

SOURCES AND DOCUMENTS/SOURCES ET DOCUMENTS

JOHN LYMAN — A BIBLIOGRAPHY OF HIS WRITINGS*

The writings of John Lyman first appeared in the Letters to the Editor column of *The Canadian Forum* in May of 1932. In the year which had just passed, Lyman returned from a lengthy stay in France. There, he had become a product of the life and attitudes of the School of Paris, an attachment which would never be replaced by ties with later movements within the *avant garde*. In the years which followed his return home, he would become increasingly influential in Quebec in *la vie des arts*.

In the studies published by Canadian art historians, a certain amount has been written about Lyman's importance in the development and understanding of Canadian art. References have been made, not only to the letter in the *Canadian Forum*, but to his major body of writing about art in the *Montrealer Magazine*. Between 1932 and 1942 his work appeared fifty-two times and has never been fully documented in a bibliography.

Lyman's subject matter was of wide range including reviews, criticisms, notes of current events and notices of exhibitions soon to be held in Montreal. The material is varied and in most cases the titles are self-explanatory. As a result, the writer chose not to annotate the bibliography in the traditional manner. Instead, selected quotations have been cited from most, but not all, of the articles. These quotations capture the essence of Lyman's intentions: philosophical, didactic and on occasion, critical.

A study of Lyman's writings during this period of time will establish the fact that he was a teacher with considerable missionary zeal. He was a man who worked to make his reading audience more aware of the dangers of the academies; to understand the problems faced by painters in Montreal working in the contemporary mode; and to eliminate the stumbling blocks to the development of art appreciation in Montreal created by his readers' ignorance. He had a rare opportunity to speak in public to an audience who, because of its standing in the community, its ability to support the arts and its interest in the Art Association of Montreal, should have been well-informed.

Lyman wrote about museums, juries, subject matter in works of art, and aesthetic evaluations. However, he ignored subject matter in his criticism and considered the values in art which had been promulgated by Clive Bell, Roger Fry and the members of the School of Paris: form, colour, harmony and pure painting. Formalist thought, new to Montreal, gave him an opportunity to be not only a teacher, but a maker of taste.

He defined in a general way what was and what was not acceptable. He promoted, denigrated and outlined for his readers suitable attitudes to be taken. He wrote about movements, schools and he identified and defined the current terminology needed to discuss art. On one occasion he wrote an article about techniques.

Lyman never hesitated to castigate others for their inadequacies. It is interesting to note in this context that despite our knowledge of his opinions of the Group of Seven and the School of Paris, we are left (having studied his writings) with an inadequate understanding of his opinions of Montreal artists of the 1930's. In addition, the contents of his articles indicate that he was only partly aware of developments in painting in the Maritimes, Winnipeg and Vancouver.

In March of 1937 he made some interesting comments about his own writings:

These articles of mine are one of the unfortunate features attending the present situation of painting among us. They answer to that extremely mental approach which is so common to the need of formulating so much consideration of it in words.... When art enriches the emotional experience it is a vitalizing agent, but mere cogitation about it wearies

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— is food for nothing but sophisticated patter.... I believe it (criticism) can be useful if only to persuade people not to approach art as something else than art... too much reasoning... silences our imagination, from which art springs.... Certainly offering it (our imagination) mere reason as a resting place is like offering a chattering rookery to an eagle.

Are not the "mental approach" and "too much reasoning" always the problem for art historians, for art critics? Despite this comment of Lyman's, it is doubtful that anyone in the English press in Montreal presently holds either the position in the field of art which Lyman once held or the role of tastemaker also once his.

Bibliography:

1. "Letter to the Editor: Canadian Art." *The Canadian Forum*, May 1932, pp. 313-14.

In what logical relations, patriotism, landscape and degree of artistic validity are supposed to stand is not very clear. (p. 313)

2. "From Monet to Matisse." *Bridle & Golfer*, December 1934, pp. 18-19, 37, 40, 42. Reprods. Renoir, *La Couseuse (Mme. Heriot)*; Van Gogh, *Le Père Tanguay (sic)*; Matisse, *La Lecture*; Bonnard, *La Table garnie*; Dufy, *Le Casino de Nice*, all from W. Scott & Son, Montreal; Boudin, *La Palge (sic) à Trouville*, Art Gallery of Toronto.

Our minds do not... interpret the world as did the painters of the quattrocento. Yet the latter talked very seriously of copying nature. They did not do so and we do not do so and no one ever can do so. For our vision is more final than was theirs.... Perceptions are but the bricks in the construction. Much more important is the way they are organized into the numerous kinds of rhythm that constitute design. (p. 19)

3. "Renoir and His Contemporaries." *The Montrealer*, March 1936, pp. 18-20. Reprods. Van Gogh, *Portrait of Alex Reid*; Cézanne, *Avers (sic) sur Oise*; Renoir, *La Pointe de Beq Meil*; Degas, *Femme au miroir*.

The critic can never hope to actually hold a tendency alive between his fingers... if (he) does not want his material to die under his hands, he must be content merely to observe a little more of this, a little less of that. (p. 18)

So many profound things have been said about Cézanne that people are apt to approach him with the same misgivings with which they approach the theory of relativity. (p. 20)

4. "The School of Paris." *The Montrealer*, October 30, 1936, pp. 18-20. Reprods. R. de la Fresnaye, *L'Enlèvement d'Europe*; Matisse, *Les Deux raies*; Derain, *Tête de jeune fille*.

I own that art is a mystery to me, and not only art but nature. I do not know what realism is because I do not know what reality is. (p. 19)

Of course I heartily agree that cubist abstraction involves certain dangers of running beyond the bounds of intelligibility. This has taken

place in two ways: in reasoning so general as to become geometry and in emotion so personal as to mean nothing to the next fellow. (p. 20)

5. "Arthur Lismer, Produced in Canada, The Greenshields Collection, Art Notes." *The Montrealer*, November 30, 1936, pp. 19-20. Reprod. Painting by a pupil of the Childrens' Art Centre.

There is an aura of antimacassars and ball-fringe in the ground-floor gallery of the Art Association where the collection assembled during his lifetime by the late E. B. Greenshields, Esq., is being shown.... (p. 20)

... John Marin (is) the most isolated and probably the most powerful figure in contemporary American painting.... (p. 20)

6. "Art. Found — A Master." *The Montrealer*, December 15, 1936, pp. 26-27. Reprod. Georges de La Tour, *Jeune homme à la pipe*.

Realism is variously used as an antonym either to fictitious themes, to subjective preoccupation, or recently, to abstraction.... Every painter paints his reality. (p. 27)

He (de la Tour) never portrays the picturesque evidence of emotion.... He has a burning passion for the object, to penetrate its superficial emblems and reconstitute it with all the purity of a geometric volume. (p. 27)

7. "Art. Morrice, the Master Incognito." *The Montrealer*, January 15, 1937, pp. 18-20. Reprod. Morrice, *Fisherwomen Cancalle*, Watson Art Galleries, Montreal.

He was just a painter, which is perhaps not such a bad thing for a painter to be. But it is hard for his historian. (p. 19)

He took the sensitive eye of the impressionists but not their rationalization. To the post-impressionists he owed something of his power of intuitive synthesis but he could not use their stricter sense of construction. The *plastic* sense that flourishes in France was alien to him. (p. 19)

8. "Art. Morrice — The Shadow and the Substance, John and Gerald Brockhurst." *The Montrealer*, March 15, 1937, pp. 22-23. Reprod. Morrice, *Olympia*.

... these articles of mine are one of the more unfortunate features attending the present situation of painting among us... too much reasoning... silences our imagination from which art springs... (p. 22)

9. "Art World." *Saturday Night*, March 6, 1937, p. 10 (This review is almost identical to the preceding one from *The Montrealer*).

10. "Art. The Expected and the Unexpected, Prize Winning Exile Charles Comfort." *The Montrealer*, April 1937, pp. 24, 26, 28. Reprod. Renoir, *La Guitariste*.

'The Man of Doon' used to have a slightly ominous ring to my ears... when (he) forgot his professional manners and unbuttoned his waist-coat, as he did in these small pictures... an instinctive painter began to breathe deeply. They are the real stuff. (pp. 24, 26)

11. "Art. The Season in Review." *The Montrealer*, May 1937, pp. 29-31. Reprod. Piero di Cosimo, *Vulcan and Aeolus as Teachers of Mankind*, National Gallery of Canada

Government patronage of art is a dangerous thing. Official appointees are usually unable or unwilling to recognize the best until it is forced upon them after years of neglect. This side of the question was voiced by Alfred Steiglitz who exclaimed, "Every Tom, Dick and Harry has become a painter. The real artists are out of jobs... We should give the hungry people to eat.... But we should not insist... that... they smear up the walls... just because Rivera appeared on the scene." (p. 29)

... to house national collections in capitals like Washington and Ottawa is to restrict the benefit to the smallest number and not even to those interested... it would be better to distribute the treasures among the great cities of the broad continent. (p. 30)

12. "Art. Poison in the Well." *The Montrealer*, September 1, 1937, pp. 16-17.

Any art has its roots deep in the unconscious, but folk art in particular is supported by so little power of conscious thought that any attempt to interfere with its natural processes must dislocate the conditions of creative production... folk art is a woodland flower that withers whenever a hand is laid on it.... (p. 17)

13. "Art. Farewell and Hail." *The Montrealer*, October 1, 1937, pp. 16-17. Reprods. Pissarro, *Environs de Pontoise*; Renoir, *Nude*, both W. Scott & Sons.

... art is one. The distinction between the so-called fine and applied arts is not inherently one of superior or inferior categories. It is largely a difference of approach. The architect, painter and potter all bring emotional experience to their materials... the useful objects... call for generalized abstractions... the painter gives a more concrete and poignant expression of his experience. (p. 16)

14. "Art. The French Show." *The Montrealer*, October 15, 1937, pp. 14-15. Reprod. Renoir, *Baigneuses*, W. Scott & Sons.

Canadians are generally supposed to have certain downright qualities, to be able to "take it," to look life in the face. It is of course in practical activities that they have earned this reputation. That they can look ideas in the face is not so evident. (p. 14)

On these walls they (Cézanne and Renoir) stand out as effectively as they do in modern times. Products of the positivist spirit of the later nineteenth century yet transcending it, crystallizing their own age yet pointing the way to the future, they remain the key to the whole evolution of modern painting. (p. 14)

15. "Art. Books, Pudenda and an Exhibition." *The Montrealer*, November 1, 1937, pp. 26-27.

16. "Art. Modern Art in the Community, Distinguishing the Distinguished, Homage to Morrice, Folk Art or Bazaar?, New York, Montreal." *The Montrealer*, November 15, 1937, pp. 26-27, 33. Reprod. Alexander Bercovitch, *Negroes*.

The function of an art gallery is that of a go-between between the community and the history of art... and between the community and its own art in the present state of its continual evolution... in small centres... the two functions are necessarily combined. (p. 26)

In the second third of the twentieth century it is an inconvenience for a community to possess an eminently Victorian go-between in its relations with living art and indeed art in general. (p. 27)

The Carnegie Institute opened its annual International Exhibition with paintings from thirteen nations. Canada was not invited. (p. 27)

I know of nothing more inconsequential than giving marks to art.... A jury, by devious systems, can only resolve its partialities in inconsistent compromise. (p. 27)

17. "Art. Man of Doon, Notable Show, Delacroix Done into English, Royal Canadian Academy Exhibition." *The Montrealer*, December 1, 1937, pp. (?), 24. Reprod. Modigliani, *Girl*, Johnson Art Galleries, Montreal.

The *Girl* by Modigliani (*sic*) dominates the show.... Its intensity of character epitomizes, over and above an individual, a type which finds a warm spot of recognition in our experience. It is drawn with an unhesitating subtlety that is nothing short of sorcery. (p. 24)

A social function (R.C.A. exhibition) — a lot of solemn people in starched shirts — a few *enfants terribles* — a few others keeping very quiet in the hubbub of small talk. (p. 24)

18. "Art. Our Museum." *The Montrealer*, December 15, 1937, pp. 22, 24,. Reprod. *Angel*, limestone, 15th century, Art Association of Montreal.

We all know under what disadvantages the Montreal Art Association labours — the particular difficulties of this community, if, indeed, it can be called one.... It suffers from the absence of any considerable nucleus which is at least aware of the values established by the consensus of enlightened opinion. (p. 22)

... in art the opinion of any tiro or even layman is willingly listened to. In fact considerable suspicion attaches to competence: only the incompetent are supposed to be disinterested. (p. 22)

The chief function of the Museum is to provide designers, craftsmen and industrialists with a chance to understand the basic laws of design

and technique through illustration of their embodiment in the traditions of all peoples and ages. (p. 24)

19. "Art. Canadian Collections Grow, Hunting the Primitive in Canada, Sally Ryan." *The Montrealer*, January 1, 1938, pp. 18-19. Reprod. *Khmer Head of Buddha*, 11th or 12th century, A.A.M.

The pursuit of the primitive by a self-conscious and sophisticated society reminds one of Marie-Antoinette and her make-believe dairy in the Petit Trianon.... Just recently in New York the Museum of Modern Art exhibited the small tomb sculptures of a Southern Negro in whom "Jesus has planted the seed of carvin'." (p. 19)

20. "Art. Ribera's St. Andrew, The Fortunes of Modernism, In the Galleries." *The Montrealer*, January 15, 1938, pp. 16-17. Reprod. *Tile Fragment*, Hang Dynasty, A.A.M.

Ribera yearned to emulate the dramatic relief of Caravaggio.... When he looked cold-eyed at the hideousness and sordidness and deformity of the actual world, he had something very real to say. (p. 16)

21. "Art. The Canadian Group, Other Exhibitions." *The Montrealer*, February 1, 1938, pp. 18-19. Reprod. Jack Humphrey, *Draped Head*, Canadian Group Exhib.

... a good many people believe bright colour and heavy emphasis confer modernism. Modernism resides in neither contemporary manner nor contemporary theme, but rather in contemporary thought. (p. 18)

Influences were not lacking in the exhibition. It is the academic who is not exposed to influence. He knows beforehand just what he has to do as well as the maker of a Grand Rapids Chippendale leg. (p. 19)

22. "Art. The Morrice Retrospective." *The Montrealer*, February 15, 1938, pp. 18-20. Reprod. Ionian Attic *Skyphos*, A.A.M.

23. "Art. Contemporary British Painters, Mr. Gagnon on Morrice." *The Montrealer*, March 1, 1938, pp. 20-21, 26. Reprod. Persian *Manuscript* 16th century, A.A.M.

The plain thing is that Morrice played no role whatever in French painting, but he does hold a very large place in Canadian art. Morrice was a Canadian. Morrice was a fine painter. More power to Canada. (p. 21)

Owners and admirers of Morrice's late work can, I think, put to rest any doubts they may have. If there is a signature in the corner, it OK's the one, which, to use the artist's own words, is "written all over it." (p. 27)

24. "Art. Second Thoughts on the British Show." *The Montrealer*, March 15, 1938, pp. 21, 33. Reprod. Aztec *Mask* A.A.M.

25. "Art. Spring Exhibition, Eric Goldberg." *The Montrealer*, April 1, 1938, pp. 24-25.

Reprod. *The Crucifixion*, ivory plaque, 14th century, A.A.M.

The academic attitude implies cant.... It is doctrine without logic, the clothes without the man, the shell of the egg... the shrunken skin of last year's snake. (pp. 24-25)

26. "Art. A New Exhibitor." *The Montrealer*, April 15, 1938, pp. 22-23. Reprod. Eric Goldberg, *The Terrace*.

But what Goldberg did learn in France, if not at Julian's, was that painting is painting and not literature, metaphysics, photography, psychiatry nor anything else. French habits of mind have always been against the confusion of categories: neither abstraction nor surrealism was a French invention.

27. "Art. Here and There." *The Montrealer*, September 15, 1938, pp. 24-25. Reprod. Morrice, *The Luxembourg Garden*, Watson Art Gals.

Three Centuries of American Art... made a big bow to Paris.... As hosts the French were gracious, as critics cool, reserving their praise... for architecture and movies. They found... one (century) nearer the mark... a good bit of early folk art was included, but... it must be regarded as Americana rather than as painting, just as with even more reason, pictures, by Kriehoff must be regarded as Canadiana, being neither painting nor folk. (p. 25)

28. "Art. Double Header, Five Tons." *The Montrealer*, October 1, 1938, pp. 22 (?) -23. Reprods. Delacroix, *Le Sultan du Maroc*, W. Scott & Sons; Derain, *Jeune fille*, Watson Art Gals.

29. "Art." *The Montrealer*, October 15, 1938, pp. 26-27. Reprods. Dunoyer de Segonzac, *Drawing*, Watson Art Gals.; Modigliani, *Elvira*, W. Scott & Sons.

The picture which is most likely to disturb those who want to shut out the ugly side of life is Soutine's *The Groom*. It is not pretty.... If his deformation is unpalatable, just remember Breughel, Goya's *disparates* and that Manet's form was once deemed caricatural. (p. 27)

30. "Art. Children and Art, The Art Gallery." *The Montrealer*, November 1, 1938, p. 24. Reprod. Picture by a pupil of Baron Byng High School.

Art is at the roots of life. It is no more a function of wealth and leisure than is procreation. Neither does responsiveness to it depend on higher learning, for it is not an esoteric embroidery on a canvas of correct data.

31. "Art. The Innocents Abroad, Notes." *The Montrealer*, November 15, 1938, pp. 24-25. Reprod. A. Y. Jackson, *Gray Day*, *Laurentians*, coll. H. S. Southam.

Exhibitions have their uses and none is more valuable than the disturbance of complacency. (p. 25)

A new group of painters known as the Eastern Group will open its first exhibition in the gallery of W. Scott & Sons on November 26th. Those participating are: Jori Smith, Eric Goldberg, Jack Humphrey, A. Bercovitch, Goodridge Roberts and John Lyman. (p. 25)

32. "Art. The Eastern Group, French and Dutch Moderns, At the Art Association." *The Montrealer*, December 1, 1938, pp. 32-33. Reprod. Goldberg, *Girls in a Boat*.

For several years Jori Smith has lived in a hamlet way down the river, but there was nothing in her make-up to produce from that circumstance an historical model of Life in Quebec. The life is in her painting. (p. 32)

33. "Art. Academy vs. Tradition." *The Montrealer*, December 15, 1938, p. 25. Reprod. Utrillo, *The Barracks*, W. Scott & Sons.

Academies are principally responsible for the muddled notions about art current to-day, and to accept their advantages is but to reinforce the state of things against which the artist is struggling.

34. "Art. Drawings, Art & The Stomach." *The Montrealer*, January 1, 1939, p. 22. Reprod. Henri-Matisse (*sic*), *Drawing*.

The opinion that art is insufficiently important to be supported as a social institution, the mercantile notion that it should be left to find its own level in a free market, is a characteristic error of the industrial revolution which resulted in an output that cannot be even remotely associated with the name of art....

35. "Art. At the Art Association — Maillol, L. L. Fitzgerald, Urbanism." *The Montrealer*, January 15, 1939, p. 22. Reprod. Maillol, *Drawing*, A.A.M.

The Print Room was occupied during the first half of this month by an exhibition of the drawings of Lionel Lemoine Fitzgerald, Director of the Winnipeg School of Art. His qualities are refinement and delicacy. He is sensitive to wraith-like contours and gentle gradations of tone in black and white.... It is the work of a chaste and frigid virgin of art.

36. "Art. Dufy — Improvisatore, At the Art Association." *The Montrealer*, February n.d., 1939, pp. 20-21. Reprod. Dufy, *Santa Maria della Salute*.

... he cavorts for the pleasure of cavorting, his wit and sensibility never abandon him... it was from Matisse that he was to get his revelation... not from sticks and stones, or snow and jack pines.... Picasso compels, Dufy seduces. (pp. 20-21)

37. "Art. Inaugural Exhibition — Century of Contrasts, The British Section, The French Contingent, The Netherlandish Rear-Guard, Notes." *The Montrealer*, March 1, 1939, pp. 18-19. Reprod. Greek *Amphora*, 6th Century B.C., A.A.M.

The stupid, the glorious, the vulgar, the amazing nineteenth century! Century of smug security and compressed ferment, of dignified de-

meanor and senses in revolt, of self-satisfied materialism and daring quest, of the Forsytes and William Morris... of Gothic imposture and the Crystal Palace, of prosperous chromo makers and devoted artists. (p. 18)

38. "Art. The Spring Annual, No Labels on Lurcat." *The Montrealer*, March 15, 1939, pp. 24, 31. Reprod. Greek *Kylix*, 6th Century B.C., A.A.M.

The jury for painting this year was a fifty-fifty one, divided between what are euphemistically termed conservatives and progressives.... Logically, such a body should... cancel itself out. (p. 31)

39. "Art. More on the Spring Annual, Pictures from Britain." *The Montrealer*, April 1, 1939, pp. 28-29. Reprod. Philip Surrey, *Sunday Afternoon*.

For the first time it begins to reflect contemporary Canadian art as it is, for better or for worse. But it is still a concession. It is still qualified by benevolent toleration of "experimental" work. (p. 28)

In the new galleries, which are sealed to daylight, one can only guess at colour.... Colour... is distorted by artificial lightings as shape is distorted by curved mirrors. (p. 29)

40. "Art. Canada at the Fairs, the Critic's Hot Acquisitions by The National Gallery." *The Montrealer*, April 15, 1939, p. 17. Reprod. Goodridge Roberts, *Drawing*, for *The Montrealer*.

... once an idea is uttered it has an existence of its own, and whether or not it makes sense does not depend on who said it or why.... The critic, in accepting his exposed position, has a right to ask that his opinion be weighed without reference to persons who may be, in syntax, the subject or the object.

41. "Art. Art of Our Day." *The Montrealer*, May 15, 1939, n.p. Reprod. Modigliani, *Elvira*, coll. Huntly R. Drummond.

42. "Art. No Hysteria, Art and War, On the Calendar." *The Montrealer*, November 1, 1939, n.p. Reprod. Florentine *Armorial Jug*, 15th century, A.A.M.

43. "Art. Rah-Rah Renaissance, The Mahatma, R.C.A., New Gallery, On the Calendar, On the Air." *The Montrealer*, December 1, 1939, pp. 30-31. Reprod. Louis Eilshemius, *Picking Grapes*, Valentine Gallery, New York.

... it took modern painters to discover him (Eilshemius) and familiarity with modern painting to be able to see him... the modern movement continues the secular tradition of art as expression, as opposed to the conventional standards of representation. (p. 31)

An academy can be a dignified old lady who "wonders what the younger generation is coming to," but when it shortens its skirts and smears rouge on its cheeks, it becomes a coquette. (p. 31)

44. "Art. CAS Exhibition, Man in Art." *The Montrealer*, January 1, 1940, pp. 18-19. Reprod. Louis Muhlstock, *Negro Children*, Contemporary Art Society.

Today painters are off the bandwagon. They know a northern lake is really no more Canadian than a nude painted by the same artist. And if it takes a bandwagon to shake people out of the view that man is not so well painted in Canada as nature, it will be a long time before they see much of him. (p. 19)

45. "Art. Whither Canadian Painting. The Calendar." February 1, 1940, pp. 20-21. Reprod. Prudence Heward, *Little Girl*.

This is, of course, the eternal dispute of form and content.... Men of letters seem to like this distinction, painters much less.... I have never properly been able to appreciate the difference between writing well and saying well. To me a good writer is one who handles well the form he uses... when I look for parallels in painting I... become less sure every moment. (p. 21)

46. "Art. The British Show." *The Montrealer*, March 1, 1940, pp. 22-23.

47. "Art. The American Show, The Spring Exhibition," *The Montrealer*, April 1, 1940, pp. 24-25. Reprod. Franklin Watkins, *Negro Spiritual*.

You may be surprised not to find embroidery, layer cakes and hand painted china in it (the Spring Exhibition), but if you have an acquaintance who does a little painting or drawing in his or her spare time you will be sure to find it there... this is... a grand old friendly hobby show. (p. 25)

As it has often been said, good art is only contaminated by an atmosphere of mediocrity in which the only thing that can be distinguished is manual competence. (p. 25)

48. "Art. The Revival of Mural Painting in the United States." *The Montrealer*, May 1, 1940, pp. 26-27. Reprod. Kindred McLeary, *Mural*, Madison Square Postal Station, New York City.

What is very reassuring is the absence of that kind of badness that is as smart as it is empty — the kind you see on the walls of the concourse in Rockefeller Centre. Honest seriousness is the rule, but... the accomplishment... is not so important as the fact that intelligent government patronage has given a great impetus to demand, opportunity and talent which may well spread to other fields. (p. 27)

49. "Art." *The Montrealer*, December 1, 1940, pp. 20-31. Reprod. Borduas, *Portrait* (Gabrielle Borduas).

The artists must be indomitable optimists. I am sure you will agree with me when you see what an excellent show they have put on in the upstairs galleries of the Art Association. Its title is *Art of Our Day in Canada*... organized by the Contemporary Arts Society, and is another

first to be written to the credit of that body. (p. 30)

... pure abstraction is the bunk; there is nothing "pure" in our complex experience. (p. 31)

50. "Painting in Quebec." *The Journal of the Royal Architectural Institute of Canada*, XVIII, No. 4, April 1941, p. 69.

Quebec painters are looked on... as artists who paint to please themselves instead of having a message to deliver... if we can envisage a representative (Quebec) type, his slogan would be: Art for any sake — except for a programme.

51. "Art populaire." *Revue Dominicaine*, juillet-août 1941, pp. 39-43.

52. "Possession of the World. Masterpieces of Painting at the Museum of Fine Arts." *The Montrealer*, February 1942, n.p. Reprods. Gauguin, *Squatting Woman*, coll. Worcester Art Museum, Mass.; El Greco, *Head of Christ Crowned with Thorns*, Arnold Seligmann Gals., New York.

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