



J. Russell Harper
1914-1983

J. Russell Harper

1914-1983

The Publishers and Editors of *The Journal of Canadian Art History*, with sorrow, note the passing of J. Russell Harper on November 17th, 1983. His loss will be felt keenly by all those individuals involved in the research, teaching, exhibition and publication of Canadian art history; also by his colleagues and former students fortunate enough to have known him personally and to have worked with him, and who shared his interest in, and passion for, the field.

Russell Harper will be remembered as a completely dedicated and thorough scholar who stressed, through his own example, the vital need to establish a clear and reliable base upon which to build the study of Canadian art history. Although, as the Chronological Bibliography that follows would indicate, Harper's interests could span many areas in the field, both in the geographical and historical sense, his own special interest lay in the topographical and narrative traditions of the early and mid-nineteenth century.

Harper pursued his career in many locations in central and eastern Canada and we should recall his special interest in local history wherever he found himself. It is not surprising, therefore, that his approach to art history was a societal one, beginning almost literally from the grassroots level. A clear reflection of his interest in Canadian art as a product of the special concerns of its people was the exhibition of 1973, and the publication of 1974, *A People's Art: Primitive, Naïve, Provincial and Folk Painting in Canada*. Harper's colleagues will recall his struggles, in the year preceding the exhibition, to sort out the thorny problem of defining the "Primitive," the "Naïve" and the "Folk" aspects for his publication. The selection of pieces for the exhibition was a far easier task for Harper, given his reliable eye; the only difficulty he encountered here was the need to restrict the number of items to accommodate the exhibition. His choices, here, as in other situations, were based as much upon his recognition of the unique qualities of

the individual artists as upon purely aesthetic judgment. Former students of Harper's will recall the stress that he laid upon giving due place to the artist as an individual, in addition to seeing interconnections and influences in Canadian art.

In all his publications Harper combined his flair for archival research, his intellect and eye, with a lucid and accessible style of prose that serves to bring pleasure as well as knowledge to his readers. He reached out, in fact, beyond the still comparatively narrow field of scholarship in Canadian art history, to find a wider public, through his writing and through the exhibitions for which he was responsible. In his role as a teacher he succeeded in conveying to his students the fact that the art of Canada was a subject worthy of serious study and as much possessed of interest and fascination as that of the traditional fields of art historical research. Harper was notoriously unselfish, both of his time and breadth of knowledge, in his lectures and seminars with undergraduate and graduate students alike at Concordia University. In this respect he demonstrated the necessity for sharing information and for open discussion of problems encountered in the field, and he established himself as a model in this, to be followed by a new generation of art historians.

Russell Harper's own contribution represents a paradigm of these concerns and, as a consequence, it will continue to serve both as a foundation and an inspiration upon which to continue the building of Canadian art history. Key texts such as *Painting in Canada: A History* and the dictionary entitled *Early Painters and Engravers* will stand for many years as invaluable and essential reference works and as the standard against which future scholarship in the field will be measured.

The Publishers, Editors and Harper's colleagues on the Advisory Board of *The Journal* wish to extend their deepest sympathies to his widow and his family.

Les éditeurs et rédacteurs des *Annales d'histoire de l'art canadien* sont affligés par le décès de J. Russell Harper survenu le 17 novembre 1983. Sa perte se fera durement sentir auprès de tous ceux et de toutes celles qui travaillent dans la recherche, l'enseignement, l'organisation d'expositions et l'édition de l'histoire de l'art canadien ainsi qu'auprès des collègues et anciens élèves qui ont eu la chance de le connaître personnellement et de travailler avec lui, et qui partageaient son enthousiasme et sa passion pour ce domaine.

On se souviendra de Russell Harper comme d'un professionnel entièrement dévoué qui a souligné, par son exemple, le besoin essentiel d'établir clairement de solides fondations sur lesquelles bâtir l'étude de l'histoire de l'art canadien. Bien que, comme la bibliographie chronologique qui suit tendrait à le montrer, Harper s'intéressât à plusieurs aspects de l'histoire de l'art canadien, tant sur le plan géographique que chronologique, il cultiva une préférence pour les traditions topographiques et narratives du début et du milieu de dix-neuvième siècle.

Harper poursuivit sa carrière en différents endroits à l'est et au centre du Canada et il est bon de rappeler à quel point il s'intéressait à l'histoire locale où qu'il se trouvât. Il n'est donc pas surprenant que sa démarche en histoire de l'art se développa dans une perspective sociale. Il remontait toujours aux sources. Son exposition de 1973 et la publication en 1974 de *A People's Art: Primitive, Naïve, Provincial and Folk Painting in Canada* ont clairement reflété l'intérêt qu'il porta à l'art canadien en tant que produit des besoins spécifiques d'une communauté. Les collègues de Harper se souviendront de ses efforts acharnés, durant l'année qui précéda l'exposition, pour résoudre le problème épineux de la définition des termes "primitif", naïf" et "populaire" dans le cadre de son ouvrage. Etant donné la sûreté de son jugement, c'est avec beaucoup plus de facilité qu'il sélectionna les pièces à exposer. Sa seule difficulté fut d'en restreindre le nombre en fonction de l'exposition. Là, tout comme dans d'autres situations, il se basa autant sur son appréciation des qualités uniques de chaque artiste que sur un jugement purement esthétique. Les anciens élèves de Harper se rappelleront qu'il insistait toujours pour que l'artiste soit reconnu en tant qu'individu en plus d'être placé dans le contexte de l'art canadien.

Dans toutes ses publications Harper alliait sa perspicacité pour le travail de recherche d'archiviste, son intelligence et son oeil critique à un style lucide et à la portée de ses lecteurs qui en retirent plaisir et connaissances. Il s'efforça d'ailleurs de ne pas se limiter au domaine encore relativement restreint de la recherche en histoire de l'art et de toucher un plus vaste public grâce à ses écrits et aux expositions dont il fut responsable. En tant que professeur, il réussit à communiquer à ses étudiants le fait que l'art canadien était un sujet digne d'études sérieuses et tout aussi intéressant et fascinant que les domaines traditionnels de la recherche en histoire de l'art. Harper était bien connu pour sa disponibilité et sa générosité à partager ses vastes connaissances avec tous ses étudiants dans ses cours et séminaires à l'université Concordia. A cet égard il témoigna du besoin de partager ses connaissances et de discuter ouvertement des problèmes rencontrés et il

restera un exemple à suivre pour une nouvelle génération d'historiens de l'art.

La contribution de Russell Harper représente un paradigme de ces considérations et, par conséquent, elle continuera de servir de base et d'inspiration à l'épanouissement de l'histoire de l'art canadien. Des textes fondamentaux tels que *La Peinture au Canada, des origines à nos jours* et le dictionnaire intitulé *Early Painters and Engravers in Canada* demeureront des ouvrages de référence inestimables et indispensables et serviront de point de repère pour les recherches futures.

Les éditeurs, rédacteurs et collègues de Harper, membres du Comité consultatif des *Annales/The Journal* offrent leurs sincères condoléances à sa veuve et à sa famille.



- 1914 *Born, April 15, Caledonia, Ontario*
- 1926-31 *Caledonia High School*
- 1931-32 *Hamilton Normal School, 1st class teacher's certificate, Elementary art teacher's certificate*
- 1932-33 *Teacher, primary school level, Haldimand County*
- 1933-35 *McMaster University, part-time student*
Secretary to R.S. Colter K.C. in law office, Cayaga, Ontario
and after his appointment as Chairman of Ontario
- 1937-41 *Municipal Board with R.S. Colter as secretary and court stenographer to the Board, Toronto*
- 1938-40 *Ontario College of Art*
- 1941-45 *Royal Canadian Air Force*
- 1946 *Victoria College, University of Toronto, B.A.;*
Art and Archaeology
- 1948 *University of Toronto, Graduate School, M.A.;*
Art and Archaeology

- 1947-51 *Various archaeological excavations in southern Ontario*
- 1951-55 *Curator of Ganong Collection and doing archaeological excavations
New Brunswick Museum, Saint John*
- 1956 *Research in Paris*
- 1957-59 *Assistant to Lord Beaverbrook in London and Fredericton*
- 1959 *Archaeologist, preparing report on potential for restoration of
Louisbourg Fortress, Department of Indian and Northern
Affairs*
- 1959-63 *Curator of Canadian Art
National Gallery of Canada/Galerie nationale du Canada*
- 1965-68 *Chief Curator
McCord Museum, McGill University*
- 1965-79 *Professor of Art History
Concordia University, Montreal*
- 1974-83 *Advisory Board, Journal of Canadian Art History/Annales
d'histoire de l'art canadien*
- 1976 *Special Report on Folk Art in Canada
Secretary of State Department, Ottawa*

Academic Awards and Distinctions:

- 1956-57 *Royal Society of Canada Fellowship, for research in France*
- 1957-58 *Social Science Research Council Grant, for research in Rome
and Great Britain*
- 1960 *Humanities Research Council of Canada, publication grant*
- 1972 *Doctor of Letters, University of Guelph*
- 1974 *Fellow of Royal Society of Canada, elected 1974
Officer of the Order of Canada, investiture 1974*
- 1982 *Doctor of Fine Arts, Nova Scotia College of Art and Design*



J. Russell Harper, O.C., D.Litt., D.F.A., F.R.S.C.

A Chronological Bibliography*

- 1950** *The Early History of Haldimand County.*
Caledonia, Ont., *The Grand River Sachem*, 1950.
(A collection of articles published during 1950 in the Caledonia weekly newspaper, *The Grand River Sachem*.)
- 1951** "A Madonna and Child from a Salamancan Tomb,"
Bulletin of the Royal Ontario Museum of Archaeology, 17,
Sept. 1951, pp. 1-5.
- 1952** "A Sketch-book of Cornelius Krieghoff,"
Canadian Art, 19, Summer, 1952, pp. 163-64.
"The Webb Site, A Stage in Early Iroquoian Development," *Pennsylvania Archaeologist* (Society for Pennsylvania Archaeology), 22, Jul. 1952, pp. 49-64.
The West Coast Speaks. 1952.
(A limited edition of linocuts executed by J.R.H.)
- 1954** *Books of the Middle Ages.*
Toronto, Royal Ontario Museum of Archaeology, 1954.
"Forwarder Stamps on Letters of a New Brunswick Shipping Firm 1822-1844,"
B.N.A. Topics (*British North American Philatelic Society*), Nov. 1954, pp. 328-33.
MacBeath, George, ed. *Champlain and the Saint John, 1604-1954*,
"Ougoudi; The Indian Village at the Mouth of the Saint John: 1604-1616." Saint John, New Brunswick Historical Society, 1954, pp. 26-29.
"Old New Brunswick Almanacks,"
Maritime Advocate and Busy East, 44, Apr. 1954, pp. 5-10.
"The Theatre in Saint John, 1789-1817,"
Dalhousie Review, 34, Autumn, 1954, pp. 260-69.

* J. Russell Harper did not always sign his own writings (such as his short book reviews in *Choice*), and some of his texts in catalogues and in books edited by others are not noted under his name in indices, data bases, and library shelf-list catalogues; (short, miscellaneous book reviews in *Quill and Quire*, for instance, are not listed). The following bibliography should therefore be considered as a thorough, but not necessarily exhaustive, study. We welcome additional information from our readers.

- 1955 "Bath-Taking Difficulties in Saint John Over a Hundred Years Ago,"
Maritime Advocate and Busy East, 46, Dec. 1955, pp. 13-18.
Canadian Paintings in Hart House.
 Toronto, Art Committee of Hart House, Univ. of Toronto, 1955.
 "Christopher Sower, King's Printer and Loyalist,"
New Brunswick Historical Society Collections, 14, 1955, pp. 67-109.
 "Daguerreotypists and Portrait Takers in Saint John,"
Dalhousie Review, 36, Autumn, 1955, pp. 259-70.
 "The Loyalist Gardens,"
Maritime Advocate and Busy East, 45, Feb. 1955, pp. 5-10.
 "A New Brunswick Congregation, 1763-1774,"
The Bulletin, (Toronto, United Church Publishing House), 8, 1955, pp. 29-33.
 "New Brunswick's First School Book,"
The Educational Review, (Saint John), 69, Mar.-Apr. 1955, pp. 24-25.
- 1956 *Portland Point, Crossroads of New Brunswick History; Preliminary Report of the 1955 Excavation*.
 Saint John, New Brunswick Museum, *Publication of the New Brunswick Museum. Historical Studies*, 9, 1956.
- 1957 "Four Thousand Years of History; The Story of Archaeological Excavation at Portland Point, Saint John, New Brunswick,"
Atlantic Advocate, 47, Mar. 1957, pp. 31-35.
 "Micmac Armbands,"
Pennsylvania Archaeologist (Society for Pennsylvania Archaeology), 27, Dec. 1957, pp. 135-36.
 "Snowmen, Tinsel and Tanbark,"
Atlantic Advocate, 48, Nov. 1957, pp. 49, 51, 53, 55, 57.
 "Stephen Humbert,"
Encyclopedia Canadiana, 5, 1957.
 "Two 17th Century Micmac 'Copper Kettle' Burials,"
Anthropologica, 4 (Series I), 1957, pp. 11-36.
- 1959 Bird, William Richard, ed. *Atlantic Anthology*,
 "Four Thousand Years of History."
 Toronto, McLelland and Stewart, 1961, pp. 48-53.
Harper Report — The Fortress of Louisbourg 2 vols.
 Historic Sites Division, National Parks Branch.
 Multilith Publication, 1959.
 Univ. of New Brunswick, Art Centre, Fredericton.
An Exhibition of Paintings by J. Russell Harper. 1959.
- 1960 "Canadian Art in the National Gallery,"
CLA Bulletin, 16, May 1960, pp. 276-81.
 "In Quest of Lord Baltimore's House at Ferryland,"
Canadian Geographical Journal, Sept. 1960, pp. 106-13.

- 1961 Unsigned Canadian biographies in *McGraw-Hill Dictionary of Art*, 1961.
 "American Colonial Portraiture in the Canadian Scene,"
Dalhousie Review, 41, Autumn, 1961, pp. 347-53.
Historical Directory of New Brunswick Newspapers and Periodicals.
 Fredericton, New Brunswick, Univ. of New Brunswick, 1961.
 Musée d'art moderne de la ville de Paris.
Deuxième biennale de Paris, "Introduction." 1961, p. 24.
 Museu de Arte Moderna, Sao Paulo, Brazil.
Bienal de Sao Paulo; catalogo geral. 1961, pp. 149-50.
 "St. Martin's Men Build a Ship in 1814,"
American Neptune, 21, Oct. 1961, pp. 279-91.
- 1962 Art Gallery of Greater Victoria, Victoria.
Selections from Fifteen Years of Painting on Vancouver Island by Margaret Peterson. 1962.
 National Gallery of Canada/Galerie nationale du Canada, Ottawa.
Canadian Outdoor Sculpture Exhibition [1st]. *Exposition en plein air de sculpture canadienne* [I]. 1962.
Contemporary Canadian Painting.
 Ottawa, National Gallery of Canada, 1962.
Everyman's Canada: Paintings and Drawings from the McCord Museum of McGill University.
 Ottawa, Queen's Printer, 1962.
Une imagerie canadienne: peintures et dessins du Musée McCord de l'Université McGill.
 Ottawa, Imprimeur de la reine, 1962. (French translation of *Everyman's Canada*.)
Jean-Paul Riopelle: painting and sculpture, peinture et sculpture.
 Ottawa, National Gallery of Canada/Galerie nationale du Canada, 1962.
 "Three Centuries of Canadian Painting,"
Canadian Art, 19, Nov.-Dec. 1962, pp. 405-52.
 "Tour d'horizon de la peinture canadienne,"
Vie des Arts, 26, printemps, 1962, pp. 28-37.
 XXI International Biennial of Art, Venice. "Jean-Paul Riopelle Paintings and Sculpture," 1962.
 ("Jean-Paul Riopelle," in the trilingual edition of the exhibition booklet.)
- 1963 Review of *Ancient Glass* by Frederic Neuburg.
Canadian Art, 20, Jul.-Aug. 1963, p. 247.
 National Gallery of Canada/Galerie nationale du Canada, Ottawa.
5th Biennial Exhibition of Canadian Painting. 5e exposition biennale de la peinture canadienne, introductory essay: "The Contemporary Canadian Scene. La Scène canadienne à notre époque." Ottawa, 1963, pp. 3-9.
 National Gallery of Canada/Galerie nationale du Canada, Ottawa.
Homer Watson, R.C.A. 1855-1936; Paintings and Drawings/Peintures et dessins. 1963.

- National Gallery of Canada/Galerie nationale du Canada, Ottawa.
O Canada em Sao Paulo 1963. Canada at Sao Paulo 1963. Le Canada à Sao Paulo 1963. 1963.
- “Ontario Painters 1846-1869: A Study of Art at the Upper Canada Provincial Exhibitions,”
National Gallery of Canada Bulletin, 1, May 1963, pp. 16-31.
- “Pegi Nichol MacLeod: A Maritime Artist,”
Dalhousie Review, 43, Spring, 1963, pp. 40-50.
- “Riopelle’s Stylistic Phases,”
Canadian Art, 20, Mar.-Apr. 1963, p. 113.
- 1964 *A Century of Colonial Painting: The Seven Years War to Confederation; an Exhibition Organized for the Inauguration of the Fathers of Confederation Building, Charlottetown, P.E.I. Un Siècle de peinture: l’époque coloniale de la guerre de Sept Ans à la Confédération.*
 Ottawa, Queen’s Printer/Imprimeur de la reine, 1964.
- 1965 National Gallery of Canada/Galerie nationale du Canada, Ottawa; Musée du Québec, Québec.
Treasures from Quebec: An Exhibition of Paintings Assembled from Quebec and its Environs. Trésors de Québec: exposition de peintures provenant de Québec et des environs. 1965.
- 1966 Beaverbrook Art Gallery/Galerie d’art Beaverbrook, Fredericton.
Jack Humphrey. A retrospective exhibition (circulated by the National Gallery of Canada/voyageant sous les auspices de la Galerie nationale du Canada). 1966.
Painting in Canada: A History.
 Toronto, Univ. of Toronto Press, 1966. Reprint, 1969. Rev. ed., 1977.
La peinture au Canada des origines à nos jours.
 Québec, Les Presses de l’Université Laval, 1966. (French translation of *Painting in Canada*.)
- 1967 “Canada Exposed: The Look of the Young Nation; Excerpts from *Portrait of a Period: A Collection of Notman Photographs*,”
American Heritage, 18, June 1967, pp. 13-25.
 “La galerie de portraits de la famille Hertel de Rouville,”
Vie des Arts, 47, été, 1967, pp. 16-21, 50; English summary, p. 61.
 and Duval, Paul. *Ken Danby.*
 Toronto, Gallery Moos, 1967.
 “Landscape Painting in Upper Canada,” *Profiles of a Province — Studies in the History of Ontario.*
 Toronto, Ontario Historical Society, 1967, pp. 215-24.
 “A Note on Notman,”
McGill News, 48, May 1967, pp. 13-20.
 “Painting in Canada, 1604-1867,”
Antiques, 92, Jul. 1967, pp. 66-71.
 and Triggs, Stanley, eds. *Portrait of a Period: A Collection of Notman Photographs, 1856-1915.*
 Montréal, McGill Univ. Press, 1967.

- “The Proud Years of Farming,”
Canadian Antiques Collector, 2, Dec. 1967, pp. 10-12.
- “Three Hundred Years of Canadian Art,”
Burlington Magazine, 109, Aug. 1967, pp. 461-65.
- “William G.R. Hind, Retrospective,”
artscanada, 24, Jan. 1967, pp. 8-9.
- Willistead Art Gallery of Windsor, Windsor.
William G.R. Hind (1833-1889), a Confederation Painter in Canada. 1967.
- 1968 and Brunet, Michel, eds. *Québec 1800. W.H. Bartlett. Un essai de gravures romantiques sur le pays du Québec au XIX siècle. A 19th Century Romantic Sketch of Quebec*.
 Montréal, Éditions de l’Homme, 1968.
- and Spence, Michael W. “The Cameron’s Point Site,”
Art and Archaeology Occasional Paper, 12, Toronto, Royal Ontario Museum, 1968.
- 1969 Sir George Williams University Art Galleries, Montréal.
Carl Schaefer; Retrospective Exhibition, Paintings from 1926 to 1969. 1969.
- 1970 *Early Painters and Engravers in Canada*.
 Toronto, Univ. of Toronto Press, 1970.
- 1971 Amon Carter Museum of Western Art, Fort Worth, Texas and National Gallery of Canada/Galerie nationale du Canada, Ottawa.
Paul Kane, 1810-1871. Information Canada, 1971.
- “Antiques Book Review; *Paul Kane’s Frontier: Sketches Among the Indians of North America, 1845-1848*,”
Antiques, 99, Mar. 1971, pp. 391-98.
- “The Games Indians Played,”
M, 3, June 1971, pp. 12-14.
- “Paul Kane,”
Vie des Arts, 65, hiver, 1971-72, pp. 16-19; English text pp. 90-91.
- Sir George Williams University Art Galleries, Montréal.
Fritz Brandtner, 1896-1969: A Retrospective Exhibition. 1971.
- Paul Kane’s Frontier, Including Wanderings of an Artist Among the Indians of North America*.
 Edited with a biographical introduction and a catalogue raisonné. Toronto, Univ. of Toronto Press for Amon Carter Museum, Fort Worth and the National Gallery of Canada, 1971.
- “William Hind and the Overlanders,”
Beaver, 302, Winter, 1971, pp. 4-15.
- 1972 “Paul Kane,”
Dictionary of Canadian Biography, 10, 1972.
 (French translation in *Dictionnaire biographique du Canada*, 10, 1972.)
- “Paul Kane — Pioneer Painter,”
Canadian Antiques Collector, 7, Mar.-Apr. 1972, pp. 12-14.

- “Robert Stuart Duncanson,”
Dictionary of Canadian Biography, 10, 1972.
 (French translation in *Dictionnaire biographique du Canada*, 10, 1972.)
 and Andre, John. “William Bent Berczy,”
Dictionary of Canadian Biography, 10, 1972.
 (French translation in *Dictionnaire biographique du Canada*, 10, 1972.)
- 1973 “Folk Sculpture of Rural Quebec: The Nettie Sharpe Collection,”
Antiques, 103, Apr. 1973, pp. 724-33.
 National Gallery of Canada/Galerie nationale du Canada, Ottawa.
People's Art: Naïve Art in Canada. L'art populaire: l'art naïf au Canada.
 1973.
- 1974 “European Tradition and Pioneer Vernacular: Early Canadian Painting
 Contrasts,”
Canadian Antiques Collector, 9, Jan.-Feb. 1974, pp. 70-73.
 “Folk Sculpture of Rural Quebec: The Nettie Sharpe Collection,”
Ontario Showcase, 9, Apr. 1974, pp. 25-49.
A People's Art; Primitive, Naïve, Provincial, and Folk Painting in Canada.
 Toronto, Univ. of Toronto Press, 1974.
- 1976 “Robert Clow Todd,”
Dictionary of Canadian Biography, 9, 1976.
 (French translation in *Dictionnaire biographique du Canada*, 9, 1976.)
William G.R. Hind (1833-1889). Canadian Artists Series, 2,
 Ottawa, National Gallery of Canada, 1976.
William G.R. Hind (1833-1889). Collection: artistes canadiens, 2,
 Ottawa. Galerie nationale du Canada, 1976.
- 1977 “Archibald Browne R.C.A.,”
Glengarry Life, 1, 1977, pp. 8-10.
*Cornelius Krieghoff: The Habitant Farm/La ferme. (Masterpieces in the
 National Gallery of Canada, no. 9/ Chefs-d'oeuvre de la galerie nationale
 du Canada, no. 9.)*
 Ottawa, National Gallery of Canada/Galerie nationale du Canada, 1977.
 Sir George Williams Art Galleries, Concordia Univ., Montréal.
Edwy Cooke Aquarelles: 1942-1977, introductory essay: “Toronto Painting
 at the Mid Century: Some Personal Memories,” 1977, pp. 5-6.
- 1979 “Christopher Sower,”
Dictionary of Canadian Biography, 4, 1979.
 (French translation in *Dictionnaire biographique du Canada*, 4, 1979.)
Krieghoff.
 Toronto, Univ. of Toronto Press, 1979.
 “Krieghoff and Collectors,”
Canadian Antiques and Art Review, 1, Dec. 1979-Jan. 1980, pp. 14-18.
'Twas Ever Thus, a Selection of Eastern Canadian Folk Art,
 “Introduction.”
 Toronto, M.F. Feheley, 1979, pp. 15-22.

- 1980** Review of *Daniel Fowler of Amherst Island 1810-1894* by Frances K. Smith. *Journal of Canadian Art History/Annales d'histoire de l'art canadien*, V, 1, 1980, pp. 53-54.
 "Ontario Animal Portraits,"
Canadian Collector, 15, May-June 1980, pp. 33-38.
- 1981** Bird, Michael and Kobayashi, Terry. *A Splendid Harvest; Germanic Folk and Decorative Arts in Canada*,
 "Introduction."
 Toronto, Van Nostrand and Reinhold Ltd., 1981.
 Owens Art Gallery, Mount Allison University, Sackville, New Brunswick.
Miller Brittain — Painter. 1981.
- 1982** Dempsey, Hugh Aylmer. *History in Their Blood — The Indian Portraits of Nicholas de Grandmaison*,
 "Foreword."
 Vancouver/Toronto, Douglas & McIntyre, 1982.
 "Henri Perré,"
Dictionary of Canadian Biography, 11, 1982.
 (French translation in *Dictionnaire biographique du Canada*, 11, 1982.)
 "William George Richardson Hind,"
Dictionary of Canadian Biography, 11, 1982.
 (French translation in *Dictionnaire biographique du Canada*, 11, 1982.)
- 1983** McKendry, Blake. *Folk Art: Naïve and Primitive Art in Canada*,
 "Foreword."
 Toronto, Methuen, 1983.

Compiled by Brian Foss and Loren Singer, Concordia University.

The authors wish to express their thanks to Jennifer Harper for her assistance.

Photograph of J. Russell Harper taken in 1982. (Photo: Brian Merrett.)