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PUBLISHERS' NOTE

With the appearance of this issue of *The Journal* we enter the seventh year of our publication history. Whether these have proved to be the proverbial seven lean or seven fat years may well depend upon the different vantage points of editorial and advisory boards, our funding agencies and our readership.

There is no question that in its earliest stages funding was most certainly lean and *The Journal* would not have survived to this date had it not been for the support provided by the Ministère de l'Éducation du Québec. Furthermore its survival has also been assured by the unfailing support of our subscribers and those individuals who have contributed the product of their research for publication in this periodical. In the context of the latter we wish to take this opportunity to urge potential authors of whom we may not be aware to contribute titles of articles for publication in the future. We are anxious to design our issues at least a year or two in advance so that where feasible, special issues could be devoted to specific areas of research in the field.

The Journal has undergone some limited changes in its physical appearance in the past and will be further modified in its format with the publication of Vol. VI, no. 1 to appear later in 1981. As always these changes will be undertaken in order to improve and render more comprehensible the arrangement of the content. Our policy remains that of introducing certain areas and approaches in research that are rarely to be found in comparative publications dealing with the visual arts in Canada. In particular our concern has always been that, in the past, much of the essential research in the field has not achieved the public airing that is vital to the building of an objective, accurate and reliable foundation for the study of Canadian art history. It was with this in mind, for example, that we introduced the category of *Sources and Documents* in order to

make more readily available certain types of seminal information.

Under the leadership of our co-editor, Laurier Lacroix, the *Book Reviews* section has become a major addition to the periodical. It seems obvious to us that it is only in a periodical such as this one that adequate space can be devoted to a thoughtful and scholarly analysis of the new literature that is now appearing with greater frequency. The true test of a carefully considered review is that it inspire the reader to join it to the volume in question, as an extended exposition of the material concerned.

In the current issue readers will find a new feature devoted to the listing of graduate theses and dissertations already completed in the field of Canadian art and architectural history and the decorative arts. We shall continue to update this information in future issues with the aim of making further use of *The Journal* as a forum and resource for our readership. If we have inadvertently overlooked titles we would be pleased to receive this information from the authors together with the names of their home institutions. In a forthcoming issue we shall also commence to publish the titles of theses and dissertations in progress. We therefore invite the submission of these titles together with a document indicating departmental approval of the topic.

We would also like to remind our readers that we do provide space *gratis* in our *Notices* section for the advertisement of requests for information on topics of concern to scholars. In Vol. VI no. 1 we shall publish an *Index* to date, of material that has previously appeared in *The Journal*. We would also like to take this opportunity to remind readers that back issues of *The Journal* are still available, with the exception of Vol. I no. 1. The publishers and editors look forward to the next seven years of publication of *The Journal of Canadian Art History*.

NOTES LIMINAIRES

À l'aube de la septième année de publication des *Annales d'histoire de l'art canadien*, la direction de la revue se demande si les années écoulées furent sept années de vaches grasses ou sept années de vaches maigres et elle croit que les réponses peuvent varier selon que l'on soit de l'équipe de rédaction, du comité de lecture, des organismes subventionnaires ou un lecteur.

Il ne fait pas de doute qu'à l'origine, les sources de financement se faisaient rares et les *Annales* n'auraient pas pu survivre sans le soutien du ministère de l'Éducation du Québec. En outre, comment ne pas souligner la contribution vitale de nos fidèles abonnés et des nombreux collaborateurs qui ont bien voulu nous faire part du fruit de leurs recherches. À ce propos, nous aimerions demander aux auteurs éventuels dont nous ignorons peut-être encore le nom de nous faire parvenir le titre d'articles qu'ils aimeraient voir publier dans les *Annales*. Nous aimerions en effet préparer les numéros un an ou deux à l'avance de manière, si la chose est possible, à concevoir des numéros spéciaux consacrés à un sujet de recherche présentant un intérêt particulier. La présentation matérielle des *Annales* a quelque peu changé au cours des années; le volume VI, no 1 qui paraîtra au cours de 1981, sera également modifié. Ces changements ont pour seul but d'améliorer et de rendre plus compréhensible le contenu de la publication. Depuis le début, nous cherchons à adopter de nouvelles approches et à investiguer de nouveaux domaines de recherche généralement ignorés des publications analogues traitant des arts visuels au Canada. Nous continuons de penser que l'essentiel de la recherche menée dans ce domaine n'a pas réussi dans le passé à se gagner une tribune publique sans laquelle il est impensable d'espérer poser les fondements objectifs, sûrs et adéquats, à l'étude de l'histoire de l'art

canadien. C'est donc dans cette perspective que nous avons créé la catégorie *Sources et documents* destinée à fournir des informations de base.

Les *Annales* sont dotées d'une section capitale intitulée *Comptes rendus* et dirigée par l'un des rédacteurs, M. Laurier Lacroix. Il nous paraît évident que seule une publication comme la nôtre peut se permettre de consacrer une partie importante de ses colonnes à une analyse fouillée et savante des parutions, toujours plus nombreuses, qui voient le jour dans notre domaine. Un compte rendu est d'autant plus pertinent que les lecteurs prennent la peine de le considérer comme un prolongement du volume analysé, comme pour étayer le sujet encore mieux.

Les lecteurs trouveront dans le présent numéro une nouvelle rubrique faisant état des mémoires et des thèses publiés dans le domaine de l'histoire de l'art, de l'architecture et des arts décoratifs au Canada. Ces renseignements seront constamment mis à jour dans les futurs numéros de façon à ce que les *Annales* deviennent pour nos lecteurs un outil d'information et de consultation. Si, par mégarde, nous avons oublié des auteurs, ceux-ci voudront bien nous le faire savoir en nous communiquant le titre de leur mémoire ainsi que l'établissement auquel il fut soumis. Nous comptons également publier sous peu les titres des mémoires et des thèses en cours de rédaction; nous demandons aux intéressés de nous faire parvenir les titres de leurs travaux ainsi qu'une attestation officielle de leur département.

Nous aimerions rappeler à nos lecteurs que nous mettons gratuitement à leur disposition, dans la section des *Avis*, l'espace nécessaire aux demandes de renseignements relatives aux sujets intéressant les savants et les chercheurs. Le volume VI, no 1 contiendra un *index* à jour des sujets traités dans les *Annales*. Nous profitons également de l'occasion pour vous rappeler qu'il vous est tou-

jours possible de vous procurer les numéros précédents des *Annales*, à l'exception du volume I, no 1.

Il y a donc lieu pour les éditeurs et les rédacteurs des *Annales d'histoire de l'art canadien* d'envisager les sept prochaines années avec optimisme.

PAUL KANE PAINTINGS REDISCOVERED*

Six Paul Kane oil paintings originally obtained from the artist by Sir George Simpson have recently been discovered in the collection of a Simpson descendant in Scotland. Simpson's great-great-grandson, a descendant through his daughter Margaret Mackenzie, inherited these works together with a few watercolours and a quantity of native Indian artifacts. The author's enquiries to the owner resulted in the discovery of the Kane paintings in a trunk, where they have lain for over a century.

Documents from the 1840's provide us with a provenance for the paintings. Evidence suggests that four of the group were part of Kane's major exhibition in Toronto in the fall of 1848, that they were painted while Kane was on his travels across North America, and that they formed part of a group of ten sent to Simpson in early 1849.

Sir George Simpson (fig. 1) was the Governor of the Hudson's Bay Company from 1820 to 1860. He may be considered Kane's first major patron. He was directly responsible for Kane's historic travels through Company territory to the west. On Sir George's authority, Kane obtained board, lodging and transportation for more than two years at Company expense. In a letter of 1847 Simpson wrote:

I should feel greatly obliged, if you would take for me some sketches of buffalo hunts, Indian camps, Councils, feats, Conjuring matches, dances, warlike exhibitions or any other scenes of savage life that you may consider likely to be attractive or interesting, with a view to their being colored and framed, and, of equal size so as to match each other. As you are likely to have a long winter before you, perhaps you could prepare a dozen and upon as large a scale in point of size as possible.¹

On January 3, 1849, Kane sent ten finished sketches with a covering letter to the Governor, in which he listed those sent and mentioned four to come later.²

*I wish to acknowledge the importance of Dr. J. Russell Harper's book *Paul Kane's Frontier*, (Austin: Univ. of Texas Press, 1971), to my work. His thorough research prompted my interest in Paul Kane, and the book has served as a valued reference. Gratitude is also due to Dr. Helmuth Fuchs and to Ken Lister, Ethnology Division, Royal Ontario Museum, for information on paintings in that collection.

Simpson acknowledged receipt of these, and mentioned that he prized them very highly.³ Four of this group have now been located as is demonstrated by examination of the subject matter. These were painted while Kane was in the territory, for Kane's letter of October 22, 1848, nine days after his arrival home from his travels, noted that:

The sketches that I painted for you in the interior have got slightly injured, and I am at present repairing them and will send them down the first opportunity⁴

Kane included some of Simpson's works in his exhibition, which opened in Toronto's Old City Hall on November 9, 1848. A review of the exhibition stated:

some very beautiful sketches... of scenery on the western prairies, some of which, we are informed, have been requested by Sir George Simpson, than whom there must not be a better judge of the fidelity of Mr. Kane's pencil.⁵

Four of the sketches just found have numbers on the back, in pencil, which correspond to entries in the catalogue of the 1848 exhibition.⁶ All four are subjects listed by Kane as sent to Simpson in January 1849 shortly after Kane's exhibition had closed.

All the newly uncovered works are oil on paper, of very similar size. The four apparently done for the commission, and exhibited in 1848 are on heavy paper, 13¾ by 8½ inches in size. The other two are on lighter, sketch-pad paper, 13½ by 8½ inches. The works had been in a damp enclosed environment and consequently displayed surface mould, a condition which has since been corrected. All six are finished pictures, painted with Kane's characteristic palette of clear brown, blue, grey and green pigments with occasional colour accents. Paint coverage is fluid, with few heavily impasted areas. The paintings display Kane's sure brushwork and a more spontaneous technique than in the later studio canvases, but there is also awkward handling of human anatomy and moving animals.

The quality and subject matter of the works makes them of great interest, though none are completely unknown to Kane scholars. None are intimate character studies, rather, they are panoramic views painted by an observer, not a participant. This detachment accords with the artist's professed intention to record the manners and customs



fig. 1. Stephen PEARCE, *Sir George Simpson*, ca. 1856, oil on canvas, 55¼" x 43⅞". (Photo courtesy: Hudson's Bay Company, Winnipeg)

fig. 2. Paul KANE, *Indian Summer on the Saskatchewan*, ca. 1846, oil on paper, 8⅝" x 13¾". (Photo: Hugh Dodd Fine Art, Edinburgh)



fig. 3. Paul KANE, *A Buffalo Pound*, ca. 1846, oil on paper, 8⅝" x 13⅞". (Photo: Hugh Dodd Fine Art, Edinburgh)

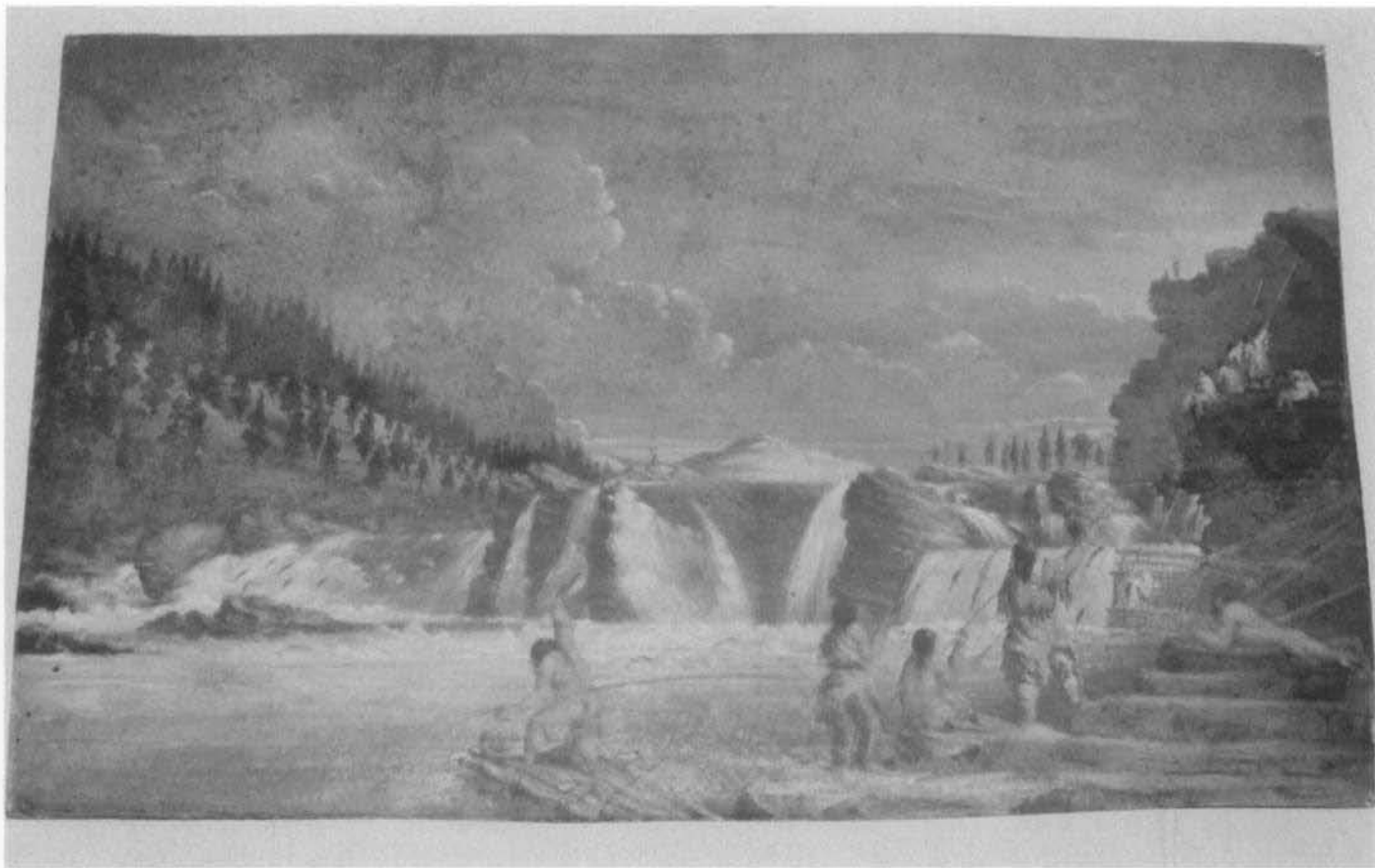


fig. 4. Paul KANE, *Catching Salmon on the Falls Near Colville, Columbia River*, ca. 1847, oil on paper, 8½" x 14".
(Photo: Hugh Dodd Fine Art, Edinburgh)



fig. 5. Paul KANE, *Castle Rock, Columbia River*, ca. 1847, oil on paper, 8½" x 13¾". (Photo: Hugh Dodd Fine Art, Edinburgh)



fig. 6. Paul KANE, *Metis Chasing a Buffalo Herd*, ca. 1846, oil on paper, 8 $\frac{1}{8}$ " x 13 $\frac{1}{2}$ ".
(Photo: Hugh Dodd Fine Art, Edinburgh)



fig. 7. Paul KANE, *Metis Encampment*, ca. 1846, oil on paper,
8 $\frac{1}{8}$ " x 13 $\frac{1}{2}$ ". (Photo: Hugh Dodd Fine Art, Edinburgh)

of the Indians and the scenery of the country.⁷ Through study of his sketches, however, we are aware of his editorial eye. The works have been carefully composed, but appear to be more faithful records of nature than were later canvases. They are probably the first oil paintings done of each subject, and are in that sense experimental. They may be placed at the junction of his interest in accuracy and what he saw as the demands of art. In these pictures, Kane's interest is in the form and detail of landscape elements. The views display his emphasis on depth of canvas space and a broad horizon, which permits his virtuosity in treatment of clouds and sky. Weather becomes a subject of the work, to add variety, drama and balance to a composition.

Indian Summer on the Saskatchewan (fig. 2), has the numeral 57 in pencil on the reverse, corresponding to the subject *Saskatchewan River* in the catalogue of Kane's 1848 exhibition, a subject included among other illustrations depicting buffalo. Kane's covering letter sent with the sketches to Sir George Simpson on January 3, 1849 listed a work described as "a sketch on the Saskatchewan" as number eight of the ten delivered.⁸ The Royal Ontario Museum owns a large oil on canvas entitled *Indian Summer on the Saskatchewan*, which differs in only minor respects from the sketch recently found. Both versions appear to be based on pencil studies of buffalo groups.⁹ The subject is described by Kane in *The Wanderings of an Artist*. He wrote on September 14, 1846:

Towards Evening, as we were approaching the place where we were to cross the river, I saw some buffaloes idly grazing in a valley, and as I wished to give a general idea of the beauty of the scenery which lies all along the banks of the Saskatchewan from this point to Edmonton, I sat down to make a sketch, the rest of the party promising to wait for me at the crossing place. It was the commencement of Indian summer; the evening was very fine, and threw that peculiar soft warm haziness over the landscape, which is supposed to proceed from the burning of the immense prairies. The sleepy buffaloes grazing upon the undulating hills, here and there relieved by clumps of small trees, the unbroken stillness, and the approaching evening, rendered it altogether a scene of most enchanting repose.¹⁰

This work particularly captures the orange glow of the evening sky, conveying accurately the sense of peacefulness Kane felt. The escarp-

ment in the distance defines the breadth of the prairie, the groups of rolling hills provide a sense of rhythm and draw the eye toward the buffalo in the centre of the canvas. Compositionally the animal groupings differ in the two oils, but in neither case are they the main theme. They add interest to his depiction of a striking landscape and the atmosphere of repose which he experienced.

A second buffalo subject (fig. 3), has the numeral 58 in pencil on the reverse. The number corresponds to a subject described as *A buffalo Pound* in the 1848 exhibition catalogue. The first painting in the list of ten delivered to Sir George Simpson in January 1849 is *A buffalo pound*. A great many similarities may be found between this work and an oil on canvas known by the same title from the Hon. G. W. Allan Collection, now in the Royal Ontario Museum.¹¹ Both paintings appear to be based on a series of studies resulting from Kane's observation of a buffalo hunt near Fort Carleton. He described this event in his *Wanderings...* noting that it occurred on September 12, 1846. Kane explained how the enclosure was constructed and the means by which the buffalo were coaxed to enter, adding that "whilst the buffaloes were being driven in, the scene was certainly exciting and picturesque; but that the slaughter in the enclosure was more painful than pleasing."¹²

Kane's illustration of this subject will interest the student of ethnology, for it coincides with his description of the configuration of the pound and the methods of capture as well as the spiritual significance of the rites which accompany the capture. The "dead men" waving buffalo robes, and the mounted hunter who controls the buffalo may be clearly seen in both the oil sketch and the large canvas in the Royal Ontario Museum. The ROM canvas more clearly depicts the Indian with a feathered pipe in a tree in the centre of the pound, intended to "propitiate the Great Spirit to direct the herd towards it."¹³

The new painting and pencil studies for the later oil both feature coniferous trees, although the ROM painting depicts deciduous trees. Another sketch, completed while Kane was in Italy, accords more closely to the tree in the ROM oil. In this manner, Kane reorganized what he saw to make it compatible with his European notion of landscape. This tree stands physically and symbolically isolated from the central grove. When considered with the brilliant colour of the clouded sky, one experiences a sense of time suspended and the unfolding of a momentous event. The composition is more vibrant in the new picture than in the ROM oil. The groupings of trees recede towards the horizon, the rolling landscape is emphasized, whereas the ROM canvas is strongly centralized and completely balanced by the creation of a valley with a grove of trees which draw the eye to one subject, the buffalo

pound. The work gains immediacy because the buffalo herd is less regular in form, and the action of the animals less mannered.

Two Columbia river fishing scenes were in the group of newly found Kane sketches. Fig. 4, which has the number 74 on the reverse, is listed in the 1848 Exhibition Catalogue as *Catching Salmon on the Falls Near Colville, Columbia River*. *Catching Salmon at Colville* is the title of the third painting of ten Simpson received from Kane in January 1849. The same location is described as *Kettle Falls* in an oil on paper work of the same size now in the Stark Collection.¹⁴ The *Kettle Falls* version is a study of the waterfall itself, in which the Indians at the weir add interest, but are not the focus of the painting. One other oil on canvas of this subject, larger in scale, is known although numerous watercolours and pencil studies exist: *Falls at Colville*, formerly in the collection of George Allan and now in the ROM, is almost identical to the new version. Kane would have had an opportunity to observe the Indians fishing, and make sketches on this theme, while at Fort Colville in August and September of 1847. In his book he described their methods and the importance of salmon fishing to the natives.¹⁵

Fig. 4 and *Falls at Colville* are dramatic and ethnologically rich works. In the later ROM oil Kane has manipulated the landscape elements of the composition, opening the canvas and adding greater depth by moving the grassy hill in the distance behind the falls until it relates to the rock formation on the right, a departure from the features shown in a watercolour study now in the Stark Collection. This change was not entirely successful, for it creates a "valley effect" drawing the eye to the horizon and out of the canvas, part of Kane's stock compositional vocabulary. Another change was to omit the two romantic figures on the rock outcropping, framed against the sky, elements which bear testimony to his artistic heritage.

The treatment of the figure groups in both pictures is exceptional. Compositionally the effect is rich and varied. Details of costume have been carefully rendered without sacrificing the easy handling. The figures themselves are convincing, though not always well proportioned. The attitudes of the figures, particularly in the uppermost group, betray Kane's adherence to academic artistic traditions. Kane's preparatory studies for this view include details of the man with club, the lower and upper figure groups and the falls without figures, (all watercolours), in the Stark Collection, as well as pencil drawings in the ROM. However, Kane often used the same elements and figures in many different works. This has complicated our determination of the locale of origin of some subjects. His fishing illustrations are a case in point. Attention to detail in fig. 4 is remarkable. Especially intriguing are a man in the

wooden platform and one figure and a canoe in centre background. Fig. 5 has #75 written in pencil on the reverse. That number is identified in the 1848 Exhibition Catalogue as *Castle Rock, Columbia River*. A great deal of confusion has resulted from the erroneous attribution of this title, at some later date, to a pair of rocks near Walla Walla. These Kane knew by a variety of titles, notably as the Chimney Rocks, and he described them in detail in the *Wanderings*....¹⁶ An oil on canvas from George Allan's collection depicting Chimney Rocks is the cause of the error.¹⁷

Kane's landscape log and some early descriptions of the rock make it evident that the single rock in the newly discovered painting was what he meant as Castle Rock. Item 91 in the log is "The Grand Prairie and big rock some call the Castle".¹⁸ The fifth subject of the ten Kane sent Simpson in January 1849 was *Castle Rock on the Columbia River*.¹⁹ Both Lewis and Clark, and Rev. Samuel Parker describe the rock in detail. Their descriptions accord with Kane's depiction. Considerable variation in name existed even then; Parker, in the mid 1830's, knew it as Pillar Rock. A modern photo calls it Beacon Rock. E. S. Meany, in 1923, summarized the question when he wrote "Lewis and Clark gave the name of 'Beacon Rock' to a large rock in the lower Columbia River. It was later called Pillar Rock and often goes by the name of Castle Rock."²⁰

Two works are known to be related to *Castle Rock* (fig. 5)²¹ The water-colour sketch, known as *Below the Cascades, Indian Fishing on the Columbia River* captures the main elements of the scene, establishing proportion and emphasis. The landscape is the main theme and is freely handled. The grandeur of the mountains complements rather than diminishes the impact of Castle Rock. In fig. 5, a seated Indian figure rests on the rock, patterns of light and shade activate the work, and the reflection of rocks and clouds in the river is particularly effective. A subtle balance between two themes is created, the anecdotal one of two figures fishing and the descriptive one of a monumental element of landscape. In the third version, an oil on canvas formerly in G. W. Allan's collection, the dimension of the landscape is less emphasized. Attention is focused on the foreground; a figure grouping and Indians in canoes have been added. The seated figure of the earlier oil appears on the foreground rocks, which have been altered to accept this configuration.

These works demonstrate very clearly the process involved in Kane's painting. One cannot rely on the later canvases for historical accuracy. For example, in this work the bark canoe on the left has been taken from a page of studies done further north and the figures are idealized.

The two remaining Kane paintings, oils of nearly similar size to the other four, are on lighter-weight paper. We have no evidence to indicate when they were sent to Simpson. Probably they formed part of the works listed in the inventory, taken on his death, as "a lot of pictures, Sketches in the Indian Country by Paul Kane and others, valued at two dollars the lot."²² The subject matter of the works does not conform to any listed as delivered by Kane in January 1849 or to be sent later. This suggests that Simpson owned more Kane oil sketches than a total of fourteen.

Metis Chasing a Buffalo Herd, (fig. 6) may be a picture discussed in two items of correspondence from 1846 and 1847. Robert Cluston mentioned, in a letter to Kane, that Simpson would like a side view of the buffalo hunt, to match the one he already had.²³ Simpson himself wrote Kane, saying: "In taking the sketch of the buffalo hunt you were good enough to send me last year, you must have stood in the rear of the herd; a side view would have given a better idea of the appearance of the animals...."²⁴ It seems quite possible that this view, in which the buffalo are indistinct, was later augmented by *Half Breeds Running Buffalo*, an oil on canvas once owned by Simpson. The painting which has just been found could thus be dated 1846, when Kane observed the buffalo hunts at Red River and described them in the *Wanderings*....²⁵

Two other views of this subject are known. There is an unfinished oil on paper, similar in size to the painting in fig. 6, in the Stark Collection.²⁶ This was probably an early attempt. There is also a water-colour, signed and dated 1846, entitled *Halfbreeds Running Buffalo*. This is very similar to the newly found painting, although there are more buffalo, they are rather indistinct, and the disposition of the hunters is somewhat less stylized than in the oil. Like fig. 6, this version takes on something of the character of an English hunting scene, since the composition is rendered lively by the rhythm of the figures; Kane's habit of depicting moving animals as fully extended gives the scene a sense of suspended motion, as if photographed, rather than one of reality. The painting illustrated in fig. 6 is signed, and appears to have been torn out of a sketchbook. This oil was executed in a very spare manner, the paint very thin, except where costume details have been accented with bright colour.

Fig. 7 is a subject from the same approximate location. A number of different versions of this subject exist. Kane followed the camp rather closely; views of the Metis travelling on the prairie and of the process of setting up camp are known, as well as his written description of the Indian carts and "lodges formed of dressed buffalo skins."²⁷ A pencil sketch of carts and dwellings may be found in the Royal Ontario

Museum as well as a watercolour sketch in the Stark Collection. Fig. 7 is based on a number of others, not all of which have been identified.²⁸ A comparable version is an oil on canvas, *Halfbreed Encampment*, from George Allan's collection, now in the ROM. It provides many different details, including a pond and groups of cows in the foreground, which give a pastoral appearance but, with their Northern European precedents, detract from the immediacy and documentary value of the work. The new oil is not devoid of this tendency — a woman in robe has been added to the composition, and an elegant horse grazes in the foreground. The work has an intense quality, created by attention to small details and the repetition of some elements; for instance the rows of tents marching off to the horizon. The same feeling is also noticed in fig. 6. In fig. 7, the hum of activity within the camp is balanced by the broad stretch of azure sky. The scene is an inviting one, but Kane seems to have limited our participation by the unconvincing bushes in the left foreground, a compositional problem which he solved in the ROM canvas by adding the pond.

The discovery of these paintings focuses attention on a fascinating mid-nineteenth century collector, Sir George Simpson. They provide tangible evidence of the relationship between two men of initiative from our frontier period. The implication that other significant items from Simpson's collection may yet be identified is indeed intriguing. Although we do not know the number of Kane's works that Simpson acquired, there were larger oils on canvas as well as the quantity of smaller works on paper.²⁹ These paintings are an important part of Canada's artistic heritage, being early oil sketches of considerable vitality. In addition, four were apparently the result of Kane's first commission for scenes from the frontier and were exhibited to acclaim in 1848. Finally, they formed part of the collection of Sir George Simpson, a major figure in British North America.

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Notes:

- ¹ Sir George SIMPSON to Paul Kane, n.d. (1847), Kane Family Papers. Cited in HARPER, *Paul Kane's Frontier* (Austin: Univ. of Texas Press, 1971), p. 330.
- ² Paul KANE to Sir George Simpson, January 3, 1849, D5/24 fo. 16, Hudson's Bay Company Archives, Winnipeg. The list is printed by HARPER, *Paul Kane's Frontier*, Appendix 4, p. 320.
- ³ Sir George SIMPSON to Paul Kane, January 19, 1849, Kane Family Papers. Cited in HARPER, *Paul Kane's Frontier*, p. 332.
- ⁴ Paul KANE to Sir George Simpson, October 22, 1848, D5/23 fo. 125, Hudson's Bay Company Archives, Winnipeg.
- ⁵ Hugh SCOBIE, "Kane's Indian Gallery," *British Colonist*, November 17, 1848.
- ⁶ SCOBIE and BALFOUR, *Catalogue of Sketches of Indians, and Indian Chiefs, Landscapes, Dances, Costumes &c, &c*, by Paul Kane (Toronto: November 1848). Cited by HARPER, *Paul Kane's Frontier*, Appendix 3, p. 317.
- ⁷ Paul KANE, *The Wanderings of an Artist*, in HARPER, *Paul Kane's Frontier*, p. 51.
- ⁸ Paul KANE to Sir George Simpson, January 3, 1849, D5/24, fo. 16, Hudson's Bay Company Archives, Winnipeg.
- ⁹ Kane's finished works and studies which apparently relate to this subject include IV-170, IV-240, IV-166, IV-167, IV-168, IV-165. Listed here, and subsequently in the order introduced in the text; catalogue numbers pertain to Dr. Harper's catalogue raisonné, *Paul Kane's Frontier*.
- ¹⁰ *Ibid*, p. 80.
- ¹¹ IV-101. II-6 shows a similar deciduous tree. Studies related to *A Buffalo Pound* include IV-99, IV-97, IV-100 and potentially IV-98.
- ¹² *Ibid*, p. 79.
- ¹³ *Ibid*.
- ¹⁴ *Kettle Falls* IV-298, *Falls at Colville* IV-307, Watercolour Study IV-299. Details: IV-306, IV-304, IV-305, IV-300-303 inclusive.
- ¹⁵ *Ibid*, pp. 123-124.
- ¹⁶ *Ibid*, p. 113.
- ¹⁷ IV-361.
- ¹⁸ HARPER, *Paul Kane's Frontier*, Appendix I, p. 314. An entry listed immediately before Fort Walla Walla (where the Chimney Rocks, or Two Captains as they have been called, are located) mentioned: #97 The rocks of the two Cransgeeves near Walla Walla.
- ¹⁹ Paul KANE to Sir George Simpson, January 3, 1849, D5/24 fo. 16, Hudson's Bay Company Archives, Winnipeg.
- ²⁰ Literature concerning this question may be found in: Merriwether LEWIS, *History of the Expedition Under the Command of Lewis and Clark*, ed. Elliott Coues, 4 vols. (New York: Francis P. Harper, 1893), Vol. 2, p. 688; Vol. 3, p. 939. Edmond S. MEANY, *Origin of Washington Geographic Names* (Seattle: Univ. of Washington Press, 1923), p. 40. Rev. Samuel PARKER, *Journal of an Exploring Tour Beyond the Rocky Mountains... 1835, '36, '37*, 2nd ed. (Ithaca, N.Y.: Mack, Andrus and Woodruff, 1840) p. 143. Archie SATTERFIELD, *Moods of the Columbia* (Seattle: Superior Pub. Co., 1968), p. 23.
- ²¹ Watercolour, *Below the Cascades...* IV-388, oil on canvas IV-356.
- ²² Inventory of the estate of the late Sir George Simpson, Nov. 24, 1869, I. J. Gibb, Notary, fo. 4, Archives nationales du Québec, Montréal.
- ²³ Robert CLUSTON to Paul Kane, December 15, 1846, in HARPER, *Paul Kane's Frontier*, p. 332.
- ²⁴ Sir George SIMPSON to Paul Kane, n.d. (1847), Kane Family Papers. Cited in HARPER, *Paul Kane's Frontier*, p. 330.
- ²⁵ Paul KANE, *The Wanderings of an Artist*, in HARPER, *Paul Kane's Frontier*, p. 71. These possibilities have been noted by Dr. Harper, who mentioned that the work sent to Simpson was "now lost" (p. 38). See also the notes for paintings IV-73 and IV-74 in Harper's catalogue raisonné.
- ²⁶ Oil on paper IV-72, watercolour IV-71.
- ²⁷ Paul KANE, *The Wanderings of an Artist*, in HARPER, *Paul Kane's Frontier*, p. 69. Some of these views, in the ROM, are IV-54, IV-63, IV-55 and IV-64.
- ²⁸ IV-68 is directly comparable. Other aspects of the camp include IV-69, IV-66, IV-67 and IV-65.
- ²⁹ Clifford WILSON, "Early Western Paintings," *The Beaver*, 280 (June 1949), pp. 12-13.

RÉSUMÉ

On vient de découvrir en Écosse six esquisses à l'huile réalisées par le peintre Paul Kane, dans la collection privée d'un descendant de leur premier propriétaire, Sir George Simpson.

Quand il mourut en 1860, Sir Simpson était administrateur de la Compagnie de la Baie d'Hudson du Canada. Grâce à lui, Paul Kane effectua d'illustres voyages sur le territoire de la Compagnie. M. Simpson lui avait commandé un certain nombre de croquis dont quatre, apparemment, correspondent à ceux que l'on vient de trouver, du moins si on en compare les sujets avec une liste des oeuvres que Kane livra à Sir Simpson en 1849.

Quatre des oeuvres portent au verso un numéro qui correspond à des titres figurant à l'exposition de Paul Kane à l'Hôtel de ville de Toronto, en 1848. On peut facilement imaginer qu'elles faisaient effectivement partie de l'exposition.

Ces oeuvres sont des huiles sur papier d'environ 8½" sur 13½" dont les sujets n'étonneront aucun des spécialistes de Kane. Il s'agit néanmoins d'oeuvres qui, pour être achevées, n'en diffèrent pas moins, par les détails de la composition et la spontanéité, d'autres toiles de l'artiste exécutées par la suite à partir de mêmes thèmes. Ces croquis nous en disent long sur les méthodes de travail du peintre qui révèle sa tendance à manipuler les éléments en vue d'obtenir un effet artistique. Cela donne des toiles qui semblent présenter des anomalies historiques et, dans certains cas même, apparaissent nettement gauches ou artificielles si on les compare à des croquis réalisés sur le vif.

Trois indices: une lettre de Kane à Sir Simpson, la livraison rapide des oeuvres et une date figurant sur l'une d'elles laissent supposer que l'artiste a réalisé les croquis à un moment où il se trouvait encore sur le territoire de la Compagnie.

Dans toutes ses nouvelles oeuvres, à l'exception de *Scene on the Saskatchewan*, où l'on voit un groupe de bisons au repos, Kane s'est attaché à deux thèmes principaux, juxtaposant avec bonheur la description du paysage avec l'illustration anecdotique de certains aspects de la vie des Amérindiens. L'ensemble présente un certain détachement: le spectateur n'est jamais invité à participer à la scène. Néanmoins, les pièces restent fascinantes par le sujet et par la qualité. Deux d'entre elles représentent des scènes d'Indiens pêchant sur le fleuve Columbia et à Castle Rock; une troisième montre un campement de Métis. Les autres dépeignent la chasse et la capture de bisons. Toutes sans exception témoignent du talent que possédait Paul Kane pour saisir et représenter les us et coutumes des indigènes.

La découverte de ces six huiles permet d'escompter celle d'autres oeuvres appartenant à la collection originale de Sir Simpson. Comme deux des peintures en question ne font pas partie des 14 qu'était censé posséder M. Simpson, il est impossible de dénombrer sa collection avec exactitude. Une liste de ses biens, établie à sa mort, fait état de nombreux croquis mais il n'est nulle part fait mention de toiles. Pour finir, l'Université Yale possède quatre toiles de Kane réputées appartenir à la collection Simpson, ce qui n'est pas pour simplifier les choses!

Si l'on en juge par les croquis récemment découverts, la collaboration entre Paul Kane et son premier client important a permis à des oeuvres majeures de voir le jour.

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LA GRAVURE DANS L'OEUVRE DE RODOLPHE DUGUAY (1891-1973)*

Les peintres graveurs accordent une importance particulière au dessin. Or il ne fait pas de doute que Rodolphe Duguay compte parmi les meilleurs dessinateurs du pays. La lecture des *Carnets intimes* de l'artiste, lesquels ont paru récemment, nous renseignent sur son extraordinaire intérêt pour ce médium. Il note par exemple, le 8 avril 1918: «Cet après-midi chez Suzor-Côté. Il aime surtout mes croquis. Il m'a conseillé d'en faire beaucoup—.» Puis, le 18 du même mois: «56 croquis depuis jeudi dernier. Je me ressens des conseils de Suzor. Deux visites à son atelier m'ont valu trois ans chez Delfosse.» Continuellement, à intervalles réguliers, Rodolphe Duguay nous parle de dessins dans ses carnets intimes. Puis, si l'on daigne feuilleter les huit albums à feuilles mobiles que conservent la Maison Rodolphe Duguay à Nicolet, on se rend compte que l'artiste a gardé son habitude jusqu'aux années soixante. Bien plus encore, la connaissance de ces cahiers révèlent que Duguay se compare favorablement à James Wilson Morrice (1865-1924) et A. Y. Jackson (1882-1974) sur le plan de la qualité et du nombre de ses petits croquis.

Comme chez Morrice et Jackson plusieurs de ces dessins passeraient pour de simples exercices alors que d'autres sont destinés à des compositions picturales. Une différence essentielle apparaît à compter de 1924 lorsque plusieurs d'entre eux se rattachent à des projets de gravure¹.

Avant la fin de ses études classiques au Séminaire de Nicolet, sa ville natale, Rodolphe Duguay retourne brièvement sur la ferme de son père avant d'entreprendre des études dans un collège commercial de Montréal. Celles-ci le retiennent peu de temps et il ne tarde pas à s'inscrire, en 1911, aux cours de Joseph Saint-Charles (1868-1956) et d'Alfred Laliberté (1878-1953) au Monument national, sur la rue Saint-Laurent. Il entre à l'atelier de Georges Delfosse (1869-1939) qui l'initie entre autres à des travaux de peinture religieuse. Duguay fréquente un temps l'*Art Association* et suit quelques cours de William Brymner (1855-1925). Il rend visite à Maurice Cullen (1866-1934). Il se promène ainsi d'un atelier à l'autre tout en gagnant sa vie à divers travaux, parmi lesquels la décoration des églises de campagne occupe une large part. Finalement, en 1918, il se retrouve à l'atelier de Suzor-Côté (1869-1937) dont il

*Ce texte constitue la version corrigée et légèrement modifiée d'une conférence illustrée présentée au Musée du Québec le 28 juin 1979, à l'occasion de la rétrospective des oeuvres de Rodolphe Duguay organisée par ce musée.

devient vite le protégé. C'est grâce à ce dernier qu'il peut se rendre à Paris en 1920. Il y connaît une évolution aussi lente et il passe de l'École des Beaux-Arts à l'Académie Colarossi, puis à l'Académie de la Grande Chaumière et aux Académies Julian et Adler. Finalement Duguay se détache de l'emprise de ces écoles en 1924, trois ans avant son retour au Canada. C'est au même moment qu'il s'initie aux techniques de la gravure dont il se fera une spécialité au cours des années trente.

Comment Rodolphe Duguay en est-il venu à s'intéresser à la gravure à Paris. Il est plutôt probable qu'il n'ait jamais vu les deux eaux-fortes que son maître Suzor-Côté avait exécutées en 1911. En dépit des travaux de Clarence Gagnon (1881-1942) dans ce domaine dès 1906 on accorde peu d'attention à la gravure au Québec avant les années vingt. Ce n'est qu'en 1924 que l'*Art Association of Montreal* présente une exposition de gravures sur bois par les artistes Edwin Holgate (1892-1977), Yvan Jobin (1885-?) et Maurice Lebel (1898-1963). Duguay aurait-il eu vent de cette exposition à Paris? Cela paraît peu probable. Par ailleurs on croirait difficilement que des nouvelles de la *Canadian Society of Graphic Art* et du peintre graveur de Winnipeg W. J. Phillips aient pu lui parvenir, soit avant son départ, soit depuis son arrivée en France. Quant à la réputation des artistes torontois dans le domaine du bois gravé, celle de Thoreau Macdonald, de Laurence Hyde et Franklin Carmichael, elles ne datent que de 1922, 1936 et 1944 respectivement. Il faut donc croire que la production française l'a d'abord touché. Effectivement il visite l'atelier de son ami Moras, un élève chez Julian, situé au no 8 de la rue du Regard, le 29 septembre 1921². Or il semble bien s'agir du peintre et illustrateur portant le prénom de Paul-Albert³ et non pas d'Emmanuel comme l'indique Hervé Biron dans l'index de son livre. Il visite l'atelier de Robert Pilot au mois de mai 1924⁴ où il aurait pu aussi voir des travaux de gravures d'un collègue, mais c'est en compagnie⁵ d'un jeune artiste français un certain Roubodou qu'il achète le matériel requis de l'aquafortiste. Très lié à l'époque à Louis Philippe Beaudoin (1900-1967) qu'il a rencontré chez Julian à l'automne 1923, il entend sans doute parler de la gravure d'illustration. La réévaluation du bois gravé en France atteint son sommet au cours des années vingt et le nombre d'artistes qui s'en servent pour des illustrations de livres à l'époque dépasse la crédibilité. Or la personne la mieux placée pour attirer l'attention de Duguay sur ce phénomène c'est bien son ami Beaudoin étudiant à l'École Estienne. Le graveur et illustrateur Robert Bonfils que Beaudoin fera venir à l'École des Arts Graphiques de Montréal en 1946 enseignait à l'École Estienne. En étudiant l'histoire du livre, Beaudoin devait porter une attention toute particulière à l'évolu-

tion du livre illustré. Quoi qu'il en soit, Duguay n'abordera pas la gravure sur bois avant le départ de son ami Beaudoin et son travail à l'eau-forte se limitera à la production d'une dizaine de planches où s'exprime son talent de paysagiste (fig. 1).

Rodolphe Duguay mentionnera pour la première fois la gravure sur bois dans son journal le 14 octobre 1925. Mademoiselle Georgette Gilbert lui demande par lettre une vignette pour la couverture de son nouveau livre *Variations*. Duguay songe à un bois. Le temps le pressant, il envoie plutôt un dessin. En fait il aurait eu le temps de graver un bois mais il est possible qu'il lui manquait l'outillage et l'expérience. Effectivement, on peut affirmer qu'il s'initie à la gravure sur bois à l'aide du livre de Maurice Busset *La technique moderne du bois gravé* qu'il achète le 30 janvier 1925 chez Senellier. Il délaisse dès lors peu à peu la gravure sur cuivre qu'il maîtrisait par ailleurs convenablement. Il attaque ses premiers bois avec des sujets québécois tels *Le vieux quêteux*. C'est une image légèrement caricaturale où l'unique personnage se détache un peu trop en silhouette, à la façon des dessins de Caran d'Ache. Avant de partir en Bretagne au début de l'été il s'intéresse à la peinture de Renoir. Il y peint ses premières toiles lumineuses. À l'Île du Bréhat il brosse plusieurs tableaux enlevés, aux teintes roses. C'est probablement à son retour qu'il exécute des gravures de sujets bretons. Une scène montrant une maison (fig. 2) à cinq cheminées date sans doute de l'automne 1925. Probablement en s'inspirant de sa toile *Les arbres morts* (1923, coll. Mme Denis Lafond, Nicolet) toile que le poète Alphonse Desilets (1927-) aimait beaucoup, il exécute une gravure qui rappelle incontestablement Auguste Lepère (fig. 3) ce graveur célèbre pour son métier impressionniste. Plus tard Duguay exécutera plusieurs autres bois dans ce genre tels *Le renard en chasse*, *Le Bûcheron*, *La vieille pompe* (fig. 4) et *En montagne*. Il y réussit des effets éclatants de lumières en mouvement.

Le journal de Rodolphe Duguay nous rapporte qu'au printemps de 1926, le 21 avril, plus précisément, il prépare une composition pour bois gravé intitulée *Le vieux cheval*. Il ne la gravera qu'après avoir acheté le *Manuel du graveur sur bois* de Morin-Jean. Il ne subit pourtant pas l'influence de cet artiste qui nous est bien connu par ses illustrations pour plusieurs livres édités chez Arthème Fayard dans la collection du *Livre de demain*. Duguay demeure fidèle à Lepère quoique son *Pêcheur de minuit* pourrait faire croire qu'il ait cherché à imiter Henri Rivière, un adepte de la manière japonaise. Peu avant son retour au pays, en juin 1927, il achète *Les Décorateurs du livre*, de Charles Saunier qui venait de paraître. Il y trouva certainement un grand plaisir lui qui connaissait déjà les travaux de plusieurs graveurs discutés par l'auteur.

Après sept années d'études et de travaux en France, Rodolphe Duguay rentre au Canada et s'établit à Nicolet. Son père lui cède un lopin de terre pour la construction de son atelier. Bien avant que tout soit terminé à satisfaction l'artiste y travaille à de grandes toiles religieuses pour l'église Notre-Dame de Sorel. Sa peinture de chevalet n'en est pas pour autant négligée car la date de son exposition à la Bibliothèque Saint-Sulpice à Montréal est fixée au mois de juin 1929. Il rêve d'illustrer une édition de luxe des plus beaux poèmes de Néré Beauchemin (1850-1931), mais le projet ne se réalise pas.

Plusieurs peintures, pastels ou dessins de cette époque, et des années suivantes, se rattachent, soit par le sujet, soit par le style, aux nombreuses gravures des années trente. Les huit bois gravés de 1933 pour le recueil de poèmes d'Ulric Gingras (1894-1954) *Du Soleil sur l'Étang noir* se comprennent mieux lorsque l'on connaît la production picturale de l'artiste. Ainsi, le premier de ces bois et le plus grand, une figure à la lyre, (fig. 5) a sûrement vécu longtemps dans l'imagination du peintre. Il serait faux de croire qu'elle sort directement de la peinture de l'artiste français Alphonse Osbert (1857-1939). On la retrouve non seulement dans *Solitude* (1928) (fig. 6) mais aussi dans une très belle composition intitulée *La barque du poète* (1925-1927, coll. Mme Rodolphe Duguay, Nicolet). Cherche-t-on une autre preuve de l'unité entre l'oeuvre peinte et l'oeuvre gravée? Une simple confrontation du *Paysage* (1931) (fig. 7) de la collection de la Galerie nationale du Canada et de la célèbre gravure *L'annonce du printemps* (fig. 8) révèle comment le graveur reprend et perfectionne les idées du peintre trop rivé sur le motif.

Au Québec, le souffle de l'inspiration, au cours des années trente, paraît plutôt de l'ordre des vents légers. En peinture, les aînés Ozias Leduc (1864-1955) et Horatio Walker (1858-1938), puis Suzor-Côté (1869-1937) et Gagnon (1881-1942) achèvent leur carrière. John Lyman (1886-1967), Edwin Holgate (1892-1977) et Adrien Hébert (1890-1967) offrent une transition avec quelques autres dont Marc-Aurèle Fortin (1888-1970) et Rodolphe Duguay (1891-1973). Paul-Émile Borduas (1905-1960) et Alfred Pellán (1906-) pour leur part n'en sont qu'à leurs débuts. Tous ces artistes s'inspirent d'un humanisme que l'on retrouve dans la peinture des artistes qu'encourage en France la revue *Art et Décoration*. Borduas et Duguay conservent un relent de symbolisme pour avoir bien regardé Maurice Denis et d'autres maîtres du genre. Le premier est disciple d'Ozias Leduc dès son jeune âge, le second en fut toujours un grand admirateur à compter de l'exposition de ce dernier à la Bibliothèque Saint-Sulpice en 1916⁶. La nouvelle forme de symbolisme qui est inhérente au renouveau de l'art chrétien en France s'accommode fort bien de l'esprit «Art Déco». Dans l'une et l'autre manière

l'on prêche de plus en plus le respect de la stylisation, et, en sculpture, l'utilisation de la taille directe. La technique du bois gravé y gagne de nouveaux adeptes. Au Québec Edwin Holgate, Maurice Lebel et Rodolphe Duguay illustrent le renouveau. Puis, un peu plus tard, le jeune Maurice Gaudreau (1907-) fait aussi sa marque dans le domaine. Ce dernier ne se contente pas seulement d'illustrer des livres, il devient, en 1936, l'illustrateur attitré du journal de Paul Gouin, *La Nation*. *Le Bénédicté* (fig. 9) une gravure de 1930 illustre un sentiment religieux chez Rodolphe Duguay proche parent de celui de Maurice Denis. La stylisation des personnages de la scène paraît plus rude que chez l'artiste français. Cette différence s'efface considérablement dans les peintures de sujets semblables, surtout dans les annonces des années trente et quarante.

Ce n'est pas en vain que Rodolphe Duguay achetait à Paris quelques jours avant son retour au Canada *Les décorateurs du livre* de Charles Saunier (F. Rieder et Cie, Paris, 1927). Au cours de la décennie qui suit la publication du recueil de son ami Ulric Gingras, *Du Soleil sur l'Étang noir* (Montréal, Albert Lévesque, 1933), il illustre plus de dix volumes, dont la majorité sont édités à Trois-Rivières. L'originalité de son imagerie fait de ces livres des items de collection. *Offrande*, par exemple un recueil de poèmes de son épouse Jeanne L'Archevêque-Duguay, recèle de merveilleuses petites images tirées de ses gravures dont une (fig. 10) porte le titre du volume. Un étrange sentiment religieux se dégage de cette image dont on ne peut trouver d'équivalent dans sa peinture. Une autre intitulée *La croix du chemin* (1934) (fig. 11), aussi dite *Le Christ sous la neige* ou *Le Christ en veille*, illustre l'originalité de son symbolisme. Il n'entretient aucun sentiment violent car il s'inspire d'une communion pacifique avec la nature et les événements. On pourrait à juste titre parler de franciscanisme à propos de Rodolphe Duguay.

Effectivement à la suite des contacts que son épouse a établis avec les Pères franciscains, Rodolphe Duguay entretient des relations suivies avec ces derniers qui lui commandent des gravures religieuses de divers sujets à compter de 1932. Ils lui commandent plusieurs *Christ en croix*, un *Ecco Homo*, un *Saint-François* et finalement en 1942, *La Sainte-Famille à l'atelier* (fig. 12) où l'on retrouve le goût de Maurice Denis et d'Émile Bernard comme dans plusieurs tableaux de l'époque. En plus, presque annuellement, les Pères s'assurent de sa permission de reproduire en fac-similé dans leur célèbre *Almanach Saint-François* l'une ou l'autre de ces mêmes créations, ou encore, quelque image de l'humanité au travail, comme *Le pêcheur de minuit*. Il s'agit là d'une licence dangereuse dans le domaine de l'illustration ou de la reproduction. Le danger

provient du fait que l'on invite pratiquement la personne non avertie à prendre pour une gravure originale ce qui n'est en pratique qu'une jolie reproduction. Il faut reconnaître cependant que l'effet de ces similigravures imprimées sur des papiers de choix insérés dans les pages ordinaires de l'*Almanach Saint-François* expriment une certaine recherche artistique. Et l'artiste y consent puisqu'il permet la photographie de sa signature qui sera elle aussi reproduite par le procédé de la photo-gravure par cliché similizinc.

Alors que les Pères franciscains seront plus particulièrement intéressés à la propagation des sentiments religieux, le meilleur ami de Duguay, le prêtre et historien de Trois-Rivières, l'abbé Albert Tessier (1895-1976) cherchera plutôt la diffusion des oeuvres originales du peintre de Nicolet. Il conçoit l'idée de lancer sur le marché des «albums» de gravures et des cartes de vœux. Grâce aux talents d'organisateur et de publiciste de l'abbé Tessier le journal trifluvien *Le Nouvelliste* annonce la publication de deux albums de gravures sur bois en 1935. Le premier, tiré à cinquante exemplaires, comprend vingt-six sujets titrés et signés de la main de l'artiste. Il sont imprimés à la presse à bras, par l'artiste lui-même. Le tirage du second est de deux cents exemplaires comprenant vingt sujets titrés, signés et imprimés à la presse mécanique. L'édition spéciale se vend \$10.00 et l'autre \$6.00. L'année suivante, et jusqu'en 1940, Rodolphe Duguay offre à son nouveau public des cartes de vœux imprimés aux presses du journal *Le Nouvelliste*. Ainsi, au temps de la crise économique, Duguay passe, sans trop s'en rendre compte, à la petite industrie. Grâce à ses talents d'artiste et d'artisan, il crée un marché nouveau et réussit par la suite à répondre à la demande. Sous cet angle, il rappelle le sculpteur Louis Jobin (1844-1923) dont la production répond à un besoin dans le domaine de la statuaire au début du siècle.

Il ne faut donc pas se surprendre de trouver parfois chez les antiquaires qui vendent des estampes, des gravures aux initiales R.D. et parfois accompagnées de la signature manuscrite imprimée mécaniquement. Selon qu'elles proviennent de «albums» à grand tirage et des cartes de vœux ou, d'autre part, des reproductions similizinc, on aura affaire à des originaux ou à de simples reproductions. La distinction la plus frappante entre ces images sur le plan de la qualité demeure, il va sans dire, la différence de dimensions entre l'original et sa reproduction. Mais il est aussi des subtilités que savent mieux distinguer ceux qui connaissent à fond l'oeuvre gravé de l'artiste.

Comme tout véritable peintre graveur, Duguay exécute lui-même à son atelier des épreuves d'essais, des tirés à part, des épreuves d'artistes. C'est là que l'on peut juger des raffinements d'un travail secret où

le dosage de l'encre et la qualité du papier comptent pour beaucoup. Dans le cas des bois pour cartes de voeux, il arrive que ces épreuves aient été offertes par l'artiste à des amis intimes à l'occasion de la Noël ou du Jour de l'an. Ozias Leduc, par exemple, fut ainsi favorisé à la fin des années trente, lorsqu'il reçut une épreuve d'artiste de *La quêteuse* (fig. 13). À chacune de ses expositions particulières à Trois-Rivières, à Québec, à Ottawa ou à Montréal, Duguay expose également quelques gravures, et, il est certain que jusqu'à la fin de la guerre il peut compter sur un public restreint mais dévoué.

L'oeuvre de Rodolphe Duguay pénètre largement la société canadienne-française à la fin des années trente. D'une part, l'abbé Tessier diffuse largement ses gravures de ses albums et les journaux *Le Nouvelliste*, *L'Action Catholique*, *Le Droit* et *Le Devoir* comme diverses revues québécoises à forts tirages telles *L'oeil* annoncent annuellement ses cartes de voeux pendant que l'*Almanach de St-François* reproduit ses oeuvres. D'autre part, il n'est pas un collègue classique, au cours des années quarante, qui ne compte quelque professeur sachant louer les talents de l'artiste nicolétain, soit par nationalisme, soit par intelligence réelle de la qualité de son oeuvre.

Le manuel scolaire «Comment raconter» que publie Philippe Deschamps en 1942 s'agrément de diverses reproductions d'oeuvres d'artistes canadiens dont une gravure de Rodolphe Duguay qui figure non loin de la célèbre *Adolescente* (1937) de Paul-Émile Borduas. C'est bien à propos de cette dernière que l'on pourrait parler de «doux symbolisme» chez Borduas qui a somme toute peint bon nombre de tableaux dans cette veine qu'illustre également Rodolphe Duguay. Borduas cependant l'abandonne pour une peinture de plus en plus abstraite alors que Duguay poursuit comme le dit Maurice Gagnon (1904-1957) à l'époque le «rêve enchanté de sa jeunesse⁷.» La poursuite de cette manière toute de douceur et de joliesse dénote aussi chez Duguay ce que Gagnon décrit comme une «complaisance dans la suavité de son âme⁸.»

Il serait préférable aujourd'hui de regarder l'oeuvre de Duguay dans son ensemble et ne considérer ce jugement que comme l'avertissement du critique. Si Rodolphe Duguay fut un temps porté au narcissisme, on ne saurait en voir le signe partout dans son oeuvre. Qu'il ait toute sa vie habité la campagne montre bien comment il aimait la solitude et l'introspection, mais ses travaux de gravure prouvent comment la beauté de la nature l'exaltait. De plus, il lui est arrivé souvent de produire des oeuvres empreintes d'une grandeur et d'un poids surprenant. Ainsi son *Quêteux* (fig. 14) passe en méditant comme une ombre immense bleue et noire dans un vaste paysage de neige. Le personnage, on ne saurait en douter, porte le destin de tout un peuple à une époque



fig. 1. Rodolphe DUGUAY, *Paysage de Bretagne*, 1924, eau-forte sur vélin, 19,6 x 22,6 cm, coll.: Galerie nationale du Canada. (Photo: Hans Blohm, Ottawa)

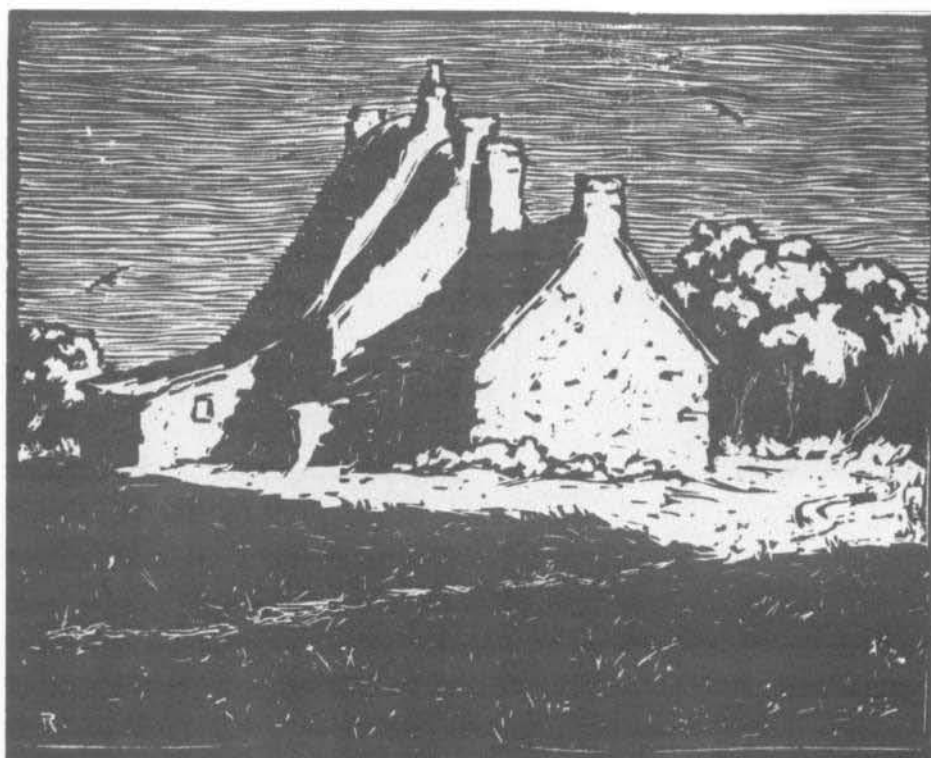


fig. 2. Rodolphe DUGUAY, *Chaumières bretonnes*, 1925, gravure sur bois, 11,5 x 14 cm, coll.: Mme Rodolphe Duguay, Nicolet. (Photo: M. Taillon, Nicolet)



fig. 3. Auguste LEPÈRE, *Les Pêcheurs de crevettes*, v. 1898, gravure sur bois, 45,3 x 33,1 cm, coll.: Galerie nationale du Canada. (Photo: Galerie nationale du Canada)



fig. 5. Rodolphe DUGUAY, *Figure à la lyre*, 1933, gravure sur bois, frontispice pour *Du Soleil sur l'Étang noir* d'Ulric GINGRAS, M.A. Lévesque, 1933, coll.: Galerie nationale du Canada. (Photo: Galerie nationale du Canada)



fig. 4. Rodolphe DUGUAY, *La vieille pompe*, v. 1935, gravure sur bois, 17,9 x 20,5 cm, coll.: Musée du Québec. (Photo: Galerie nationale du Canada)

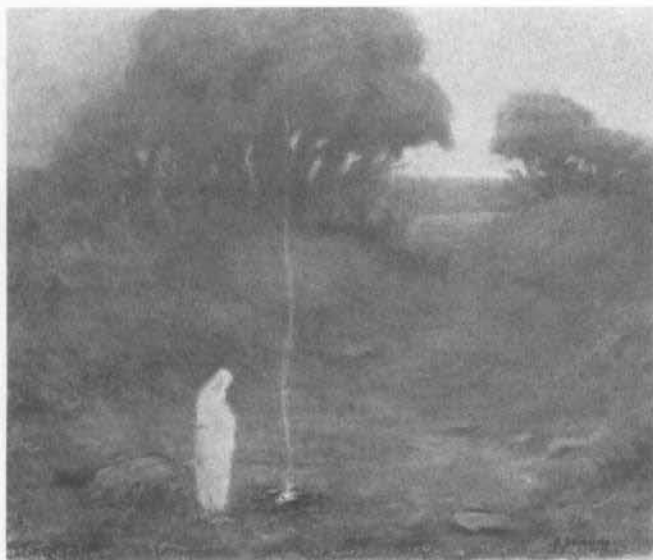


fig. 6. Rodolphe DUGUAY, *Solitude*, 1928, pastel, 18,5 x 21,5 cm, coll.: Luc Duguay. (Photo: M. Taillon, Nicolet)



fig. 8. Rodolphe DUGUAY, *L'annonce du printemps*, v. 1935, gravure en bleu et noir sur bois, 20 x 22,9 cm, coll.: Musée du Québec. (Photo: Musée du Québec)



fig. 7. Rodolphe DUGUAY, *Paysage*, 1931, huile sur panneau de bois, 27,07 x 41,6 cm, coll.: Galerie nationale du Canada. (Photo: Galerie nationale du Canada)



fig. 9. Rodolphe DUGUAY, *Le Bénédicité*, 1930, gravure en gris-vert et noir sur bois, 16 x 19,4 cm, coll.: Mme Rodolphe Duguay, Nicolet. (Photo: Galerie nationale du Canada)



fig. 10. Rodolphe DUGUAY, *Offrande*, 1942, gravure en bleu et blanc sur linoléum, 30,5 x 28,3 cm, coll.: M. et Mme Roger Brien, Nicolet. (Photo: Galerie nationale du Canada)

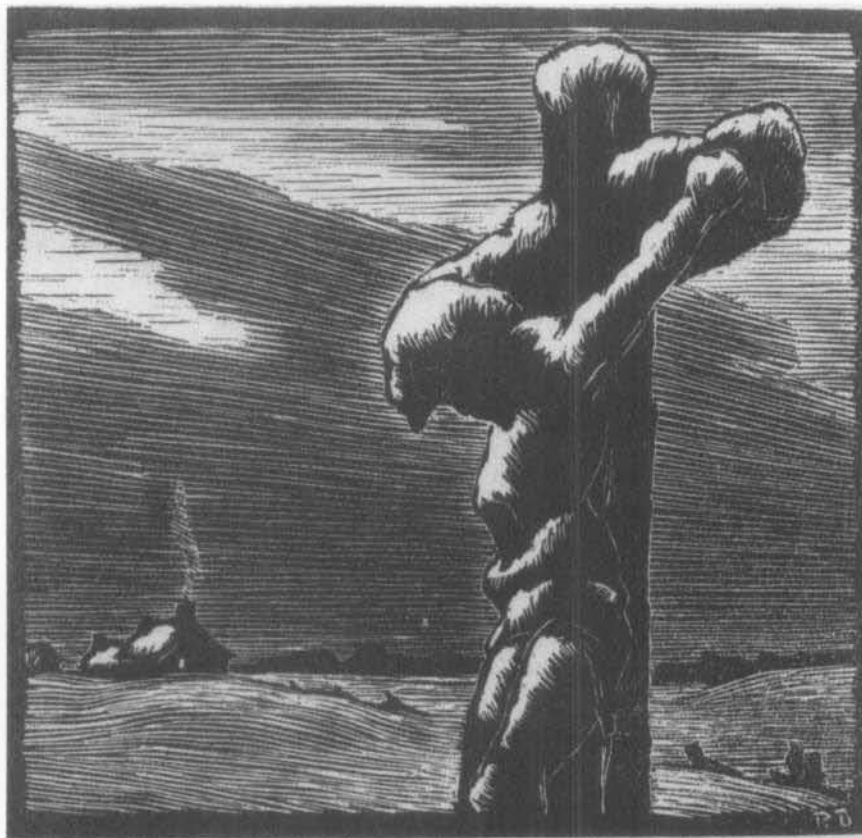


fig. 11. Rodolphe DUGUAY, *La croix du chemin*, 1934, gravure sur bois, 15,5 x 12,3 cm, coll.: Galerie nationale du Canada. (Photo: Galerie nationale du Canada)



fig. 12. Rodolphe DUGUAY, *La Sainte-Famille à l'atelier*, 1942, gravure sur bois en couleurs, 29 x 35,5 cm, coll.: Mme Rodolphe Duguay, Nicolet. (Photo: M. Taillon, Nicolet)



fig. 13. Rodolphe DUGUAY, *La quêteuse*, 1938, gravure sur bois, 8 x 9,5 cm, collection privée, Montréal. (Photo: Galerie nationale du Canada)



fig. 14. Rodolphe DUGUAY, *Le quêteux*, 1942, gravure en bleu et noir sur bois, 18,7 x 33 cm, coll.: Galerie nationale du Canada. (Photo: Galerie nationale du Canada)

fig. 15. Rodolphe DUGUAY, *La Brimbale*, 1936, gravure en bleu et noir sur bois, 12,9 x 7,6 cm, coll.: Mme Rodolphe Duguay, Nicolet. (Photo: Galerie nationale du Canada)

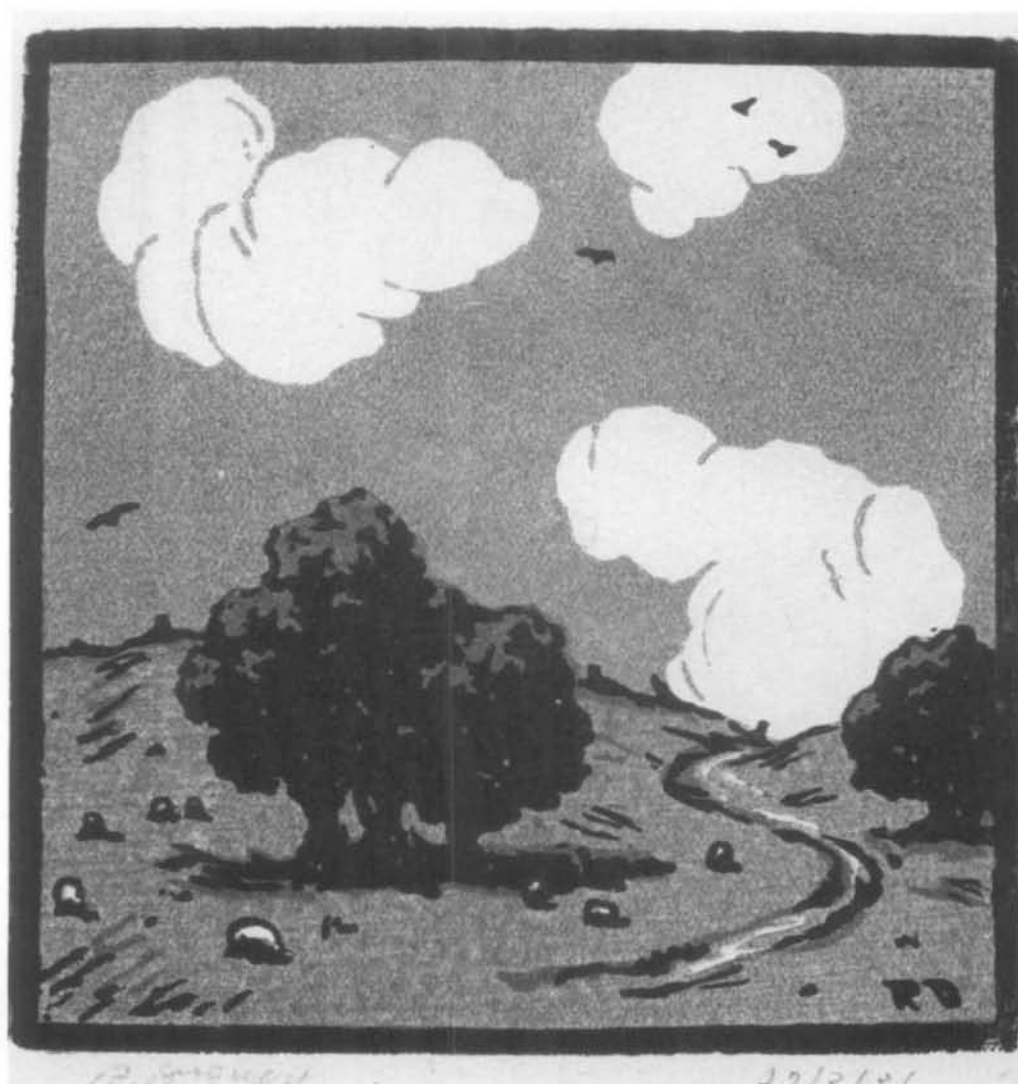


fig. 16. Rodolphe DUGUAY, *Sérénité*, 1936, gravure sur bois, 10 x 9,8 cm, coll.: Mme Rodolphe Duguay, Nicolet. (Photo: M. Taillon, Nicolet)

déterminée de son histoire. L'imagerie qu'a créée Rodolphe Duguay en gravure s'avère à elle seule complète et d'une richesse incroyable. À ces images exceptionnelles que sont *Le Quêteux* ou *L'Annonce du printemps*, s'ajoutent un grand nombre de petites gravures où Duguay cherche constamment de nouveaux accords à ses vastes ciels bleus, soit dans des scènes de neige, comme dans *La Brimbale* (fig. 15), soit dans des vues cavalières de la campagne estivale, comme dans *Sérénité* (fig. 16).

Mais si toutes ces gravures dont la production s'étend sur une période allant de 1923 à 1942 valent indépendamment de l'oeuvre peint, il n'en demeure pas moins qu'elles ont très souvent leur source dans des tableaux de chevalet et surtout dans les nombreuses pochades et aquarelles ou petits dessins aux crayons de couleurs que l'artiste exécute au cours de cette période. Lorsque Duguay abandonne le difficile travail du graveur sur bois il ne cesse aucunement de peindre et de dessiner sur le motif parcourant encore les rives de la Nicolet et les collines inoubliables qui la dominent près du village de Ste-Monique. C'est ainsi qu'il ajoute à son oeuvre à la fin des années quarante et précise le sens de sa pensée. L'aquarelle surtout lui permet des audaces de couleurs dont ses huiles et ses gravures étaient dépourvues. Une fois répertoriées, peut-être ces petits travaux montreront-ils mieux comment l'esthétique de Duguay est faite non seulement de ciels bleus mais aussi de «gouaches roses et croquis verts» selon l'expression de son ami le poète Ulric Gingras.

Passé 1945, Rodolphe Duguay n'espère plus conserver l'attention du public de Québec ou de Montréal. Il cesse d'y exposer et consent volontiers à vivre en solitaire. Aujourd'hui, devant l'impressionnante production de cet artiste peintre-graveur que l'on qualifie peut-être à tort de régionaliste, devant son travail acharné et son entêtement à toujours recommencer après les échecs, j'aime relire ces phrases de l'écrivain Albert Camus tirées de son célèbre discours de Suède:

Les grandes idées, on l'a dit, viennent dans le monde sur des pattes de colombe. Peut-être alors, si nous prêtons l'oreille, entendrions-nous, au milieu du vacarme des empires et des nations, comme un faible bruit d'ailes, le doux remue-ménage de la vie et de l'espoir. Les uns diront que cet espoir est porté par un peuple, d'autres par un homme. Je crois qu'il est au contraire suscité, ranimé, entretenu, par des millions de solitaires dont les actions et les oeuvres, chaque jour, nient les frontières et les plus

grossières apparences de l'histoire, pour faire resplendir
fugitivement la vérité toujours menacée que chacun, sur
ses souffrances et sur ses joies, élève pour tous.

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Notes:

¹ L'Université du Québec à Trois-Rivières a présenté un projet de catalogue raisonné des gravures de Rodolphe Duguay en 1976. On souhaiterait que ce travail soit publié car il rassemble la majorité des dessins préparatoires aux gravures.

² Journal de l'artiste en date du 29 septembre 1921. Transcription de Mme R. Duguay, Nicolet.

³ Paul Albert Moras débute au Salon des Indépendants en 1923 selon le *Dictionnaire Bénézit* et, quelques années plus tard, il illustre à l'eau-forte *La patience de Grisélidis* de Rémy de Gourmont.

⁴ Journal de l'artiste en date du 17 mai 1922. Transcription de Mme R. Duguay, Nicolet.

⁵ *Idem*, en date du 27 février 1924.

⁶ Voir *Rodolphe Duguay Carnets intimes* présenté par Hervé BIRON, Montréal, Les Éditions du Boréal Express Ltée, p. 71.

⁷ Voir *L'exposition Rodolphe Duguay* (Les oeuvres du peintre et graveur nicolétain — témoignage de M. Maurice GAGNON) *Le Devoir*, vol. XXXI, no 271, p. 4, le 21 novembre 1940.

⁸ *Idem*.

RÉSUMÉ

If, in many ways, the numerous small Rodolphe Duguay drawings can be compared in quality to those of J. W. Morrice and A. Y. Jackson, there is one way in which they no doubt present a difference: they very often relate to the artist's woodblock prints. As early as 1911, Duguay took drawing and painting lessons in various Montréal schools and studios and during his stay in France from 1920 to 1927 he drew regularly from the model in several academies. It may not be by sheer coincidence that he stopped doing so when he began the practice of printmaking. He began buying books on the technique in France in 1925. He bought one on book illustration just before his return to Nicolet, his home town, and it is in France that he adopted the habit of working the themes of his more successful paintings for wood block prints in the style of Auguste Lepère.

Duguay built a studio for himself in Nicolet soon after his return to Canada in 1927. He was given a one-man show at the Bibliothèque Saint-Sulpice in Montréal in June 1929. A few years later he was busy working on illustrations for a collection of poems by Ulric Gingras entitled *Du Soleil sur l'Étang noir*. The first and fairly large illustration for that book, a figure with a lyre, although relatively close in style to those of the French painter Alphonse Osbert can be connected to similar ones in his own oeuvre. One can very often find relationships of that sort among Duguay's works and they are worth following.

Thanks to both the Franciscan fathers of Montréal and the Abbé Albert Tessier of Trois-Rivières, Rodolphe Duguay received many large commissions for wood-engravings of all kinds for mass distribution. But it should be known as well that the artist used to pull several "artist's proofs" of the most successful compositions for his best friends and faithful clients. He was aware of having produced several very profound images. Among them, without question, stands his very moving *Quêteux* but numerous smaller and simpler works are also worth studying. They set themes for his later works in watercolours, gouache and coloured pencils which are very little known on account of their dispersal in minor private collections. Thus, if Duguay stopped printmaking in 1942, he however went on producing small but delightful decorative images in other media many years after.

Jean-René Ostiguy

FASHION-PLATES: SOURCES FOR CANADIAN FASHION*

The term "fashion-plate" brings to mind the image of a woman dressed in the latest style looking as if she has just stepped out of the pages of *Vogue* or, in fact, like a fashion-plate. Engraved fashion-plates illustrating the newest fashions were first seen in women's journals in the last quarter of the eighteenth century.¹ They varied in size from small prints with a single figure to larger folded impressions depicting several costumes and were often hand-coloured. Just as fashionable women do today, women of the nineteenth century wanted to see illustrations of the current styles in order to model their costumes after them.

In the second half of the nineteenth century, portraits and photographs often seem to focus conspicuous attention on the costume of the sitter. Some women appear to have been photographed as much to record their fashions as their features. A few posed in a new costume nearly every year and the obvious pride in their clothes suggests that they were in the latest style. That the latter is true, can be shown by a comparison of photographs in the Notman Photographic Archives² with contemporary fashion-plates.

William Notman's early photographs were almost entirely of the English-speaking community of Montréal. Among his subjects were women of fashionable society: wives and daughters of eminent Montrealers, civic officials, regimental officers and nobility. For their photographs many women wore silk day dresses, the costume worn for visiting and receiving calls. It can be assumed that they would choose to wear their newest costume.

In 1860³ Notman began to make *cartes de visites*, usually full-length portraits mounted on cards measuring two and one-half by four inches. Copies of these photographs were kept in scrapbooks, numbered and identified with the name of the sitter. Each book, containing from about one thousand to fifteen hundred pictures, was dated and covered a period of about two to four months. The accuracy of the dating of the photographs makes them an invaluable source for the study of fashions as they were actually worn.

*I would like to thank Jacqueline Beaudoin-Ross, Curator, Costume and Textiles and Stanley Triggs, Curator, Notman Photographic Archives of the McCord Museum and Professor Sandra Paikowsky, Concordia University for their generous assistance.

One of Notman's photographs in particular sheds an interesting light on the influence of fashion plates. In late February or early March of 1867, a Mrs. Williams was photographed wearing a silk day dress with elaborate decorative detail on the skirt (fig. 1).⁴ The decade of the 1860's was a period of transition in costume; the silhouette changed considerably, most notably in the skirt. Early in the '60's the skirts were dome-shaped and worn over a round crinoline. They gradually changed to an oval shape, flatter in front and over the hips, with more fullness behind falling into a train. Then peplums, short pieces of fabric added at the waist of the bodice or attached to a belt, or longer over-skirts were often added. Soon after, the overskirts were drawn up to form a pouf behind until the crinoline was discarded completely and the pouf became a bustle late in the decade. The skirt in the Notman photograph is in the middle phase; flat in front with fullness behind, probably worn over an oval-shaped or "elliptic" crinoline.⁵ The flatness in the front of the skirt lends itself to detail, and Mrs. Williams has added braid or ribbon to suggest a pointed overskirt and decorated it with bows.

The inspiration for this embellishment can be found in a fashion-plate that appeared just four months earlier in the November 1866 issue of *The Englishwoman's Domestic Magazine* (fig. 2). *The Englishwoman's Domestic Magazine* was one of several British and American magazines available in Montréal containing fashion news, fashion-plates and sometimes, patterns.⁶ First published in 1852,⁷ the *Magazine* became one of the most important British fashion journals in 1860 when it began to import fashion-plates from the French magazine *Moniteur de la Mode* published in Paris.⁸ One of the plates was included hereafter in each issue throughout the life of the *Magazine*.⁹ These charming plates were designed by Jules David (1808-1892), a painter, lithographer and book illustrator who sketched for the *Moniteur* for nearly fifty years until his death.¹⁰ David's plate in the November 1866 issue of *The Englishwoman's Domestic Magazine* illustrates a costume with skirt decoration identical in almost every detail to that of Mrs. Williams' skirt. Although the *Magazine* did offer patterns for sale for some of their fashions, there was none available for this particular costume. Mrs. Williams' skirt apparently is an example of the ingenuity with which a clever dressmaker could duplicate a design using only an illustration. It may be noticed that the bodices are not identical. Mrs. Williams has added épaulettes, a gathered band at the shoulder, and buttons down the front of the bodice.

It is also interesting that Mrs. Williams' pose, except for her right arm, is the same as that in the fashion-plate. It was very difficult to hold

a pose long enough for the camera exposure required at that time; Mrs. Williams' right hand supports her head while her left hand rests on a chair. Certainly the skirt of her costume is displayed in an identical way to that in the fashion-plate. The arrangement of the folds seems almost to suggest that she had taken the fashion-plate with her to the studio. Another fashion publication available to Montréal women was *Godey's Lady's Book*,¹¹ published in Philadelphia from 1830 to 1898.¹² Possibly a more popular magazine, its fashion-plates were usually redrawn from other periodicals and appeared at a later date. Several of their fashions in the 1860's appear to have been copied from British journals that had been published from two to nine months earlier.¹³ The design for Mrs. Williams' skirt also appeared in a fashion-plate in the May 1867 issue of *Godey's Lady's Book*, two months after Mrs. Williams' photograph (fig. 3). Whether this was copied from the *Englishwoman's Domestic Magazine* or from the *Moniteur de la Mode*, it could not have been the source of the design for the skirt in the Notman photograph.

Women also kept their wardrobes up-to-date by having alterations made to their costumes.¹⁴ While ready-made dresses were offered for sale in that period,¹⁵ fashionable Montréal women could have had their costumes made by one of the several tailors and dress-makers working in the city,¹⁶ with fabrics imported from abroad.¹⁷ Regular sessions with her dressmaker would have been part of the everyday life of the woman of fashion. While women today merely shorten their skirts, the investment in the yards of material required to make a dress, as well as the accessibility of dressmakers, resulted in much more major alterations in the 1860's. Notman has documented a tailoring alteration in two photographs of the socially prominent Mrs. George Washington Stephens taken a year apart. In January 1869, Mrs. Stephens was photographed wearing a loose-fitting jacket trimmed with fur (fig. 4).¹⁹ Just over a year later, in March 1870, she was again photographed in the same costume (fig. 5),²⁰ but during the interval she had adapted her costume to the changing fashion. Her jacket had been re-cut and was now quite fitted at the waist. While she still carried her muff, her more ornately trimmed hat was tipped even further onto her forehead to accommodate her much larger chignon or "cushion." These more elaborate coiffures of the late '60's were usually augmented with false hair.

Both of these examples demonstrate how fashionable Montréal women followed the latest fashion trends and Mrs. Williams, photographed in a costume illustrated in London only about four months earlier shows us how quickly one could follow them. It must be remembered, however, that by the 1860's communications between

Montréal and London were very good indeed. Steamships provided weekly mail service between Montréal and Liverpool after 1858²¹ and brought goods regularly from Britain during the shipping season.²² The opening of the Victoria Bridge in December 1859²³ connected Montréal directly to the port of Portland in Maine by way of the Grand Trunk Portland Railway, thus assuring an abundant supply of the latest journals to inspire Montréal's fashionable women.

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Notes:

¹ Vyvyan HOLLAND, *Hand Coloured Fashion Plates 1770-1899* (London: Batsford, 1955), p. 52.

² Notman Photographic Archives, McCord Museum.

³ William Notman opened his photographic studio in Montréal in 1856. His earliest photographs were ambrotypes, a process in which the plates became the finished pictures; few of these have survived. About 1860, Notman began making *cartes-de-visites* using the "wet-plate" method which produced negatives, making it possible to make many copies. Notman kept these negatives and they are now part of the Notman Photographic Archives. J. Russell HARPER and Stanley TRIGGS, eds., *Portrait of a Period, a Collection of Notman Photographs, 1856-1915* (Montréal: McGill Univ. Press, 1967), n.p.

⁴ Notman photograph no. 25,085, mounted in scrapbook dated 9 January 1867 to 12 April 1867 which contained nos. 24,445 to 25,718. The approximate month was estimated by dividing the period covered in the scrapbooks in proportion to the number of photographs contained in it.

⁵ Elliptic crinolines were advertised in the (Québec) *Morning Chronicle*, 9 May 1866, 16 October 1866, 31 January 1867.

⁶ *Englishwoman's Domestic Magazine* was advertised for sale in the (Québec) *Morning Chronicle*, 15 June 1865. It has been assumed that it would also be available in Montréal.

⁷ HOLLAND, p. 100.

⁸ *Ibid*, pp. 100, 103.

⁹ *Ibid*, p. 103. "...in 1877 [*The Englishwoman's Domestic Magazine*] was incorporated in a publication bearing the singularly unromantic title of *The Milliner, Dressmaker and Warehouseman's Gazette*, which continued to issue the Jules David plates until it, too, came to an end in 1881."

¹⁰ *Ibid*, pp. 97-98.

¹¹ *Godey's Lady's Book* was advertised for sale in the (Québec) *Morning Chronicle*, 28 May 1864. See n. 6.

¹² HOLLAND, p. 70.

¹³ Fashion illustrations in issues of the *Illustrated London News* in February 1867, June 1867 and December 1868 appeared in a redrawn form in *Godey's Lady's Book* in October 1867, November 1867 and February 1869.

¹⁴ A number of costumes in the McCord Museum Costume Collection show evidence of alteration.

¹⁵ H. & H. Merrill advertised dresses for sale in the *Business Guide to Montreal 1860 with a Collection of Popular Songs*.

¹⁶ Advertisement, "Messrs. Galbraith & Brown, tailors, clothiers and general outfitters," *Montreal Business Sketches* (Montréal: Canadian Railway Advertising Co., 1865). Advertisement, Calloway & Falle, dressmakers, *Montreal Daily Witness*, 12 June 1861.

¹⁷ Advertisement, William Benjamin & Co., *The Traveller's Guide for Montreal, Quebec and Saratoga Springs* (Montréal: 1859).

¹⁸ Mrs. Stephens was the daughter-in-law of Harrison Stephens, an American who made a fortune in Montréal, served as Consul of the United States and lived in a mansion on Dorchester Street where Place Ville-Marie now stands. Edgar Andrew COLLARD, *Call Back Yesterdays* (Don Mills: Longmans, 1965), p. 50.

¹⁹ Notman photograph no. 35,616, mounted in scrapbook dated 13 November 1868 to 25 March 1869 which contained nos. 34,554 to 36,714.

²⁰ Notman photograph no. 43,987, mounted in scrapbook dated 3 March 1870 to 25 August 1870 which contained nos. 43,760 to 48,647.

²¹ Stephen LEACOCK, *Montreal, Seaport and City* (New York: Doubleday, Doran 1942), p. 173.

²² In 1866, 96 per cent of shipping arriving in Montréal was British. *Ibid*, p. 183.

²³ *Ibid*, p. 178.



fig. 1. William NOTMAN Studio, Mrs. Williams, 1867, February or March. (Photo: Notman Photographic Archives, No. 25,085-I, McCord Museum)



fig. 2. Jules DAVID, *The Fashions Expressly designed and prepared for the Englishwoman's Domestic Magazine*, November 1866, *The Englishwoman's Domestic Magazine*, Vol. II, opp. p. 321. (Photo: the author)



fig. 3. KIMMEL & FORSTER, *Godey's Fashion's for May, 1867*, *Godey's Lady's Book*, Vol. XXIV, no. 443, opp. p. 396. (Photo: the author)



fig. 4. William NOTMAN Studio, *Mrs. G. W. Stephens*, 1869, ca. January. (Photo: Notman Photographic Archives, No. 35,616-BI, McCord Museum)

fig. 5. William NOTMAN Studio, *Mrs. George Stephens*, 1870, ca. March. (Photo: Notman Photographic Archives, No. 43,987A-I, McCord Museum)



SOURCES AND/ET DOCUMENTS

AN INDEX OF MINIATURISTS AND SILHOUETTISTS WHO WORKED IN MONTREAL.*

This index identifies the artists who created miniatures and silhouettes in Montréal between 1760 and 1860.¹ These charming minor art forms offered smaller, cheaper² or more intimate alternatives to the full-scale portraiture practised in the province at that time, providing the sort of personal memento that could be carried with one, pressed into an album or even worn in a locket or brooch. This special market was too limited in the colonial centres of British North America to foster indigenous schools of miniature-painting and silhouette-taking (as occurred in the United States, or with full-scale portraiture in Québec) so creation of these works remained in the hands of itinerant artists. These artists arrived from the busier art centres of New York or Boston or from overseas, set up shop for a few weeks, advertised their skills in the newspapers or in a shop window and, when business declined, moved on to the next colonial centre. While miniatures and silhouettes are found in many Montréal collections, the great majority are both unsigned and unattributed, and so little is known of their creators.

Identifying these itinerant miniaturists and silhouettists proved a lengthy task. A reading of Montréal newspapers published during that century: *The Canadian Courant and Montreal Advertiser*, *The Montreal Gazette*, *The Montreal Herald*, *La Minerve* and *The Vindicator and Canadian Advertiser* provided advertisements of thirty-one. A very few miniatures are signed³ or associated by family tradition with a particular artist.⁴ Several silhouettists used a stamp to identify their works.⁵ Other unadvertised visits are recorded in J. Russell Harper's *Early Painters and Engravers in Canada*. The total number of artists reached forty-five. Among the names that appeared were those of portraitists William Berczy and Antoine Plamondon; of the distinguished miniaturists, John Ramage (Irish) and Anson Dickinson (American) appeared as well as Montréal landscape painters R. A. Sproule and James Duncan. But most artists were virtual unknowns, lost to public record except for advertisements such as the following:

*This index was compiled as an appendix to the Concordia University M.F.A. thesis *Miniatures and Silhouettes in Montreal, 1760-1860*.

PROFILE LIKENESSES

Four for 1s 3d with a new invented Patent Physiognotrace
— Half a minutes sitting only is required.

MR. CROMWELL

Portrait, Miniature and Profile Painter, Pupil of the celebrated Artist (Sir) Benjamin West, London; presents his compliments to the ladies and gentlemen of Montreal, and its environs, and informs them that he has taken the Rooms Mr. Metcalf formerly occupied, opposite the theatre, where he takes Profiles in a superior style of elegance. Mr. Cromwell thinks proper to inform the Public, that it is impossible for any person to take Profile Likenesses more correct than himself; having had the most extensive practice, and given universal satisfaction.

No money will be received if the person is not perfectly satisfied with the Likeness. Frames of various patterns — Likenesses cut to fit lockets of all sizes... Hours of attendance from 9 in the morning, till 2 in the afternoon, and from 3 till 8 in the Evening. Montreal, 26th Dec. 1808.⁶

By tabulating and analyzing the details mentioned in their advertisements and in the standard biographical dictionaries, a composite picture can be drawn. Itinerant miniaturists and silhouettists came from the United States, Great Britain, Europe and Canada, in that order. Their travels might be limited to trips between Québec and Montréal⁷ or might range the length of the Atlantic seaboard.⁸ Their stay in Montréal was typically of only a few weeks or months' duration. Their training too was varied. A few had attended respectable art institutions and advertised the fact. The majority were suspiciously silent on the subject. While miniaturists outnumbered silhouettists two to one, few artists practised one craft alone. Other artistic pursuits such as portraiture, landscape-painting, engraving or art-teaching frequently accompanied, or in some cases overshadowed, their skills as miniaturists or silhouettists. Presumably diversification improved an artist's chance of survival. Among the silhouettists different techniques were popular at different times; for example, machine cutting between 1800 and the 1820's and hand cutting afterward.⁹ Also from the charts came evidence of the key differences among the art forms themselves: the silhouette, executed quickly (with the novelty of that speed), often in duplicate and inexpensive; the miniature on ivory generally quite expensive because of its more delicate and translucent ground and the

greater time and skill that it entailed; and the miniature on paper, as the poor cousin, offering just quick, cheap portraiture in small scale.

Unfortunately, identifying the miniaturists and silhouettists who worked in Montréal provides only a partial solution to the problem. Without samples of an artist's work, no attributions can be made on more than the most tentative basis. This is regrettably the case for most of these artists.

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Notes:

¹ The miniature appeared in Montréal just after the English Conquest, the silhouette nearer the turn of the century. Throughout their Canadian history, silhouettes were referred to as "profiles." Both terms appear in the index. Both media were supplanted by photography by 1860.

² While silhouettes and miniatures on paper were truly inexpensive, the miniature on ivory could equal the cost of a full-scale portrait. Generally, however, it was somewhat less expensive than an oil portrait.

³ For example, *Frederick Griffin* (1798-1879) by William Dunlap, 1820; miniature on ivory, 7.3 x 6 cm, inscribed on reverse "Frederick Griffin / of Montreal / November 1820 / Anno Aetatis/XXII / Dunlap Pinxit," Bank of Montréal Archives.

⁴ For example, *Jane Davidson Ross* (1803?-1866) by James Duncan, ca. 1830-40, watercolour on paper, 10.2 x 9.5 cm., McCord Museum M9556.

⁵ These silhouettists were Eliab Metcalf, Master Hanks and an anonymous artist whose stamp showed a lion *passant* above a crown.

⁶ *The Canadian Courant and Montreal Advertiser*, Jan. 2, 1809, p. 3.

⁷ The Québec based artists Joseph Moran, Antoine Plamondon and Giuseppe Fascio each made working visits to Montréal.

⁸ Examples of such truly itinerant artists were the silhouettist Bouker and miniaturists Anson Dickinson and William Dunlap.

⁹ The physiognotrace designed by the French artist Gilles-Louis Chrétien in 1786 was the most common silhouette machine used in North America. It seems to have been based on the pantograph, placed vertically, with a sight attached for tracing the profile.

NAME	ORIGINS/ TRAINING	DATE IN MONTRÉAL	TRAVELS
"The Artists"	British; Society of Arts, London	Oct. 1832, Mar.-Apr. 1833	
T. H. Bell	English	Feb.-June 1820, Sept. 1820, Apr. 1821	poss. Baltimore 1810-18
William Berczy Sr. (1744-1813)	b. Saxony; European training	1804/5-13	Europe, U.S.A., York, Québec, London
William Berczy Jr. (1791-1873)	b. London; studied under father	1805-19	
Mr. Bouker	American	ca. 1808	New Brunswick, Upper & Lower Canada, 9 states of U.S.A.
Peter M. Choice		Jan. 1816	
Mr. Claxton	Europe (British?)	Sept. 1828	
C. G. Crehan (Crehan)	French; "élève de l'académie de peinture de Paris"	1844-47	
Mr. Cromwell	pupil of Benjamin West	1809	1808 Québec, 1809 Montréal
Crowe		late 18th century	
G. Dame Jr.			

ACTIVITIES	PRICES/TIME	LOCATION OF WORKS	MONTREAL ADS
profiles, miniatures on paper; art-teaching	50¢, few minutes		<i>Mtl. Gazette</i> 27 Oct. 1832 5 Mar. 1833 -early Apr.; <i>Can. Courant</i> 6-20 Mar. 1833
miniatures on paper (physiognotrace); portraits	\$2.00, one sitting \$5.00		<i>Can. Courant</i> 9 Feb.-June 1820, 19, 23 Sept. 1820; <i>Mtl. Herald</i> 7-14 Apr. 1821
miniatures; pastels; portraits; architecture		Chateau de Ramezay; McCord Museum; Vaudreuil Museum; private collections	
miniatures; portraits; landscapes			
profiles	2 for \$1.00	Metropolitan Toronto Library Board	
machine cut silhouettes; painted silhouettes	15d, half price to visitors of museum		<i>Mtl. Herald</i> 27 Jan. 1816
"profile ptg. in colours and bronze"			<i>La Minerve</i> 25 Sept.- 6 Oct. 1828; <i>Mtl. Gazette</i> 23, 27 Oct. 1828
portraits; miniatures; lithography; art-teaching			<i>La Minerve</i> 26 July-1 Nov. 1847
cut and painted profiles; portraits; miniatures	4 for 1s 3d, 30 secs.		<i>Can. Courant</i> 26 Dec. 1808, 2 Jan. 1809
miniatures		McCord Museum	
miniatures; portraits: canvas, silk	\$10-\$20		<i>Can. Courant</i> 10, 27 Mar. 1809; <i>Mtl. Gazette</i> 27 Feb.-13 Mar. 1809

NAME	ORIGINS/ TRAINING	DATE IN MONTRÉAL	TRAVELS
De Milon		1789	
Anson Dickinson (1779-1852)	b. Connecticut	1811; intermittently 1820-25	extensive travels in U.S.A., Montréal, Québec
Louis Dulongpré (1754-1843)	b. France	ca. 1785	Montréal, Québec
James Duncan (1806-1881)	b. Ireland	ca. 1827-1881	
William Dunlap (1766-1839)	b. New Jersey; studied under Benjamin West	14 Aug.-Oct. 1820	extensive travels in U.S.A., Montréal, Québec
Thomas Edwards	American; Boston	ca. 1835?	
Adolphe (Victor) Ernette	French	1841? 1844	Québec, Montréal
Giuseppe Fascio (c. 1810-1851)	b. Corsica	1834, 1836, 1848?	New York, Montréal, Québec, Ottawa
George Freeman (1789-1868)	b. Connecticut	Nov. 1816, Aug. 1817	Montréal, England, New York, Philadelphia
Jean-Joseph Girouard (1795-1855)	b. Québec; studied under François-Thomas Baillairgé and G. F. Baillairgé	1813	
Jarvis Hanks b. 1799	b. New York State	ca. 1827	York, Montréal, Québec, Charleston, S.C., Salem, Mass., Halifax
William Hillyer (act. 1832-64)	American	1844-45	active New York, Montréal

ACTIVITIES	PRICES/TIME	LOCATION OF WORKS	MONTRÉAL ADS
miniatures; teacher at girls' school			<i>Mtl. Gazette</i> 28 May, 1789
miniatures; portraits		Chateau de Ramezay	<i>Mtl. Herald</i> 23 Sept.-9 Dec. 1820; <i>Can. Courant</i> 23 Sept.-2 Dec. 1820
miniatures; portraits; relig. photographs			
miniatures; portraits; landscapes; lithography; photographs		McCord Museum; <i>Viger Album</i> Bibl. mun. Mtl.	
miniatures; portraits	\$30.00 \$25.00-\$120.	Bank of Montréal Archives	<i>Can. Courant</i> 23 Aug.-23 Sept. 1820; <i>Mtl. Herald</i> 12 Sept.-11 Oct. 1820
painted profiles; miniatures; portraits; lithography; art-teaching	50¢-\$5.00	McCord Museum; private collections	
miniatures; art-teaching			<i>La Minerve</i> 4 Jan. 1844
miniatures; portraits; art-teaching	\$3.00	Chateau de Ramezay; McCord Museum; Soc. hist. du Saguenay	<i>La Minerve</i> 16 June-17 July 1834, 8-25 Aug. 1836
miniatures			<i>Mtl. Gazette</i> 18 Nov. 1816; <i>Mtl. Herald</i> 2 Aug. 1817
miniatures		Archives nationales du Québec	
cut and bronzed profiles; papyrotomia	2s 6d	Bank of Montréal; Chateau de Ramezay; McCord Museum; private collections	<i>La Minerve</i> 27 Aug., 6 Sept. 1827; <i>Mtl. Gazette</i> 20 Aug.-6 Sept. 1827
miniatures; portraits			

NAME	ORIGINS/ TRAINING	DATE IN MONTREAL	TRAVELS
Luke Kent	London	1803-04	
(lion stamp)		1850	
William Lockwood (c. 1803-1866)	English	1844? 1852, 1861	Toronto, Québec, Montréal
B. Lyon		1809	
R. McNaughton	American	1818-19	New York, Montréal
Eliab Metcalf (1785-1834)	b. Massachusetts	1808	Guadeloupe, Montréal, Québec, Halifax, New Orleans, Caribbean
Joseph Moran (1786-1816)	b. St-Jérôme, Québec; apprenticed to Dulongpré	1808-09	Montréal, Québec
Saunders Nellis	American?	1845	Mass., Rhode Island
Robert Parker Jr. (d. ca. 1865)	b. St. John, N.B.	1848-50	Montréal, England
Antoine Plamondon (1804-1895)	b. St-Roch, Qué.; studied under Légaré in Can., Guérin in France	1833, 1836	France, Montréal
Jona. Purinton	American	1803	Salem, Montréal, New York
John Ramage (ca. 1748-1802)	B. Ireland; studied Dublin, Society of Artists School	1794-1802	Halifax, Boston, New York, Montréal
Gerritt Schipper (1770-1825)	b. Holland; studied in Paris	1808-09, 1810	Boston, Salem, Charleston, S.C., New York, Amsterdam, Montréal, Québec England

ACTIVITIES	PRICES/TIME	LOCATION OF WORKS	MONTRÉAL ADS
profiles (physiognotrace)	\$2.00/10 min.		<i>Mtl. Gazette</i> 24 Dec. 1803-16 Jan. 1804
cut and bronzed profiles		McCord Museum	
miniatures		private collections	
cut and bronzed profiles (machine)	2/1£ 3d		<i>Mtl. Gazette</i> 4 Aug.-9 Oct. 1809
miniatures; portraits			<i>Mtl. Herald</i> 19 Dec. 1818-3 July 1819
hollow-cut and painted profiles; gold on glass jewellery profiles	2/15d/1 minute	Chateau de Ramezay; McCord Museum	<i>Mtl. Gazette</i> 5 Sept.-7 Nov. 1808
miniatures; profiles (physiognotrace); portraits; miniatures on paper; church paintings	2/10s 3d		<i>Mtl. Gazette</i> 5 Dec. 1808, 23 Jan. 1809
cut profiles; armless entertainment		private collections	<i>Mtl. Gazette</i> 20 Sept. 1845; <i>La Minerve</i> 18-25 Sept. 1845
miniatures			
portraits; miniatures		private collections	<i>Mtl. Gazette</i> 29 Sept., 1836; <i>La Minerve</i> 27 June, 1826
miniatures			<i>Mtl. Gazette</i> 8-15 Aug. 1803
miniatures; portraits		McCord Museum; McGill University Library	
miniatures; miniatures on paper	\$20.00 \$6.00 & \$3.00	McCord Museum	<i>Can. Courant</i> 8-22 May 1809; <i>Mtl. Gazette</i> 31 Oct. 1808, 15 May 1809

NAME	ORIGINS/ TRAINING	DATE IN MONTREAL	TRAVELS
C. Schroeder (Schroder)	b. Germany; active New York	1819, 1831	New York, Richmond, Va., Montréal, Québec
Mr. Seager		1831	Québec, Montréal, Toronto, Mass., Halifax
Henry C. Shumway (1807-1884)	b. Connecticut; studied National Acad. School; active New York	1844	Washington, Hartford, Montréal
Robert A. Sproule (1799-1845)	b. Ireland; studied London, Dublin	1826-40	Montréal, Québec
Levi Stevens (d. 1832)		1810-11, 1815, 1819	Montréal, Toronto
Henry Thielcke (act. 1832-66)	British; Royal Academy School	early 1830's	Québec, Montréal
John Thompson	Scottish	1805-06	New York, Montréal, Halifax, Jamaica, Charleston, S.C.
J. Wilson		1830	
Charles Woodley 1801?	"from London"	1833	Québec, Montréal

ACTIVITIES	PRICES/TIME	LOCATION OF WORKS	MONTREAL ADS
miniatures			<i>Can. Courant</i> 28 Aug.-11 Sept., 23 Nov. 1819; <i>La Minerve</i> 6, 10 Jan. 1831; <i>Mtl. Herald</i> 27 Nov. 1819
bronzed profiles (machine)	\$1.00		<i>Mtl. Gazette</i> 8-15 Oct. 1831
miniatures			<i>Mtl. Gazette</i> 21 Nov. 1844
miniatures; landscapes; art-teaching			<i>Can. Courant</i> 8 Jan. 1831; <i>La Minerve</i> 17 May, 18 June 1832; <i>Mtl. Gazette</i> 26 Nov. 1829; <i>Mtl. Herald</i> 30 Sept.-20 Dec. 1826
miniatures; portraits; engraving			<i>Can. Courant</i> 13-27 May 1811, 4-11 Nov. 1815, Jan.-Apr. 1819
portraits; miniatures; art-teaching			
portraits; miniatures; profiles; landscapes; embroidery patterns; patterns; art-teaching	\$20.00-\$100.00 1-5 guineas 25¢-\$1.00		<i>Mtl. Gazette</i> 23 Dec. 1805- 13 Jan. 1806
art-teaching; portraits; miniatures			<i>Mtl. Gazette</i> 13 May-July 1830
miniatures; portraits; landscapes			<i>La Minerve</i> 15 July 1833; <i>Mtl. Gazette</i> 11-18 July 1833

MÉMOIRES ET THÈSES EN HISTOIRE DE L'ART AU CANADA

La présente bibliographie est une liste préliminaire des mémoires et des thèses soutenus portant sur l'histoire de l'art canadien. Les titres sont extraits de *Canadian Theses: A List of Theses Accepted by Canadian Universities, 1947-*, Ottawa, Bibliothèque nationale, 1960-; *Canada: A Dissertation Bibliography*, publié par Donald M. Tupling, Ann Arbor University Microfilms, 1980 et de la base des données CAN/MARC, Ottawa, Bibliothèque nationale, janvier 1973 - novembre 1980. Il ne s'agit pas d'une liste exhaustive mais d'un *premier pas* dans l'établissement d'une rubrique des *Annales d'histoire de l'art canadien* consacrée aux mémoires et thèses, publiés ou en cours de rédaction, portant sur tous les aspects de la recherche sur l'histoire de l'art au Canada.

Les titres apparaissent par ordre alphabétique d'auteurs, selon les catégories suivantes: *ÉTUDES D'ENSEMBLE, PEINTURE ET DESSIN, ARTS GRAPHIQUES, PHOTOGRAPHIE, ARTS DÉCORATIFS, et ARTS DE PEUPLES AUTOCHTONES.*

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CANADIAN ART HISTORY THESES AND DISSERTATIONS

The following bibliography is a preliminary retrospective listing of theses on Canadian art history. Titles were selected from *Canadian Theses: A List of Theses Accepted by Canadian Universities, 1947-* (Ottawa: National Library, 1960-), *Canada: A Dissertation Bibliography*, edited by Donald M. Tupling (Ann Arbor: University Microfilms, 1980) and the data base CAN/MARC (Ottawa: National Library, January 1973 — November 1980). The listing makes no claim to be all-inclusive but intends to be the *first* step towards documenting in the *Journal of Canadian Art History*, theses completed and in progress on all aspects of Canadian art history research.

The titles have been gathered under the following system of categorisation: *GENERAL, ARCHITECTURE AND CONSERVATION, PAINTING AND DRAWING, GRAPHIC ARTS, PHOTOGRAPHY, DECORATIVE ARTS, and NATIVE ARTS.* Within each category listings are made in alphabetical order according to the authors' names.

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BIOGRAPHY AND BIBLIOGRAPHY OF THE WRITINGS OF DONALD WILLIAM BUCHANAN (1908-1966)

Donald William Buchanan is best known to the readers of *The Journal* as an historian of Canadian art. But he was also a pioneer in other fields and his interests there, like those in Canadian art, were widely expressed in his writings. Thus he published articles in such diverse areas as radio, film, film reviews, industrial design, art criticism, art history, photography, wine, travel and history. A man of wide-ranging interests in an age of increasing specialization, Buchanan promoted and implemented many new and significant public cultural activities, the results of which are still felt today.¹

Buchanan's background perhaps affected his commitment to public institutions. Born in Lethbridge Alberta, he was the son of Senator William Buchanan the influential former president of the *Lethbridge Herald*. Donald Buchanan received his B.A. degree in Modern History from the University of Toronto in 1930, and as the winner of that school's Wilder Fellowship, he studied at University College, Oxford the following year. Subsequently he attended the Ruskin School of Art and the University of Paris, returning to Canada in early 1933. During his time abroad, he also travelled throughout Europe. Perhaps because of his visual experience of the old cities of Europe, he ultimately chose to work in the arts rather than his first field of constitutional history.

In Canada, Buchanan began his career as a free-lance writer producing general interest articles for the *Canadian Geographical Journal*, *The Canadian Forum* as well as *Toronto Saturday Night* as their Ottawa correspondent. At this time Buchanan made his debut as an art historian, preparing his major monograph on James Wilson Morrice (1865-1924), an activity motivated in part by his attending the first large Morrice exhibition held at the National Gallery in 1934. Buchanan's research on the life and works of the artist thus qualifies him as Morrice's earliest biographer.

Buchanan founded the National Film Society in 1935-36 and was its first Secretary-Treasurer. The Society was created for the purpose of promoting the study and appreciation of film as an educational and cultural influence on Canadian life.² In 1937 he was hired by the Canadian Broadcasting Corporation as Supervisor of Talks. He held this position for three years during which time he was involved in preparing and broadcasting the public affairs news programme.

In 1940, after leaving the C.B.C. Buchanan served with the British Ministry of Information in Bermuda and during the war years he

played a vital role in obtaining enemy film footage to be used in propaganda documentaries by the National Film Board of Canada.³ From 1941 to 1944, he was Supervisor of Rural Circuits for the N.F.B., a programme implemented to reorganize distribution of films to rural areas in which over half the Canadian population lived. Since few of these areas had theatres and some did not even have radio service, war news travelled too slowly into much of Canada. Buchanan's proposal to establish a system of travelling projectionists was financed by the War-time Information Board.

His other major involvement with the then fledgling National Film Board⁴ was to establish the Stills Division of the Motion Picture Bureau. This unit provided photographs of government activities, Canadian wartime work at home and pictures for tourist promotion to be distributed in national newspapers. The Division was also responsible for printing and distributing pamphlets and books. In his 1945 book, *This is Canada*, Buchanan combined N.F.B. photographs of Canadian industrial and farm workers with those of children at school and at play, in a patriotic attempt to raise Canada's post-war spirit.

His career progressed within the N.F.B. when he was appointed Supervisor of Special Projects during 1945-47, an area concerned primarily with industrial design. However, the National Gallery of Canada had requested that this work now come under their jurisdiction. As a result, in 1947, Buchanan began his career with the Gallery as head of their Industrial Design Department. He organized their Design Centre, where important and influential exhibitions were installed. Concomitantly, he established the Gallery's Library of Industrial Design. He also organized the National Industrial Design Council and was elected Secretary, a position he held from 1946-56. The Industrial Design Council was composed of manufacturers, designers and consumer groups, working to promote the improved design of Canadian merchandise. Manufacturers sent in prototypes of their newly-designed products and an Industrial Design Award was given. That product was listed in the Industrial Design Index and then put on display in the National Gallery Design Centre.⁵ It was during this period that Buchanan wrote many articles on Canadian design, the majority of which were published in *Canadian Art*.

Buchanan became increasingly involved in the promotion of Canadian art and artists, perhaps most effectively through his tenure as editor of *Canadian Art* from 1944-1959. From his position in the liberal establishment, Buchanan's many articles in the magazine reflect his taste for art that predisposes nationalist values. Often the locale por-

trayed in the artists' paintings appears to have been Buchanan's prime interest. His concern for creating an audience for contemporary art is also evidenced by his continuous fight with the Board of Trustees at the National Gallery for new Canadian acquisitions, an effort which appears to have been relatively successful. Buchanan later served as Associate Director of the Gallery from 1955 to 1960, but failed to receive the Directorship.

After this disappointment, Buchanan devoted his energy to photography, publishing in 1962 his first book of photographs, his autobiographical *To Have Seen the Sky*. Until his untimely accidental death in 1966 Buchanan continued to write and to travel, photographing the architecture and people of Europe and the Middle East.⁶ One of his last major positions was as Supervisor of Cultural Themes for Expo '67, where he showed his talent for amassing the prestigious works of major museums for the Exposition.

Upon the death of their father, and the sale of his newspaper, *The Lethbridge Herald*, Donald William Buchanan and his brother Hugh offered the city of Lethbridge a collection of Canadian paintings. Among the paintings were paintings and sketches by J. E. H. MacDonald, Arthur Lismer, A. Y. Jackson, A. J. Casson, and a number of western artists, Roloff Beny, B. C. Binning, Maxwell Bates, Dennis Burton, Steve Kiss, Tony Onley, Janet Mitchell, Peter Ewart, R. S. Hyndman, W. R. Welsh, as well as small works by Pegi Nicol, Peter Haworth, Ghitta Caiserman, Gerald Trottier, David Milne, Lillian Freiman and Goodridge Roberts. The collection is now housed in the Southern Alberta Art Gallery and the Lethbridge Community College, Buchanan Resource Learning Centre.

Although Buchanan was not a trained art historian, his energy and diligence did much for the dissemination of Canadian art. Buchanan was a stimulator, a man of varied interests with the nature of a perfectionist. His commitment to Canadian art gave him an international reputation, and at home secured his position as an eminent contributor to Canadian culture.

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Notes:

¹ The author would like to thank the following people who granted interviews: Dr. R. H. Hubbard, former Curator of the National Gallery of Canada; Jean-René Ostiguy, Conservateur chargé de recherches, The National Gallery of Canada; the late Ilene Morash, Reference Librarian of the National Film Board Library; Paul Schoeler, architect, Ottawa. Many thanks as well to Laurier Lacroix for initiating this project and Liz Wylie who helped to edit the text.

² In 1950 the National Film Society became the Canadian Film Institute.

³ Every belligerent nation in World War II used captured film footage produced by the other side and turned it into a propaganda advantage for people at home. National Film Board films regularly contained scenes captured from the enemy.

⁴ The National Film Board, begun 1939, was a totally independent institution from the National Film Society.

⁵ Buchanan installed the displays himself. Objects from other countries were often exhibited as well. The Design Centre disbanded in 1969.

⁶ Buchanan's photographs have been deposited with the photographic archives of the National Gallery of Canada.

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"Prairie Approach to a Canadian Vision: the Childhood Years," *Canadian Art*, 20, No. 1, Jan./Feb. 1963, pp. 25-29. (Excerpt from *To Have Seen the Sky*.) Buchanan's photographs and text of the geography, architecture of Alberta.

"Fame in a Garden: Ossip Zadkine and Albert Giacometti," *Canadian Art*, 20, No. 1, Jan./Feb. 1963, p. 68.

"Painter in a Rural Setting," *Canadian Art*, 20, No. 1, Jan./Feb. 1964, p. 56. Goodridge Roberts.

"Indian Heritage: The Real and the Contrived," *Canadian Art*, 21, No. 2, Mar./Apr. 1964, pp. 111-12. The history of the Six Nations Indians.

"What the Jury Was Thinking About," *Canadian Art*, 21, No. 3, May/June 1964, p. 123. Montreal Museum of Fine Arts 81st Spring Exhibition.

"Trois Sculpteurs — Trois Portraits," *Vie des Arts*, No. 39, été 1965, pp. 48-52.

"The Men Who Make the Wines," *Wine and Food*, n.d. Burgundian wines.

"Afternoon in Champagne," *Wine and Food*, No. 112, n.d.

EXHIBITION CATALOGUES BY D. W. BUCHANAN

National Gallery of Canada, Ottawa.

Retrospective Exhibition of Painting by the Group of Seven, 1919-33, 1936. Intro. by D. W. Buchanan.

— *Sculptor and Poet are One* (Ossip Zadkine), 1956. Catalogue by D. W. Buchanan.

— *Catalogue of the Second Biennial Exhibition of Canadian Art, 1955.* Preface by D. W. Buchanan.

— *Alfred Pellan Retrospective Exhibition, 1960.* Intro. by D. W. Buchanan.

Institute Nacional de Bellas Artes, Mexico D.C.

Mexican Art: From Pre-Columbian Times to the Present Day, 1960-61.

Catalogue compiled by D. W. Buchanan and Jorge Olvera.

REPORTS BY D. W. BUCHANAN

Educational and Cultural Films in Canada.

A report by the National Film Society of Canada under a Grant from the Carnegie Corporation of New York, Ottawa, 1936.

Documentary and Educational Films in Canada (1935-50): A Survey of Problems and Achievements, Ottawa: Canadian Film Institute, 1952.

EXHIBITIONS OF
PHOTOGRAPHS BY D. W.
BUCHANAN

National Gallery of Canada, Ottawa. *A Not Always Reverent Journey*, 1959-60. A circulating exhibition.
— *A Critic's Eye*, 1960. An exhibition sequel to *A Not Always Reverent Journey*. A circulating exhibition.
Here and Now Gallery, Toronto, 1960.
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Bibliothèque Nationale, Paris. 1964.

BOOK REVIEWS / COMPTES RENDUS

THE CONTEMPORARY ARTS SOCIETY/LA SOCIÉTÉ D'ART CONTEMPORAIN MONTRÉAL 1939-1948

Christopher Varley
The Edmonton Art Gallery, 1980
96 pages, 69 ill., \$9.95

In recent years, attempts have been made in several publications to place the Contemporary Arts Society within the context of modern art's acceptance in Canada. As a result, the C.A.S. seems to represent this country's first collective commitment to modernism. With Christopher Varley's exhibition and accompanying catalogue, the Society's history and achievements have now been justly documented. The catalogue undeniably confirms the essential role played by the C.A.S. in liberating Canadian art from parochialism and insularity.

To those unfamiliar with its history, the Contemporary Arts Society was a purely Montréal phenomenon and, perhaps until recently, its influence did not really extend beyond Québec. But in the heart and mind of its *pater familias* John Lyman, it was a challenge directed at the complacent national style and borderless domination of the Group of Seven. Invigorated by his experience of the energy of Paris and equally demoralized by the retrograde traditionalism of Montréal, Lyman created in 1939 his main vehicle for publicizing "modern art." The C.A.S. also functioned as a forum for the modernist theory of art that he had learned three decades earlier from Matisse. Lyman's ambition for himself and for the Society was enormous, sometimes outstripping the ambitions of its painters.

The group's position was manifested in its first official exhibition "Art of Our Day," a presentation of European modern art rather than the work of C.A.S.

members. Lyman may have intended to focus on the international pluralistic stance of the Society by first exhibiting pictures by artists beyond criticism, rather than risking the possible disapproval and wrath of the Montréal public toward local newcomers working outside the popular Canadian Group of Painters style. Having thus prepared their potential audience, the C.A.S. embarked on an energetic and relatively successful program of members' exhibitions, showing for the next ten years at several local private galleries as well as at the Art Association of Montréal (despite their intermittent conflicts with the museum).

Attempts at organizing exhibitions to gain international exposure for the Society were realized by a showing at the Addison Gallery of American Art in Andover, Mass. But their highly ambitious attempt to exhibit in 1943 at the Metropolitan Museum in New York was sabotaged by the National Gallery of Canada, or more correctly, by A. Y. Jackson speaking through the Director, H.O. McCurry. Varley's revealing account of this scandalous behaviour is important as an affirmation of the intransigent control of the conservatives; but it is also an example of an "Ontario first" bias which seems to have continued in National Gallery policy until recent times.

That same year, as Varley points out, monumental changes were starting to occur in Montréal and within the C.A.S.. Because of the increase in Francophone members and their successful showings outside the Society, the philosophy and "style" of the group began to shift direction. Keeping in mind that the C.A.S.'s (and Lyman's) definition of modern art was twenty-five years old in the wider scheme of things, and that it fell largely within School of Paris parameters, it was a position bound to be challenged by a more avant-garde, spontaneous, expressionist stance. The Francophone painters introduced an aesthetic focus drawn from

Cubism and Surrealism alien to that of the older English members and consequently, significant cultural differences made themselves evident.

The internal ideological discontent, exemplified by the well-known conflict between Pellan and Borduas, the increased dissatisfaction with the Society's structure by the younger Francophones and perhaps, the discomfort of the Anglophone artists with the increasing attacks on the viability of representational painting eventually eroded the group's original cohesion. With Lyman seemingly uninterested in participating in aesthetic sectarianism, and perhaps feeling personally threatened by any form of avant-gardism, he no longer wanted nor was able to maintain his original position of power and influence. After a rather rapid series of three presidential elections and resignations, the Contemporary Arts Society imploded. That it succeeded in bringing modern aesthetic ideas to Montréal cannot be denied and that its liberal pluralism could not be sustained is equally true. Regardless, the Society's mandate for modernism had drastically changed Québec art, and consequently, that of Canada.

Christopher Varley's catalogue is the first major published recounting of the history of the C.A.S. That it should come from Edmonton rather than from Montréal is ironic in itself. Nevertheless, his successful chronicling of the group's private and public history goes far in projecting a sense of what the C.A.S. meant. His perceptive impression of the cultural split within the group as well as his careful presentation of the different aesthetic viewpoints brought to bear by Lyman, Père Couturier, Pellan and Borduas cannot be underestimated. Similarly, the thoughtful and considered discussion of the more important C.A.S. painters is refreshingly intelligent and without bias.

In his use of a model of successive discussions, Varley seems to view the his-

tory of the C.A.S. as the history of several dominant personalities, which is undoubtedly true. But one tends to lose the threads of continuity and interrelations among members. The links which might help to explain the internal dynamics of the group's activities are also missing. There is similarly a slight confusion about the sequence and consequences of events. These problems could have been alleviated somewhat by adding a detailed chronology to the existing appendices. Varley presents his ideas in a slightly dualistic manner. On the one hand, he recounts the history of the group; on the other, a selected appreciation of the paintings is given. Both are fascinating and enlightening in their own right; but what is missing is a fully resolved interweaving of the two themes. The lack of a total synthesis may not disturb the more familiar reader, but it could be confusing to those less at ease with the growth of Québec and Canadian art.

Similarly there is a certain feeling that the C.A.S. existed without a wider context. The lack of discussion about the painters' backgrounds, artistic training, philosophical and aesthetic attitudes as well as a limited sense of the flavour of the period are both shortcomings which detract from the impact of the material. Perhaps some of the essay's problems exist because the author had too much to say in too short a space. Thirteen pages is simply not sufficient to fully explore the complexities inherent in the story of the C.A.S., especially when one intends to incorporate detailed observations with sustaining generalizations. Varley writes in a breathless prose that stimulates his readers, but sometimes leaves them gasping for air.

In his introduction, the author states his hope that the exhibition will incite further efforts of investigation. One question that immediately comes to mind is the idea of a C.A.S. *style*. By examining the lists of members and exhibitors included in the catalogue appendices, one could say that the major-

ity (including Lyman) were "reconstructed" post-impressionists, with Goodridge Roberts the exception to this. C.A.S. paintings on the whole seem very Bloomsbury-like, but even though they were done over twenty years later, they still lack strong cross-currents from America and France. A more thorough investigation of the form and content of these paintings might help to better explain why they retain their curious "period" appearance. This category of "post-impressionists" does include a number of painters whose work and presence diminished over the years, perhaps because of the limitations of their academically reconstructed style. A much smaller group could be labelled mild-mannered "social realists" although several showed characteristics of both groups. In this case, the question of subject matter and stylistic influences would go far in separating and allying them with their American counterparts. The third and smallest group was the moderns — Borduas, Pellán, Webber and even Scott. Later of course, this more expressionist group expanded and eventually evolved a second and pointedly different C.A.S. "style."

Although Varley's catalogue does not purport to discuss all the group's exhibitions, it would be interesting to have a more complete idea of the appearance of their shows. The evident variety of stylistic tendencies in any one exhibition could be seen as a metaphor for the pluralism of the C.A.S. and as a result, perhaps the uneven quality of the work was overlooked in the greater concern to plead the case for modern art. Also the question of the stylistic interrelationships between artists as well as the kinds of influence they exerted upon each other deserves greater exploration. To this must be added an examination of external aesthetic forces, subject matter, private patronage, critical reception and even the painters own perceptions of the C.A.S. To recreate the sense of a period is a difficult task indeed, but a

necessary one if we wish a full "cultural reckoning."

To this end there is a wealth of information still to be obtained from the participating and associate members, before they pass into history. The lore surrounding the C.A.S. is as essential to our understanding as are the documentary facts. A cursory look at the list of Associate Members from January 1948 in the library of the Montreal Museum of Fine Arts, provides some insight into the type of public supporters of the group. For example, members like Drs. Dumas, Jutras and Dandurand were among the most important art collectors of the time. Another Associate, A. H. Gillson, Dean of Arts and Science at McGill University was responsible for founding the school's department of Fine Arts the previous year, a move possibly prompted by his association with Lyman and the C.A.S. The contribution of the Associates to the quality of artistic life in Montréal during that era certainly deserves further assessment.

Another question that arises directly out of the previous one pertains to the cultural climate of Montréal in the broad sense. Such notions as the possible effect of the leftist political ideas then in circulation among writers and artists might help to heighten our understanding of the painters' choice of subjects, or even more importantly, the particular mood of pathos and empathy so common to C.A.S. painting. Similarly to speculate on the role of World War II would be equally fruitful. Was Lyman describing his ambitions for the C.A.S. when he suggested in *The Montrealer* of November 1939 that wartime "provided an excellent opportunity... to do something to help our artists."? Was the C.A.S. a consequence of the energy left over for art because of Québec's withdrawal from federal affairs? What was the effect of the Conscription Crisis on the group; were they able to overlook nationalist politics? Historically it is a

rare thing for war to encourage art; was the C.A.S. an exception?

In the same vein is the rather fascinating fact of the surprisingly large number of Jewish members and exhibitors in the C.A.S., particularly in the first half of its history. In no other period of Québec art were Jews so actively involved in the artistic milieu. What exactly were the personal, political and cultural dynamics at work to make this possible and why was its energy not sustained after the war?

Leaving aside large issues, there is the particular question of John Lyman. As Varley correctly emphasizes, the C.A.S. and Lyman were virtually synonymous. Lyman's social contacts, his culture as of his temperament. His adherence to the aesthetic of "significant form" provided him with the resources to create a city's conversion to modern art. It is interesting to consider Lyman's own inner dualistic nature in light of his achievements.

His "puritanism" perhaps gave the C.A.S. its "thou shall not" character, most specifically engendered in its anti-academic position. Similarly he really only supported one form of art, that which reflected his particular love of "classicism" and the Apollonian mode, expressed in the tone of his own paintings. Lyman's attitude to what constituted viable art was as much a result of his culture as of his temperament. His lifelong distrust of abstract painting was as strong as his antipathy to the Group of Seven.

Lyman enunciated his basic doctrine in an entry in his private *Journal* for November 10, 1950:

The real subject of a painting is how you paint it, not what you paint. The meaning of art is deeper than subject matter, which is only something equivalent to the sculptor's armature. The artist chooses the subject that will enable him to carry out instinctive intent.

As is obvious, he is reiterating the position held by both Clive Bell and Roger Fry, but he is also denying Matisse's notion of the inherent inspiration that comes from the subject to be painted. Although the logical conclusion of Lyman's proposition is non-objectivism and abstraction, his puritanical adherence to the School of Paris could not accept either and undoubtedly precipitated his resignation from the C.A.S. In the same diary entry he bitterly wrote:

The so-called abstract and non-representational movements were genuine enough for they were founded on an intuition of nature but latterly they have simply become an easy way out for those who understand nothing and cannot attract attention any other way.

The opposite tendency of Lyman's personality was liberalism. This too may have been the result of the opportunities afforded him by his social position as well as his intelligence and cultivation. Lyman's liberalism was also a reflection of the intrinsic progressive attitudes of modernism. As the critic Milton Brown has explained "its energy was directed to purely cultural revolt," but not social change. "Its acceptance of a social condition wherein art was disenfranchised" could allow art "to reach heights of individual and personal expression without social check." Lyman's disavowal of established middle-class expectations allowed him the freedom to pursue the idealism essential to the success of the Society and modernism. For example, his desire to cut across cultural and economic lines permitted the heterogenous makeup of the group's membership. It is similarly reflected in the oft-times unbelievable variety of painters who exhibited together in the C.A.S. His openness also enabled him to recognize very early on in their careers the merits of Roberts and Borduas. However, Lyman might have disapproved of the Borduas *Portrait of Madame Gagnon* on the catalogue

cover, given his poor opinion of the painter's figurative works. More in keeping with the sentiment of the exhibition would have been one of Lyman's own pictures. Of the many examples that could be cited to indicate Lyman's progressive views is the interesting fact that in 1937 he wrote in *The Montrealer* on the A.A.M.'s unjust acceptance procedures for the Spring exhibitions, suggesting a two-jury system instead. But it was not until eight years later through the insistence of the C.A.S. that the museum acknowledged the fairness and logic of his proposal.

But Lyman's liberalism was probably more of a guiding principle than an internalized emotional response and this may go far in explaining his diminishing role within the C.A.S. However Lyman's attitude to and his notion of his position within the Society has yet to be fully revealed.

In conclusion Varley's exhibition and catalogue have finally given the Contemporary Arts Society the attention it rightfully deserves. It is a tribute to his energy, enthusiasm and insight. And now it is left to the rest of us to build upon this very solid base.

Sandra Paikowsky

DESSIN ET SURREALISME AU QUÉBEC

Réal Lussier

Catalogue accompanying an exhibition organized and circulated by the Musée d'art contemporain, Montréal.

40 pages, 31 ill., \$2.00

Despite scholarly interest in Québec Surrealism and its ramifications over the past decade, the Surrealist drawings created by Montréal's avant-garde artists during the period 1943-57 have received little attention. *Dessin et surréalisme au Québec* is a welcome publication on the subject and the first to attempt an overview of Québec surrealist drawing *praxis*.

Published in conjunction with a travelling exhibition of thirty-one drawings by seventeen artists organized by the Musée d'art contemporain, the catalogue is divided into four parts: an essay by Réal Lussier, artists' statements, plates, and a list of works in the exhibition which includes biographical information about the artists. Its value is threefold: the reproduction of little known work; a synoptic history of the movement and its artists, incorporating the findings of recent scholarship; and a published record of fifteen works from the museum's collection. Both its text and plates must be considered in future discussions of Surrealism in Québec.

While the importance of *Dessin et surréalisme* in the literature is incontestable, it suffers from limitations in content and format. In many ways, the publication typifies the catalogue style of smaller, younger Canadian museums for Canadian material, sharing both its strengths and weaknesses. Because of government cultural policy, these institutions place more emphasis on collecting, displaying and dispersing art works than on documentation, research and interpretation. One of the advantages of this policy is the ability of the museum to create interest in unknown

aspects of Canadian art. Through exhibitions, the museum acts as a catalyst for further, more concentrated study. The major disadvantage is that when little known work forms the subject of the catalogue, both the essay and the list rely on existing, rather than original, research. As with many of its counterparts, the paucity of original research in *Dessin et surréalisme*, coupled with weak documentation, results in serious implications for the orientation and nature of the interpretation as well as a restricted base for subsequent scholarship.

The essay by Réal Lussier is divided into three parts. It begins with an introductory statement in which Lussier defines Surrealism in the Québec context as "non-limitatif, ouvert" and delineates two axes, automatisme and poetry, within which Québec Surrealist activity occurs. Lussier's recognition of diverse Surrealist philosophies at the outset enables him to present a much needed non-partisan discussion of the movement in the sections which follow.

Unfortunately, the generalizations about drawing contained in the introduction do not go far enough. Comments about drawing being experimental work, quickly executed, revealing the original intent of the artist can, and have, been applied to all forms of drawing. No attempt is made to define the distinguishing characteristics of Surrealist drawing or of Québecers working in this mode. While Lussier's reticence to focus on the issue of drawing reflects the lack of literature on the subject, it is the major weakness of the essay.

In the historical overview which follows, *Parcours historique*, initial exposures to Surrealism and subsequent coalescences into several factions are traced. Masterfully condensing a wealth of information, Lussier presents a balanced interpretation of the period, including the importance of book illustration and theatre décor. Much of the information was first contained in Henri

Bourassa's *Surréalisme et littérature québécoise* which inspired the content in this section of the essay. Because the information on art in Bourassa's book is subsidiary to the discussion of literature and spread throughout the lengthy text, it is not as lucid nor as accessible as Lussier's presentation.

While Lussier's reconstruction provides a broad context in which the drawings can be placed, he does not attempt a history of Québec Surrealist drawing itself, either in this section or in the concluding segment of the essay, revealingly entitled *Surréalisme pour liberté*. Rather, each of the drawings in the exhibition is discussed in an order determined by the chronology of the works, carefully chosen to correspond to the period in which each artist was most active in Surrealist circles. As such, however, only the historical development and the issues presented by the works included occurs.

Given Lussier's admirable desire to discuss each work equitably, he grapples well with the uneven literature on the subject, treating the work of lesser known artists generally and engaging in more detailed analysis where more is known about the artist or the drawing. The philosophy of each artist is characterized before commenting on the style and imagery of the drawing. Once again though, the Surrealist-versus-drawing orientation of the essay limits consideration of the works. Little is done to situate the importance or role of drawing or the works chosen in the oeuvre of the individuals included, nor are the drawings, as drawing, discussed.

The lack of attention paid to what, ostensibly, is the subject of the catalogue obscures the relevance of a detailed examination of drawing in clarifying the distinctions between the various groups of Surrealists in Québec. We are left with the physical evidence that drawing was important but remain uncertain as to how and why. We wonder why only

one drawing by Borduas was included; why Pellán's drawings vary so in style; why Daudelin, a figurative artist, can be classed among the abstract Automatistes; why artists involved with the Automatistes illustrated poetry; why so many of the drawings are executed in ink; why some artists preferred colour?

The avoidance of the issue of drawing is tied to the lack of detailed research on the drawings themselves and is reflected in the inclusion and exclusion of certain types of information in the catalogue entries and artists' statements, both of which reflect the Surrealist as opposed to drawing emphasis found in the essay. In the entries, biographical information about the artists is more extensive than notations on the drawings. Provenance, bibliography, detailed media description, signature notation and discussion of related works are omitted. Consideration of these factors would assist in determining theory and practice and their inclusion would have saved future scholars considerable work. Questioning the artists about drawing as well as Surrealism would have been equally helpful.

Many of the deficiencies of content in *Dessin et surréalisme* can be explained by a conflict between generalist and scholarly tendencies, as well as uncertainty about the purpose of the catalogue. The same is true of its format. The quadrupartite arrangement of the catalogue's material reflects a current trend and dilemma in catalogue publication: the desire to find a format and content which provides the public with a reasonably priced, easily read (often interpreted as not too academic looking or sounding) guide to and record of the exhibition and, at the same time, one which serves the needs of the specialized scholar. While the aim of serving the public is commendable, comprehensible and fashionable on the part of institutions whose funds derive primarily from taxes, few publications

of this type successfully meld the opposing ingredients of summary and detailed approaches, and in- and non-exhibition use. The result is usually a hybrid, combining features of the standard art book and the traditional catalogue, stressing aspects of one or the other. As a result, the format of many exhibition catalogues usually presents problems for both types of reader and both types of situation. Ultimately, the problem of format raises questions regarding the goals of publications and exhibitions.

Dessins et surréalisme separates essay and catalogue text, enabling the viewer to obtain immediate and specific information about the art works in the exhibition and biographical data on the artists in a sequence and time span that is not overly taxing. While this aspect of the catalogue is laudable, aside from the condensed artists' biographies, the entries provide only the information contained in the labels — artist, title, date, medium and collection. One is forced to ask if both the viewer and the reader would not have been better served if the commentary on specific works contained in the essay under *Surréalisme pour liberté* would have been more appropriate in the entries, accompanied by the artists' statements. Conversely, the viewer might obtain this information through expanded label text.

The separation of data on an art work into various sections of the catalogue and the scanty labels in the exhibition raise the issue of diminished accountability for printed information. If text is presented in a manner that makes verification with the information contained in the art work or elsewhere in the publication difficult, errors and omissions are not as noticeable and dialogue is restricted to the few who will take the time to study the publication. This comment applies not only to the text arrangement in the publication under discussion but also to the separation of text and plates.

In *Dessin et surréalisme*, the plates are grouped together following the essay and artists' statements but before the list of works. While the viewer does not require a reproduction, the reader does. The illustrations are of good quality, visually documenting the chronology and diversity of technique, process, imagery and media found in Québec Surrealist drawings. Confusion, however, arises when attempting to correlate essay text or catalogue entries with the plates. Page numbers for illustrations are not given in the essay. The entries are arranged alphabetically, the plates chronologically, with no explanatory note given. Identifying the correct catalogue number from the illustration is equally problematic. The number beside the plate is the page number; the catalogue number is located beside the caption at the top of the page. Collating information in the various sections is overly time consuming and frustrating.

The dilemma of plate placement is symptomatic of the problems of the multipurpose catalogue *cum* book and the choice of plate location is an indication of the orientation of the publication. Usually, some form of double duty approach is taken with the plates sandwiched between commentary and fact sections as here. This mode recognizes that the plates may be useful without the text. An alternative is the relegation of the plates to one section, either in-text in the essay, divided by chapter or accompanying each entry. Both methods pose collating problems.

Sometimes, a more holistic approach is taken with the plates included in the essay and the entries serving as captions. While such a treatment responds to the general and specific nature of the material included, it is, at the least, awkward as a tool used while attending the exhibition, though it does provide the opportunity for "viewing" comparative material while viewing the exhibition. The disadvantage of the holistic format for the non-exhibition reader oc-

curs when descriptive text is included in the entry/caption. It vies for attention, breaking the reading flow of the essay commentary.

As problems occur with all existing formats, perhaps *Dessin et surréalisme* should not be overly criticized in this respect. The solution to the difficulties seems to lie in redefining the purpose of many current exhibition catalogues.

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PLURALITIES/1980/ PLURALITÉS

En collaboration
Ottawa, Galerie nationale du Canada
1980
131 pages, 120 illustrations en n. et b.
\$19.95

Faire le mort

Une exposition terminée, reste le catalogue. Les oeuvres passent, les écrits demeurent. *Pluralités 1980* a laissé des traces: regrets pour certains de ne pas en avoir été; déception pour d'autres quant à leur participation; critiques imprimées; articles à venir; un document, ce catalogue, qu'il nous faut maintenant commenter.

Dans un article publié en 1975, Louis Marin cernait ainsi les fonctions du catalogue d'exposition:

«(Il) possède une valeur d'usage dont le statut est ambigu: en effet,

acheté avant la visite de l'exposition, il a pour fonction de guider le parcours du visiteur. Il ordonne ce parcours selon un principe de succession qu'il propose. Il permet l'identification des objets en les désignant par un titre et une attribution à un auteur. Et enfin, il commente ce guidage et cette identification en offrant au lecteur-visiteur la forme générale d'un déchiffrement ou d'une interprétation possibles¹.»

L'ambiguïté du statut du catalogue notée par Marin devient un épais brouillard si on confronte notre document à cette citation. Son format (9" x 12") et sa rigidité imposent l'achat après coup si l'on ne veut pas s'encombrer et limiter l'aisance baladeuse. Si d'aventure un spectateur naïf ou inquiet choisit de se faire accompagner de ce guide vert, son parcours sera étrangement ordonné. Disons autrement qu'il sera victime de «l'effet Alphabits». Après les «micro-genres» d'usage, le catalogue *Pluralités 1980* distribue les artistes selon l'ordre alphabétique déjà inscrit dans les patronymes: la «succession» va donc de Baden à Wyse, sans plus. Un Thésée consciencieux se verrait donc obligé de changer de salles ou de monter et descendre les étages de la Galerie nationale en tenant compte de cette séquence arbitraire. Quelle performance!

Un catalogue permet aussi l'identification des objets, nous dit Marin. Cela dit, toutefois, sans tenir compte de la «nature» de plusieurs présentations qui ne sont pas encore réalisées au moment de la rédaction des textes introductifs. Lorsqu'un musée veut faire le point de la situation, on peut s'attendre à de l'art-fiction: cette attitude (devenue forme...) des catalogueurs et du système d'accueil institutionnel — on me dira pourquoi ne pas écrire «musée» et je répondrai «pensez-y» — sous-tend nombre d'introductions depuis une exposition de 1969 au Whitney Museum intitulée *Anti-Illusion: Procedures/Mate-*

rials. James Monte dans le catalogue de cette exposition notait que les jeux étaient modifiés et que les oeuvres exposées ne seraient en général pas vues par les conservateurs avant la semaine précédant l'ouverture². Il s'agit donc de choisir judicieusement les artistes, de titrer au préalable et le «fast-food» suivra, *i.e.* que dans le meilleur des cas il y aura un objet à consommer, soit une oeuvre à voir, soit une page à lire (Kennedy, p. 77). En tordant quelque peu les mots, ne s'agit-il pas là d'une commande sociale?

Ce qui nous renvoie à la courroie de transmission, à savoir les «sélectionneurs». On a reproché à la GNC de déléguer ses pouvoirs, de ne pas prendre la responsabilité (ou le risque) du choix des oeuvres³. Mais compte tenu du changement — pour ne pas dire de la perte de personnel dans cette institution vénérable («Cent ans, c'est long, hein Philippe, cent ans sans se plaindre», chantait Charbelois) — l'astuce était de bonne guerre: à défaut de conservateurs à temps plein, prenons des agents libres. Mais là où ça coince et où ça ne passe pas, dirait une lacanienne laconique, c'est qu'à pouvoir remis, présentation oblige. Le catalogue nous indique que W, X, Y et Z ont fait la sélection (p. 3), qu'ils se sont parlé (p. 10), que Z a écrit d'outre-mer (p. 10), et qu'on les remercie de leur «concours sans réserve» (p. 15). Mais qui a choisi quoi? Pourquoi les a-t-on choisis, eux? Qui travaille ici? J'aimerais savoir. J'aime être présentée à mes interlocuteurs. Vous me direz que cela fait éducation bourgeoise-cours-classique. Soit, mais je préfère encore ce système daté à celui du «tsé qui j'veux dire». Dans les vieux pays, quand on invite des conservateurs, on les présente; on nous dit ce qu'ils ont défendu, on me dit qui parle⁴. Libre à moi de questionner le lieu d'où ils/elles parlent. Le catalogue *Pluralités 1980* me les désigne par ordre alphabétique. Artistes et critiques (ou théoriciens? ou historiens?) de toutes lettres, unissez-vous!

Le lecteur attentif finit par comprendre le jeu. Il faut feuilleter de B à W et rendre aux quatre conservateurs invités la monnaie de leur pièce, chacune des notices étant heureusement signée. Reconstituons le damier⁵: Fry a choisi Cruise, Fafard, Proch, Thauberger et Wyse; Holmes nous dit Baden, Brener, Dean, Mongrain et Wall; MacKay nous présente Baxter, Kennedy, McEwen et Westerlund; et Pontbriand nous entretient de Boogaerts, General Idea, Goodwin, Poulin et Racine.

Loi des genres

Pluralités 1980 est toutefois un *vrai* catalogue: y défilent, selon la tradition, les pages titres, un avant-propos de la directrice de l'institution, une introduction de la coordonnatrice Jessica Bradley, les remerciements usuels, et les notices monographiques assaisonnées de reproductions en noir et blanc.

Nous passerons aujourd'hui presque sous silence l'avant-propos et les remerciements, quitte à revenir ailleurs sur un corpus constitué par un ensemble de voix officielles qui sont dans l'obligation de cautionner le rôle de leur institution, de délimiter leurs frontières, de justifier — bien souvent par de subtiles réserves — leurs prédécesseurs et de se tailler une histoire à la mesure des préoccupations du moment.

Nous sympathisons avec les difficultés de la coordonnatrice qui doit présenter une «exposition (qui) se distingue par un éclectisme non seulement de la méthode et du matériel, mais de l'idéologie» (p. 14). Sa tentative de mise en place du «pluralisme» (à Paris, il y eut la saison du plaisir; à New York, le «post-modernism» fait la loi; à Ottawa, le «pluralism» se porte bien) n'est cependant pas très convaincante.

Jessica Bradley a tenté de répondre des décisions de quatre invités, d'uni-

fier l'éclectisme et d'y ajouter ses choix. On peut déduire, à la lecture de son texte, que lui manquent Michael Snow (p. 13) et la peinture (p. 10) aussi l'art vidéo (p. 10), mais cette dernière absence est compensée par le choix qu'a fait la Galerie pour la Biennale de Venise. (Note à l'intention des analystes d'avant-propos officiels: dans quelle mesure une introduction infirme-t-elle ou non les positions des autorités constituées?)

Passons aux notices individuelles et aux illustrations contrapuntiques qui constituent le corps de l'ouvrage. Le «déchiffrement» des oeuvres présentées suit un modèle classique: textes de présentation par un «écrivain» qui cautionne à la fois sa fonction, l'artiste et l'oeuvre; une note (entendre au sens musical) biographique qui situe l'artiste dans le temps et dans son espace de travail (de Saint-John à Vancouver avec quelques échappées vers l'Europe ou les États-Unis); une liste partielle d'expositions (ou de performances, ou d'installations) choisies; une bibliographie sélective et s'il y a lieu les publications de l'artiste. L'homogénéité factice créée par le format, la typographie, et les divisions gomme les différences. Un effet d'histoire s'inscrit ainsi dans le catalogue vert ou plus exactement *par* ce catalogue qui sanctionne officiellement (et artificiellement) un travail en développement. Des artistes nés en 1945, 1942, etc. sont passés au moule de l'histoire (le purgatoire ou les poubelles attendent certains d'entre eux) par la magie du catalogue: on fait d'eux des Puvis de Chavannes, des Van Dyck jeunes, des Groupe des Sept en les «travaillant» de même manière.

Cela dit pour le mode de présentation de l'ensemble des courtes monographies. Toutefois, l'écrivain, parfois, se manifeste malgré le cadre. J'ai souhaité plus haut d'être présentée aux sélectionneurs ou plutôt qu'ils me soient présentés. Je causais rhétoriquement, je me prenais pour une autre... lectrice. Si

je reviens maintenant au(x) sujet(s) je vous dirai que je connais deux des quatre conservateurs et que justement cela explique mon insolence. Pourquoi Philip Fry, que je qualifierais amicalement de «learned patenteux» écrit-il à côté de ses pompes? Pourquoi Chantal Pontbriand n'est-elle pas à la hauteur de son travail dans le milieu montréalais? Je m'ennuie du Fry théoricien qui nous fait réfléchir — nous, historiens de l'art contemporain — sur sa (notre) pratique. Je ne reconnais plus les talents d'animatrice de Pontbriand (bien que j'avalise tous ces choix, en particulier Boogaerts, Goodwin, Poulin et Racine) lorsque je lis ses textes. Elle a cependant le mérite d'introduire le «je» (p. 67 entre autres) dans ce catalogue un peu froid. J'aimerais connaître plus le travail de Willard Holmes qui sait décrire en intéressant (cf. son texte sur Max Dean), rendre un texte aussi net et clair que la sculpture de Brener. Je résiste au travail de Allen MacKay qui fonde ses introductions sur des entrevues avec les artistes. On me traitera de formaliste et, en ce sens, j'en suis. Platement dit: l'artiste a le premier mot, pourquoi aurait-il le dernier? Comme on disait jadis dans les cours d'école: «celui qui l'a dit, celui qui l'est»... Philippe Lejeune dit autrement, ou théorise cette expérience du bon sens trompeur, en écrivant: «Tout ce qui le (l'écrivain) concernait échappait à l'insignifiance, et devenait digne d'être écrit, notable⁶.» Lucy Lippard parlerait d'«instant art history». J'utilise aussi des arguments d'autorité puisque je vous renvoie à Lejeune, Lippard; en silence à Greenberg et Fried; sans que vous le sachiez à Kuspit et Alloway; et par affinités à Payant et Dubreuil. Tout ce que je souhaite ici, c'est de mettre une puce dans l'engrenage du recours à l'entrevue d'artiste, de semer un doute sur sa pertinence, disons de poser la question.

Dans cette toile de fond

manquent quelques fils.

Ainsi, les illustrations. Si vous avez vu l'exposition, faites votre propre ci-

néma. Sinon, ne pensez pas au catalogue comme source majeure d'information sur les oeuvres exposées.

Ainsi, le plaisir du texte (doit-on encore mettre des guillemets?) Tout n'est pas dans la manière de dire, mais parfois le discours sur l'art gagnerait à perdre quelque peu son ton stéréotypé, son allure de fiche d'identification. Tout critique ou historien d'art devrait musarder dans les *Écrits timides sur le visible* de Gilbert Lascault et dans les derniers livres de Barthes pour compenser le style ordinateur et miner l'efficacité de la nouvelle académie. Quand les bibliographies deviennent passionnantes, on peut se poser quelques questions sur les textes d'accompagnement...

Ainsi, les caprices de la traduction. À la page 15 où l'on trouve les remerciements habituels, j'ai remarqué sans comprendre que l'on avait souligné la bonne humeur constante des deux secrétaires. C'est en lisant certaines traductions que j'ai saisi les raisons de cet enjouement. Qu'on en juge par ces quelques exemples «Brydon Smith a eu la volonté de pousser l'art jusque dans ses dernières limites», lit-on en page 15. Ce n'est plus un organisateur, mais un meneur d'art! Le texte original remet les choses en place: plus modestement, Smith a eu «the willingness to stretch limits in favour of the art»... «In retrospect» se lit «en rétro» (p. 9) i.e. en effet rétrograde ou en abréviation de rétroviseur selon le dictionnaire. Dans la même phrase un nouvel art est créé, l'art «géo» ou si vous préférez le «Earth art». Ainsi prévenu dès les premières pages, le lecteur a tout intérêt à lire les textes suivants dans leur langue d'origine et à fredonner avec Léo Ferré «And je speak French, c'est un pleasure».

Bref

Le catalogue *Pluralités 80* s'éloigne de la tradition récente des excellentes publications de la Galerie nationale du Ca-

nada qui avait cours lors du règne de Jean Sutherland Boggs. Reste un outil de travail à court terme et un item de plus à rajouter à nos curriculum vitae, que l'on ait écrit un texte, que l'on ait exposé une oeuvre ou qu'on en fasse une recension critique.

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Notes:

¹ Louis MARIN, «La célébration des oeuvres d'art. Notes de travail sur un catalogue d'exposition», *Actes de la recherche en sciences sociales*, nos 5-6, 1975, p. 52.

² Marcia TUCKER, James MONTE, *Anti-Illusion: Procedures/Materials*, New York, Whitney Museum of American Art, 1969.

³ Philip MONK, «Pluralities: Experiment or Excuse?», *Parachute*, no 20, automne 1980 pp. 48-49.

⁴ Suzanne PAGE, *Tendances de l'art en France 1968-1978/9*, Paris, Musée d'Art Moderne de la Ville de Paris, 1979.

⁵ Les féministes trouveront peut-être le mot savoureux puisque la distribution homme/femme réclamerait plutôt que l'on dise «reconstituons l'hommier»; en effet, un sélectionneur sur quatre est une P et deux artistes sur dix-neuf sont une G et une W.

⁶ Philippe LEJEUNE, *Je est un autre. L'autobiographie de la littérature aux médias*, Paris, Seuil, 1980, p. 105. Tout le chapitre intitulé «La Voix de son Maître» est à lire.

PUBLICATION NOTICES/ NOTES DE LECTURES

PRINTMAKING IN CANADA THE
EARLIEST VIEWS AND PORTRAITS /
LES DÉBUTS DE L'ESTAMPE
IMPRIMÉE AU CANADA VUES ET
PORTRAITS

Mary Allodi

Royal Ontario Museum, Toronto, 1980
244 p., 121 illustrations en n. et b.
\$12.50

L'exposition *Les débuts de l'estampe imprimée au Canada, vues et portraits* organisée par les soins de Mary Allodi et le catalogue qui l'accompagne publié sous les auspices du *Royal Ontario Museum*, constituent un bel exemple de la contribution que peut fournir une institution muséologique à l'historiographie d'un sujet¹. Comme l'a souligné l'auteur du catalogue, la documentation sur l'estampe au Canada, depuis les débuts de l'imprimerie dans ce pays jusqu'au milieu du XIXe siècle, est peu abondante et les écrits sont encore plus rares. Notre histoire est en voie d'écriture. Nous trouvons là une des raisons principales à l'absence de considération envers certaines techniques, dans les textes de référence, en comparaison avec les arts dits majeurs. Cependant, nous ne saurions accepter cette seule explication à des manques de notre histoire et nous croyons plutôt devoir admettre l'influence d'une méthodologie historique classique qui a perçu dans un rapport hiérarchisé les différentes disciplines de l'art. Il n'est donc pas étonnant que des préoccupations sur le développement d'un art, dans un contexte colonial, soient apparues aussi tard qu'au cours de la dernière décennie. Sous un régime politique colonial aussi particulier, la transmission des styles s'est effectuée souvent par l'intermédiaire d'un support artistique qui fut délaissé par les historiens, aux dépens d'autres formes d'art et ce n'est que maintenant que nous reconsidérons cet art, qualifié de mineur, dans une perspective élargie et sans distinction.

La présentation d'une centaine d'estampes regroupant des vues topographiques et des portraits, depuis 1781 jusqu'à 1850 environ, dépasse ce cadre d'exposition par la rareté de ses pièces et l'ouverture qu'elle offre à un domaine de la recherche si peu traité. L'exposition dans ce cas-ci est une véritable mise en présence publique des jalons d'une histoire dont il nous reste encore à retracer la continuité.

Si le conservateur a oeuvré avec originalité en réunissant pour une première fois ces planches, il n'en a pas moins été confronté à un problème méthodologique difficile à éviter avec le sujet en cause. Une question ressurgit toujours lorsque nous traitons des arts graphiques, c'est celle de la technique, parce que nous sommes renvoyés à une historiographie parallèle à cet art.

En optant pour une approche thématique, Mary Allodi a cherché à contourner cet écueil méthodologique qui risquait de perdre le lecteur du catalogue dans des détails se rapportant à l'histoire de l'imprimerie plutôt qu'aux oeuvres. Sa position était ainsi justifiée de limiter le propos à deux genres d'oeuvres aux seuls vues et portraits². Toutefois, nous nous étonnons que le conservateur n'ait pas senti la nécessité de donner les motifs de cette option, les sujets étudiés ayant pourtant d'autres fonctions que celle de «décorer la maison et le bureau» (p. XVII). Et, en l'absence d'une introduction historique plus complète, le doute est apparu d'un arbitraire possible pour soutenir ce regroupement des planches alors qu'un contexte social et politique était à l'appui de l'apparition de ces sujets dans l'histoire. Une des raisons qui pouvait être évoquée, entre autres, était celle de permettre une étude plus approfondie par la distanciation de l'iconique, du cadre historique de l'imprimerie. Mais l'importance de l'imprimerie demeure

et augmente aussi la difficulté de dégager, dans un premier temps, une chronologie des oeuvres de leur contexte de production. Mary Allodi a d'ailleurs reconnu la valeur inestimable des sources d'information que représentent les inventaires des imprimeurs ainsi que leurs livres de comptes. Malgré sa volonté d'analyser surtout des planches tirées-à-part plutôt que celles reliées, elle fut constamment obligée de revenir aux livres des imprimeurs de périodiques pour retrouver les noms des illustrateurs et ceux des graveurs.

La reconnaissance d'une chronologie préétablie par rapport à l'imprimerie et les considérations techniques de cette discipline contraignent le chercheur à reprendre une continuité de laquelle il faut soustraire la fonction d'un art et ses qualités spécifiques. Car contrairement à ce que l'objectif fixé pour cette étude laissait entendre (p. XVII), la plupart des planches du catalogue avaient déjà été repérées³. Certaines d'entre elles ont fait l'objet d'une étude iconographique élaborée et nous pouvions nous attendre à ce que cette information soit dépassée en faveur d'un approfondissement des thèmes. L'exclusion du sujet religieux des genres choisis pour étude, facilitait la tâche du conservateur, en évitant de ramener la recherche aux débuts de l'imprimerie au Bas-Canada. L'établissement d'une presse au Canada étant résolue, nous entrons dans une période d'expansion des techniques d'impression qui était favorisée par l'idéologie dominante du nouveau colonisateur, impatient de faire connaître ce territoire conquis. La vue topographique n'apparaît pas qu'avec le *Traité de Paris au Canada*, ce thème s'insère dans une tradition graphique que nous pourrions rattacher aux premières représentations du Nouveau-Monde dans les portulans. Certaines vues de Québec, par exemple, sont reprises d'une figuration de la ville apparaissant dans les cartouches des cartes géographiques françaises du XVIIe siècle. Celle gravée par Hochstetter (cat. no 2) n'est pas sans

rappeler une configuration de Québec donnée par Jean-Louis Franquelin, hydrographe du roi de France, à la fin du XVIIe siècle. La vue topographique rejoignait un but scientifique, une représentation précise des côtes et du pays, tout en étant d'un caractère militariste. Les graveurs canadiens ne se sont pas soustraits à ce style topographique dont ils étaient tributaires. La qualité formelle de ces planches comme leur valeur sémantique restent à être situées dans une histoire de l'art au Canada. Comment dissocier le style linéaire et froid de certaines vues de ville de d'autres réalisées en Nouvelle-Angleterre à la même époque, et qui semblent démontrer un mode de représentation particulier et propre à ces gravures. Dans cette catégorie de la vue topographique, il existe pourtant différents styles entre la vue romantique, proche de l'aquarelle paysagiste anglaise du début du XIXe siècle, et l'esquisse militaire rendue dans un esprit utilitaire.

L'approche de Mary Allodi, articulée à partir de la chronologie, demeure dans l'emprise d'un discours historique distant du système pictural. La relation des faits historiques, une fois citée, l'incursion dans le champ iconographique aurait dû suivre. Avec le portrait nous entrons dans un univers hautement signifié sur le plan social. Une méthode plus analytique du représenté aurait révélé certains déterminismes socio-culturels à l'objet signifié et aurait orienté l'étude dans une voie peut-être plus déterminante pour la découverte du sens à porter à cet art.

Depuis l'âge classique du portrait gravé en France au XVIIIe siècle, les conventions stylistiques avaient été établies d'une manière presque impérative. L'éloignement du graveur en Amérique, son métier souvent peu affirmé laissaient une ouverture à une représentation moins stéréotypée qui démontrait, par ailleurs, un rapport autre au sujet. Peut-être est-ce dans cet écart à un mode représentatif conventionnel

qui se situe le sens d'une différence dont nous avons encore à évaluer la signification? Entre le portrait naïf de l'abbé Hubert (cat. no 7) et celui plus sentimental de Napoléon Aubin (cat. no 61), une histoire s'est instaurée, visible au niveau formel comme sur un plan technique. Mais il se peut que nous ne maîtrisions pas encore la matière que représente les arts graphiques pour que nous nous permettions des recoupements entre les images et des considérations d'un ordre symbolique. Tant que la question de l'ordonnance des faits se rapportant à cet art n'aura pas été posée sans confusion, nous nous reposerons sur la chronologie pour donner une ordonnance dans le temps à l'apparition de ces planches. Cependant, nous négligerons une de leur fonction première qui a été la transmission des styles et nous assisterons à une séparation, comme dans ce catalogue, entre l'histoire de la technique et l'étude descriptive de la planche. Le catalogue de cette exposition devient un ouvrage de référence pour la somme d'informations qu'il contient et pour être une première publication sur le sujet des débuts de l'estampe au Canada. La méthode muséographique, qui consiste en l'identification, le repérage des lieux de conservation (bien que certains lieux de conservation qui étaient connus et qui auraient bien dû y figurer aient été omis) et la bibliographie rattachée à chacune des planches, est constituée avec minutie et en fait un ouvrage à retenir.

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Notes:

¹ La traduction du titre est ambiguë parce qu'il est difficile de comprendre pourquoi l'on a insisté sur le terme d'«estampe imprimée» créant une redondance alors que le titre anglais était très général.

² Cette distinction appelle plusieurs nuances puisque l'on retrouve également des gravures de mode, une scène allégorique et deux sujets religieux.

³ Il faut mentionner ici l'excellent travail de Marie Tremaine, ainsi que mon mémoire de maîtrise présenté à l'Université de Montréal et déposé aux Archives publiques du Canada, en 1977, intitulé *Les origines de l'art de l'estampe au Québec*.

THE GALLERY SCHOOL 1939-1980 A CELEBRATION

Shirley Yanover:
Art Gallery of Ontario, Toronto, 1980
63 pages, 59 ill., \$2.00

Art education in Canada is becoming aware of its past and is searching for its roots. Its history coincides in time with that of the educational programme of the Art Gallery of Ontario. Shirley Yanover has written an account of the Gallery School on the occasion of its fiftieth birthday, tracing its development from its origins in the twenties to its present day active and varied role as an educational department.

An important person in the history of the Gallery School and in the history of Canadian art education was Arthur Lismer. Lismer was responsible for setting up the children's art classes at the Art Gallery of Ontario in 1930. From 1930 to 1938 he organized and ran a large range of educational activities which included public lectures, extension exhibitions, and gallery tours. His main contribution, however, to Canadian art education, was his work with children. It is Yanover's account of the Lismer years, and her quotations from the people who worked with him, that gives this little book its place in the work of documenting the roots of contemporary art teaching in Canada.

Inspired by Franz Cizek and the writings of John Dewey, Lismer believed in allowing the children to paint from imagination and express their own ideas. Supported by grants from the Carnegie Corporation, he experimented with programmes, ways of organizing classes and motivating art activities. He emphasized creativity and "free expres-

sion" at the same time involving children in large group projects and pageants that they would research in the Gallery and work on for months. An inspired artist and charismatic leader, he gathered around him a group of dedicated teachers whom he whipped up into a frenzy of activity and directed towards valuing child art for its own sake.

Many of the teachers and students who worked with him became important influences in Canadian art and art education. Amongst them Yanover mentions Dorothy Medhurst, Norah McCullough, Erma Lennox Sutcliffe, Audrey Taylor, Aba Bayefsky, William Withrow, Michael Snow, Bruno Bobak and Edwy Cooke. Cooke remembers painting on Saturday mornings in the Galleries as a child, surrounded by Group of Seven paintings, on a roll of wrapping paper spread out on the Gallery floor. He returned later on to teach adult painting classes, joining other Toronto artists like Jack Bush and York Wilson.

Lismer left Toronto in 1939 and came to Montréal to organize the Art Centre at the Museum of Fine Arts, where Anne Savage, Ethel Seath and others were teaching children on Saturday mornings. As Dorothy Medhurst reports:

I think that the people that he left behind were very excited about the whole thing... saw almost endless possibilities, and were perfectly capable of carrying them on. While Lismer was always a tremendous inspiration, and a tremendous leader, he was never a leader in the sense of organizing something, you swum (*sic*) or sank on your own.

This lack of organizational ability and his fear of interference from organized educational authority Lismer brought to Montréal, and perhaps accounts for his continuing crusade against public edu-

cation. He objected to systemization, believing that it would kill spontaneity and self-expression, the cornerstones of his philosophy and his teaching method. Rather than work for reform from within the system as Anne Savage did, he preferred to set up an alternative to art education in the schools, convinced that the schools would follow eventually. His influence, therefore was felt more by individuals than by the educational system as a whole. As a high school art teacher during the fifties, I remember following Lismer around the galleries as he led groups of children through an exhibition. Like the Pied Piper, he held the children in his spell using his personal magic, combined with a solid knowledge of both art history and the process of making art. I learned many "tricks" which I subsequently borrowed for use with my own students on gallery visits.

After the war, due to pressures from within, the Art Centre and the Children's Classes at the Art Gallery of Ontario were discontinued. The children's classes resumed in 1947 in a restricted form and the ensuing years saw a slow growth toward extending community services again. The balance of Yanover's book while lacking the spirit of Lismer's story adequately documents the ups and downs of the educational programme.

In 1977, with the opening of the Activity Centre, designed by Jim Williamson, head of Education Services, and the appointment of Jim Thornton as its director, the Gallery School became a physical presence again. Following in the tradition established by Lismer, Jim Thornton is an artist. As Williamson says, "...the tradition of the Gallery School is to have it run by an Artist... and to have only producing artists as instructors...."

The Gallery School is a valuable source of enrichment for its students and a place to test innovative teaching

methods. Art education in Canada can profit by alternative schools such as this one. It is sad that museum trustees do not always see their educational function in the same light as Arthur Lismer did. In his first "Educational Proposal" to the Education Committee of the Art Gallery of Ontario in 1926, he wrote, "...it is through the children that we wish for a new world, in which art and beauty may find a place in the common expression of living."

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LETTERS TO THE EDITORS/ LETTRES AUX RÉDACTEURS

I've just read your review of *Modern Painting in Canada* (Vol. V, no. 1, 1980) and felt I should drop a note of thanks and of self-defense. Yours was one of the only serious and halfway sympathetic reviews the book has received. Much of the criticism is well aimed. I can only apologize for the book's major defects.

Whatever formalist analysis is, I'm not certain that I apply it rigorously or exclusively. It struck me that I discussed nationalism and regionalism as cultural and political phenomena, perhaps not extensively enough, but I didn't just deal with art.

As for Morrice, the decision to start the book after him may have been a mistake. I still think modern painting in Canada really began, indigenously, with the Group of Seven, despite or perhaps because of their rather schizoid attitude to post-impressionism. I didn't mean to criticize Morrice because he was forced to live outside of Canada. Of course that was "Canada's failing" and perhaps I should have insisted on that, but that only reinforces my belief that modern painting was started in Canada by the Group.

Finally your comments on the chapter about Western Canada prompted me to reread it. Perhaps the arguments are "Talmudic." And I realize I'm one of Greenberg's few defenders. (Why is it that he is the only critic accused of having a bias?) But it covers the facts as I see them, perhaps without enough "analysis." I don't think I'm at all uncomfortable with regional art. Some art doesn't export well and I've admired some of that art very much. But I do resent it when the regional art of one part of Canada is proclaimed as being uniquely national and that of another part is overlooked and even despised.

I've seen that happen all too often. And it continues to happen.

Terry Fenton
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Edmonton Art Gallery
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NOTICE/AVIS

The Canadiana Department of the North York Public Library has recently organized a collection of papers addressed to Newton McFaul MacTavish during his working life, first as a journalist with the *Toronto Globe*, then as editor of *The Canadian Magazine*, and later as a civil servant with a strong supporting interest in art and literature.

The collection consists primarily of letters and manuscripts sent to MacTavish from Canadian writers and artists active between 1900 and 1935 (i.e. George Herbert Clarke, Arthur Phelps, Marjorie Pickthall, Theodore G. Roberts, Duncan C. Scott, Goldwin Smith; Frederick Challener, Berthe Des Clayes, J. W. Morrice, John Russell, M. A. Suzor-Côté, Homer Watson). Topics include the publishing of items in *The Canadian Magazine*, National Gallery purchases, *Globe* business and policy, and the personal and artistic experiences of the correspondents.

A finding aid has been prepared which briefly describes each of the 876 items. Inquiries should be addressed to the Canadiana Department, North York Public Library, 35 Fairview Mall Drive, Willowdale, Ontario, M2J 4S4 (telephone 416-494-6838).

INFORMATION FOR CONTRIBUTORS

1. All manuscripts must be typewritten and double-spaced on single sheets and numbered consecutively.
2. Please sign the manuscript with your full name and the name of the institution with which you are associated.
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