JOSEPH C.**

LECTURE AU BORD DE LA MER

15½ x 21½—s.p. 1900

Musée de la Province de Québec.

**\*94. WATSON, HOMER**

BELOW THE MILL

33 x 47—s.p.ca. 1900-03

Art Association of Montreal.

**95. BRYMNER, WILLIAM, and WALKER, HORATIO**

IN FRENCH CANADA.

40 x 27—s. Brymner d. 1903

Musée de la Province de Québec.

**96. HUOT, CHARLES**

LE SANCTUS A LA MAISON

24 x 34—s.p.ca. 1905

Musée de la Province de Québec.

**97. JULIEN, OCTAVE-HENRI**

LA CHASSE GALERIE

20½ x 26—s.d. 1906

Musée de la Province de Québec.

**98. DYONNET, EDMOND**

CHARLES GILL

14½ x 10¼—s.p.ca. 1905-1910

Musée de la Province de Québec.

**99. BEATTY, JOHN WILLIAM**

LAREN INTERIOR

31½ x 23½—s.d. 1907

Laing Fine Art Galleries, Toronto.

**100. BRIGDEN, FREDERICK HENRY**

FALLS NEAR MAGNETAWAN

W. C. 20½ x 14—s.p. 1908

Mrs. John Turnbull, Toronto.

**101. BRYMNER, WILLIAM**

THE WEAVER

23½ x 24—s.p. 1910

Musée de la Province de Québec.

**\*102. WALKER, HORATIO**

HORSES AT THE TROUGH

49½ x 40—s.p. 1910

Art Association of Montreal.

**103. HOLMES, ROBERT**

TRILLIUMS

W. C. 14 x 10—p.ca. 1915-20

The Art Gallery of Toronto.

**104. PALMER, HERBERT SYDNEY**

ON THE HILLSIDE

34 x 40—p.ca. 1915-16

The Art Gallery of Toronto.

**105. PHILLIPS, WALTER JOSEPH**

THE LIBRARY DOOR

W. C. 15½ x 16—s.d. 1916

Mrs. Neil John MacLean, Winnipeg.

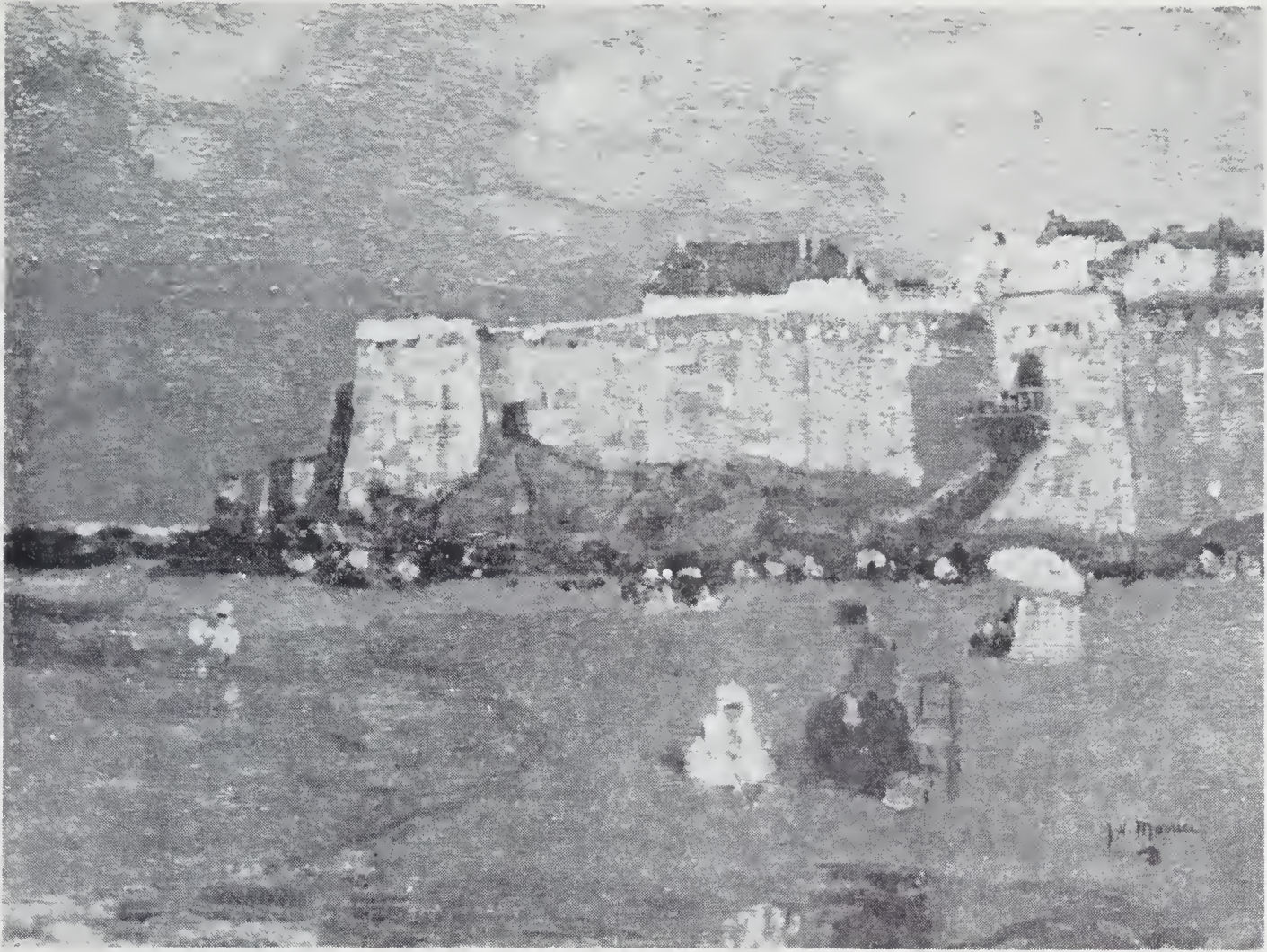
**106. WILLIAMSON, ALBERT CURTIS**

HOMER WATSON

40 x 32—p.ca. 1920

The National Gallery, Ottawa.





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Sec. I—2

*The paintings in this group consist of the later work of some artists shown previously and of the earlier work of some younger men. All of it exhibits in varying degrees the impact of impressionism, post-impressionism and other contemporary European movements. The interest in light and colour is more pronounced, while a sense of pattern is also developing.*

*Dans ce groupe se rencontrent les oeuvres plus tardives d'artistes représentés précédemment, ainsi que les premiers travaux d'artistes plus jeunes. Et tout indique ici à des degrés divers, l'influence de l'impressionnisme, du post-impressionnisme et des autres mouvements européens contemporains. L'intérêt de lumière et de couleur est plus prononcé, tandis que se développe largement le sens décoratif.*

**\*109. CULLEN, MAURICE GALBRAITH**

OLD HOUSES, MONTREAL  
23 $\frac{1}{4}$  x 33 $\frac{1}{2}$ -s.p.ca. 1900  
Art Association of Montreal.

**\*110. MORRICE, JAMES WILSON**

THE CIRCUS  
23 $\frac{1}{2}$  x 28 $\frac{1}{2}$ -s.p.ca. 1905  
Art Association of Montreal.

**\*111. MORRICE, JAMES WILSON**

THE FERRY, QUEBEC (FRONTISPIECE)  
24 x 32-s.p.ca. 1906-1907  
The National Gallery, Ottawa.

**112. GAGNON, CLARENCE A.**

LA PLAGE DE DINARD  
16 $\frac{1}{2}$  x 23 $\frac{1}{4}$ -s.d. 1909  
Hon. and Mme. J. E. Perrault, Montreal.

**113. SUZOR-COTE, MARC-AURELE de FOY**

PAYSAGE D'HIVER  
28 $\frac{1}{4}$  x 37 $\frac{1}{4}$ -s.d. 1909  
The National Gallery, Ottawa.

**114. JACKSON, ALEXANDER YOUNG**

EDGE OF THE MAPLE WOODS  
22 $\frac{1}{2}$  x 26-s.p. 1909  
The National Gallery, Ottawa.

**115. GRIER, SIR EDMUND WYLY**

MASTER OF NORTHCOTE  
28 $\frac{1}{4}$  x 23-s.d. 1911  
The National Gallery, Ottawa.

**116. MacDONALD, JAMES EDWARD  
HERVEY**

TRACKS AND TRAFFIC  
28 x 40-s.d. 1912  
The Art Gallery of Toronto.

**117. CARR, M. EMILY**

HOUSE FRONT—GOLD HARBOUR  
Oil on Card 24 x 36 $\frac{1}{2}$ -s.p.ca. 1912  
The Emily Carr Trust Collection.

**118. BROWNELL, FRANKLIN**

THE BEACH, ST. KITTS  
29 x 35-s.d. 1913  
The National Gallery, Ottawa.

**119. CULLEN, MAURICE GALBRAITH**

ICE HARVEST  
29 $\frac{1}{2}$  x 39 $\frac{1}{2}$ -p. 1913  
The National Gallery, Ottawa.

**120. SIMPSON, CHARLES WALTER**

INDIAN SUMMER, MONTREAL HARBOUR  
30 x 40-s.d. 1914  
The National Gallery, Ottawa.

**121. FOSBERY, ERNEST GEORGE**

BREAKFAST  
21 $\frac{1}{4}$  x 18-s.p. 1914  
The National Gallery, Ottawa.

**122. REID, GEORGE AGNEW**

VACANT LOTS  
22 x 36-s.d. 1915  
The National Gallery, Ottawa.

**123. LEDUC, OZIAS**

POMMES VERTES  
23 $\frac{1}{2}$  x 36 $\frac{1}{4}$ -s.d. 1915  
The National Gallery, Ottawa.

**124. BEATTY, JOHN WILLIAM**

WINTER HILLSIDE, CANOE LAKE  
24 $\frac{1}{2}$  x 20-s.p.ca. 1912-1919  
Ontario College of Art.

**125. GAGNON, CLARENCE A.**

L'ETANG EN OCTOBRE  
28 x 37-s.p.ca. 1921  
The National Gallery, Ottawa.

Sec. I—3

*During the period of the Great War a group of painters emerged who regarded the academic tradition as inadequate and sought a stronger means of expressing their deep affection for Canada. Broad decorative patterns composed of rich colours characterized the work of these men, who, except for Thomson who died in 1917, formed the Group of Seven in 1919. This was a most distinctive and widely influential movement in Canadian art.*

*Au cours de la Grande Guerre surgit un groupe de peintres qui, trouvant la tradition académique insuffisante, cherchent à exprimer leur affection profonde pour la terre canadienne en des termes plus vigoureux. Une composition décorative large, au coloris riche, marque le travail de ces hommes qui, à l'exception de Thomson, mort en 1917, forment en 1919 le Groupe des Sept dont le mouvement distinctif a exercé une certaine influence sur l'art canadien jusqu'à nos jours.*





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**129. JACKSON, ALEXANDER YOUNG**

MAPLES AND BIRCHES

32 x 39½-s.p.ca. 1914

The Art Gallery of Toronto.

**130. MacDONALD, JAMES EDWARD  
HERVEY**

ASTERS AND APPLES

Oil on board, 21 x 26-s.d. 1917

The National Gallery, Ottawa.

**\*131. THOMSON, TOM**

PETAWAWA GORGES

25 x 35-s.p.ca. 1915

The National Gallery, Ottawa

**132. THOMSON, TOM**

NORTHERN RIVER

45 x 40-s.p.ca. 1915

The National Gallery, Ottawa.

**133. THOMSON, TOM**

THE WEST WIND

47 x 53-p. 1917

The Art Gallery of Toronto.

**\*134. VARLEY, FREDERICK HORSMAN**

SOME DAY THE PEOPLE WILL RETURN

72 x 90-s.d. 1918

The National Gallery, Ottawa.

**135. LISMER, ARTHUR**

S. S. OLYMPIC WITH RETURNED SOLDIERS

48 x 64-s.d. 1918

The National Gallery, Ottawa.

**136. HARRIS, LAWREN STEWART**

HOUSES IN THE WARD

32 x 38-s.d. 1919

J. C. Fraser, Esq., Toronto.

**\*137. CARMICHAEL, FRANKLIN**

AUTUMN LANDSCAPE

29¾ x 35½-s.d. 1920

J. S. McLean, Esq., Toronto.

**138. JOHNSTON, FRANZ (FRANCIS  
HANS)**

FIRE SWEEP

50¼ x 66-s.d. 1920

The National Gallery, Ottawa.







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## VI

WHILE Canada had now acquired a new and stronger sense of national consciousness, the aftermath of the war was inevitably a period of readjustment. Although there was a great demand for painters as teachers, as illustrators and designers in commercial studios, they found like other people that conditions had not changed for the better. For, while their value was recognized by a limited number of private individuals and by art galleries and museums, through purchases and exhibitions which attracted increasing attention, there was scarcely any general demand for their painting.

This was true not only for painters, it was true for sculptors and for architects—in fact for all those whose special talent was the building of an environment which sheltered, reflected and expressed the ideas of their civilization. This was as true for the whole western world as it was for Canada. During the nineteen-thirties, this tendency was modified by a marked increase in the desire throughout the country to see and study Canadian painting.

But if society for a time appeared to disregard them as painters, that did not quench their ardour for painting. On the contrary, they painted for themselves and for their friends, experimenting with everything. This is, of course, not true of all painters, but it is true of enough of them to make this experimental, and in the best sense, irrepressible activity the outstanding characteristic of the painting of our time.

It is significant that in the late thirties, the purchase of contemporary pictures by private individuals began to increase and continues to do so.



**L**E Canada sort donc de la guerre mondiale avec un sentiment nouveau et plus fort de sa valeur nationale, mais il doit faire face à une période de réadaptation.

Il existe, il est vrai, une certaine demande pour les peintres comme professeurs, ou comme dessinateurs ou illustrateurs dans l'art commercial, mais pour eux aussi les conditions ne sont pas toujours changées pour le mieux. Sans doute, un nombre restreint de collectionneurs, de même que les galeries et les musées, reconnaissent leur valeur par des achats ou des expositions, mais le grand public reste plutôt indifférent. Et c'est partout la même chose, tant au Canada que dans tout le monde occidental.

Non seulement pour les peintres, mais aussi pour les sculpteurs et les architectes—au fait—pour tous ceux-là qui ont reçu pour mission d'exprimer, de garder ou de refléter l'idéal de la civilisation. Mais vers les 1930, cette tendance se modifie par un intérêt grandissant et marqué du désir de voir et d'étudier la peinture canadienne.

Si la société—pour un temps—semble négliger les artistes, ce délaissement passager n'étouffe en rien leur désir de peindre. Bien au contraire. Ils travaillent maintenant pour eux-mêmes et pour leurs amis plus volontairement que jamais; et ils expérimentent de toutes les manières. Ceci, sans doute, ne s'applique pas à tous les peintres, mais à un assez grand nombre d'entre eux toutefois, pour que cette période d'activité expérimentale, irrépressible dans le meilleur sens du mot, soit la caractéristique de la peinture de notre temps.

Et il est fort significatif de constater que depuis cette époque, l'acquisition de peintures contemporaines par des particuliers, s'accroît et se continue.

*Sec. VI—1*

*The tendency to pattern is here fully expressed. This is the style of the Group of Seven in its developed phase. To quote C. Lewis Hind in Landscape Painting (1924) referring to Canadian pictures in the British Empire Exhibition, "There they were, bold decorative landscapes, emphasizing colour, line and pattern, giving the very look and feel of Canada . . . young artists painting a young country superbly, through their temperaments, not literally . . ."*

*In 1927 the French Government invited a similar Canadian exhibition to Paris, evidence of growing recognition abroad. Since that time exhibitions of Canadian painting have travelled widely outside the country.*

*La tendance décorative s'exprime pleinement ici. C'est la phase du développement du Groupe des Sept. Comme le dit C. Lewis Hind, dans Landscape Painting (1924) au sujet de l'Exposition Canadienne à Wembley lors de la "British Empire Exhibition": . . . "Voici du paysage décoratif, une peinture vigoureuse qui accentue la ligne et la couleur . . . hardie . . . véritablement canadienne de ton et de sentiment . . . jeunes artistes qui peignent avec sensibilité et non pas littéralement, un jeune pays . . ."*

*Et sous le haut patronage du Gouvernement de la République Française, une exposition semblable se tient à Paris en 1927, indice d'un intérêt grandissant en Europe. Depuis, des expositions de peinture canadienne circulent largement au dehors du pays.*

**\*141. LISMER, ARTHUR**

SEPTEMBER GALE

38 x 64—s.d. 1921

The National Gallery, Ottawa.

**142. VARLEY, FREDERICK HORSMAN**

JOHN

23½ x 19¾—s.p. 1921

The National Gallery, Ottawa.

**143. HARRIS, LAWREN STEWART**

ELEVATOR COURT, HALIFAX

38 x 44—s.d. 1921

The Art Gallery of Toronto.

**\*144. MacDONALD, JAMES EDWARD  
HERVEY**

MIST PHANTASY

21 x 26—s.d. 1922

The Art Gallery of Toronto.

**\*145. JACKSON, ALEXANDER YOUNG**

EARLY SPRING IN QUEBEC

21 x 26—s.p. 1926

The Art Gallery of Toronto.



146. JACKSON, ALEXANDER YOUNG  
THE BEOTHIC AT BACHE POST, ELLESMERE  
ISLAND 32 x 40—s.p. 1929  
The National Gallery, Ottawa.

\*147. HARRIS, LAWREN STEWART  
NORTH SHORE—LAKE SUPERIOR  
40 x 50—p.ca. 1930  
The National Gallery, Ottawa.

148. MacDONALD, JAMES EDWARD  
HERVEY  
GOAT RANGE—ROCKIES  
20½ x 25½—s.d. 1932  
Mrs. H. P. de Pencier, Toronto.

149. CASSON, ALFRED JOSEPH  
CHURCH AT MAGNETAWAN  
37 x 45—s.p. 1933  
The National Gallery, Ottawa.

150. HARRIS, LAWREN STEWART  
BYLOT ISLAND  
42½ x 50½—p.ca. 1935  
The National Gallery, Ottawa.

151. JACKSON, ALEXANDER YOUNG  
ALGOMA LAKE  
25 x 32—s.p. 1940  
H. O. McCurry, Esq., Ottawa.

152. LISMER, ARTHUR  
DERELICT PIER  
21 x 26—p. 1941  
The Art Gallery of Toronto.

SEC. VI—2

*Hind's remarks also apply to the work of these men, as does a criticism in "Le Temps", Paris, in 1927. ". . . another school of young artists shows the same enthusiasm but treats in an essentially different manner the more picturesque aspects of the country . . . The fleeting grace of sunlight on snow, the rich and velvety colouring of autumn, the movement and life of the villages . . . inspires more pleasing themes, fresher tones and assures a delicate and intelligent execution."*

*Their paintings are differentiated by their choice of subject matter, their less emphatic design and more fluid handling of paint.*

*L'opinion de Hind s'applique également à l'oeuvre de ces artistes, de même que la critique parue dans "Le Temps" de Paris, en 1927:*

*. . . une autre école de jeunes . . . traduit avec le même enthousiasme, mais sous une forme essentiellement différente, les aspects les plus pittoresques du pays . . . Les grâces légères d'un coup de soleil sur la neige, les colorations riches et veloutées de l'automne, le mouvement et la vie des villages abrités . . . inspirent des motifs plus plaisants, plus frais de tons et d'une exécution spirituelle et fine . . .*

*Leurs travaux se distinguent par le choix du sujet, et par un métier plus fluide, au dessin moins accentué.*

155. DELFOSSE, GEORGES  
LE MANOIR DE VARENNES  
31 x 44—s.p.ca. 1920  
Musée de la Province de Québec.

156. MORRICE, JAMES WILSON  
TRINIDAD  
28¾ x 36¾—s.p.ca. 1921  
The Art Gallery of Toronto.

157. ROBINSON, ALBERT HENRY  
RETURNING FROM EASTER MASS  
27 x 32—s.d. 1922  
The Art Gallery of Toronto.

\*158. PILOT, ROBERT WAKEHAM  
THE BLUE HOUSE, CHAMBLY  
24 x 32—s.d. 1934  
Art Association of Montreal.

\*159. GAGNON, CLARENCE A.  
MATINEE D'HIVER—BAIE SAINT-PAUL  
20¾ x 28—s.p. 1934  
Musée de la Province de Québec.

Sec. VI—3

*Here the dominant decorative pattern is maintained, but whereas its originators worked closely together, these painters were widely scattered. Their style is more varied and in many cases their subject matter is different and painted with a different emphasis.*

*Ici le caractère décoratif dominant se maintient, mais alors que ses initiateurs travaillaient plutôt de concert, ceux-ci sont largement dispersés. Le style est plus varié, et, dans bien des cas, la matière du sujet à peindre est aussi différente que le métier en est différent.*

162. NEWTON, LILIAS TORRANCE  
MARCELLE  
29¼ x 29¼—s.p. 1921  
Mrs. J. H. Gaudiot, Montreal.

163. HOLGATE, EDWIN HEADLEY  
LE BUCHERON  
25½ x 21—s.p.ca. 1928  
The Women's Art Conservation Association,  
Sarnia.

164. MAY, HENRIETTA MABEL  
BIRCH TREES—AUTUMN  
26 x 30—s.p.ca. 1929  
The Art Gallery of Toronto.

\*165. FITZGERALD, LIONEL LEMOINE  
DOC. SNIDER'S HOUSE  
29½ x 33½—s.d. 1931  
The National Gallery, Ottawa.





141



144





145



147



**166. HOUSSER, YVONNE McKAGUE**

COBALT

44 $\frac{1}{4}$  x 54 $\frac{1}{4}$ -s.p. 1931

The National Gallery, Ottawa.

**167. COMFORT, CHARLES FRASER**

YOUNG CANADIAN

W. C. 35 $\frac{3}{4}$  x 41 $\frac{1}{2}$ -s.d. 1933

Hart House, University of Toronto.

**168. WESTON, WILLIAM PERCY**

CHEAM

46 $\frac{3}{4}$  x 41 $\frac{1}{2}$ -s.d. 1933

Hart House, University of Toronto.

**169. PEPPER, GEORGE DOUGLAS**

TOBACCO PATCH

25 x 29-s.p. 1934

The Art Gallery of Toronto.

**170. HEWARD, PRUDENCE**

DARK GIRL

35 $\frac{1}{2}$  x 39 $\frac{1}{4}$ -s. P.H. p.ca. 1934-35

Hart House, University of Toronto.

**171. SCHAEFER, CARL FELLMAN**

BEFORE RAIN—PARRY SOUND

W. C. 15 $\frac{1}{2}$  x 22-s.d. 1935

The Art Gallery of Toronto.

**172. PANTON, LAWRENCE ARTHUR  
COLLEY**

SUNLIGHT AND SAFFRON

24 $\frac{3}{4}$  x 20 $\frac{3}{4}$ -s.p.ca. 1936

The Artist.

**\*173. MacDONALD, JAMES WILLIAMSON  
GALLOWAY**

INDIAN BURIAL, NOOTKA

35 $\frac{3}{4}$  x 27 $\frac{3}{4}$ -s.d. 1937

Vancouver Art Gallery.

**174. ROBERTSON, SARAH MARGARET**

CORONATION

32 $\frac{1}{2}$  x 23 $\frac{1}{2}$ -s.p.ca. 1937

H. S. Southam, Esq., C.M.G., Ottawa.

**\*175. SAVAGE, ANNE DOUGLAS**

JULY AT THE LAKE

24 $\frac{3}{4}$  x 29 $\frac{1}{2}$ -s.p.ca. 1937

H. S. Southam, Esq., C.M.G., Ottawa.

**176. SEATH, ETHEL**

CACTUS

22 x 20-s.p. 1938

The Art Gallery of Toronto.

**177. LOCKERBY, MABEL IRENE**

OLD FORTS

Oil on ply panel 20 x 24-s.p. 1940

The Art Gallery of Toronto.

**178. HAWORTH, PETER**

ONTARIO HOUSE

W. C. 19 $\frac{1}{2}$  x 24 $\frac{3}{4}$ -s.p. 1941

The Art Gallery of Toronto.







159



165





173

Sec. VI—4

Other trends, some of which are international, now broaden the scope of Canadian painting. These trends range from regionalism, where emphasis is laid on the inherent picturesqueness of certain localities and types of people, to expressionism or the distortion of form and colour of natural objects to achieve an emotional or aesthetic effect, and to abstract or purely subjective painting in which no attempt is made to represent objects in the outside world. To illustrate the increasing variety of handling and diversity of viewpoints, the paintings in this group are arranged according to subject matter.

D'autres influences, soit particulières ou internationales viennent maintenant animer l'essor de la peinture canadienne. Ces influences s'étendent du régionalisme, dont le caractère porte sur l'accent purement pittoresque de certains paysages et de

types humains, à la déformation systématique et l'emploi arbitraire de la couleur, afin de créer un choc purement esthétique; enfin à la pure abstraction—c'est-à-dire à la peinture nettement subjective—dans laquelle la représentation des objets et du monde extérieur ne compte vraiment pour rien.

Pour illustrer une telle variété de technique et tant de points de vue différents, les peintures se groupent ici dans l'ordre des sujets.

(a) *Landscapes — Paysages*

181. FRIPP, THOMAS WILLIAM

GLACIER ON D'ARCY RANGE

W. C. 14½ x 19—s.d. 1924

Vancouver Art Gallery.

\*182. CARR, M. EMILY

BLUNDEN HARBOUR

51 x 37—s.p.ca. 1925

The National Gallery, Ottawa.



**183. COBURN, FREDERICK SIMPSON**

LA CARIOLE ROUGE

25½ x 32—s.d. 1928

Mr. and Mrs. John H. Price, Quebec.

**184. CARR, M. EMILY**

INDIAN CHURCH

42¼ x 26¾—s.p. 1928-30

C. S. Band, Esq., Toronto.

**185. ROBERTS, GOODRIDGE**

LANDSCAPE WITH A BARN

W. C. 21¼ x 25¼—s.d. 1933

The Art Gallery of Toronto.

**186. FORTIN, MARC-AURELE**

PAYSAGE, HOCHELAGA

W.C. 19¾ x 28—p.ca. 1935

The National Gallery, Ottawa.

**\*187. LEMIEUX, JEAN-PAUL**

PAYSAGE DES CANTONS DE L'EST

21½ x 29—s.d. 1936

Musée de la Province de Québec.

**188. HERBERT, ADRIEN**

LE JARDIN DU COUVENT

23¾ x 28¾—s.d. 1936

The National Gallery, Ottawa.

**189. CARR, M. EMILY**

STUDY IN MOVEMENT

26 x 43—s.p.ca. 1936-38

The Art Gallery of Toronto.

**190. COSGROVE, STANLEY MOREL**

L'AUTOMNE

Oil on panel 19½ x 26½—s.p. 1938

Musée de la Province de Québec.

**191. SURREY, PHILIP HENRY HOWARD**

NIGHT

33 x 26—s.p. 1939

Art Association of Montreal.

**192. CLARK, PARASKEVA**

IN THE WOODS

29½ x 27—s.d. 1939

Hart House, University of Toronto.

**193. MUHLSTOCK, LOUIS**

STE. FAMILLE STREET (WET DAY)

26 x 30—s.d. 1939

Mrs. I. H. Weldon, Toronto.

**194. WOOD, TOM**

DIRTY SNOW

22 x 26—s.d. 1941

The Art Gallery of Toronto.

**195. BRANDTNER, FRITZ**

SIXTEEN ISLAND LAKE

W. C. 17½ x 23½—s.d. 1942

The Art Gallery of Toronto.

**(b) Genre — Genre**

**197. FREIMAN, LILLIAN**

THE BIRD MARKET

35 x 27½—s.p.ca. 1930-33

The National Gallery, Ottawa.

**198. BIELER, ANDRE**

GATINEAU MADONNA

W. C. 18¼ x 21¾—s.d. 1940

The Art Gallery of Toronto.

**199. CAUCHON, ROBERT**

LA BASSE-COUR

Gouache 16½ x 23½—s.d. 1941

Patrick Morgan, Esq., Andover, Mass.

**\*200. FAUCHER, JEAN-CHARLES**

COUR D'ECOLE

26 x 30—s.d. 1941

Musée de la Province de Québec.

**201. MASSON, HENRI L.**

SWEEPING THE RINK

19 x 25½—s.d. 1942

The National Gallery, Ottawa.

**202. DESCHENES, ALFRED**

L'OFFICE

Oil on Cardboard 15 x 11—s.p. 1942

Patrick Morgan, Esq., Andover, Mass.

**203. LEFORT, AGNES**

THE WELDERS

Oil on prepared board, 18½ x 24—s.p. 1943

The Artist.

**\*204. NICOL, PEGI (Mrs. MacLeod)**

NEW YORK CITY—NAVY CANTEEN

W. C. 22½ x 30—s.p. 1944

The Art Gallery of Toronto.

**(c) Figures — Dessins de figure**

**207. BERCOVITCH, ALEXANDER**

NEGRESS

36¾ x 23¾—s.d. 1935

The Art Gallery of Toronto.

**208. LYMAN, JOHN GOODWIN**

NU AU TAPIS CRAMOISI

Oil on board, 17½ x 14½—s.p.ca. 1935

Maurice Gagnon, Esq., Montreal.

**209. SMITH, JORI (Mrs. Jean Palardy)**

ROSE

24 x 17½—s.d. 1936

Musée de la Province de Québec.

**210. EVELEIGH, HENRY**

THE FORTUNE TELLER

29½ x 19¾—s.d. 1939

Art Association of Montreal.





175 (a)



187 (a)





182 (a)

**211. DENECHAUD, SIMONE**  
 ALICE—PETITE BALLERINE  
 35 x 35—p. 1940.  
 Musée de la Province de Québec.

**212. GADBOIS, LOUISE**  
 LA REFUGIEE  
 22½ x 18—s.p. 1941  
 Musée de la Province de Québec.

**\*213. NICHOLS, JACK**  
 SICK BOY WITH GLASS  
 Oil colour in turpentine wash 25 x 28—s.d. 1942  
 The Art Gallery of Toronto.

**\*214. TONNANCOUR, JACQUES, G. de**  
 LA ROBE BLEUE  
 34½ x 24¾—s.d. 1944  
 Hart House, University of Toronto.

**215. SIMARD, JEAN**  
 QUIETUDE  
 Oil on panel, 22 x 19½—s.d. 1944  
 Musée de la Province de Québec.

*(d) Portraits — Portraits*

**217. STEVENS, DOROTHY (Mrs. R. de Bruno Austin)**  
 WAR WIDOW  
 42 x 32—s.p. 1918  
 The Artist.

**218. LONG, MARION**  
 LAUGHTER  
 41½ x 35½—s.p. 1923  
 The Artist.





200 (b)



204 (b)





214 (c)

\*219. FORBES, KENNETH KEITH  
CAPTAIN MELVILLE MILLAR  
42 x 34—s.p. 1932  
The Artist.

220. ALFSEN, JOHN MARTIN  
GIRL'S HEAD  
14 x 12—p. ca. 1937-8  
The Art Gallery of Toronto.

\*221. HUMPHREY, JACK WELDON  
CHARLOTTE  
24 x 20—s.p. 1939  
The Art Gallery of Toronto.

222. CHICOINE, RENE  
THERESE  
17½ x 14½—s.p. 1942  
Musée de la Province de Québec.

(e) *Still Life — Nature-morte*

225. JACK, RICHARD  
STILL LIFE  
23½ x 19½—s.p. 1929  
The Artist.

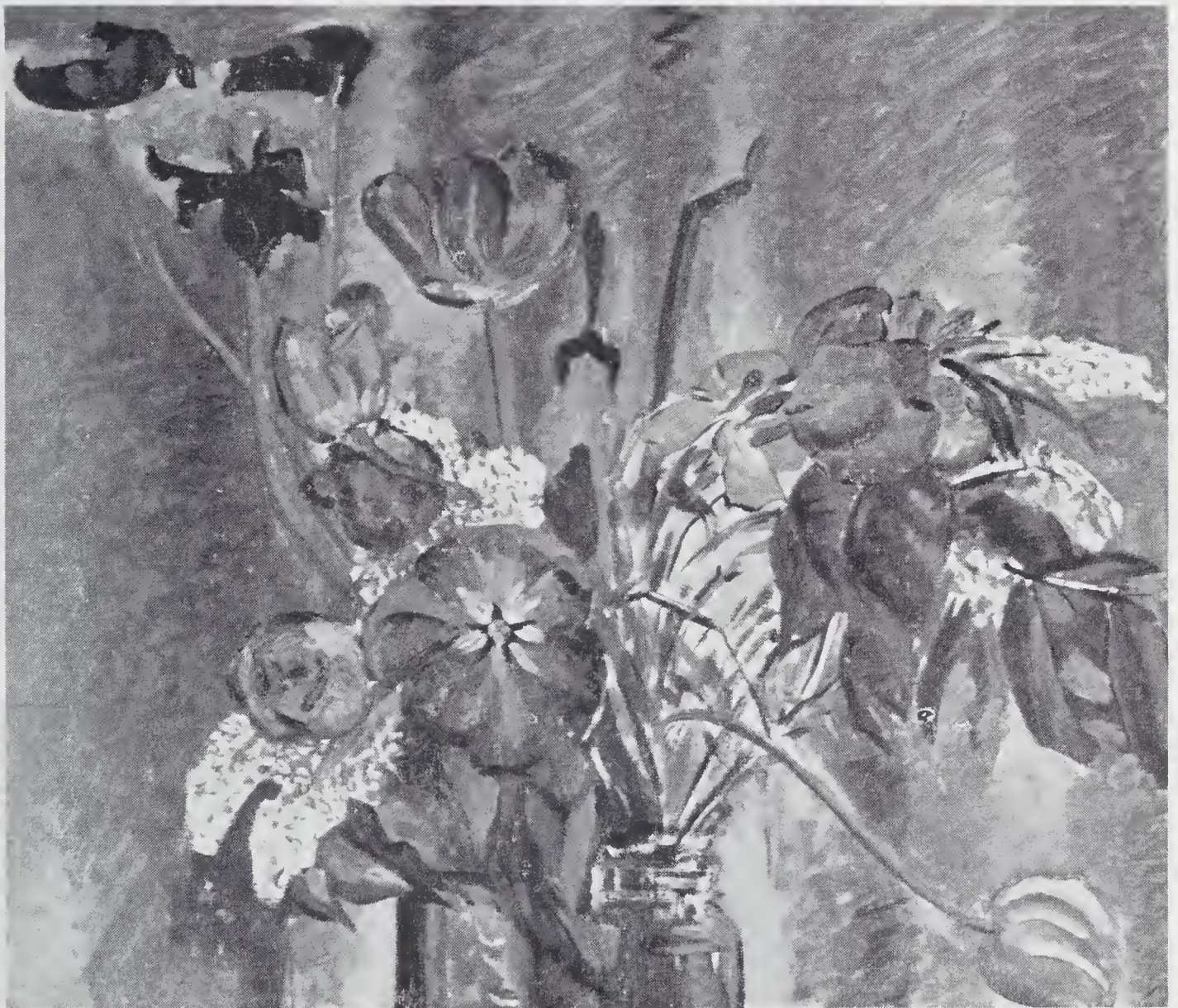
\*226. ATKINS, CAVEN  
TULIPS  
20 x 23½—p. 1937  
Mr. and Mrs. S. F. Duncan, Toronto.

\*227. PELLAN, ALFRED  
NATURE MORTE  
21 x 31—s.p. ca. 1940  
Le Musée de la Province de Québec.



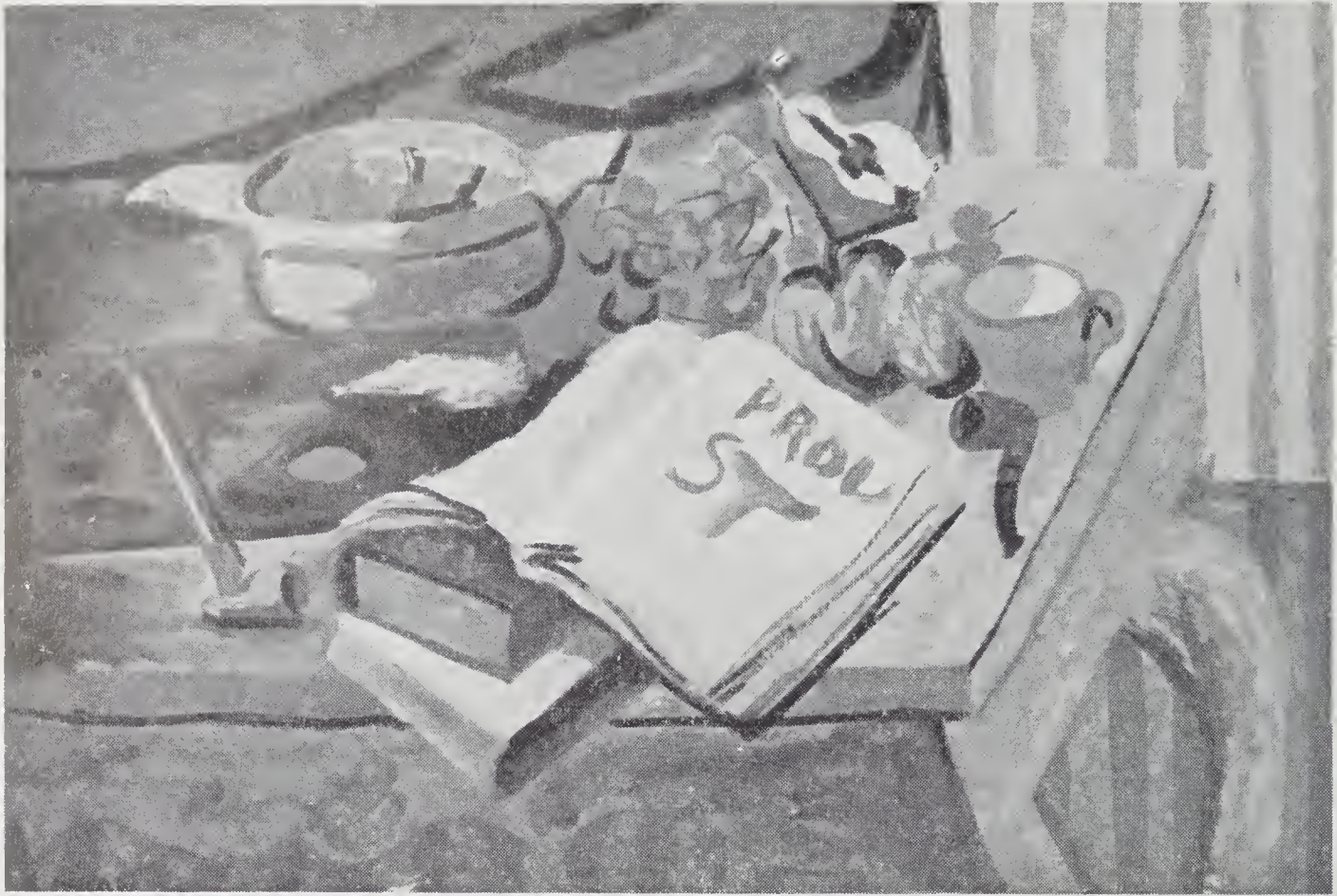


213 (c)

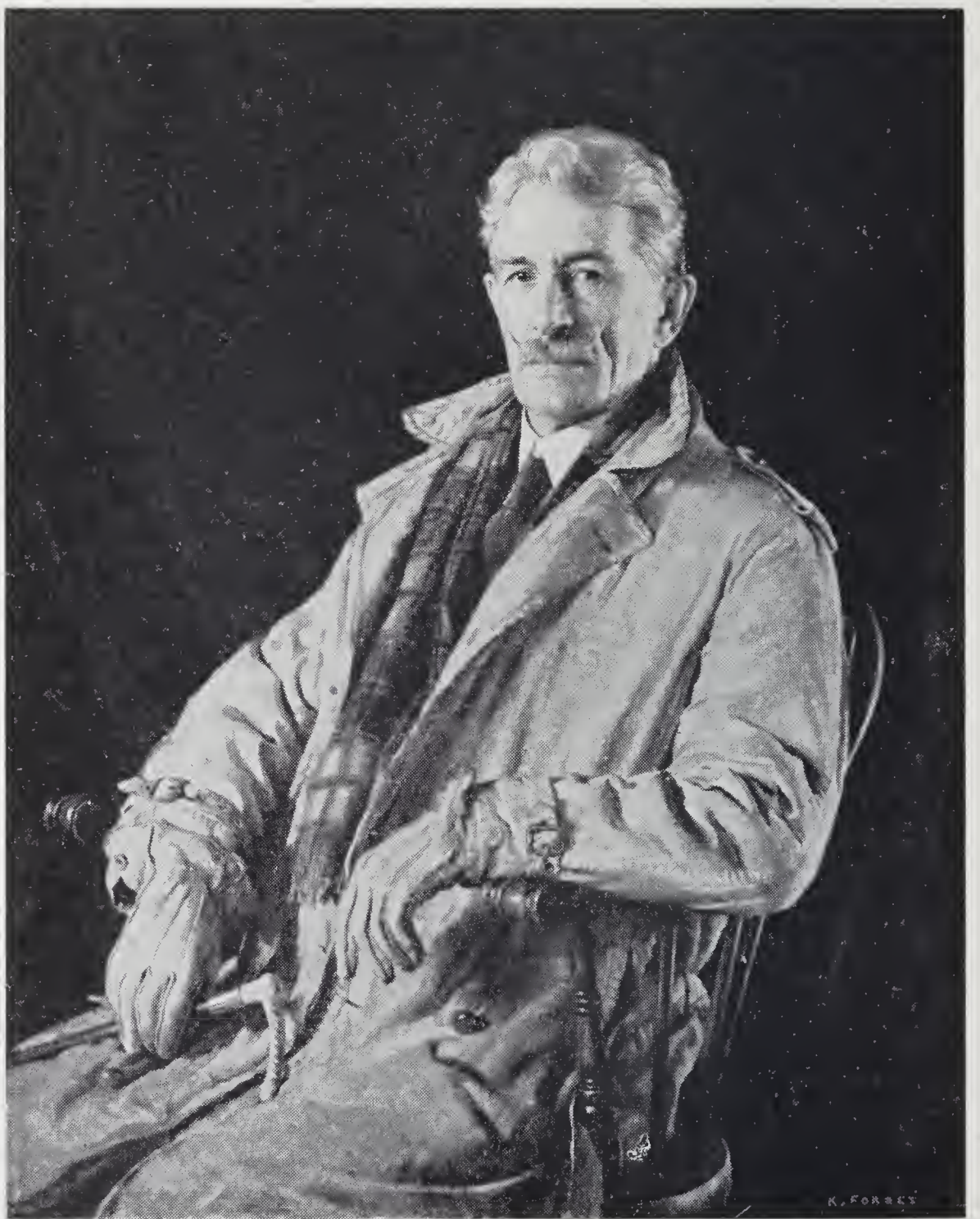


226 (e)





227 (e)



219 (d)



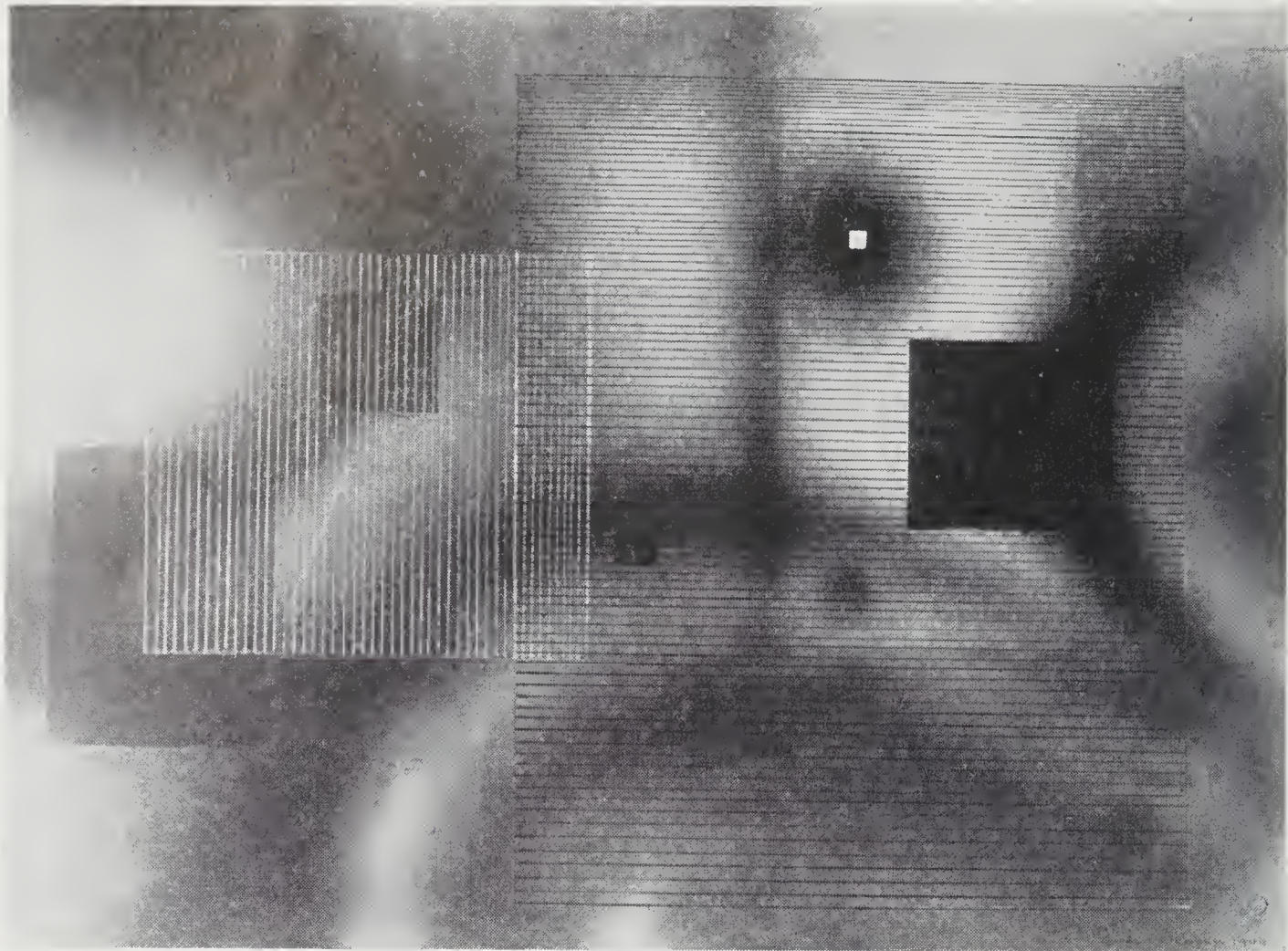


221 (d)



231 (f)





239 (g)

**228. RAYMOND, MAURICE**

LES POMMES DE TERRE

Oil on Prepared Board 19 x 22-s.d. 1943

Art Association of Montreal.

*(f) Fantasy — Fantaisie*

**\*231. MILNE, DAVID BRUCE**

SNOW IN BETHLEHEM

W. C. 15 x 21½-d. 1941

The Art Gallery of Toronto.

**232. FORSTER, MICHAEL**

LOGS IN SNOW

Gouache 21½ x 26½-s. F. d. 1942

The Art Gallery of Toronto.

**233. BORDUAS, PAUL-EMILE**

BIRD DECIPHERING A HIEROGLYPHIC

18 x 22-s.d. 1943

The Artist.

*(g) Abstract — Abstraction*

**236. HARRIS, LAWREN STEWART**

PAINTING

50 x 36½-p.ca. 1940-43

The Artist

**237. SCOTT, MARIAN MILDRED**

ATOM, BONE AND EMBRYO

36 x 40-s.p.ca. 1943

The Art Gallery of Toronto.

**238. TACON, EDNA**

SCHERZO

W. C. 15½ x 11-p. 1943

The Artist.

**\*239. WEBBER, GORDON MCKINLEY**

ABSTRACT COMPOSITION

W. C. and Pen on Paper 13½ x 19-s.d. 1944

Art Association of Montreal.



IT had been hoped to include some of the paintings of the official war artists, both at home and abroad, in this exhibition. Circumstances, however, combined to make this impossible, and this is to be regretted because the work of these men and women is another indication of the growing stature of the artist in Canadian society.

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LES circonstances, malheureusement, ne permettent pas de montrer ici quelques unes des oeuvres de guerre des peintres officiels, soit au pays ou outre-mer. Le fait est regrettable, car l'oeuvre de ces hommes et cettés femmes est une indication encore de la stature augmentée de l'artiste dans la société canadienne.







**BIOGRAPHICAL NOTES ON PAINTERS  
REPRESENTED**

This data has been selected for its bearing on this exhibition. Periods of activity in Canada are broadly indicated.

**Abbreviations**

- ? -Authorities differ by one year.
  - b -Born.
  - c -century.
  - ca-about (circa). Authorities vary by several years.
  - d -died.
  - fl -flourished—approximate dates within which an artist worked.
- The number to the right of the name of the artist is the corresponding catalogue number. An \* indicates an illustration.

**NOTES BIOGRAPHIQUES SUR LES PEIN-  
TRES QUI SONT REPRESENTES**

Ces notes se rapportent à cette exposition. Les périodes d'activité au Canada sont largement indiquées.

**Abréviations**

- ? -Les autorités varient d'un an.
  - b -Né.
  - c -siècle.
  - ca-vers. Les autorités varient de plusieurs années
  - d -décédé.
  - fl -florissait—dates approximatives fixant l'époque de travail d'un artiste.
- Le numéro à la droite du nom de l'artiste correspond aux numéros dans le catalogue. Les numéros marqués du signe \* sont illustrés.

ALFSEN, JOHN MARTIN, 1902—..... **220**  
b. Long Rapids, Mich.; came to Toronto 1915. Studied at the Ontario College of Art under Beatty, Lismer and Varley; and the Art Students League, New York under Hayes Miller. Travelled in Belgium, France and Italy, 1925-1929. Studied sculpture under Bourdelle. On the staff of the Ontario College of Art since 1929. Exhibited since 1924.

ARMSTRONG, WILLIAM, 1822-1914..... **\*50**  
b. Dublin. Studied drawing in various colleges; and civil engineering. Worked on several English railways. Came to Toronto 1851. Designer with the Grand Trunk and Canadian Northern Railways. Chief engineer with the General Wolseley Red River Expedition 1869-70. Travelled in the West and the Orient. Taught drawing for over twenty years at the Toronto Normal School and Jarvis Collegiate. Exhibited 1879-1905. Died in Toronto.

ATKINS, CAVEN, 1907—..... **\*226**  
b. London, Ontario. Studied at the Winnipeg School of Art 1925-27 under Lemoine FitzGerald; taught there 1930-34. Came to Toronto 1934. Now teaches at the University of Toronto. Exhibited since 1935.

BARTLETT, WILLIAM HENRY,  
1809-1854..... **\*32**  
b. Kentish Town, England. Articled 1823 to John Britton, architect, author of illustrated works on topography who employed him on topographical work. Travelled, visiting Canada four times between 1836 and 1852. Illustrated many works, including *American Scenery*, 1840, and *Canadian Scenery*, 1842. Died at sea.

BAYFIELD, (MRS.) FANNY WRIGHT,  
fl. 1838—..... **\*25**  
Daughter of General Charles Wright. Married Henry Wolsey Bayfield, naval officer and surveyor 1838 at Quebec. (Admiral Bayfield lived in Quebec till 1841 and Charlottetown till his death in 1885.)

BEATTY, JOHN WILLIAM,  
1869-1941..... **99, 124**  
b. Toronto. Studied 1894 with Bell-Smith and Cruikshank; 1900 and 1906 with J. P. Laurens and Constant in Paris and Burroughs in London. Taught at the Ontario College of Art 1912 till his death. Official war artist 1917-18. Active 1897-1940.

BEAUCOURT, FRANCOIS MALEPART,  
1740-1794..... **\*11**  
b. Laprairie, Quebec. Studied with his father the sergeant-painter Paul Beaucourt. Went to France in youth and again about 1772; visited Germany and Russia. Returned about 1780. Died in Montreal.

BEAUCOURT, PAUL, 1700-1756..... **\*9, 10**  
b. Paris. Father of Francois Beaucourt. With the army in New France till about 1741. Died at Quebec.

BELL-SMITH, FREDERIC MARLETT,  
1846-1923..... **78**  
b. London, England, son of John Bell-Smith, artist. Came to Canada 1866 or 1867. Studied in London at South Kensington; and in Paris, 1896, under Courtois, Dupain and others. Foundation member of the Society of Canadian Artists, 1867. Art director at Alma College, St. Thomas 1881-1901. Exhibited 1875-1923. Died in Toronto.

BERCOVITCH, ALEXANDER, 1891—..... **207**  
b. Cherson, Russia. Studied in Palestine at the Art School of Bezabel under Schatz; in Leningrad, at the Academy of Art under Carov, and in Munich under Stook. Came to Montreal 1926. Active since about 1928.

BERCZY, WILLIAM VON MOLL,  
1748-1813..... **38, 39, 40**  
b. Saxony, Germany. Colonist and artist. Educated at the universities of Leipsic and Jena.



Went to England, 1790, as colonizing agent for the London Land Company. 1792 brought a group of German settlers to New York State; transferred them, 1794, to Markham Township, near Toronto. 1805 left Markham for Montreal where he supported his family by painting. Died in New York. Active 1790-1810.

BERTHON, GEORGE THEODORE,  
1805-1892..... \*43

b. Vienna, Austria, where his father, court painter to Napoleon, had gone to paint the Austrian emperor. Studied under his father and David. Went to England, 1827. Came to Canada about 1841, and settled in Toronto 1844. Exhibited 1844-1880. Died in Toronto.

BIELER, ANDRE, 1896—..... 198

b. Lausanne, Switzerland; came to Canada 1908. Educated at the Lycée Garnot, Paris, and Stanstead College, Quebec. Studied at the Art Students League, Woodstock, N.Y. under Rosen and Speicher; also in Paris under Serusier and at the Ecole du Louvre. Served in the last war. Organized the first national conference of Canadian artists, 1941. Resident artist at Queen's University since 1936. Exhibited since 1928.

BORDUAS, PAUL-EMILE, 1905—..... 233

b. St. Hilaire, Quebec. Studied there with Ozias Leduc; also in Sherbrooke and Montreal; and in Paris with Desvallières and Maurice Denis. Returned to Canada about 1938. Teaches at the Ecole du Meuble and other schools in Montreal. Active since 1938.

BRANDTNER, FRITZ, 1896—..... 195

b. Danzig. Studied at the University of Danzig under Pfuhe. Came to Canada 1928. Lived in the West for a time; now works in Montreal. Active since 1930.

BRIGDEN, FREDERICK HENRY, 1871—... 100

b. London, England; came to Canada 1873. Studied at the Central Ontario School of Design under William Cruikshank and George A. Reid. Painted with the Toronto Art Students League. Exhibited since 1895.

BROWNELL, FRANKLIN, 1856—..... 118

b. New Bedford, Massachusetts. Came to Canada 1886 as headmaster of the Ottawa Art School. Studied at the Boston Museum of Fine Arts under T. W. Irving; in Paris at the Académie Julian under Tony Robert-Fleury and Bouguereau; and with Léon Bonnat. One of the founders of the Canadian Art Club. Lives in Ottawa. Active since 1890.

BRUCE, WILLIAM BLAIR, 1859-1906..... 79

b. Hamilton, Ontario. First studied law and practised as an architect. Went to Europe 1881. Studied at the Académie Julian under Bouguereau and Tony Robert-Fleury. Lived mostly in Sweden; also in France, Italy and Switzerland. Returned to Canada for a brief visit 1886. Died in Stockholm. Active from 1879 till his death.

BRYMNER, WILLIAM,  
1855-1925..... 95, 101

b. Greenock, Scotland, son of Dr. Douglas Brymner, Dominion archivist. Came to Montreal 1857. Studied architecture in chief government architect's office at Ottawa. Studied 1878-1885 in Paris at the Académie Julian under Bouguereau and Tony Robert-Fleury, and with Carolus Duran. 1886-1921 director of classes at the Art Association of Montreal. Died in Chester, England. Exhibited 1886-1922.

CARMICHAEL, FRANKLIN, 1890—..... \*137

b. Orillia, Ontario; came to Toronto 1911. Studied at the Ontario College of Art under G. A. Reid and William Cruikshank and the Central Technical School under Gustav Hahn; and the Académie Royale des Beaux-Arts, Antwerp, 1914-15, under Isador Opsoner and G. van der Veber. On the staff of the Ontario College of Art since 1932. Exhibited since 1912.

CARR, M. EMILY, 1871— 117, \*182, 184, 189

b. Victoria, B. C. Studied at the Mark Hopkins School of Art in San Francisco and the Westminster School of Art, London. Taught in Vancouver but returned to Europe, 1916, to the Académie Colarossi, Paris. Author of *Klee Wyck* and other books. Active since 1910.

CASSON, ALFRED JOSEPH, 1898—..... 149

b. Toronto. Studied at the Ontario College of Art and under Harry Britton. Commercial designer in Toronto. Exhibited since 1926.

CAUCHON, ROBERT, 1914—..... 199

b. Murray Bay, Quebec. Self-taught. Trained by his father as a blacksmith and joiner.

CHALLENGER, FREDERICK SPROTSON,  
1869—..... 83

b. Whetstone, England; in Canada as a child; returned 1883 to Toronto. 1884 apprenticed five years to Toronto Lithographing Company. Studied at the Central Ontario School of Art, 1884-86; and with William Cruikshank and G. A. Reid 1889-94. 1891-92 visited England; 1898 England, Italy and Egypt. Active since 1890.

CHICOINE, RENE, 1905—..... 222

b. Montreal. Studied at the Ecole des Beaux-Arts, Montreal where he now teaches decoration and history of art. Exhibited since 1928.

CLARK, PARASKEVA, 1898—..... 192

b. St. Petersburg, Russia; in Paris 1923-31; came to Toronto 1931. Studied in St. Petersburg under Seidenburg and at the Art Academy, St. Petersburg under Shoncaeff and Petrov-Vodkin. Exhibited in Toronto since 1933.

COBURN, FREDERICK SIMPSON, 1871— 92, 183

b. Upper Melbourne, Quebec. Educated at St. Francis College, Richmond, Quebec. Studied under C. S. Stevenson, Montreal; at the Carl Hecker School, New York; the Royal Academy of Berlin under Erhentraut and Skarbina; in Munich; in Paris with Gérôme; at the Slade School, London; and in Antwerp with de Vriendt. Illustrated Drummond's *The Habitant* and other books about 1898. Painted since 1900.



- COCKBURN, JAMES PATTISON, 1779?-1847. **22**  
 Officer in the Royal Artillery. Came to Canada about 1817, stationed at Quebec; Upper Canada 1819. Illustrated and published travel books including series of lithographs of Canadian scenery. Left Canada about 1836. Died at Woolwich, England. Active in Canada about 1817-1836.
- COMFORT, CHARLES FRASER, 1900— . . . . **167**  
 b. Edinburgh; came to Winnipeg 1912. Studied at the Winnipeg School of Art and the Art Students League, New York, 1922-23. Came to Toronto, 1925. Is associate professor of art, University of Toronto and teaches at the Ontario College of Art. Now official war artist with the army. Exhibited since 1924.
- COOK, NELSON, fl. 1834-1856. . . . . **42**  
 Apparently lived in Toronto between 1834 and 1837 where he painted portraits. In Rochester 1852; New York 1856, and Saratoga Springs 1857-58. Exhibited at the National Academy of Design at intervals between 1841 and 1858; and the Toronto Society of Artists 1847.
- COSGROVE, STANLEY MOREL, 1912— . . . . **190**  
 b. Montreal. Studied at the Ecole des Beaux-Arts, Montreal, under Charles Maillard, Henri Charpentier, Maurice Felix and Joseph St. Charles; also at the Art Association of Montreal under Edwin Holgate. In Mexico 1939-1944, where he worked with Orozco. Teaches at the Ecole des Beaux-Arts, Montreal. Exhibited since 1936.
- CRESSWELL, WILLIAM NICOL, 1822-1888. \***63**  
 b. Devonshire, England. Studied in London under W. E. Cook and Clarkson Stanfield. Came to Canada, 1855; lived in Huron County. Painted around Lake Huron, Georgian Bay, Grand Manan and the White Mountains. Died at Seaforth, Ontario. Exhibited 1874-1888.
- CRUIKSHANK, WILLIAM, 1849-1922 . . . . **77**  
 b. Broughty Ferry, Scotland; came to Canada 1857. Studied at the Royal Scottish Academy, Edinburgh; the Royal Academy Schools, London and the Atelier Yvon, Paris. In New York 1871. Settled in Toronto 1873 and was for twenty-five years on the staff of the Central Ontario School of Art, later the Ontario College of Art. Went to Kansas City 1919 where he died. Active 1881-1919.
- CULLEN, MAURICE GALBRAITH,  
 1866-1934. . . . . **87, \*109, 119**  
 b. St. John's, Newfoundland; came to Montreal as a child. Studied sculpture at the Monument National, Montreal under Philippe Hébert. In Europe 1889-1895; studied painting at the Ecole des Beaux-Arts, Paris and travelled in Europe and north Africa. Official war artist in France, 1918. Died at Chambly, Quebec. Exhibited 1895-1934.
- DAY, FORSHAW, 1837-1903. . . . . **65**  
 b. London, England. Trained as architect at the Royal Dublin Society and South Kensington, London. In Halifax 1862-1879 as draughtsman in the navy yards; also taught and painted. Professor of drawing and painting at the Royal Military College, Kingston, 1879-1897. In Halifax again, 1897. Died in Kingston. Active about 1862-1897.
- DELFOSSÉ, GEORGES, 1869-1939. . . . . **155**  
 b. St. Henri de Mascouche, Quebec. Studied in Montreal under Chabert; and in France under Bonnat and Harlamoff. Active 1890-1937.
- DENECHAUD, SIMONE, 1906— . . . . . **211**  
 b. Montreal. Graduated from the Ecole des Beaux-Arts, 1928; on the staff, 1929-1942. Also instructor for the Catholic School Commission. Exhibited since 1930.
- DESCHENES, ALFRED, 1913— . . . . . **202**  
 b. Cap-a-l'Aigle, Quebec. Entirely self-taught. Left school at fourteen and has worked since as sailor, carpenter, lumberjack and housepainter.
- DESSAILLANT DE RICHETERRE, MICHEL  
 fl. 1701-1710. . . . . **6, 7, \*8**  
 Said to have studied painting at the school of St. Joachim, Cap Tourmente, Quebec before 1700. Lived in Montreal, Detroit and Quebec City between 1701 and 1710.
- DULONGPRE, LOUIS, 1754-1843. . . . . \***14**  
 b. Saint-Denis near Paris. Musician, topographer, stage-manager and portrait painter. Fought in the American War of Independence. Came to Montreal about 1783; painted religious pictures. Died at St. Hyacinthe, Quebec. Active about 1790 to 1830.
- DUNCAN, JAMES, 1806-1880. . . . . **48**  
 b. Coleraine, Ireland. Came to Montreal 1830, where he taught drawing and painting for many years. Made the sketches for the book *Hochelaga Depicta*, published 1839. Active about 1830-1878.
- DUVERNET, HENRY, fl. 1816-1842. . . . . **20**  
 Officer, Royal Staff Corps. Spent much time in Canada between 1816 and 1833. In later period was employed on the Ottawa River canals. Last recorded in army lists in 1842.
- DYONNET, EDMOND, 1859— . . . . . **98**  
 b. Crest, France. Educated in Turin. Came to Canada 1875. Studied at the Accademia Albertina, Turin, under Gilardi and Gastaldi; in Naples with Morelli and at the Scuola Libera, Rome. Taught drawing in Montreal at the Council of Arts and Trades, 1891-1922; Ecole Polytechnique, 1901-1923; and McGill University, Department of Architecture, 1920-1923. In charge of the art School of the Art Association of Montreal, 1925-1930, and conducted the evening classes of the Royal Canadian Academy. Active since 1891.
- EDSON, ALLAN AARON, 1846-1888. . . . . **52**  
 b. Stanbridge, Quebec, of American descent. Educated at Stanbridge Academy and Verchères College, 1858-1861. Went to Europe to study 1864-1866. Later visited England and Scotland and studied for five years with Leon Pelouse at Cerney-la-Ville. Died at Glen Sutton, Quebec. Active 1870-1888.



- EVELEIGH, HENRY, 1909—..... **210**  
 b. Shanghai, China. Educated in China and England. Studied at the Slade School, London and at the Ecole des Beaux-Arts, Paris. Came to Canada 1938. Engaged in commercial art and advertising. Exhibited since 1938.
- FAUCHER, JEAN-CHARLES, 1907—..... **\*200**  
 b. Montreal. Studied at the Ecole des Beaux-Arts, Montreal; taught there later; also taught for the Catholic School Commission of Montreal. Travelled and studied in France 1935 and 1937. Active since 1930.
- FIELD, ROBERT, d. 1819—..... **41**  
 b. probably in Gloucester, England. In the United States 1793-1808 working in New York, Boston, Philadelphia and Baltimore. In Halifax 1808 to about 1818 when he returned to England. Died in Jamaica. Active in Canada 1808-1818.
- FITZGERALD, LIONEL LEMOINE, 1890— **\*165**  
 b. Winnipeg. Studied at the Keszthelyi School of Art, Winnipeg; Carnegie Institute, Pittsburgh; and the Art Students League, New York. Principal of the Winnipeg School of Art since 1929. Exhibited since about 1914.
- FORBES, KENNETH KEITH, 1894—..... **\*219**  
 b. Toronto, son of the painter John Colin Forbes. Educated in Montreal. Studied at St. John's Wood Art School, London, 1908; and at the Slade School under Henry Tonks and Wilson Steer. On active service 1914-1918. Returned to Canada 1924. Exhibited in England since 1915, in Canada since about 1924.
- FORREST, D. W. .... **21**  
 Nothing is known of this artist, beyond the fact that the picture in this exhibition was one of a set of Seven River Scenes which came from the collection of George, 9th Earl of Dalhousie, G.C.B., Governor of Nova Scotia 1816-1819 and of Canada 1819-1828.
- FORSTER, MICHAEL, 1907—..... **232**  
 b. Calcutta. Educated in England and Paris. Studied in England under Roberts and Meninsky, and in Paris. Came to Canada 1933. Worked in New York and Hollywood. Active in Canada since 1939. Now official war artist with the navy.
- FORTIN, MARC-AURELE, 1888—..... **186**  
 b. Ste. Rose, Quebec. Studied at the Monument National, Montreal, under Edmond Dyonnet; the Art Institute of Chicago; in London, England under Sir Alfred East; and in Paris. Active since 1910.
- FOSBERY, ERNEST GEORGE, 1874—..... **121**  
 b. Ottawa. Studied at the Ottawa Art School under Franklin Brownell and in Paris under Fernand Cormon. Headmaster of the Art Students League, Buffalo, 1907. Instructor at the Art Guild of Buffalo, 1910-1911. Returned to Ottawa 1911. Exhibited since 1909.
- FOWLER, DANIEL, 1810-1894..... **51**  
 b. Sidcup, Kent. Articled to a lawyer and then to the artist J. D. Harding. Travelled in France, Holland, Germany and Italy. Taught in London. Because of ill-health gave up painting and came to Canada 1843, to farm on Amherst Island, near Kingston. After a visit to England, 1857, commenced to paint again. Died on Amherst Island. Active in Canada 1858-1892.
- FRANCHERE, JOSEPH C., 1866-1921..... **93**  
 b. Montreal. Studied at the Ecole des Beaux-Arts, Paris under Gérôme and Joseph Blanc. Active 1890-1921.
- FRASER, JOHN ARTHUR, 1838-1898..... **66**  
 b. London, England. Studied in London at the Royal Academy Schools and with F. W. Topham and R. Redgrave. Came to Canada 1858 and settled at Stanstead, Quebec, 1860; moved to Montreal the same year, where he worked for William Notman, colouring photographs; who made him a partner in Toronto in 1868. Assisted in the formation of the Society of Canadian Artists, Montreal, 1867 and the Ontario Society of Artists 1872. Director of the school of the Ontario Society of Artists for several years. Went to the United States in 1883 returning in 1886 to paint in the Canadian Rockies for the C.P.R. In Scotland and England, 1888. Died in New York. Active in Canada from the sixties to 1889.
- FREIMAN, LILLIAN..... **197**  
 b. Guelph, Ontario. Studied in Montreal; at the Art Students League, New York under Newmann; and in Paris. Now lives in New York.
- FRIPP, THOMAS WILLIAM, 1864-1931..... **181**  
 b. London, England. Educated at London University School. Studied at the Royal Academy Schools, London, 1887-1890; at St. John's Wood Art School under George Arthur Fripp; and in Italy. Came to Canada, 1893. First president of the British Columbia Society of Artists, 1908. Died in Vancouver. Exhibited 1895-1931.
- GADBOIS, LOUISE, 1896—..... **212**  
 b. Montreal. Studied at the Art Association of Montreal; also with Edwin Holgate and John Lyman. Exhibited since 1930.
- GAGEN, ROBERT FORD, 1847-1926..... **68**  
 b. London, England. Came to Seaforth, Ontario, about 1862. Studied with W. N. Cresswell. Worked under John A. Fraser and George Gaelbert in the Notman-Fraser studio, Toronto. Commissioner of Fine Arts, Canadian National Exhibition, 1912-1926. Died in Toronto. Exhibited 1873-1926.
- GAGNON, CLARENCE A.,  
 1881-1942..... **112, 125, \*159**  
 b. Montreal. Studied at the Art Association of Montreal under William Brymner, 1897-1900 and in Paris, 1904-1905 at the Académie Julian under Jean-Paul Laurens. Returned to Canada 1909, to Baie St. Paul. Later lived for many years in Europe, returning to Canada again in 1936. Illustrated *Le Grand Silence Blanc* 1929 and *Maria Chapdelaine* 1933. Died in Montreal. Active 1905-1942.



- GRIER, SIR EDMUND WYLY, 1862—... **75, 115**  
 b. Melbourne, Australia. Went to London 1866; came to Canada 1876; returned to England 1878. Studied at the Slade School, London, 1879-1882; Scuola Libera Rome, 1882-1883; Académie Julian, Paris, 1883-1885 under Bouguereau and Tony Robert-Fleury. Returned to Toronto, 1891. Exhibited since 1883.
- HAMEL, THEOPHILE, 1817-1870... **\*44**  
 b. Ste. Foy, Quebec. In 1834 went to Quebec City to study with Antoine Plamondon, and to Europe, 1843-46, visiting Italy, France and the Netherlands. Studied at the Academy of St. Luke, Rome and at Anvers. Influenced by the work of David. Lived mostly in Quebec City where he died. Active 1837-1870.
- HARRIS, LAWREN STEWART,  
 1885—... **136, 143, \*147, 150, 236**  
 b. Brantford, Ontario. Educated in Toronto. Studied in Germany, chiefly in Berlin. Visited France, Italy, Palestine and the Orient. Largely instrumental in organizing the Group of Seven, 1919. Came to Toronto, 1910. Has lived in Vancouver since 1942. Exhibited since 1911.
- HARRIS, ROBERT, 1849-1919... **73**  
 b. in the Vale of Conway, Wales. Came to Prince Edward Island, 1856; educated in Charlottetown. Worked as a land surveyor. Studied at the Slade School, London, under Legros; in Paris under Léon Bonnat; and in Belgium, Holland and Italy. Returned to Toronto but later settled in Montreal, where he lived until his death. Exhibited 1879-1918.
- HARVEY, GEORGE, ca. 1800-ca. 1877... **33**  
 b. England. Went to New York 1820. Travelled for several years in the West. Associate of the National Academy 1828. Went to London to study, and after travelled frequently in England and the United States. Painted North American scenery. Probably died in England. Active in Canada about 1820-1830.
- HAWORTH, PETER, 1889—... **178**  
 b. Lancashire, England. Studied at the Manchester School of Art and the Royal College of Art, London. Came to Canada 1923. Director of Art, Central Technical School, Toronto, since 1929. Commissioned by the government, 1943, to record war activity in British Columbia.
- HEBERT, ADRIEN, 1890—... **188**  
 b. Paris, son of Philippe Hébert, Canadian sculptor. Educated in Canada. Studied at the Monument National under Edmond Dyonnet and Joseph St. Charles; at the Art Association of Montreal under William Brymner; and the Ecole des Beaux-Arts, Paris, 1911. Returned 1914. Lives in Montreal. Active since about 1917.
- HEER, LOUIS-CHRETIEN DE, b. ca. 1760 ... **12**  
 b. Guebville, Alsace. Known to have been in Quebec, 1787-1789, and to have gone later to Montreal. No further record.
- HERIOT, GEORGE, 1766-1844... **19**  
 b. Haddington, Scotland. Employed as clerk, ordnance department, Quebec. Appointed deputy postmaster-general, 1800; later postmaster-general. Resigned 1816. Artist and author; illustrated and published *Travels Through the Canadas*, 1807. Presumably died in England. Active in Canada about 1805-1808.
- HEWARD, PRUDENCE, 1896—... **170**  
 b. Montreal. Studied at the Art Association of Montreal under William Brymner and Randolph Hewton, and at the Académie Colarossi, Paris under Charles Guérin. Exhibited since 1926.
- HOCH, JAMES, 1827-1878... **53**  
 b. St. Kitts, B.W.I. Came to Toronto 1870. One of the founders of the Ontario Society of Artists. Art instructor at Bishop Strachan School, Trinity University and Whitby Ladies' College. Died in Toronto. Exhibited in Canada 1872-1878.
- HOLDSTOCK, ALFRED WORSLEY,  
 1820-1901... **49**  
 b. Bath, England. Came to Canada 1850; lived in Montreal, and taught there. Travelled frequently in northern and eastern Canada. Active in Canada about 1860-1880.
- HOLGATE, EDWIN HEADLEY, 1892—... **163**  
 b. Allandale, Ontario. Educated at Westmount Academy, Montreal. Studied at the Art Association of Montreal under William Brymner, and in Paris, at the Académie de la Grande Chaumière, the Académie Julian and the Académie Colarossi under Lucien Simon, René Menard and Adolphe Millman. Principal of the school of the Art Association of Montreal. Now official war artist with the air force. Active since 1919.
- HOLMES, ROBERT, 1861-1930... **103**  
 b. Cannington, Ontario. Studied at the Toronto Art School; the Royal College of Art, London under Gerald Moira; and the University of New York. Taught at Upper Canada College and Ontario College of Art 1912-1930. Died in Toronto. Active 1909-1930.
- HOOD, ROBERT, 1796-1821... **28**  
 b. probably Bury, Lancashire, England. In 1819, was with Sir John Franklin's expedition from Hudson Bay to the Arctic Sea on which he was killed by an Indian. A number of his drawings are reproduced in Franklin's *Narrative of a Journey to the Polar Sea*, London, 1823.
- HOUSSER, YVONNE MCKAGUE... **166**  
 b. Toronto. Studied at the Ontario College of Art under J. E. H. MacDonald; in Paris at the Académie de la Grande Chaumière, Académie Colarossi, and Académie Ranson under Lucien Simon, Prinnet, and Maurice Denis. On the staff of the Ontario College of Art. Exhibited since 1923.
- HUMPHREY, JACK WELDON, 1901—... **\*221**  
 b. St. John, N. B. Studied at the Boston Museum of Fine Arts under Philip Hale; National Academy of Design, New York, under C. W. Hawthorne; in Paris with Andre Lhoté; and in Munich. Travelled in Italy and Mexico. Active since 1931.



HUOT, CHARLES EDOUARD, 1855-1930. . . . . 96

b. Quebec City. Educated at the Collège de Saint-Anne de la Pocatière and the École Normale, Quebec, 1870-71. Studied at the École des Beaux-Arts, Paris under Cabanel, 1874-78. Travelled in France and Germany till 1886. Died at Sillery, Quebec. Active from 1875-1930.

JACK, RICHARD, 1866— . . . . . 225

b. Sunderland, England. Studied at the York School of Art; South Kensington, London; and the Julian and Colarossi Academies, Paris. Came to Canada 1927. Worked for the Canadian War Memorials in the last war. Lives in Montreal. Active since 1927.

JACKSON, ALEXANDER YOUNG,  
1883— . . . . . 114, 129, \*145, 146, 151

b. Montreal. Studied at the Council of Arts and Manufactures, Montreal, under Edmond Dyonnet and William Brymner; Art Institute of Chicago, 1906; and Académie Julian, Paris 1907-8. Travelled 1911-12 in Brittany and Italy. On active service in the Great War and official artist for the Canadian War Memorials. Exhibited since 1910.

JACOBI, OTTO REINHOLD, 1812-1901. . . . . 60

b. Königsberg, Prussia. Studied in Berlin and Dusseldorf 1833-1837 and under Ludwig Knaus. Court painter to the Grand Duke of Nassau for twenty years. Came to Montreal, 1860. Travelled in the United States and Canada. Moved to Toronto 1891. Died in Taiva, Dakota. Exhibited 1878-1896.

JEFFERYS, CHARLES WILLIAM, 1869— \*80, 81

b. Rochester, England. Came to Toronto about 1881. Studied under G. A. Reid and C. M. Manly. On the art staff of the *New York Herald* 1892-1899. Worked for the Canadian War Memorials 1916-1918. Exhibited since 1896.

JOHNSTON, FRANZ (FRANCIS HANS),  
1888— . . . . . 138

b. Toronto. Studied at the Toronto Technical School under Gustav Hahn; and at the Central Ontario School of Art; in Cincinnati; and at the Pennsylvania Academy of Fine Arts, Philadelphia under Daniel Garber and Philip Hale. Worked for the Canadian War Memorials 1917-1918. Principal of the Winnipeg School of Art 1921-1924. In Toronto since 1924. Exhibited since 1909.

JONGERS, ALPHONSE, 1872— . . . . . 82

b. Mézières, Ardennes, France. Studied in Paris at the École des Arts Decoratifs; the Académie Julian under Lefebvre, Constant and Doucet; and the École des Beaux-Arts 1889-1892, under Cabanel and Elie Delaunay. In Madrid for two years. Worked with Sargent in London 1895. In Canada 1896-1900; New York 1900-1924; has lived since in Montreal. Active in Canada 1896-1900; and again since 1924.

JULIEN, OCTAVE-HENRI, 1852?-1908. . . . . 97

b. Quebec. Cartoonist and illustrator. In Toronto 1854, Quebec 1860, Ottawa 1867,

Montreal 1868?-1908. In 1874 accompanied the Red River expedition. Illustrator for the Montreal Star for over twenty years. Died in Montreal. Active 1871-1908.

KANE, PAUL, 1810-1871— . . . . . 56, 57

b. Mallow, Ireland. Came to Canada 1819? 1819-1826 attended the Home District Grammar School, York, where he was taught drawing by a Mr. Drury. Travelled 1836-1841 in United States; 1841-1845 in France and Italy; 1846-1848 in the Canadian Northwest. In 1859 published *Wanderings of an Artist*. Exhibited with Toronto Society of Artists 1847-8. Died in Toronto. Active 1826-1866.

KRIEGHOFF, CORNELIUS, 1815-1872. . \*58, 59

b. probably in Amsterdam, Holland. Educated at Mainburg Castle, Rotterdam and Dusseldorf. Travelled as itinerant musician and artist in Europe and America. While in the U. S. army, 1837-1840, fought in the Seminole War; later was employed by the U. S. government making sketches. Came to Canada after 1840. Lived in Toronto for a short time; in Montreal; and Quebec 1853-1866, when he went to the West and later settled in Chicago where he died. Active 1842-1872.

LEBLOND, JACQUES (CALLED LATOUR)  
1670-1715. . . . . 5

b. 1670 at Bordeaux, France. Sculptor and painter. Came to Canada 1690. Employed on the decoration of the St. Joachim school, Cap Tourmente, Quebec, and later taught there. Died at Baie-St.-Paul, Quebec.

LEDUC, OZIAS, 1864— . . . . . 123

b. St. Hilaire, Quebec where he now lives. Self-taught; visited London and Paris. Exhibited since 1892.

LEFORT, AGNES. . . . . 203

b. St. Remi, Quebec. Educated at the Ursuline Convent, Quebec City. Studied in Montreal under John Young Johnstone and Joseph St. Charles and at the École des Beaux-Arts. Travelled in England, France and Italy. Now teaches in Montreal. Active since 1923.

LEMIEUX, JEAN-PAUL, 1904— . . . . . \*187

b. Quebec. Educated at Berkeley, California and Loyola College, Montreal. Studied at the École des Beaux-Arts, Montreal, with Charles Maillard, Henri Charpentier, Maurice Félix and Edwin Holgate; also in Paris. On the staff of the École des Beaux-Arts, Quebec, since 1938. Active since 1935.

LISMER, ARTHUR, 1885— . . . . 135, \*141, 152

b. Sheffield, England. Studied at the Sheffield School of Art and Académie Royale des Beaux-Arts, Antwerp. Came to Canada 1911. Principal of the Nova Scotia College of Art, 1916-19. Worked for the Canadian War Memorials at Halifax, 1917-18. Vice-principal of the Ontario College of Art, 1919-1928. Appointed educational supervisor, the Art Gallery of Toronto, 1929. In South Africa 1936-37 on Carnegie educational project. Educational supervisor at the Art Association of Montreal since 1940. Exhibited since 1910.



LOCKERBY, MABEL IRENE, 1887— . . . . . 177

b. Montreal. Studied at the Art Association of Montreal under William Brymner and Maurice Cullen. Active since 1923.

LONG, MARION, 1882— . . . . . 218

b. Toronto. Studied in Toronto at the Ontario College of Art under G. A. Reid, later with Laura Muntz Lyall; and in New York about 1907 with William Chase, Robert Henri and Kenneth Hayes Miller. Exhibited since 1905.

LUC, FRERE (CLAUDE FRANCOIS),  
1614?-1685 . . . . . \*3, 4

b. Amiens, France. At eighteen studied with Simon Vouet; in Rome 1634-39. Worked on the decoration of the Louvre. Joined the Order of Recollets, 1644. In Canada 1670-71 at Quebec. Died in Paris. Active in Canada 1670-71.

LYMAN, JOHN GOODWIN, 1886— . . . . . 208

b. Biddeford, Maine. Came to Canada in infancy. Educated at Hotchkiss School and McGill University. In Europe 1907-1913. Studied under Marcel Béroneau, Jean-Paul Laurens and Henri Matisse; at the Académie Julian, Paris; and the Royal College of Art, South Kensington. 1919-1931 in the Antilles, France, Tunisia, Spain and Bermuda. In 1939 founded the Contemporary Arts Society, Montreal where he now lives. Active since 1915.

MACDONALD, JAMES EDWARD HERVEY,  
1873-1932 . . . . . 116, 130, \*144, 148

b. Durham, England of Canadian parents. Came to Canada 1887; lived in Hamilton, then Toronto. Studied at the Hamilton Art School and the Central Ontario School of Art, Toronto under William Cruikshank and G. A. Reid. Visited Algoma, the Rockies and the West Indies. Principal of the Ontario College of Art, 1928-1932. Died in Toronto. Active 1908-1932.

MACDONALD, JAMES WILLIAMSON  
GALLOWAY, 1897— . . . . . \*173

b. Thurso, Caithness-shire, Scotland. Studied, chiefly design, at the Edinburgh College of Art. Came to Canada 1926 or 1927. Head of the department of design, School of Decorative and Applied Arts, Vancouver 1927-1933. Lives in Vancouver. Active since 1930.

MASSON, HENRI L., 1907— . . . . . 201

b. Namur, Belgium. Came to Canada in 1921 or 1922. Studied in Brussels and later in Ottawa, where he still lives. Active since 1935.

MAY, HENRIETTA MABEL, 1884— . . . . . 164

b. Montreal. Studied at the Art Association of Montreal under William Brymner. Worked for the Canadian War Memorials 1918. Now teaches in Ottawa. Active since 1914.

MILNE, DAVID BRUCE, 1882— . . . . . \*231

b. Bruce County, Ontario. In 1904 left Canada for New York. Studied there at the Art Students League. In Europe as official artist for the Canadian War Memorials, 1919. After living in the Berkshires, returned to Canada in 1929. Has

since lived mostly in the farm and lake country of Ontario. Active since 1917.

MORRICE, JAMES WILSON,  
1865-1924 . . 88, \*89, \*110, \*111 (frontis.), 156

b. Montreal. Studied law in Toronto. 1889 or 1890 went to Europe where he studied at the Académie Julian and with Henri Harpignies. Although he returned often to Montreal he lived most of his life abroad, visiting Venice, Brittany, Provence, Spain, Tangiers, Algiers, Cuba and Trinidad. Died in Tunis. Exhibited in Canada 1888 and 1905-1920.

MUHLSTOCK, LOUIS, 1904— . . . . . 193

b. Narajow, Poland. Came to Canada 1911. Studied at the Art Association of Montreal under William Brymner, Horne Russell and Maurice Cullen; at the Ecole des Beaux-Arts, Montreal; and in Paris. Lives in Montreal. Active since 1932.

NEWTON, LILIAS TORRANCE, 1896— . . . . . 162

b. Montreal. Studied at the Art Association of Montreal under William Brymner; in London under Alfred Wolmark; and in Paris, 1923 with Jacovleff. Instructor at the Art Association of Montreal 1935-1940. Active since 1920.

NICHOLS, JACK, 1921— . . . . . \*213

b. Montreal. Lived in Ottawa, Montreal and Toronto. No formal art training. Now official war artist with the navy. Active since 1940.

NICOL, PEGI (MRS. MACLEOD), 1904— . . \*204

b. Listowel, Ont. Lived in Ottawa and Toronto. Studied in Ottawa under Franklin Brownell and at the Ecole des Beaux-Arts, Montreal. Went to the Skeena River in 1928 to paint the life of West Coast Indians. Has lived in New York for the last few years, returning to Canada each summer to teach in the Observatory Art Centre, Fredericton. Was recently assigned to record the work of the Women's Divisions of the Armed Forces. Active since 1926.

O'BRIEN, LUCIUS RICHARD, 1832-1900 . . . . . 67

b. Shanty Bay, Ontario; educated in Toronto. Practised as a civil engineer. Adopted art as a career 1872. First president of the Royal Canadian Academy 1880. Painted in the Rockies and Selkirks in the early days of the railway. Art editor of *Picturesque Canada* by G. M. Grant, 1882. Active 1852-1899.

PALMER, HERBERT SYDNEY, 1881— . . . . . 104

b. Toronto. Studied at the Central Ontario School of Art, Toronto and under F. S. Challener and J. W. Beatty. Active since 1905.

PANTON, LAWRENCE ARTHUR COLLEY,  
1894— . . . . . 172

b. Egremont, England. Came to Canada, 1911. Studied first in Sheffield and then at the Ontario College of Art under C. M. Manly and F. S. Challener. Director of Art at the Western Technical School, Toronto, 1928-1938 and at the Northern Vocational School since 1938. Exhibited since 1922.



PEACHEY, JAMES, d. 1799—..... 18  
Lived in Canada for some ten years in the eighties and nineties of the 18th century. Attached to the office of Samuel Holland, Surveyor-General about 1781. Illustrated *The Book of Common Prayer Translated into the Mohawk by Joseph Brant*, London 1787. Active about 1780-1790.

PEEL, PAUL, 1860-1892 ..... 74  
b. London, Ontario. Studied at the Pennsylvania Academy of Fine Arts, Philadelphia, 1877-1880 and the Royal Academy, London, 1880. Went to Paris, 1881, studying under Gérôme, Lefebvre, Boulanger and Constant. In Canada for a short time, 1890. Died in Paris. Exhibited in Canada 1881-1889.

PELLAN, ALFRED, 1906—..... \*227  
b. Quebec City. Studied there at the Ecole des Beaux-Arts, 1926. Went to Paris, 1926, where he studied at the Ecole des Beaux-Arts under Lucien Simon and worked at the Grande Chaumière, Colarossi and Ranson academies. Returned to Canada, 1940. Lives in Montreal. Active in Canada in the twenties and since 1940.

PEPPER, GEORGE DOUGLAS, 1903—..... 169  
b. and educated in Ottawa. Studied at the Ontario College of Art; in London, England; at the Académie de la Grande Chaumière, Paris; and in Italy. On the staff of the Ontario College of Art. Now official war artist with the army. Exhibited since 1924.

PHILLIPS, WALTER JOSEPH, 1884—..... 105  
b. Barton-on-Humber, England. Educated at Brome College, Birmingham; studied at the Birmingham College of Art under Edward R. Taylor. Taught in Salisbury, South Africa and at the University of Wisconsin. Went to Winnipeg, 1913. On the staff of the Calgary Institute of Technology and Art since 1941. Internationally known for his colour woodcuts.

PILOT, ROBERT WAKEHAM, 1897—..... \*158  
b. St. John's, Newfoundland. Studied at the Art Association of Montreal under William Brymner and Maurice Cullen; the Ecole des Beaux-Arts and Académie Julian, Paris. Toured France, Italy, Spain, Morocco, England. Now on active service. Exhibited since about 1913.

PLAMONDON, ANTOINE-SEBASTIEN,  
1804-1895..... 15, 45  
b. Ancienne Lorette, Quebec. Studied under the Hon. Joseph Légaré, 1826. In Europe, 1826-1830; where he studied under Paulin Guérin, Paris and visited Italy. Lived in Quebec till 1852, then at Pointe-aux-Trembles till he died. Active 1826 until about 1882.

POMMIER, HUGUES, ABBE, 1637?-1687.. 1, 2  
Native of Vendôme, France. Came to Canada, 1664. Taught at the Seminary of Quebec and performed the duties of a parish priest in various parts of the province. Returned to France 1677 where he died.

RAYMOND, MAURICE, 1912—..... 228  
b. Montreal; there attended Mont St. Louis College and studied art at the Ecole des Beaux-Arts, where he is now instructor. Travelled in the United States. Active since 1933 to date.

REID, GEORGE AGNEW, 1860—..... \*76, 122  
b. Wingham, Ontario. Studied at the Central Ontario School of Art, 1879-1882, under Robert Harris, J. Fraser, H. Perré and M. Matthews; at the Pennsylvania Academy of Fine Arts, 1883-1885, under Thomas Eakins; at the Julian and Colarossi academies, Paris, 1888-9 under Benjamin Constant; and the Prado Museum, Madrid, 1896. Principal of the Ontario College of Art 1912-1929. Worked for the Canadian War Memorials, 1918. Lives in Toronto. Active since 1879.

RICHETERRE, SEE DESSAILLANT DE  
RICHETERRE

ROBERTS, GOODRIDGE, 1904—..... 185  
b. Barbados, B.W.I. Travelled widely as a child; educated in Montreal. Studied at the Art Association of Montreal and the Art Students League, New York under John Sloan, Boardman Robinson and Max Weber. Has lived in Toronto, Fredericton and Ottawa. Resident artist at Queen's University, 1933-36; taught at the Art Association of Montreal, 1940-43. Now official war artist with the air force. Active since 1932.

ROBERTSON, SARAH MARGARET, 1891— 174  
b. Montreal. Studied at the Art Association of Montreal under William Brymner and Maurice Cullen. Lives in Montreal. Exhibited since 1921.

ROBINSON, ALBERT HENRY, 1881—..... 157  
b. Hamilton, Ontario. Studied at the Hamilton Art School under John S. Gordon; Académie Julian, Paris under Bouguereau and Bachel; and Ecole des Beaux-Arts under Gabriel Ferrier. Taught at the Hamilton Art School. Worked for the Canadian War Memorials 1918. Lives in Montreal. Exhibited since 1910.

SANDHAM, J. HENRY, 1842-1910..... 71  
b. Montreal. Worked at Notman's photographic studio under J. A. Fraser, Vogt, Way and Jacobi; studied in Europe. Settled in Boston 1880; illustrated American magazines. Later worked in London, England where he died. Exhibited in Canada 1874-1884.

SAVAGE, ANNE DOUGLAS, 1897—..... \*175  
b. Montreal. Studied at the Art Association of Montreal under William Brymner, and at the Minneapolis School of Art. Instructor of the Art Association of Montreal. Active since 1918.

SCHAEFER, CARL FELLMAN, 1903—..... 171  
b. Hanover, Ontario. Studied at the Ontario College of Art under Lismer, MacDonald, George Reid and J. W. Beatty. Taught at the Central Technical School, Toronto, 1930-1940. Went to the United States on a Guggenheim Fellowship, 1940. Now official war artist with the air force. Exhibited since 1925.



- SCHREIBER, (MRS.) CHARLOTTE MOUNT  
BROCK MORRELL, 1834-1922. . . . . 64  
b. Mortimer, Essex, England. Studied in London under J. R. Herbert. Came to Canada about 1870. Active in Canada 1876-1900.
- SCOTT, MARIAN MILDRED DALE, 1906— . . 237  
b. Montreal. Studied at the Art Association of Montreal under William Brymner at the Ecole des Beaux-Arts, Montreal; and at the Slade School, London, under Henry Tonks. Lives in Montreal. Exhibited since about 1939.
- SEATH, ETHEL, 1879— . . . . . 176  
b. Montreal. Studied at the Art Association of Montreal under Edmond Dyonnet, William Brymner and Maurice Cullen. Active since 1918.
- SEBRON, HIPPOLYTE VICTOR VALENTIN,  
1801-1879 . . . . . 35  
b. Caudebec, France. Pupil and assistant of Daguerre for sixteen years and of Léon Cogniet. Travelled in North America, painting views. In Canada about 1853-1863.
- SIMARD, JEAN, 1916— . . . . . 215  
b. Quebec. Studied at the Ecole des Beaux-Arts, Montreal. Now teaches there and at Collège Stanislas. Exhibited since 1939.
- SIMPSON, CHARLES WALTER, 1878-1942. . 120  
b. Montreal. Studied at the Art Association of Montreal under William Brymner, Edmond Dyonnet and Maurice Cullen; and at the Art Students League, New York, under G. B. Bridgman and W. A. Clark. Staff artist on the *Montreal Star* and *Halifax Chronicle*. Painted for the Canadian railways. Official artist for the Canadian War Memorials 1918. Travelled in the United States 1928-1931. Died in Montreal. Exhibited 1910-1942.
- SMITH, JORI (MRS. JEAN PALARDY), 1907—209  
b. Montreal. Studied at the Ecole des Beaux-Arts and under Randolph Hewton and Edwin Holgate. Lived in Baie-St.-Paul, and Montreal. Exhibited since 1930.
- SMYTH, COKE, d. 1867. . . . . 31  
Visited Canada about 1838. Dedicated his portfolio volume *Sketches in Canada*, London 1842, to Lord Durham.
- SPROULE, ROBERT AUCHMUTY, 1799-1845. . 23  
b. Athlone, Ireland. Educated at Trinity College, Dublin. Came to Canada in the late twenties. Lived in Montreal; engraved the illustrations for Hawkins' *Picture of Quebec*, 1834. Died at March, Ontario. Active 1830-1840.
- STEVENS, DOROTHY (MRS. R. DE BRUNO  
AUSTIN), 1888— . . . . . 217  
b. Toronto. Studied at the Slade School, London; and at the Académie de la Grande Chaumière and Académie Colarossi, Paris. In Europe in 1919 on R.C.A. travelling scholarship. Exhibited since 1911.
- SURREY, PHILIP HENRY HOWARD, 1910. . . 191  
b. Calgary, Alberta. Educated in Winnipeg. Studied at the Winnipeg School of Art and in Vancouver under F. H. Varley. Commercial artist and newspaper man. Lives in Montreal. Active since 1933.
- SUZOR-COTE, MARC-AURELE DE FOY,  
1869-1937. . . . . 86, 113  
b. Arthabaska, Quebec. Went to Europe 1889. Studied in Paris at the Ecole des Beaux-Arts under Bonnat and at the Académie Julian. Returned to Canada 1908. Exhibited 1896-1932.
- TACON, EDNA. . . . . 238  
b. in the United States; came to Hamilton as a child. Studied violin in Europe and America. Studied painting with P. H. Tacon of Hamilton Technical School and in New York on a Guggenheim scholarship. On the staff of the Guggenheim Foundation since 1943. Exhibited since 1940.
- THOMSON, TOM, 1877-1917. . . \*131, 132, 133  
b. Claremont, Ontario. Educated in Leith, near Owen Sound. Largely self-taught. In 1911 joined the staff of Grip Limited, Toronto, where he was associated with Lismer, Carmichael and J. E. H. MacDonald. Painted chiefly in northern Ontario. Drowned in Canoe Lake, Algonquin Park, 1917. Active 1911-1917.
- TONNANCOUR, JACQUES G. DE, 1917— . \*214  
b. Montreal. Studied at the Ecole des Beaux-Arts. Art critic and teacher. Now instructor at the Art Association of Montreal. Exhibited since 1940.
- UNKNOWN. . . . . 13, 24, 29 30
- VARLEY, FREDERICK HORSMAN,  
1881— . . . . . \*134, 142  
b. Sheffield, England. Studied at the Sheffield School of Art and Académie Royale des Beaux-Arts, Antwerp. Came to Canada 1912. Lived in Montreal, Toronto, Ottawa, and Vancouver. Official artist for the Canadian War Memorials, 1918. Taught at the Vancouver School of Decorative and Applied Arts 1926-1933. Now lives in Ottawa. Exhibited since 1913.
- WALKER, HORATIO, 1858-1938. . . 72, 95, \*102  
b. Listowel, Ontario. Largely self-taught. In 1873 joined the staff of Notman and Fraser, photographers, Toronto, working under R. F. Gagen and John A. Fraser. Made several trips to Europe. Lived on the Island of Orleans from about 1883 till he died. Exhibited 1882-1921.
- WARRE, HENRY JAMES, 1819-ca. 1898. . . \*34  
b. probably Cape of Good Hope. Joined the army 1837. 1845-46 on secret military mission to Oregon territory in connection with boundary disputes. Twenty of Warre's sketches were published by Dickinson & Co., London, in folio volume entitled *Sketches in North America and The Oregon Territory*. No record after 1898.



WATSON, HOMER RANSFORD, 1855-1936.. \*94  
b. Doon, Ontario. Largely self-taught but was associated with Clausen and Gregory in England and George Innes in the United States. In Toronto 1874-75 and New York in 1876. Visited England several times between 1887 and 1912. Lived most of his life at Doon where he died. Exhibited 1878-1936.

WEBBER, GORDON MCKINLEY, 1909--... \*239  
b. Sault Ste. Marie, Ontario. Studied at the Ontario College of Art and the School of Design, Chicago, under Moholy-Nagy. Taught children's classes at the Art Gallery of Toronto and Pickering College, Newmarket. Now lecturer at McGill University and instructor at the Art Association of Montreal. Active since 1931.

WESTON, WILLIAM PERCY, 1879—..... 168  
b. London, England. Studied in London, at the

Putney School of Art and South Kensington. Came to Canada, 1909, For four years art director, public schools, Vancouver; art master, Provincial Normal School since 1914. Exhibited since 1930.

WILLIAMSON, ALBERT CURTIS, 1867-1944 106  
b. Brampton, Ontario. Studied in Toronto two years under J. W. L. Forster. In France 1889-1892 studying under Cormon and at the Académie Julian under Benjamin Constant and Jules Lefebvre. In Europe again, 1895-1905. Died in Toronto. Active 1893-1942.

WOOD, TOM, 1913—..... 194  
b. Ottawa. Largely self-taught but studied for short periods with Franklin Brownell and F. H. Varley. Commercial artist. Active since 1938. Now official war artist with the navy.



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