

COWLEY ABBOTT
CANADA'S ART AUCTIONEERS

An Important Private Collection of Canadian Art - Part I
December 1st, 2022





LIVE AUCTION

Thursday, December 1st at 7:00 pm

The Globe & Mail Centre
351 King Street East, 17th Floor, Toronto, Ontario

AN IMPORTANT PRIVATE COLLECTION OF CANADIAN ART





VIEWING BY APPOINTMENT

Toronto Preview

Cowley Abbott

November 14th to December 1st

Monday to Friday: 9:00 am – 5:00 pm

Saturday to Sunday: 11:00 am – 5:00 pm

Montreal Preview

Le Mount Stephen

November 10th to 12th

PARTICIPATION

In-Person Bidding

Please contact our offices to reserve your seat and to register for bidding.

Live Stream

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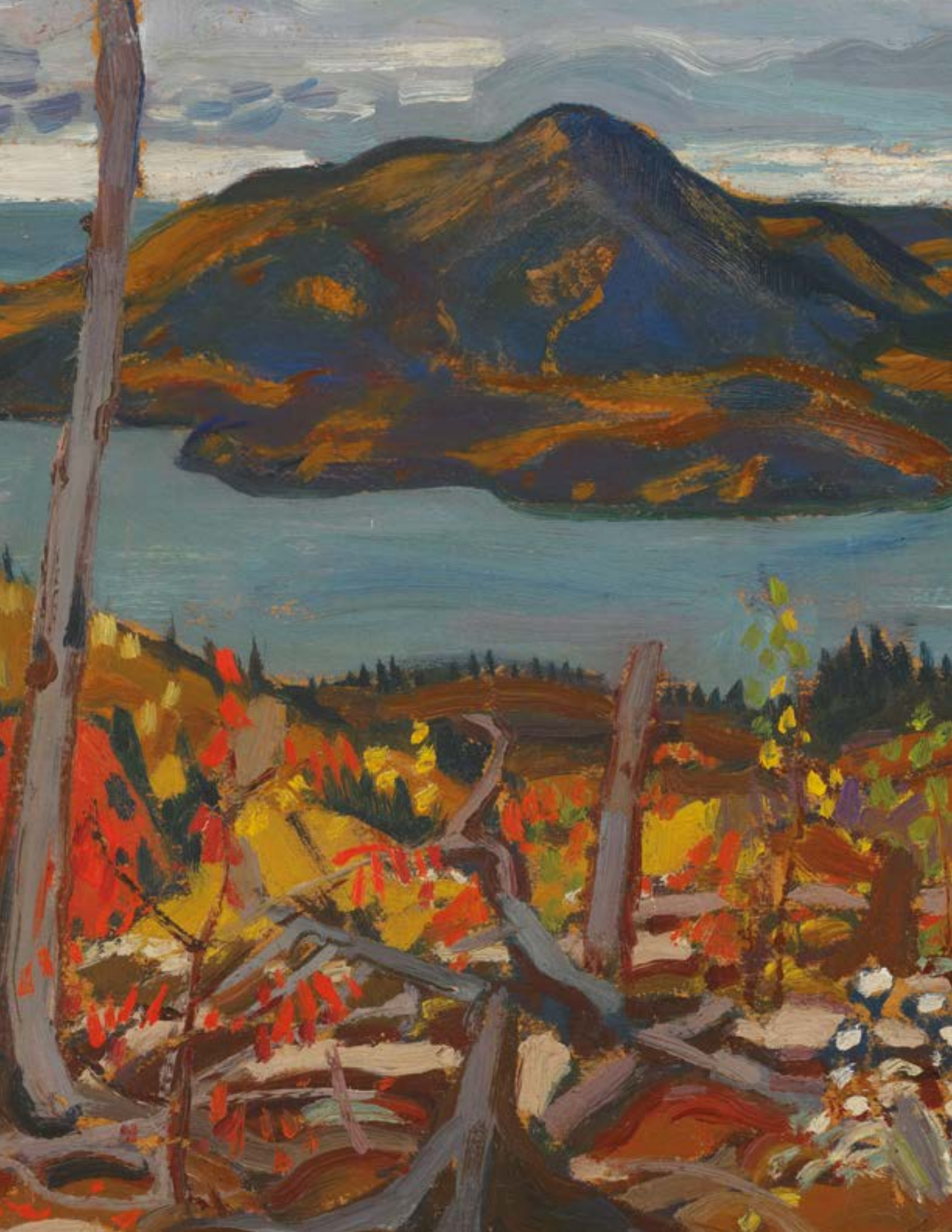


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An Important Private Collection of Canadian Art - Part I

Cowley Abbott is delighted to offer the first of three installments of artwork from an Important Private Collection this fall. This historical collection has been carefully assembled over more than sixty years and represents significant work from our country's leading artists, schools and movements, spanning over a century of Canadian art. Although many of the works of art have been featured in major Canadian and international exhibitions over decades, this will be the first opportunity to bid on the majority of the artwork.

We extend our thanks to the essay contributors: Charles C. Hill (lead researcher), Victoria Baker, Christine Boyanoski, Jim Burant, Mark Cheetham, Lucie Dorais, Brian Foss, Michèle Grandbois, Laurier Lacroix, I.S. MacLaren, Joan Murray, Devon Smither, Michael Parke-Taylor and Joyce Zemans.

We also wish to thank Eric Klinkhoff for his assistance as an expert advisor to the collection.

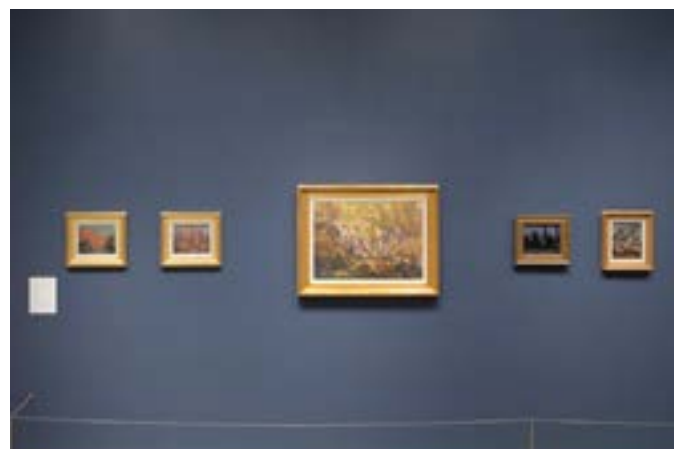


Photos: Robert McNair/Art Gallery of Hamilton

A Canadian Collection

The return to the market of so many important works of Canadian art is a cause for joy. A good number of these paintings are already familiar to museum visitors, having been included in major exhibitions and published in books over the past decades. The generosity of the collectors made their collection accessible to a wide public through loans and the sharing of information and the paintings have become key works in the history of Canadian art. The intelligence behind the formation of this private collection resulted in the 1988 exhibitions *Collector's Canada*, organized by Dennis Reid for the Art Gallery of Ontario, and *Embracing Canada*, organized by Ian Thom for the Vancouver Art Gallery in 2015. Both exhibitions travelled to venues across Canada.

This collection was formed not with a focus on contemporary art but with a knowledgeable eye for the art of the past. Its strength lies in the span of history it covers: over a century of Canadian art, from Paul Kane to LeMoine FitzGerald. The artworks were assembled by two collectors with a broad range of interests. One grew up in Toronto and visited the Art Gallery of Toronto on school trips. The other discovered Canadian art through school radio broadcasts for which they were given reproductions of works in the Toronto gallery. Canadian art was a learning process, a discovery and eventually a passion. They assembled a vast library of early exhibition catalogues and literature on the history of Canadian art and kept up with



Exhibition of *Embracing Canada: Landscapes from Krieghoff to the Group of Seven*

Art Gallery of Hamilton, 2016

Installation Photos: Robert McNair

current literature, seeking out the work of artists newly rediscovered. They were regular visitors to exhibitions and commercial galleries and became friends with dealers who not only educated them about the careers of artists but also made works available for purchase. They were part of a circle of collectors involved with The Friends of Canadian Art at the Art Gallery of Ontario and they visited and became familiar with a number of important private collections. Each acquisition would be compared to other works by the same artist and, on occasion, sold to acquire a better or more important example of the artist's production.

The full range of the geographic explorations of Tom Thomson and the members of the Group of Seven is represented here: Georgian Bay by Thomson and A.Y. Jackson; Algonquin Park by Thomson and Arthur Lismer; Algoma by J.E.H. MacDonald; Lake Superior by Lawren Harris and Lismer; Quebec by Jackson; and the mountains of British Columbia by Fred Varley.

Interestingly, the collection being offered here also includes paintings shown in important early exhibitions of Canadian art. John Fraser's *Study for "A Seaside Idyll"* and William Raphael's *Preparing for a Smoke* were both included in the first exhibition of the Canadian Academy of Arts in March 1880, and four works are associated with the landmark 1927 *Exhibition of Canadian West Coast Art Native and Modern*: Edwin Holgate's drawing for his major canvas *Totem Poles*, *Gitsegukla*, Emily Carr's *The*

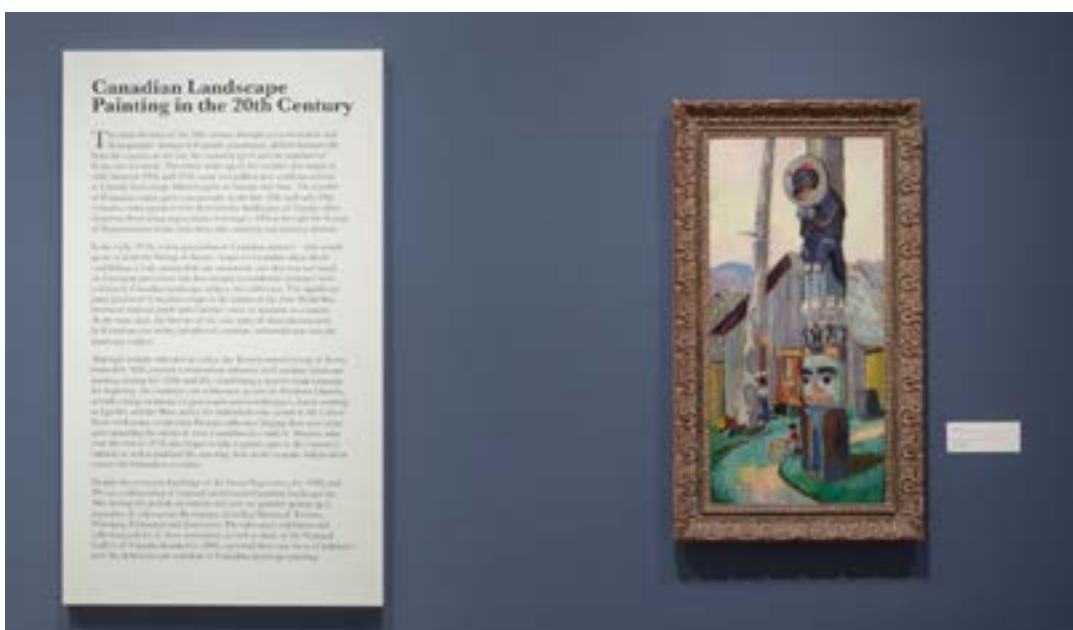


Photos: Robert McNair/Art Gallery of Hamilton

Totem of the Bear and Moon, A.Y. Jackson's *Totem Poles*, *Kitwanga* and Fred Varley's *Snow in the Mountains*, *Garibaldi Park*. The Carr and Jackson were acquired by Marius Barbeau, the co-organizer of that 1927 exhibition, and other paintings have equally interesting provenance.

Walking through this collection, we are privileged to get a rich overview of the development of Canadian art from the early nineteenth to the mid-twentieth century. It is a collection that reflects the curiosity, hard work, passion and visual acuity of the two collectors.

Charles C. Hill, C.M., former Curator of Canadian Art at the National Gallery of Canada



Photos: Robert McNair/Art Gallery of Hamilton

HOMER RANSFORD WATSON**Country Road, Stormy Day***oil on board**signed and dated 1895 or 1900 lower right**18 ins x 24.25 ins; 45 cms x 60.6 cms***PROVENANCE**

Andrew Wilson, Montreal, by 1902, until at least 1938

Laing Galleries, Toronto

Acquired by the present Private Collection,
January 1966

EXHIBITED

Collector's Canada: Selections from a Toronto Private Collection, Art Gallery of Ontario, Toronto; travelling to Musée du Québec, Quebec City; Vancouver Art Gallery; Mendel Art Gallery, Saskatoon, 14 May 1988–7 May 1989, no. 50

Homer Watson: Works from Private and Public Collections, Homer Watson House & Gallery, Kitchener, 19 March–3 May 1998

The Landscapes of Homer Watson: A Particular Time and Place, Homer Watson House & Gallery, Kitchener, 11 June–20 August 2000

Expanding Horizons: Painting and Photography. American and Canadian Landscapes 1860–1918, Montreal Museum of Fine Arts; travelling to Vancouver Art Gallery, 18 June 2009–17 January 2010

Embracing Canada: Landscapes from Krieghoff to the Group of Seven, Vancouver Art Gallery; travelling to Glenbow Museum, Calgary; Art Gallery of Hamilton, 29 October 2015–25 September 2016

LITERATURE

Katherine Hale, "The Art of Homer Watson," *The Canadian Magazine* 20, December 1902, reproduced page 139

Muriel Miller, *Homer Watson: The Man of Doon*, Toronto, 1938, page 142 (misdated as 1903)

"Two Canadian Painters," *The Auctioneer* 9:3, March 1967, reproduced page 3

Dennis Reid, *Collector's Canada: Selections from a Toronto Private Collection*, Toronto, 1988, no. 50, reproduced page 54

Gerald Noonan, *Refining the Real Canada: Homer Watson's Spiritual Landscape*, Waterloo, 1997, page 262

Hilliard T. Goldfarb, *Expanding Horizons: Painting and Photography. American and Canadian Landscapes 1860–1918*, Montreal, 2009, reproduced page 195

Ian Thom, et. al, *Embracing Canada: Landscapes from Krieghoff to the Group of Seven*, Vancouver/London, 2015, page 46, reproduced page 50

Brian Foss, *Homer Watson: Life and Work* [online publication], Art Canada Institute, Toronto, 2018, reproduced page 65



Homer Watson had a lifelong fascination with nature's drama and power. By the time he was in his twenties he was exploiting massed cloud formations and turbulent skies in major paintings such as *A Coming Storm in the Adirondacks* (1879; Montreal Museum of Fine Arts). That same theme is on full display in *Country Road, Stormy Day*. Throughout the canvas the blustery winds make themselves felt in the forceful leftward movement of the tumultuous, scudding clouds and the storm-tossed trees. That directional thrust that is even echoed by the curving path along which a lone figure drives a horse-drawn wagon. This sweeping movement, a regular aspect of Watson's work from the mid-1880s onward, was in line with his conviction that mature artists should not (as he phrased it in a 1900 lecture) "insult the intelligence" of viewers by getting caught up in distracting detail at the expense of strong, unifying movement that conveyed nature's raw majesty.

Country Road, Stormy Day also exemplifies two other qualities that enhance Watson's evocation of nature's vitality and volatility. One—first seen in the second half of the 1880s—is the use of impasto that stresses the sheer physicality of the depicted scene. The second is Watson's frequent limiting of his palette to a narrow range of earthy colours such as those that dominate *Country Road, Stormy Day* and that, he felt, conveyed nature's underlying power far better than Impressionism's highly saturated tones. In June 1888 the Toronto art dealer John Payne, having recently received a shipment of such paintings from Watson, wrote to express his admiration of the artist's richly sombre colours, vigorous paint application, and compellingly expressed breadth of mood (Homer Watson fonds, National Gallery of Canada Library & Archives).

We extend our thanks to Brian Foss, Carleton University Professor of Art & Architectural History, and co-curator of *1920s Modernism in Montreal: The Beaver Hall Group* for his assistance in researching this artwork and for contributing the preceding essay.

\$10,000–\$15,000



102

PAUL PEEL

The Luxembourg Gardens, Paris II

oil on board

signed and dated "Paris 1890" lower left; a floral tree study painted on the reverse

10.5 ins x 13.75 ins; 26.3 cms x 34.4 cms

PROVENANCE

Oliver, Coate & Co., auction, Toronto, 1 October 1890, lot 5 or 51 (entitled *Luxembourg Gardens*)

R. Fraser or L. Thomson, 1890

Warwick Gallery, Vancouver

Acquired by the present Private Collection, 1971

EXHIBITED

Paul Peel: A Retrospective, 1860–1892, London Regional Art Gallery; travelling to Royal Ontario Museum, Toronto; Concordia Art Gallery, Montreal; The Winnipeg Art Gallery; Vancouver Art Gallery, 6 September 1986–18 July 1987, no. 59

Canada and Impressionism: New Horizons 1880–1930, National Gallery of Canada, Ottawa; travelling to Kunsthalle der Hypo-Kulturstiftung, Munich; Fondation de l'Hermitage, Lausanne; Musée Fabre, Montpellier, 19 July 2019–3 July 2021, no. 12

LITERATURE

"Canada's Foremost Artist Got \$2,000 for Pictures Now Worth \$750,000," *Toronto Evening Telegram*, 7 March 1923, page 12

Victoria Baker, *Paul Peel: A Retrospective, 1860–1892*, London, 1986, no. 59, reproduced page 151

Katerina Atanassova, *Canada and Impressionism: New Horizons 1880–1930*, Ottawa, 2019, no. 12, page 251, reproduced page 150

This on-the-spot oil sketch of a corner of Luxembourg Gardens, Paris, was painted by Paul Peel in April–May 1890 when the fruit trees bloom in Paris (on the back is an unfinished sketch of the apple orchard). It is one of eight known oil on panel sketches of the park scenes of varying degrees of finish produced by the artist: two dating to May 1889 and five to April–May 1890. Luxembourg Gardens, situated on the left bank of the Seine River, was a popular sketching ground offering a painterly blend of verdant natural elements and scenes of modern life. Paul Peel was then a married man living in Montparnasse with his Danish wife, Isaure Verdier, and two young children.

The little girl playing with toys in the right foreground may be the youngest Peel, two-year old Emilie Marguerite. The low viewpoint suggests the artist was observing from the watchful distance of a nearby bench positioned along the outside edge of the distinctive balustrated terrasse, looking eastward towards the central sunken garden and the Grand Bassin. Peel demonstrates his mastery of his medium acquired over nine years of academic studies and regular sketching rambles in rural France.

A more experimental interpretation of a Luxembourg garden subject is found in yet another period sketch formerly owned by fellow Canadian artist and friend, George Reid (*Art Gallery of Ontario*, 53/43), in which a hot, beating sun scrubs away much formal detail: the shaded-seeking figures of a bourgeois lady (Isaure Peel?), with red parasol aloft and child afoot, become mere space holders for a colourful explosion of irregular boughs and blooms.

We extend our thanks to Victoria Baker, Canadian art historian and author of *Paul Peel: A Retrospective, 1860–1892* (London Regional Art Gallery, 1986) for contributing the preceding essay.

\$20,000–\$30,000

ARTHUR LISMER

Lake Superior–Pic Island

oil on board

signed lower right; signed, titled and inscribed "\$75" on the reverse
12.5 ins x 16 ins; 31.3 cms x 40 cms

PROVENANCE

Dorothy J. Connachie, Toronto
 Waddington's, auction, Toronto, 26 November 1969, lot 42
 S.C. Torno, Toronto
 McCready Gallery, Toronto
 Acquired by the present Private Collection, November 1975

EXHIBITED

Collector's Canada: Selections from a Toronto Private Collection, Art Gallery of Ontario, Toronto; travelling to Musée du Québec, Quebec City; Vancouver Art Gallery; Mendel Art Gallery, Saskatoon, 14 May 1988–7 May 1989, no. 74

Retrospective Exhibition Arthur Lismer (1885–1969), Galerie Walter Klinkhoff, Montreal, 6–20 September 1997, no. 12

Embracing Canada: Landscapes from Krieghoff to the Group of Seven, Vancouver Art Gallery; travelling to the Glenbow Museum, Calgary; Art Gallery of Hamilton, 30 October 2015–25 September 2016

Collectors' Treasures II/Trésors des collectionneurs II, Galerie Eric Klinkhoff, Montreal, 24 October–7 November 2020, no. 28

LITERATURE

Dennis Reid, *The Group of Seven*, Ottawa, 1970, page 221

Dennis Reid, *Collector's Canada: Selections from a Toronto Private Collection*, Toronto, 1988, no. 74, page 5, reproduced page 68

Ian Thom, et al., *Embracing Canada: Landscapes from Krieghoff to the Group of Seven*, Vancouver/London, 2015, page 201, reproduced page 97

The north shore of Lake Superior became a favoured sketching site for members of the Group of Seven in the 1920s. After painting with Arthur Lismer at Sand Lake in Algoma in September 1921, A.Y.

Jackson and Lawren Harris travelled on to Rossport, Lake Superior, staying only a few days. Having to return to Toronto to teach at the Ontario College of Art, Lismer wasn't able to accompany them.

Jackson and Harris returned to Lake Superior almost annually over the next few years and were accompanied by Franklin Carmichael in 1925 and by Carmichael and A.J. Casson in 1928. Lismer only joined them in 1927 after resigning from the college.

In October 1927, Arthur Lismer and Lawren Harris painted near Coldwell Harbour overlooking Pic Island, a subject frequently painted by Harris. But Lismer's and Harris's treatment of the subject couldn't be more different. Harris denuded the hills of all foliage save for an occasional bare stump, whereas Lismer delighted in the rich, earthy, foreground landscape. The bare trunks rise up from the browns, reds and greens of the autumnal foliage that become the painting's principal subject while the familiar silhouette of the western end of the island rises in the background.

There is a great variety of approach in Lismer's 1927 Lake Superior oil sketches. *Pic Island, Lake Superior* (National Gallery of Canada, acc. no. 16546) comes closer to Harris' compositions with its blue-grey tonality, formal simplicity, bare stumps and light shafts shining down on the lake upper right. Yet the materiality of the paint and rolling rhythms are very much Lismer's own.

The 1927 sketching trip proved to be productive for Lismer and resulted in three canvases he showed in the February 1928 Group of Seven exhibition: *Rhythm of the Hills, Lake Superior* (now titled *October on the North shore, Lake Superior*) (National Gallery of Canada, acc. no. 4281), *The Pattern of Morning, Lake Superior* (sold Sotheby's, Toronto 12 May 1974, lot 51 as *North Shore, Lake Superior*) and *The Sombre Isle of Pic, Lake Superior* (Winnipeg Art Gallery, G-52-174).



Arthur Lismer
Pic Island, Lake Superior, 1927
 oil on beaverboard, 32.6 x 40.6 cms
 National Gallery of Canada, Ottawa
 Gift from the Douglas M. Duncan Collection, 1970
 Photo: NGC
 Not for sale with this lot



Arthur Lismer
Sombre Isle of Pic, Lake Superior, 1927
 oil on canvas, 87.5 x 110.3 cms
 Collection of the Winnipeg Art Gallery
 Gift of Mrs. R.A. Purves, G-52-174
 Photograph by Ernest Mayer, courtesy of WAG-Qaumajuq
 Not for sale with this lot



The Sombre Isle of Pic, Lake Superior combines elements of the two oil sketches, *Pic Island, Lake Superior* and *Lake Superior–Pic Island*. The arrangement of the foreground rocks and islands and shafts of light in the sky derive from the former though the foreground stumps differ. The rocks linking the mainland and island is closer to the former and the island. However in the canvas Lismer reverted to the tonality of *Lake Superior–Pic Island* with its golds and browns and touches of red. As no oil sketch has been identified as the source of the canvas, it is possible he worked up the canvas from the two sketches.

On 16 November 1927 Emily Carr visited Lismer in his studio and wrote in her diary: “Lismer’s last two pictures gave me a feeling of exhilaration and joy. All his works are fine, but he is going on to higher and bigger things, sweep and rhythm of the lines, stronger colours, simpler forms.”

This painting is included in the inventory of Arthur Lismer’s paintings prepared by Norah McCullough from 1970 to 1972 as number 264.

We extend our thanks to Charles Hill, Canadian art historian, former Curator of Canadian Art at the National Gallery of Canada and author of *The Group of Seven – Art for a Nation*, for his assistance in researching this artwork and for contributing the preceding essay.

\$70,000–\$90,000

FREDERICK HORSMAN VARLEY

Snow in the Mountains, Garibaldi Park

oil on panel

signed lower left; inscribed "Varley \$60" and Varley Inventory No. 1293 on the reverse

12 ins x 15 ins; 30 cms x 37.5 cms

PROVENANCE

Acquired by the present Private Collection, 1989

EXHIBITED

Possibly *Exhibition of Canadian West Coast Native and Modern*, National Gallery of Canada, Ottawa; travelling to the Art Gallery of Toronto; Art Association of Montreal, 3 December 1927–22 April 1928, no. 84 as one of ten sketches by Varley

Possibly *Exhibition of Canadian Paintings by the Group of Seven and Etchings by Robert F. Logan*, Art Gallery of Toronto, 11–26 February 1928, no. 63 as one of eight sketches

Varley: a Celebration, The Frederick Horsman Varley Art Gallery of Markham, Unionville, Ontario, 31 May–10 August 1997, no. 18
Embracing Canada: Landscapes from Krieghoff to the Group of Seven, Vancouver Art Gallery; travelling to the Glenbow Museum, Calgary; Art Gallery of Hamilton, 30 October 2015–25 September 2016
Painting Canada: Tom Thomson and the Group of Seven, Dulwich Art Gallery; travelling to the National Museum of Art, Architecture and Design, Oslo; Groninger Museum, Groningen, The Netherlands; McMichael Canadian Art Collection, Kleinburg, 19 October 2011–6 January 2013, no. 99

LITERATURE

Augustus Bridle, "Group of Seven Display Their Annual Symbolisms," *The Star* (Toronto), 8 February 1928

J.W.G. Macdonald, "Vancouver" in *F. H. Varley: Paintings, 1915–1954*, Toronto, 1954, pages 7–8

Chris Varley, *F.H. Varley: A Centennial Exhibition*, Edmonton, 1981, pages 80–88

Peter Varley, *Frederick H. Varley*, Toronto, 1983, pages 18 and 61

Robert Stacey, "The Fabric of All Things' Celebrating F.H. Varley," in *Varley: a Celebration*, Unionville, 1997, page 9

Maria Tippett, *Stormy Weather: F.H. Varley, A Biography*, Toronto, 1998, pages 154–155 and 166–174

Ian C. DeJardin, *Painting Canada: Tom Thomson and the Group of Seven*, London, 2011, reproduced page 174

Ian Thom, et al., *Embracing Canada: Landscapes from Krieghoff to the Group of Seven*, Vancouver/London, 2015, pages 86, 203, reproduced page 104

After studies in Sheffield and Antwerp, Fred Varley joined his fellow Sheffield artist Arthur Lismer in Toronto in 1912. He worked briefly as a graphic designer at Grip Limited with Lismer and Tom Thomson and soon followed them to Rous & Mann. His employment left little time to paint but in September 1914 he painted in Algonquin Park with Thomson, Lismer and A.Y. Jackson. The resultant canvas depicted his wife Maud in a Tom Thomson landscape.

The war had a devastating effect on the Toronto graphic studios but in the spring of 1918 Varley received a commission, with the honorary rank of captain, to paint in England and France for the Canadian War Memorials. His paintings *For What?*, *The Sunken Road*, *Someday*

the People Will Return and *German Prisoners* (all in the Canadian War Museum), are the most original Canadian war paintings produced under the program. In 1920 he became a charter member of the Group of Seven.

With the exception of his famous painting, *Stormy Weather*, *Georgian Bay* of 1921 (National Gallery of Canada), Varley was principally a painter of portraits and figures in landscapes during these years, not a landscape painter like the other members of the Group. In 1926 he was offered a job in the recently established School of Decorative and Applied Arts in Vancouver and moved there with his family that fall. He was entranced by the landscapes of British Columbia and in the summer of 1927 he painted in Garibaldi Park with fellow teacher Jock (J.W.G.) Macdonald. As Maria Tippett has documented, they travelled by steamer and train, then trekked twelve miles ascending 2500 feet to the Taylor Meadows above Garibaldi Lake. That summer they camped at 5100 feet in two feet of snow.

Macdonald later wrote: "Varley was mainly an outdoor artist during his ten years' residence on the Pacific coast. Almost every weekend he painted in the mountains and in the summers in Garibaldi Park, that unbelievably beautiful virgin country, still unknown to tourists, where six-thousand-foot meadows are carpeted with wild flowers, the lakes are pure emerald, the glaciers are fractured with rose-madder, turquoise-blue and indigo crevasses, and the mountains are black, ochre and Egyptian red. ... The more he camped the more he became part of the earth, of day and night and the diversified weather."

Snow in the Mountains, Garibaldi Park is probably the finest of all the sketches Varley painted that summer. The peaks, snow and glacier flow in a sensuous, lyrical rhythm. All is gentle movement and iridescent colour, rising from pink-whites, to browns, greens and oranges, to mauve, pink and white snow to the blue sky with sweeping green



F.H. Varley (1881–1969)
Early Morning, Sphinx Mountain, circa 1928
 oil on canvas, 119.4 x 139.8 cms
 Purchase 1972
 McMichael Canadian Art Collection
 1972.11
Not for sale with this lot



clouds. Robert Stacey beautifully described the changes in Varley's paintings. "Inevitably, as his brushwork loosened yet grew more muscular, his palette broadened through the rich chromatic range of the 'Varley colours' – iridescent green-mauve, 'Chinese' gold, fireweed pink, gentian purple."

Ten of Varley's mountain sketches were included in the *Exhibition of Canadian West Coast Art Native and Modern* at the National Gallery in Ottawa in December 1927. It is highly possible that *Snow in the Mountains, Garibaldi Park* was one of them but there is no documentation on his submissions, nor are they seen in the installation photographs. However, four major canvases resultant from the summer's work were included in the Group of Seven exhibition at the Art Gallery of Toronto in February 1928: *Early Morning, Sphinx Mountain* (McMichael Canadian Art Collection, 1972.11), *The Cloud* (Art Gallery of Ontario 69/27), *Red Rock and Snow* (Power Corporation of Canada, Montreal) and *Mimulus, Mist and Snow* (Museums London, 72.A.117), together with eight sketches, of which *Snow in the Mountains, Garibaldi Park* might have been one. Varley had worked at a feverish pace under the influence of the summer's venture. Augustus Bridle wrote in the *Toronto Star*, "Varley ... still revels in hot colors, textural masses and gloomy forms, a mass of detail that might not be always topographical but is something you might grab or smell. He has five [sic] pictures. They are all nearly human."

Early Morning, Sphinx Mountain is the closest to *Snow in the Mountains, Garibaldi Park*. Both are characterized by the swirling movement of the snow and slopes, painted in hot hues, ranging from the darker reds, browns and blues of the foreground to the paler turquoise, blues, yellows, oranges and pinks in the middle ground. In the canvas, the central peak and foreground water hold the molten flow in check contrasting with the more gentle lyricism of the sketch.

We extend our thanks to Charles Hill, Canadian art historian, former Curator of Canadian Art at the National Gallery of Canada and author of *The Group of Seven – Art for a Nation*, for his assistance in researching this artwork and for contributing the preceding essay.

\$40,000–\$60,000





TOM THOMSON

Petawawa Gorges

oil on panel

Estate stamp lower right; Estate stamp and inscribed with title, dated "1916" and "M. Thomson" on the reverse
8.25 ins x 10.5 ins; 20.6 cms x 26.3 cms

PROVENANCE

Estate of the Artist

Elizabeth Thomson Harkness, Annan and Owen Sound

Margaret Thomson Tweeddale, Toronto

Ralph Thomson, Seattle, Washington

Ruth Wilkins, Renton, Washington

Acquired by the present Private Collection, circa 1972

EXHIBITED

The Tom Thomson Memorial Exhibition, Tom Thomson Memorial Gallery, Owen Sound, 4 May–1 June 1977, no. 32

Collector's Canada: Selections from a Toronto Private Collection, Art Gallery of Ontario, Toronto; travelling to Musée du Québec, Quebec City; Vancouver Art Gallery; Mendel Art Gallery, Saskatoon, 14 May 1988–7 May 1989, no. 54

Embracing Canada: Landscapes from Krieghoff to the Group of Seven, Vancouver Art Gallery; travelling to the Glenbow Museum, Calgary; Art Gallery of Hamilton, 30 October 2015–25 September 2016

LITERATURE

Harold Town and David P. Silcox, *Tom Thomson: The Silence and the Storm*, Toronto, 1977, page 232, reproduced page 131

Dennis Reid, *Collector's Canada: Selections from a Toronto Private Collection*, Toronto, 1988, no. 54, reproduced page 57

Charles C. Hill, "Tom Thomson Painter," in *Tom Thomson*, Toronto/Ottawa/Vancouver, 2002, pages 125, 137–138, 266–268, 350

Joan Murray, "Tom Thomson's Letters," and "Chronology," in *Tom Thomson*, Toronto/Ottawa/Vancouver, 2002, pages 298–299, 302–303, 312–313, 317

David P. Silcox, *The Group of Seven and Tom Thomson*, Toronto, 2003, page 212, reproduced page 226

Joan Murray, *A Treasury of Tom Thomson*, Vancouver, 2011, pages 106–111

Ian Thom, et al., *Embracing Canada: Landscapes from Krieghoff to the Group of Seven*, Vancouver/London, 2015, page 203, reproduced page 137 and on the cover

Joan Murray, *Tom Thomson Catalogue Raisonné* (2016): <https://www.tomthomsoncatalogue.org/catalogue/index.php> inventory number 1916.100 (accessed on 16 July 2022)

David Silcox and Harold Town, *Tom Thomson: The Silence and the Storm*, Toronto, 2017, page 250, reproduced page 119

Of the many regions of Canada painted by the artists associated with the Group of Seven, Algonquin Park remains most intimately associated with Tom Thomson. Thomson first painted in the park in May 1912 and returned there every year until his premature death in 1917. Over the years he explored most regions of the park, first painting on the Petawawa River in the north-east corner in the early spring of 1914. A sketch and a canvas were the results (National Gallery of Canada, accession numbers 4683 and 4723).

Frequently impecunious, Thomson had to find other employment to be able to paint. In May 1916 he took on a job as fire ranger following the Booth Lumber Company's drives down the Petawawa River. From Achray he wrote to J.E.H. MacDonald, "We have had no fires so far. This is a great place for sketching, one part of the river (South Branch Petawawa) runs between Walls of Rock about 300 feet straight up." He descended the south branch of the Petawawa (now the Barron River) to Lake Traverse and from Basin Depot on 4 October he wrote to Dr. MacCallum in Toronto, "The Country up here is just taking the fall colour and by the end of the week will be at its best.... Have done very little sketching this summer as I find the two jobs don't fit in. ... there's no place for a sketch outfit when your fireranging." (sic)



Tom Thomson (1877–1917)

Petawawa Gorges, 1916

oil on wood panel, 21.4 x 26.5 cms

Purchased with funds donated by Major F.A. Tilston, V.C.

McMichael Canadian Art Collection, 1981.9.2

Not for sale with this lot



Tom Thomson

Petawawa Gorges, Night, fall 1916

oil on wood, 21.1 x 26.7 cms

Vincent Massey Bequest, 1968

National Gallery of Canada, Ottawa

Photo: NGC

Not for sale with this lot



Unique in Thomson's production is the group of seven sketches of the *Petawawa Gorges*, identified as the Barron Canyon. Two are in the National Gallery (Joan Murray, Tom Thomson catalogue raisonné, nos. 1916.97 and 1916.99), one in the McMichael Canadian Art Collection (no. 1916.98), two in the Thomson collection at the Art Gallery of Ontario (AGO) (nos. 1916.94 & 1916.96), one in the permanent collection of the AGO (no. 1916.95), and the work presented here (no. 1916.100). There appears to have been no other occasion when Thomson painted multiple views of the same site. Possibly fire raging prevented him from moving around as much as he normally did and, having to remain stationary, the dramatic subject offered multiple interpretations in varying lights. As Joan Murray has beautifully written, "Clearly the pieces Thomson painted in the gorges are memorials to a unique site. He picked up visual elements of the landscape and mixed and arranged them depending on the time of day and qualities of light, like variations on musical themes."

The National Gallery sketch *Petawawa Gorges, Night* (acc. no. 15548) is painted with broken brushwork, similar to the treatment Thomson employed in the canvas *The Pointers* (Hart House, University of Toronto) painted the following winter. Yet no canvas resulted from these Petawawa studies, though J.E.H. MacDonald wrote on the back of the AGO sketch (no. 1916.95) "Tom considered this sketch his best & intended it as a large picture."

In this study, and in four others (nos. 1916.96, 1916.97, 1916.98 & 1916.99), Thomson has depicted the cliffs rising from the water, framing the narrow gorge. He must have painted them seated in his canoe in the middle of the river, though the viewpoints are not identical. In some a hill is visible beyond the gorge. Except for the night scene, the sun consistently comes from the right illuminating the left cliff while the right one is cast in shadow. In *Petawawa Gorges* Thomson has used broken brushwork to depict the light on the foreground water and sky but the cliffs and rocks and trees lower right are broadly painted. White trunks and foliage rise from the promontory at the left. This is an outstanding work among this remarkable group of Algonquin sketches and was selected for reproduction on the cover of the collectors' exhibition, *Embracing Canada* in 2015.

We extend our thanks to Charles Hill, Canadian art historian, former Curator of Canadian Art at the National Gallery of Canada and author of *The Group of Seven—Art for a Nation*, for contributing the preceding essay.

This artwork has been scheduled to be included in the upcoming touring exhibition *Tom Thomson: North Star*, which will be presented at the McMichael Canadian Art Collection beginning in July 2023.

\$1,000,000–\$1,500,000

EDWIN HEADLEY HOLGATE

Totem Poles, Gitsegukla*graphite drawing**signed lower left, inscribed "Gitsegukla" lower right**9.5 ins x 8 ins; 23.8 cms x 20 cms***PROVENANCE**

Framing Gallery, Toronto

Private Collection

EXHIBITED

Edwin Holgate, Montreal Museum of Fine Arts; travelling to Glenbow Museum, Calgary; McMichael Canadian Art Collection, Kleinburg; National Gallery of Canada, Ottawa; and Beaverbrook Art Gallery, Fredericton, 26 May 2005–15 April 2007, no. 53

LITERATURE

Sandra Dyck, "A New Country for Canadian Art: Edwin Holgate and Marius Barbeau in Gitksan Territory," in Rosalind Pepall and Brian Foss, *Edwin Holgate*, Montreal, 2005, reproduced page 56

In the late summer and early autumn of 1926, Edwin Holgate and A.Y. Jackson accompanied anthropologist Marius Barbeau to Gitksan territory on British Columbia's upper Skeena River. That territory included the small community of Gitsegukla, where Emily Carr had worked in 1912 (*Totem Poles, Kitseukla*, Vancouver Art Gallery). The village had also attracted the attention of the federally funded Totem Pole Preservation Committee, which proposed to restore Gitsegukla's nineteen poles and move them closer to the existing railroad tracks to enhance their tourism value.

Holgate and Jackson spent six weeks traversing the territory. During that time, and in the coming months, Holgate produced several portrait and figure drawings, oil sketches, wood engravings, and at



least two canvases: *Indian Grave Houses* (1926, private collection) and *Totem Poles, Gitsegukla* (1927, National Gallery of Canada). Thirteen of these pieces, among them the 1927 canvas, were included in the major exhibition *Canadian West Coast Art, Native and Modern*, at the National Gallery in December 1927.

The five poles as depicted in the drawing *Totem Poles, Gitsegukla* show little wear from age and weather, compared to the more physically degraded poles seen in period photographs. In this and other respects the drawing and the canvas are closely similar, especially as both employ taut compositions that position the poles' five towering verticals and one dramatic horizontal to frame the middle-ground buildings and lone female figure. There are also differences, however, and these are key to understanding Holgate's working method. He adjusted his initial conception so as to enhance the scene's solemn, crepuscular atmosphere through the addition of more complex shadows and a sleeping dog. Other changes framed and focused the view more tightly. Narrow strips at the top, bottom and right-hand side of the drawing were eliminated, increasing the intimacy of the scene. More striking is the transformation of the drawing's single hill into a pair of forested hills extending beyond the left-hand edge of the drawing, and the addition of a row of stark mountains. These may well include the Segukla peak, from which the name of the village was derived. The mountains and the leftward extension of the hills decisively close off the view beyond the village itself, heightening the scene's atmosphere of silent intimacy.

We extend our thanks to Brian Foss, Carleton University Professor of Art & Architectural History, and co-curator of *1920s Modernism in Montreal: The Beaver Hall Group* for his assistance in researching this artwork and for contributing the preceding essay.

\$15,000–\$20,000



Edwin Holgate

Totem Poles, Gitsegukla, 1927

oil on canvas, 80.9 x 81.1 cms

National Gallery of Canada, Ottawa

Photo: NGC

Not for sale with this lot

LIONEL LEMOINE FITZGERALD**Still Life with Plant**

oil on canvas mounted on board
signed and dated 1948 lower right
19.75 ins x 14 ins; 49.4 cms x 35 cms

PROVENANCE

Acquired directly from the artist by Mrs. R.C. (Eleanor) Riley,
Winnipeg
W.P. Riley, Winnipeg
Private Collection

EXHIBITED

FitzGerald Memorial Exhibition, National Gallery of Canada, Ottawa; travelling to the Winnipeg Art Gallery, (Supplement for the Winnipeg showing, 1958), no. 86
In Seclusion with Nature: The Later Work of L. LeMoine FitzGerald, 1942 to 1956, Winnipeg Art Gallery; travelling to London Regional Art Gallery, London; Dalhousie Art Gallery, Halifax; McMichael Canadian Art Collection, Kleinburg; Musée du Québec, Quebec City, 1989–1990, no. 29
Into the Light: Lionel LeMoine FitzGerald, McMichael Canadian Art Collection, Kleinburg; travelling to Winnipeg Art Gallery, 12 October 2019–12 July 2020

LITERATURE

Michael Parke-Taylor, *In Seclusion with Nature: The Later Work of L. LeMoine FitzGerald 1942 to 1956*, Winnipeg Art Gallery, 1988, no. 29, reproduced page 115
Sarah Milroy, Ian A.C. Dejardin and Michael Parke-Taylor, *Into the Light: Lionel LeMoine FitzGerald*, McMichael Canadian Art Collection, Kleinburg, 2019, listed page 231, reproduced page 116

In 1947, Lionel Lemoine FitzGerald negotiated a leave of absence from his responsibilities as director at the Winnipeg School of Art. With time to concentrate exclusively on his artwork, the fifty-seven-year-old painted one of the masterpieces of his career: *The Little Plant* (1947; McMichael Canadian Art Collection). This accomplished picture set the direction for a series of subtle still-lives that are among his best works from the later forties and chart a path to greater abstraction.

Still Life with Plant is one such example. Painted most likely in late 1948 when FitzGerald was staying in West Vancouver, this picture follows the precedent of *The Little Plant* with a similar simplified compositional geometry of horizontal and vertical forms, choice of muted colour scheme, and painterly technique. The subject is a daffodil plant whose newly-sprouted leaves emerge from a white cylindrical container supported by an oval dish placed on a tabletop that the artist tilts towards the picture plane.

Still Life with Plant captivates the viewer by the beauty of its abstraction. The tipped-up area behind the white pot is divided into diagonal sections that defy logic and perspective. But the painting adjacent to the daffodil is even more astonishing. Here a range of subdued colours in brown, red, lilac, and green are conceived with the same palette-knife-like application of small ridges of paint as those found in *The Little Plant*. This painterly abstraction gives the



plant something of an energetic, vibrating aura. This corresponds to FitzGerald's idea that the artist requires "an appreciation for the endlessness of the living force which seems to pervade and flow through all natural forms even though they seem on the surface to be so ephemeral. So, in great works of art, this same unseen force moves through leaving [the] spectator with an undefined feeling that lives on in the memory and becomes part of his character, another experience added."

Still Life with Plant is a painting with the promise of such reward.

We extend our thanks to Michael Parke-Taylor, Canadian art historian, curator and author of *Lionel LeMoine FitzGerald: Life & Work* (Art Canada Institute) for contributing the preceding essay.

\$15,000–\$25,000

ADRIEN HÉBERT

The Eaton's Window, Montreal (1937)

oil on canvas

signed lower right

32 ins x 48.25 ins; 80 cms x 120.6 cms

PROVENANCE

Galerie Bernard Desroches, Montreal

Galerie Walter Klinkhoff, Montreal

Private Collection

EXHIBITED

Fifty-Fourth Spring Exhibition, Art Association of Montreal, 18 March–11 April 1937, no. 139*Adrien Hébert, Thirty Years of His Art, 1923–1953*, National Gallery of Canada; travelling to Sir George Williams University, Montreal; Art Gallery of Hamilton; Centennial Art Gallery, Halifax; Winnipeg Art Gallery; Art Gallery of Greater Victoria, 20 August 1971–31 May 1972*Chez Arthur et Caillou la pierre*, a presentation of the Montreal Museum of Fine Arts, Terre des Hommes, Montreal, 1974*Montréal vue par le peintre Adrien Hébert*, Place des Arts, Expositions Flammarion, Montreal, 24 January–4 March 1979*Hommage à Adrien Hébert*, Galerie Walter Klinkhoff, Montreal, 10–22 September, 1984, no. 4*Mode et apparence dans l'art québécois, 1880–1945*, Musée national des beaux-arts du Québec, Quebec, 9 February–6 May 2012, no. 95*Art canadien: L'enfant et son univers* [Canadian Art: A Child's World], Galerie Eric Klinkhoff, Montreal, 28 October–11 November 2017, no. 13*Our Children: Reflections of Childhood in Historical Canadian Art*, Varley Art Gallery of Markham, 13 April–23 June 2019

LITERATURE

Catalogue of the Fifty-Fourth Spring Exhibition, Art Association of Montreal, 18 March–11 April 1937, page 31, no. 139
Reynald, "Le 54e Salon du printemps", *La Presse* (Montreal), 20 March 1937, page 49Anon., "D'Halifax à Victoria: l'œuvre d'Adrien Hébert", *Le Droit*, Ottawa, 18 August 1971, page 26Anon., *Globe and Mail*, Toronto, 23 December 1971Lise Boyer, "Montréal vue par le peintre Adrien Hébert (...)", *Les heures de la place*, Montreal, 24 January 1979 (Typed press release)Virginia Nixon, "New look at man, his era in Hébert retrospective," *The Gazette*, Montreal, 13 November 1971, page 51Jean-René Ostiguy, *Adrien Hébert, Thirty Years of His Art, 1923–1953*, National Gallery of Canada, Ottawa, 1971, no. 24, page 29, reproduced page 52Jean René Ostiguy, *Adrien Hébert. Premier interprète de la modernité québécoise*, Saint-Laurent, 1986, no. 50, page 130, reproduced page 103Esther Trépanier, *La ville comme lieu de la modernité: sa représentation dans la peinture québécoise, de 1919 à 1939* (M.A. thesis, Université du Québec, April 1983), page 269, figure 79Pierre L'Allier, *Adrien Hébert*, Musée du Québec, Quebec, 1993, reproduced pages 161–162Esther Trépanier, *Peinture et modernité au Québec, 1919–1939*, Quebec, 1998, page 161Esther Trépanier and Véronique Borboën, *Mode et apparence dans l'art québécois, 1880–1995*, Quebec, 2012, page 191, reproduced page 103

Adrien Hébert was born into a family of artists. His father, Louis-Philippe Hébert (1850–1917), and his brother, Henri Hébert (1884–1950), were brilliant sculptors. Adrien was a painter. He received a solid academic training in Montreal and Paris. A man of his own era, he took sides against traditional regionalism in art by participating in the publication of the first modern art magazine in Quebec, *Le Nigog* (1918), which defended an expression of the realities of contemporary and urban life in the 20th century. Thus, Adrien Hébert shares a North American vision of painting, inspired by the development of Montreal and its port, contributing to the industrialization, mass consumption and circulation of goods that kept progressing in the city since the end of the 19th century. His works were regularly presented at the Spring Salon of the Art Association of Montreal, where they won the Jessie Dow Prize twice. Adrien Hébert was named an associate member of the Royal Canadian Academy of Arts in 1932 and elected an academician in 1941. He painted *The Eaton's Window* in 1937, the same year he was elected vice-president of the Arts Club of Montreal.

This "first interpreter of Quebec modernity," as the art historian and curator Jean-René Ostiguy referred to him, took part in the 54th Spring Salon of the Art Association of Montreal in 1937. The critic Reynald of the daily *La Presse* considered his two offerings "really remarkable." The subject of Hébert's canvases is the Christmas windows of the Morgan's (*circa* 1936–1937 coll. Hudson's Bay Company, Toronto) and Eaton's department stores in Montreal. The critic writes enthusiastically that "both descriptions are full to the brim with teeming life, understood in the city dweller way." This is how Reynald qualifies the subject that Adrien Hébert draws from the festivities of the end-of-year celebrations in Montreal. The city center's attractive and illuminated shop windows arouse the keen interest of passers-by, both young and old. This new subject breaks with the traditional images of midnight mass or canayenne vigils sought after by regionalist painters and illustrators. Of the two works submitted by Adrien Hébert, the critic considered *The Eaton's Window* the bolder one. He praised its composition, balance and the firm orchestration of colouring and values. More importantly, he emphasized the boldness of the point of view adopted by the artist, who had positioned himself "behind the window to watch the crowd and the bustle of the street through the toys and the glass."

Indeed, *The Eaton's Window* is a technical feat. The work presents eighteen passers-by, including the admirers of the window, a horse-drawn cart, a car, a streetcar and, on the other side, a building with a restaurant on the ground floor. In addition, the many toys and colourful characters in the interior scene amaze the children, bundled up in their warm clothes with their noses glued to the glass. An elegant suspended garland and an illuminated fir tree also occupy this space that the painter has articulated in compressed horizontal planes, similar to the density of urban space in big modern cities.

Featured in major retrospectives dedicated to Adrien Hébert, *The Eaton's Window* is one of the most eloquent tributes to Québécois and Canadian modernity.

We extend our thanks to Dr. Michèle Grandbois, Canadian art historian, for her assistance in researching this artwork and for contributing the preceding essay.

\$70,000–\$90,000



ALEXANDER YOUNG JACKSON

Totem Poles, Kitwanga

oil on panel

signed lower left; NJG Inventory No. 653 inscribed on the reverse
8.5 ins x 10.5 ins; 21.3 cms x 26.3 cms

PROVENANCE

The Artist

Marius Barbeau, Ottawa, circa 1927

McCready Gallery, Toronto, 1970

S.C. Torno, 1970

Acquired by the present Private Collection, October 1971

EXHIBITED

Possibly *Exhibition of Canadian West Coast Art Native and Modern*, National Gallery of Canada, Ottawa; travelling to Art Gallery of Toronto; Art Association of Montreal, 3 December 1927–22 April 1928, no. 45, as one of a *Group of Sketches of Indian Villages on the Skeena River*Possibly *A.Y. Jackson Paintings 1902–1953*, Art Gallery of Toronto; travelling to National Gallery of Canada, Ottawa; Montreal Museum of Fine Arts; Winnipeg Art Gallery, October 1953–14 April 1954, no. 212, as painted 1927/29, collection The Women's Art Conservation Association of Sarnia. Barbeau collection identified on erratum slip *Collector's Canada: Selections from a Toronto Private Collection*, Art Gallery of Ontario, Toronto; travelling to Musée du Québec, Quebec City; Vancouver Art Gallery; Mendel Art Gallery, Saskatoon, 14 May 1988–7 May 1989, no. 69*Annual Group of Seven Dinner, featuring works of art by Alexander Young Jackson*, The York Club, Toronto, 17 February 1999*Embracing Canada: Landscapes from Krieghoff to the Group of Seven*, Vancouver Art Gallery; travelling to the Glenbow Museum, Calgary; Art Gallery of Hamilton, 30 October 2015–25 September 2016

LITERATURE

Marius Barbeau, *Totem Poles of the Gitskan, Upper Skeena River, British Columbia*, Ottawa, 1929, pages 45–55, 222–225, plate VII, figures 1, 2, 5, 6, plate VIII figures 1 and 2 (same in facsimile edition Ottawa, 1973)George F. MacDonald, *The Totem Poles and Monuments of Gitwangak Village*, Ottawa, 1984, pages 46–52, 112–115 and 119–123Dennis Reid, *Collector's Canada: Selections from a Toronto Private Collection*, Toronto, 1988, no. 69, pages 5, 65, reproduced page 10Charles C. Hill, "Backgrounds in Canadian Art: The 1927 Exhibition of Canadian West Coast Art: Native and Modern," in *Emily Carr: New Perspectives on a Canadian Icon*, Ottawa/Vancouver, 2006, pages 92–121Ian Thom, et al., *Embracing Canada: Landscapes from Krieghoff to the Group of Seven*, Vancouver/London, 2015, page 201, reproduced page 121David Silcox, *The Group of Seven & Tom Thomson*, Toronto, 2003, page 349, reproduced page 370Charles C. Hill, "A.Y. Jackson, Totems, Kitwanga," in *The Collection of Mitzi & Mel Dobrin*, Alan Klinkhoff Gallery, Toronto, 2019, pages 119–122

During the 1920s Marius Barbeau, ethnologist at the National Museum in Ottawa played a catalytic role in the validation and popularization of the early arts of French Canada and of the Indigenous cultures of British Columbia, heritages he perceived to be menaced by political and economic changes and cultural indifference. To promote a greater awareness of these oral and visual traditions, he encouraged artists, such as A.Y. Jackson, Arthur Lismer and Edwin Holgate, to interpret these cultures and their environments in contemporary works of art.

In 1925 Barbeau invited Jackson and Lismer to join him on the Île d'Orléans and Lower Saint Lawrence. The result was an exhibition at the Art Gallery of Toronto in May 1926, titled *Art in French Canada*, that coincided with the exhibition of the Group of Seven. Both Jackson and Lismer showed Quebec landscapes resultant from the summer's venture.

The following year Barbeau invited Jackson and Holgate to visit the Skeena River in British Columbia. Barbeau had catalogued the heraldic poles and monumental sculptures on the Skeena River in 1924 and took a great interest in the poles and carvings in the Gitxsan village of Kitwanga or Gitwangak. In 1926 Indian Affairs, Canadian Parks and the National Museum, in association with the Canadian National Railways, restored a number of the poles in the village, moving them from the riverbank to align the village street. The intent was to encourage tourism as Gitwangak was on the CNR line to the coast and accorded with Barbeau's desire to promote greater awareness of traditional cultures.

Jackson and Holgate worked on the Skeena River from mid-August to mid-October 1926, painting the Gitxsan villages and surrounding landscape and drawing portraits. After Holgate had left, Jackson spent a week in Gitwangak, where he drew a number of the poles and painted a few oil sketches of which Marius Barbeau acquired at least two, including this superb study. Here the foreground is defined by the lower figures of two poles, with houses, both older with smoke holes and another with glazed windows, behind. The tops of two additional poles rise above the rooftops.

In 1929 Barbeau identified the foreground pole as 'Man-in-the-Copper-Shield' (Barbeau 1929, VII, 2; MacDonald, no.3) belonging to Ha'ku, John Fowler. A Hanging-frog is seen above a large human face representing Kwaw-amawn (Kwohamon) of the house of Ha'ku. At the right Jackson painted the lower two figures of a pole called 'Super-frog' or 'Man-Cut-in-Half' (Barbeau 1929, VII-1; MacDonald no. 4) with a hanging-frog above Man-cut-in-half. In the background are the crests of two poles belonging to Hlengwah, Jim Laganitz: 'Raven-sailing-through-the-air' (Barbeau 1929, VIII-2; MacDonald 17) at the left and 'Man-crushing-log' at the right (Barbeau 1929 VII-1; MacDonald 19). The two poles in the foreground had been painted by Emily Carr in 1912 in a watercolour in the Newcombe Collection, British Columbia Archives, Victoria (pdp 588).

Again, the result of this project was an exhibition that was held at the National Gallery of Canada in December 1927. The *Exhibition of Canadian West Coast Art Native and Modern* introduced the work of Emily Carr to a new audience and also included the Skeena paintings and drawings by Edwin Holgate and A.Y. Jackson. Jackson exhibited three canvases depicting the Gitxsan villages of Gitseggyukla



(Gitsegukla), Hazelton (Gitenmaax) and Kispayaks (Kispiox) and an unidentified “Group of Sketches of Indian Villages on the Skeena River” of which this sketch may or may not have been one.

This work is included in Naomi Jackson Groves’ inventory of works by A.Y. Jackson as NJG 653 recto. The panel has been split and the verso composition, *Port Essington* (NJG 653 verso), is currently unlocated. Marius Barbeau owned two Jackson sketches of Kitwanga. It is not certain whether it was this sketch or a sketch formerly in the Dobrin collection that was included in the 1953 A.Y. Jackson retrospective exhibition.

We extend our thanks to Charles Hill, Canadian art historian, former Curator of Canadian Art at the National Gallery of Canada and author of *The Group of Seven – Art for a Nation*, for his assistance in researching this artwork and for contributing the preceding essay.

\$70,000–\$90,000

JAMES WILLIAMSON GALLOWAY MACDONALD**Drying Herring Roe***oil on canvas**signed and dated 1938 lower right; signed and titled on the stretcher bar on the reverse**28.25 ins x 32 ins; 70.6 cms x 80 cms***PROVENANCE**

The Artist

International Machines Corporation, circa 1940

Paul Duval, Toronto

R.G. Cole, Hamilton

Christie's, auction, Montreal, 23 October 1975, lot 100

McCreedy Gallery, Toronto

Acquired by the present Private Collection, November 1975

EXHIBITED*A Century of Canadian Art*, Tate Gallery, London, 14 October–31 December 1938, no. 148*Jock Macdonald: The Inner Landscape, A Retrospective Exhibition*, Art Gallery of Ontario, Toronto; travelling to the Art Gallery of Windsor; The Edmonton Art Gallery; The Winnipeg Art Gallery; Vancouver Art Gallery, 4 April 1981–March 1982, no. 18*Collector's Canada: Selections from a Toronto Private Collection*, Art Gallery of Ontario, Toronto; travelling to Musée du Québec, Quebec City; Vancouver Art Gallery; Mendel Art Gallery, Saskatoon, 14 May 1988–7 May 1989, no. 92*The Informing Spirit: Art of the American Southwest and West Coast Canada, 1925–1945*, McMichael Canadian Art Collection, Kleinburg; travelling to Vancouver Art Gallery; Colorado Springs Fine Art Center; Gibbes Museum of Art, Charleston, South Carolina, 30 January 1994–26 March 1995, no. 72*Jock Macdonald and F.H. Varley, Friends*, 1 April–27 June 2004*Jock Macdonald: Evolving Form*, Vancouver Art Gallery; travelling to The Robert McLaughlin Gallery, Oshawa; Art Gallery of Greater Victoria, 18 October 2014–7 September 2015*Embracing Canada: Landscapes from Krieghoff to the Group of Seven*, Vancouver Art Gallery; travelling to Glenbow Museum, Calgary; Art Gallery of Hamilton, 30 October 2015–25 September 2016**LITERATURE***A Century of Canadian Art*, Tate Gallery, London, 14 October–31 December, 1938, no. 148, unpaginated, reproducedChristie's, auction, Montreal, 23 October 1975, lot 100, reproduced page 48 as *Drying the Herrings in Indian Village*Joyce Zemans, *Jock Macdonald: The Inner Landscape, A Retrospective Exhibition*, Toronto, 1981, reproduced page 79Joyce Zemans, *Jock Macdonald*, Ottawa, 1985, plate 15, page 45*Collector's Canada: Selections from a Toronto Private Collection*, Toronto, 1988, no. 92, reproduced page 83Megan Bice and Sharyn Udall, *The Informing Spirit: Art of the American Southwest and West Coast Canada, 1925–1945*, Kleinburg/Colorado Springs, 1994, listed page 175, reproduced page 157, no. 72Ian Thom, "The Early Work: An Artist Emerges" in *Jock Macdonald: Evolving Form*, Vancouver/London, 2014, reproduced page 27Ian Thom, et al., *Embracing Canada: Landscapes from Krieghoff to the Group of Seven*, Vancouver/London, 2015, reproduced page 195

A leading pioneer of abstract painting in Canada, Jock Macdonald was committed to the belief that contemporary art had to be based on "20th-century concepts about nature, space, time and motion." He was a founding member of the Canadian Group of Painters and Painters Eleven, and he established the Calgary Group. A dedicated teacher, he was a role model and mentor to several generations of artists in British Columbia, Alberta, and Ontario. As an artist, teacher, and activist, he had a profound influence on Canadian art.

A designer by training, Macdonald immigrated to Canada in 1926 to assume the role of head of design at the newly formed Vancouver School of Decorative and Applied Arts. It was there that he met Group of Seven member Fred Varley who introduced him to the magnificent B.C. landscape and with whom he shared a studio. Together they would hike into the mountains on sketching trips.

In 1933, Varley and Macdonald left the VSDAA to create the B.C. College of Art. Steeped in contemporary theory and the spiritual nature of art, the school introduced a new modern and interdisciplinary approach to the arts. But, in 1935, in the face of the Depression, the school closed its doors. Macdonald, with his wife and young daughter, along with a BC College of Art colleague, Harry Tauber, and his partner, left Vancouver for the west coast of Vancouver Island, with the hope of eventually creating an artists' colony there.

Though he lived outside of the village of Yuquot (Nootka), Macdonald was fascinated by the local life and would draw and sketch scenes of village life and customs. Though Macdonald returned to Vancouver in 1936, when he injured his back, the Nootka retreat would be pivotal in the evolution of his work.

The brilliant *Drying Herring Roe*, 1938, offers a powerful representation of the First Nations (Mowachaht) village at Nootka. In it, Macdonald, captures the spirit and the experience of village life.

Writing to the director of the National Gallery of Canada, Macdonald described the work as "typically West Coast ... much purer in colour and [direct] in composition." Painted in Vancouver in May 1938, after the artist's return to Vancouver, Macdonald considered it the best painting he had ever made.

Worried that the unfamiliar imagery would not be understood because of the unusual subject matter and the colour of the bleached herring, he explained, in some detail, the Nuuchah-nulth custom of taking twenty-foot branches from spruce and cedar trees out in canoes and submerging them in deep water close to the headlands. "In two weeks the branches are raised up, plastered with herring eggs. They are taken to the village and hung up on wires, ropes, etc. to dry out and cure in the sun. The village is festooned with masses of mimosa coloured (yellowish) hanging foliage ... branches are taken down, the eggs shaken off and packed for winter food. Eggs are boiled before eating."

The painting is striking in its organization, displaying a designer's delight in carefully balanced areas of colour and pattern. Traditional life is central. Foregrounded is the powerful totem pole, symbol of spiritual power. (In the middle ground among the homes and reduced in size is the village church.) Colour values are even stronger than in earlier landscapes.



In *Drying Herring Roe*, Macdonald creates a decorative surface pattern with the roe, integrating the foreground and the middle ground and linking the diverse compositional elements. Loosely based on sketches made on site in Nootka, this dramatic work, with its brilliant composition and colour, was conceived in the artist's studio after his return to Vancouver, its expressive features dramatically evoking the continuing presence of the power of the old ways.

The painting received immediate praise nationally and internationally. It was selected by the National Gallery of Canada for the *Century of Canadian Art* exhibition that the Gallery was organizing for London's Tate Gallery that same year.

Though Macdonald would return to themes from Nootka in later works, *Drying Herring Roe*, 1938, was the last representational canvas he painted of life in Nootka.

We extend our thanks to Joyce Zemans, art historian, curator, professor at York University, former director of the MBA Program in Arts, Media & Entertainment Management at the Schulich School of Business, and curator of the exhibition: *Jock Macdonald: The Inner Landscape* (AGO, 1981) and author of several publications on J.W.G. Macdonald, for contributing the preceding essay.

\$50,000–\$70,000



111

HENRY JOHN SANDHAM

Catching Waterlilies

oil on canvas

signed and dated 1889 lower right

24 ins x 34.5 ins; 60 cms x 86.3 cms

PROVENANCE

Private Collection

EXHIBITED

The Spectacle of Play, Art Gallery of Hamilton, Summer 2014

Embracing Canada: Landscapes from Krieghoff to the Group of Seven, Vancouver Art Gallery; travelling to Glenbow Museum, Calgary; Art Gallery of Hamilton, 30 October 2015–25 September 2016

Highlights from "Embracing Canada", Annual Loan Exhibition, Galerie Eric Klinkhoff, Montreal, 22 October–5 November, 2016, no. 10

LITERATURE

Christine Boyanoski, "Figures in the Landscape en plein air", in Ian Thom, et al., *Embracing Landscapes: From Krieghoff to the Group of Seven*, Vancouver/London, 2015, pages 61-62, reproduced pages 58-59

When he painted *Catching Waterlilies* in 1889, Canadian artist Henry Sandham (1842-1910) had been living in Boston for eight years. Although he had been well established in Canada—as William Notman's partner in the Montreal branch of his photography business; an illustrator for *Scribner's Monthly Magazine* (*Century Magazine* from 1881) and others; and a charter member of the Royal Canadian Academy (1880)—he wanted to devote himself to painting and spend less time on business. When an opportunity arose that would allow him to focus more on his art, Sandham moved his family to Boston in 1881, remaining there for twenty years. Sandham would continue his illustration work in order to generate income, but he quickly integrated himself into the Boston art scene where his portraits and genre scenes were "in demand."

Catching Waterlilies demonstrates Sandham's skill at painting the figure and integrating it into the landscape. His work at Notman's, creating large composite images by affixing photographic portraits onto a painted background, and his numerous illustrations of Canadian outdoor sporting activities like fishing and hunting, had given him plenty of experience. The subject of recreational boating was popular in the nineteenth century, particularly amongst Impressionist painters. It allowed them to explore two of their favourite themes: modern society, and the effects of light on water. In this sense, *Catching Waterlilies* can be considered an impressionist picture.

Here, a young woman and her more soberly attired chaperone have apparently hired a boatman to row them around the shallow margins of a lake, perhaps to collect the blooms of water lily plants. Nineteenth century social mores required that a young, unmarried woman of the middle and upper classes must be accompanied by a chaperone in public to protect her reputation. All attention is focused on the young woman in her voluminous pink dress, through the glances of her companions and the tilt of the bright red parasol. She is clearly separated from the male seated in the bow, and plucks a white lily, symbol of purity, from the water.

The landscape of *Catching Waterlilies* was most likely based on sketches that Sandham made on his travels. While living in Boston, he painted and sketched up and down the New England Coast as the titles of exhibited works reveal. But he might also have referred to sketches made in Canada or Great Britain. The water lilies have been so closely observed and float so convincingly on the reflective surface of the water that the viewer is tempted to reach in to catch one for themselves.

We extend our thanks to Christine Boyanoski, independent art historian and curator of Canadian art, for her assistance in researching this artwork and for contributing the preceding essay.

\$50,000–\$60,000

FLORENCE EMILY CARLYLE

The Studio

oil on canvas

signed lower right

35.25 ins x 21.5 ins; 88.1 cms x 53.8 cms

PROVENANCE

Belanger Estate

William Smith, Montreal, 1963-64

Kaspar Gallery, Toronto as *The Artist in Her Studio*Master's Gallery Ltd., Calgary as *The Studio*

Private Collection

EXHIBITED

Possibly *Twenty-Second Annual Exhibition*, Royal Canadian Academy of Artists, Gallery of the Ontario Society of Artists, Toronto, 1901, no. 27 as *Panel Picture of Self*

J.S. McLean Centre for Indigenous + Canadian Art, Art Gallery of Ontario, Toronto, 2018 as *The Studio*

LITERATURE

Joan Murray, *Florence Carlyle Against All Odds*, London, Ontario, 2004, pages 14, 34

At eighteen years of age Florence Carlyle attended a lecture by Oscar Wilde on The Aesthetic Movement. Wilde's words on domestic decorative arts had a profound evangelizing influence on the young artist. The tenets of the Aesthetic Movement were to find the beauty in the everyday object; a cult of beauty that was soon reflected in Carlyle's artistic sensibility. Carlyle also highly regarded The Pre-Raphaelite Brotherhood. Joan Murray writes that Carlyle "seems to have been drawn to the type of model sometimes found in the work of Millais and Rossetti, one with ruddy colouring and long auburn hair."



Florence Carlyle, Canadian, 1864-1923

The Tiff, circa 1902

oil on canvas, 183.8 x 134.6 cms

Gift of the Government of the Province of Ontario, 1972
72/14

© Art Gallery of Ontario

Not for sale with this lot



Carlyle had returned to Woodstock by the fall of 1900 from her sojourn in New York City, to be elected a member of the Ontario Society of Artists. Carlyle supported herself, working as an illustrator for magazines and calendars. By 1902 she had a studio in London, Ontario and sought to teach the next generation of women artists.

Carlyle has captured a moment of soulful reverence in this early painting, both sensitively rendered and powerfully executed. A tall, elegant figure with bright auburn hair stands in a moment of meditation, clad in a long black dress reaching the ground, a glass bowl in her hands. The scene is bursting with visual anchors, from the table filled with books and decorative objects, to the chair that has been moved away from the desk and piled high with books, to the array of paintings on the walls in the background. Carlyle has filled the interior with information, seducing the viewer with the decorative details and the narrative mystery, a nod to the Aesthetic Movement. A glimpse of *The Tiff* (Art Gallery of Ontario, 72/14) in the background of the composition at right is intriguing. *The Tiff* won the O.S.A.'s annual prize in 1902 and the coveted silver medal at the 1904 Louisiana Purchase Exposition. The accolades this artwork received elevated the young female artist to a new level in the Canadian art world.

\$25,000-\$30,000

ALBERT HENRY ROBINSON

Saint-Siméon*oil on panel**signed lower right**8.25 ins x 10.5 ins; 20.6 cms x 25.3 cms***PROVENANCE**

Mrs. A.H. Robinson, Portland, Maine

Acquired by the present Private Collection, *circa* 1965**EXHIBITED**

Albert H. Robinson. The Mature Years, The Kitchener-Waterloo Art Gallery; travelling to Art Gallery of Windsor; The Edmonton Art Gallery; Glenbow Museum, Calgary; Agnes Etherington Art Centre, Kingston; London Regional Art Gallery; Art Gallery of Hamilton; Beaverbrook Art Gallery, Fredericton, 2 September 1982–30 October 1983, no. 27

Collector's Canada: Selections from a Toronto Private Collection, Art Gallery of Ontario, Toronto; travelling to Musée du Québec, Quebec City; Vancouver Art Gallery; Mendel Art Gallery, Saskatoon, 14 May 1988–7 May 1989, no. 82

Albert H. Robinson Retrospective, Walter Klinkhoff Gallery, Montreal, 1–24 September 1994, no. 14

Embracing Canada: Landscapes from Krieghoff to the Group of Seven, Vancouver Art Gallery; travelling to the Glenbow Museum, Calgary; Art Gallery of Hamilton, 30 October 2015–25 September 2016

LITERATURE

Retrospective Exhibition Albert H. Robinson (1881–1956), Galerie Walter Klinkhoff, Montreal, 1994, no. 14, page 5, reproduced page 15

Dennis Reid, *Collector's Canada: Selections from a Toronto Private Collection*, Toronto, 1988, no. 82, reproduced page 76

Ian Thom, et al., *Embracing Canada: Landscapes from Krieghoff to the Group of Seven*, Vancouver/London, 2015, page 202, reproduced page 162

Jennifer Watson, *Albert Robinson. The Mature Years*, Kitchener, 1982, no. 27, pages 26, 44, reproduced page 43

An exemplar of the modern regionalist movement that developed in Canada during the interwar period, Albert H. Robinson first worked as an illustrator for the Hamilton newspaper in his hometown. He then enrolled in formal training in the visual arts, which led him to Paris, where he completed his studies at the École des Beaux-Arts (1905–1906). Upon returning to Canada, he was taken under the wing of local Montreal patrons. At the turn of the 1910s, Robinson befriended A.Y. Jackson, with whom he painted in France in 1911–1912. A member of the Pen and Pencil Club of Montreal (1911) and the Arts Club of Montreal (1919), he was elected a member of the Royal Canadian Academy of Arts in 1920, the same year in which he participated as a guest artist at the inaugural exhibition of the Group of Seven in Toronto.

In contrast to the Group, Robinson would remain a sensitive and authentic interpreter of the Quebec landscape. In doing so, the painter shared much with the artists of the Beaver Hall Group in Montreal, where he found many travel companions along the paths through Quebec villages. In 1933, he was one of the founding members of the Canadian Group of Painters. After suffering a heart attack at this time, the artist gradually abandoned his painting practice.

Saint-Siméon exemplifies the quiet strength that animates the works of Robinson that collectors so appreciate. With its wooden houses huddled against the church and a horse-drawn sleigh plodding through the heavy snow, the scene would seem antiquated if we compare it to the more modernist views of the Canadian Vickers shipyard that Robinson produced at the turn of the 1920s. However, we should not underestimate the contribution of this modern artist, who celebrates themes of traditional regionalism with great sophistication. As Jackson wrote, the subject in Robinson's work is not what matters; it is his personal interpretation of it that counts. This can be recognized by the refined and balanced architecture of the composition, the use of intense and dazzling colours, and his method of generous paint application.

The view of the *Saint-Siméon* sketch and the painting it inspired, *Afternoon, Saint-Siméon* (McMichael Canadian Art Collection, 1977.35), stands out from other artists' bird's-eye views of this picturesque corner of Charlevoix, wedged between the Laurentian mountains and the vastness of the St. Lawrence River. Rather, Robinson was fascinated by the isolated nature of the location, bordered by the vast mountainside, which he compressed to the same plane as the roofs and snow-covered slopes. On the one hand, the geometry of the lines and volumes reinforces the peaceful and unchanging effect of this small community of Saint-Siméon. On the other hand, the extreme delicacy of the white and gray tones, as well as the liveliness of the brushstrokes, imbued with rapid and ample movements, unify the surface, which reveals the copper-coloured primer coat. The charm and beauty that emanate from the painted sketch come from the balance of diagonals and curves, warm lights and cool shadows. These qualities manifest in various contrasting effects, such as the solidity of the church spire pointing into the sky and the snowflakes in motion.

We extend our thanks to Dr. Michèle Grandbois, Canadian art historian, for her assistance in researching this artwork and for contributing the preceding essay.

\$30,000–\$40,000



Albert Henry Robinson

Afternoon, Saint-Siméon, circa 1924

oil on canvas, 55.4 x 65.9 cms

Gift of Mr. and Mrs. Arthur B. Gill

McMichael Canadian Art Collection, 1977.35

Not for sale with this lot



DAVID BROWN MILNE

Young Cedars (1919)

oil on canvas

signed and dated "Dec. 25. '19" lower right; titled and inscribed "Loaned by Mrs I.H. Weldon" on the stretcher (by Douglas Duncan); Milne catalogue raisonné no. 201.10

18 ins x 22.25 ins; 45 cms x 55.6 cms

PROVENANCE

Douglas Duncan Picture Loan Society

Mrs I.H. Weldon, Toronto, 1955

Roberts Gallery, Toronto, 1969

Acquired by the present Private Collection, October 1969

EXHIBITED

David Milne, 1955–6, National Gallery of Canada, Ottawa; travelling to the Art Gallery of Toronto; Montreal Museum of Fine Arts, 16 September 1955–11 June 1956, no. 9

Hart House, University of Toronto, 1955 as *Young Cedars, Boston Corners*

Collector's Canada: Selections from a Toronto Private Collection, Art Gallery of Ontario, Toronto; travelling to Musée du Québec, Quebec City; Vancouver Art Gallery; Mendel Art Gallery, Saskatoon, 14 May 1988–7 May 1989, no. 90

David Milne Retrospective Exhibition, Galerie Walter Klinkhoff, Montreal, September 2001, no. 17

Embracing Canada: Landscapes from Krieghoff to the Group of Seven, Vancouver Art Gallery; travelling to Glenbow Museum, Calgary; Art Gallery of Hamilton, 30 October 2015–25 September 2016

Collectors' Treasures/Trésors des collectionneurs, Galerie Eric Klinkhoff, Montreal, 19 October–2 November 2019, no. 34

LITERATURE

David Milne Jr. and David P. Silcox, *David B. Milne: Catalogue Raisonné of the Paintings, Volume 1: 1882–1928*, Toronto, 1998, listed and reproduced page 254, no. 201.10 as *Young Cedars I*

Dennis Reid, *Collector's Canada: Selections from a Toronto Private Collection*, Toronto, 1988, no. 90, reproduced page 81

Ian Thom, et al., *Embracing Canada: Landscapes from Krieghoff to the Group of Seven*, Vancouver/London, 2015, reproduced page 181

David Milne was a painter's painter. He was always setting himself formal challenges, working closely and repeatedly with motifs that tested his ability and developed his aesthetic. To think with Milne, initially one needs to look intensely at a landscape such as *Young Cedars* – rather than through it to what it depicts – and appreciate it as a carefully constructed representation. Biographical and topographic context can extend our understanding of the work. For example, beside Milne's signature is the date (December 25th), suggesting his commitment to art. We also know that he painted the canvas in the vicinity of Boston Corners in upper New York State.

Milne hailed from Bruce County in rural southwestern Ontario and was, in essence, a landscape artist. His painting in the years spent in Boston Corners – before he enlisted in the army during World War I – is some of the most esteemed in his highly productive career. But what were David and Patsy Milne doing in this small town in the Berkshires, hills that we see in the upper band of this canvas? His predilection for painting a domesticated countryside is perhaps

surprising for an artist who had recently and adroitly captured urban scenes in New York City. Milne left Canada at age 21 to study at the Arts Students' League there (1903–05). He came to know both American and European Impressionism, Post-Impressionism, and Fauvism, quintessentially modern approaches that would shape his own unique style. A significant measure of this early success was his participation in two of North America's most important exhibitions of avant-garde art in the early 20th century: the famous Armory Show in 1913 (seen in New York, Boston, and Chicago) and the Panama-Pacific International Exposition held in San Francisco in 1915. Boston Corners, by contrast, had fewer than 100 inhabitants when the Milnes moved there in 1916. This site was a dramatic change from his previous years in crowded New York City, but it was the metropolis that proved to be the exception in his career.

Young Cedars is a complex painting. A light snowfall covers the foreground and the middle distance under the line of trees. It patterns the rounded hills we see in the distance. The contrasts between white areas, dark open ground, and strong shadows animate the surface. Colour is usually muted in Milne's landscapes, making the highlights that do appear all the more visually interesting. The shadows cast by the trees are bright blue, for example, which makes their constant interplay with brown tones across the entire canvas more vivid. The trees dominate and give title to the painting; they were a motif that Milne came back to persistently at this time. Honest and keenly self-critical, he recorded his labours in a journal. The painting is "successful," he writes, "except where line of trees meets ground at left; lacks decision there. Evergreens might be simplified ...".

The screen of fan-shaped conifers across the middle of the painting embodies Milne's solution, achieved by repainting most of these forms a few weeks later. Remarkably, he adapted an ancient Egyptian manner of outlining and thus lightening and simplifying the mass of these shapes, one he had seen in the plaster cast of *The Expedition to the Land of Punt from the Temple of Queen Hatshepsut* at the Royal Ontario Museum in Toronto. In *Young Cedars*, Milne constructed a strongly patterned surface that is also readable as a spacious landscape full of observation and formal linkages across space.

Milne painted constantly during his years at Boston Corners. Some works bring us up close to natural forms. *Young Cedars* displays his other preference, which was to build a sweeping scene, a panorama of landscape and town. Milne conveyed intimacy in both modes of seeing. We sense that he walked these hills. His quick, definitive touch conveys a vitality that stems from his knowledge of his motifs.

Born in rural Ontario and a master of pastoral landscape in the USA, through expert paintings such as *Young Cedars*, David Milne's reputation has again garnered the international profile of his early years in New York City. The exhibition *David Milne: Modern Painting* showed at the Dulwich Picture Gallery in London, England, in 2018. *David Milne Watercolors: Painting Toward the Light* appeared at the Metropolitan Museum in NYC in 2005–06.

We extend our thanks to Mark A. Cheetham for contributing the preceding essay. Mark has written extensively on Canadian arts and artists – including Jack Chambers, Alex Colville, Robert Houle, and Camille Turner – most recently in the collection *Unsettling Canadian Art History* (2022). He is a professor of Art History at the University of Toronto.

\$250,000–\$350,000



ROBERT WAKEHAM PILOT

Meeting the Ferry at Quebec (circa 1924)*oil on canvas**signed lower right**18 ins x 24 ins; 45 cms x 60 cms***PROVENANCE**

Christie's, auction, New York, 3 December 1982, lot 134

Private Collection

EXHIBITED

Collector's Canada: Selections from a Toronto Private Collection, Art Gallery of Ontario, Toronto; travelling to Musée du Québec, Quebec City; Vancouver Art Gallery; Mendel Art Gallery, Saskatoon, 14 May 1988–7 May 1989, no. 85

Embracing Canada: Landscapes from Krieghoff to the Group of Seven, Vancouver Art Gallery; travelling to Glenbow Museum, Calgary; Art Gallery of Hamilton, 30 October 2015–25 September 2016

Highlights from "Embracing Canada", Annual Loan Exhibition, Galerie Eric Klinkhoff, Montreal, 22 October–5 November, 2016, no. 17

LITERATURE

Christie's, auction, New York, 3 December 1982, lot 134, reproduced page 127

Dennis Reid, *Collector's Canada: Selections from a Toronto Private Collection*, Toronto, 1988, no. 85, reproduced page 77

Ian Thom, et al., *Embracing Canada: Landscapes from Krieghoff to the Group of Seven*, Vancouver/London, 2015, listed page 202, reproduced page 160

A.K. Prakash, *Impressionism in Canada: A Journey of Rediscovery*, Stuttgart, 2015, pages 621, 632

Similar to Maurice Cullen, Robert Pilot's most renowned work focuses on the villages and towns of Quebec and eastern Canada. Recognized for his artistic abilities early on, the artist had already received training with art organizations throughout Montreal before enlisting and serving as a gunner in the First World War. Soon after his return, the painter was invited by A.Y. Jackson to include two of his works in the Group of Seven's first exhibition in 1920. He was joined by fellow Montrealers Randolph S. Hewton and Albert Robinson. This

promising start to the young artist's career marked Pilot as a significant contributor to the new school of Canadian landscape painting. Following the exhibition, A.K. Prakash explains that Pilot declined "to formalize an association with these artists. Like Cullen, he differed philosophically from the group's nationalistic approach to art. [Pilot] preferred to paint inhabited places rather than the untamed wilderness, so he differed philosophically from the group's nationalist approach to art."

Pilot's poetic compositions share the same search for identity that motivated J.W. Morrice, Clarence Gagnon and Albert Robinson – his Quebec predecessors and counterparts. Pilot preferred to paint the landscape of Quebec, which he often frequented, recording the local conditions of the time and of people co-existing with nature. "He generally excluded the new world from his record – there is, for example, a noticeable absence of automobiles in his compositions," notes Prakash. "Rather, his paintings convey a precise image of a world that was soon to disappear." *Meeting the Ferry at Quebec* depicts a glimpse into a scene of another era. People and draft horses pulling sledges wait at the shoreline for a ferry to load and unload cargo, before crossing the St. Lawrence River from Lévis to Quebec City. The first railway connecting the north and south shores was completed in 1917 (known as the Quebec Bridge), and a roadway was added in 1927, finally allowing cars and trucks to cross the bridge. This painting was executed in circa 1924, when most goods and passengers were still required to cross the river by ferry or, during the height of winter, use an ice bridge. The loading of the ferry, especially using horses, is no longer a relevant activity, as two large bridges now connect both sides of the river.

The warmth and gentle brushstrokes of *Meeting the Ferry at Quebec* are synonymous with the celebrated painter's ability to depict the Quebec landscape with great charm and artistry. The painting was completed shortly after the artist returned from an extended stay in France. Pilot studied at the Académie Julian in Paris from 1920 to 1922, and in 1922, he exhibited at the Paris Salon. His work took on Impressionist influences after he visited the artists' colony at Concarneau. The pastel grey and pink sky and the ice floes in the blue river in *Meeting the Ferry at Quebec* recall the work of the European Impressionists; however, Pilot has applied these methods to a wintry subject that remains quintessentially Canadian.

\$30,000–\$50,000







J. W. M. G. M. G. M.

JAMES WILSON MORRICE

Neige, Canada (Snow, Canada) (circa 1905)

oil on canvas

signed lower right; inscribed "Neige, Canada" on the lower stretcher bar
18 ins x 25.75 ins; 45 cms x 64.4 cms

PROVENANCE

Goupil Gallery, Fall 1912

F.C. Mathews & Co., London Solicitors

Frederick C. Shorey, Montreal, early 1914

By descent to Private Collection, United States

Walter Klinkhoff Gallery, Montreal as *Hauling Wood, Quebec*

Acquired by the present Private Collection, November 1987

EXHIBITED

Autumn Salon, Goupil Gallery, London, U.K., October–December 1912, no. 68, as *Snow, Canada* on sale for £84 (sold)*Catalogue of Paintings by J.W. Morrice, R.C.A.*, The Arts Club, Montreal, 12 March 1914, no. 16 as *A Winter Scene—Canada* (Loaned by F.C. Shorey)*Memorial Exhibition of Paintings by the late James W. Morrice, R.C.A.*, Art Association of Montreal, 16 January–15 February 1925, no. 103 as *Waiting* (Loaned by F.C. Shorey)*Collector's Canada: Selections from a Toronto Private Collection*, Art Gallery of Ontario, Toronto; travelling to Musée du Québec, Quebec City; Vancouver Art Gallery; Mendel Art Gallery, Saskatoon, 14 May 1988–7 May 1989, no. 74 as *Snow, Canada**Embracing Canada: Landscapes from Krieghoff to the Group of Seven*, Vancouver Art Gallery; travelling to the Glenbow Museum, Calgary; Art Gallery of Hamilton, 30 October 2015–25 September 2016 as *Snow, Canada**Highlights from "Embracing Canada"*, Annual Loan Exhibition, Galerie Eric Klinkhoff, Montreal, 22 October–5 November, 2016 as *Neige, Canada*

LITERATURE

The Studio, vol. 57, London, U.K., December 1912, reproduced page 241 as *Snow, Canada* (at Goupil Gallery). Same article appeared in *The International Studio*, New York, January 1913The following publications mention J.W. Morrice, *Snow, Canada* from the Autumn Salon, Goupil Gallery, London, U.K., October–December 1912:*Manchester Courier* (UK), 25 Oct., page 6; *The Standard* (London UK), 28 Oct., page 5; *Der Cicerone* (Leipzig, Germany), October, page 865; *The Times* (London UK), 5 Nov., page 12; *The Guardian* (Manchester UK), 21 Nov., page 8; *The Studio* (London UK), December, and *The International Studio* (New York), January 1913, page 238; *The Times* review was largely paraphrased by Ellis Morel in the *Manitoba Free Press*, 30 Nov., page 54, re-published in early 1913 in the same paper, plus the *Regina Leader-Post*, and the *Montreal Star*.A.H.S. Gillson, "James W. Morrice – Canadian Painter", *Canadian Forum*, vol. 5 no. 57, June 1925, page 272Donald W. Buchanan, *James Wilson Morrice: a biography*, Toronto, 1936; "Catalogue Raisonné" page 155 as *Hauling Wood, Quebec*; info copied by Kathleen Daly Pepper, *James Wilson Morrice*, Toronto, 1966, page 85 "A Selected List of Paintings"Nicole Cloutier, *James Wilson Morrice, 1865–1924*, Montreal, 1985, page 45 "Chronology", page 47 "Exhibitions", page 48 Arts Club 1914Dennis Reid, *Collector's Canada: Selections from a Private Collection*, Toronto, 1988, no. 47, reproduced page 53Michèle Grandbois, "Five Quebec Landscape Painters, in Search of Spirituality and Identity", in Ian Thom, et al., *Embracing Canada: Landscapes from Krieghoff to the Group of Seven*, Vancouver/London, 2015, page 147Charles C.Hill, *The Peter & Joanne Brown Collection*, Heffel Fine Art Auction House, Toronto, 23 November 2016, reproduced page 103, no. 263 *The Wood-Pile, Sainte-Anne-de-Beaupré*Galerie Eric Klinkhoff, *Highlights from "Embracing Canada"*, Montreal, 2016, reproduced page 8 as *Neige, Canada*

In January 1890, freshly called to the Ontario Bar to please his father, young J.W. Morrice settled in Paris to please himself, by becoming a professional painter. From there he travelled Europe in search of fresh motifs, eventually crossing the Mediterranean to North Africa and the Atlantic to the West Indies. But he never forgot his family and his homeland, which he visited periodically, usually around Christmas. The winter canvases he painted back in Paris are much sought after, and many are already in public or corporate collections. The appearance of *Neige, Canada/Snow, Canada* on the market is exceptional; its pairing with its recently discovered preparatory sketch is unique, a first for Morrice!

In a grey, but very luminous landscape, a horse and its sled are silently parked, waiting for someone to load the wood, take the reins and leave the scene; until then, a large blanket keeps the animal warm. The time of day is hard to tell: the light is uniform, but not dark; tiny snowflakes, touches of pale green and light yellow, and of course the snowed over areas illuminate everything. The fence, not quite horizontal, keeps everything in place over a loose, invisible grid. The top halves are not equal, the house and woodpile at right opposed by the empty sky at left, where the softly drawn horizon marks the horizontal divide; the top left quadrant is however prevented from "sinking in" by its deeper shade of grey. Our eye, quickly drawn to the ridge of the white roof, is soon guided back, through the slanted roof and the woodpile, to a black, otherwise purposeless patch near the centre, forcing it to turn 90 degrees down the sled, then diagonally up along its skate and shaft; until it meets the patient horse in the eye... hidden by a blinder. Obviously, Morrice spent a lot of time over this composition.



James Wilson Morrice

Le Quai des Grands-Augustins (Winter), 1905

oil on canvas, 48.5 x 73.2 cms

The Thomson Collection at the Art Gallery of Ontario

AGOID.106762

© Art Gallery of Ontario

Not for sale with this lot



We recognize his composition in the sketch: the grey sky, the falling snow and the white ground. With some significant differences: the house, closer to the foreground, has two floors and a mansard roof; there is no fence and no woodpile, but a smaller building on the left horizon; less importantly, the horse blanket is dark green, and the sled is all yellow. A study of the canvas, even in reproductions (including the 1912 one), reveals a “ghost” in the left sky, where two thick, straight forms meet up near the top, the right one prolonged by a curved form: Morrice had placed the big house, with its mansard roof, on the left and reversed, but discarded it. After perhaps trying it first on the right as in the sketch. In the end, he covered everything in uniform grey paint and painted a smaller house; still not happy, he enlarged it by extending its roof over the woodpile. It, and the fence, were perhaps added at that point, when the composition was completed with a fresh layer of nearly transparent white paint on the ground.

A small watercolour relates directly to this pair, quickly drawn, thinly coloured, and completed by more pencil marks (*Canadian Winter*, 14 x 16 cm, Corporate Collection, Stellarton N.S.). Its composition is the same as the sketch, but with minor differences: the blanket is dark red and white, the sled is pale green; and a big one: the sky is pale blue-green, and a long trail of smoke emerges from the small house at left. First idea, or trial for a different colour scheme before starting the canvas? If Morrice adopted the red blanket and, partially, the green sled, he discarded the pale blue-green sky and the too anecdotal smoke trail, resulting in a more modern, “art for art’s sake” composition.

Rather strangely, this beautiful canvas did not debut in Paris; its appearance in London, in the 1912 Autumn Salon of the Goupil Gallery, might be its first. From 1906, Morrice often sent slightly older paintings to the British exhibition-sale, still keeping his most recent work for Paris. That same Fall, the Salon d’Automne was showing his first Moroccan canvases, while the Parisian art world was already fully exposed to Cubism. Meanwhile, across the Channel, the anonymous *Times* reviewer termed the Goupil Salon avant-garde, singling out Morrice’s *Snow, Canada* as “the most remarkable” among the 300 works in the show; and *The Studio* reproduced it, declaring it a “masterly piece”. Other reviews saluted the painting’s beauty and serenity, and it was sold before the end of the exhibition, as Morrice noted besides a list of his Goupil entries (*Sketchbook #17*, Museum of Fine Arts, 1912–13, page 2).

Unlike other Quebec canvases, *Snow, Canada* and its study cannot be linked to any known trip home, nor to any sketch or drawing besides the watercolour, itself also quite unique (it is painted on an envelope, not in a sketchbook). The closest canvas, in terms of composition and atmosphere, is *Quai des Grands-Augustins (neige)* in the Thomson Collection at the AGO (19 x 28.75 in), a rare diagonal view of the Quai des Orfèvres across the Seine from below Morrice’s apartment. Both compositions share a grey sky at left, buildings at right, a strong nearly horizontal element near the center (fence here, parapet there), and a more or less snowy foreground, depending on the locale. They are both painted thinly but very uniformly over a dark grey primer;

were they painted side by side? The French subject debuted in April 1905 at the Salon de la Société Nationale; did Morrice also plan to send *Neige, Canada* to that show, pairing his two loves, “Mon pays et Paris”? And could he have spent too much time working on it, missing the deadline? Was the sketch really “preparatory”, or brought over from Canada?

Its thinly painted sky relates to Morrice’s Montreal and Quebec panels of early 1906, and to other European sketches of that period, but the rest does not convey the sense of hurry that characterize the Canadian panels, painted out in the cold. And Morrice never used that large format in Canada, although he did in Marseille and Venice, in the summer of 1904, and later in Tangier and elsewhere. Some of these Venetian sketches are stamped by a local maker, and the panel for our sketch, which is not stamped, could also be Venetian. But also Parisian, like another Quebec sketch of the same size and similar palette (private collection), stamped “A. Moreaux, 106 Boul. Montparnasse, Paris”, Morrice’s colour man ca. 1896. This second sketch cannot be dated easily; and the canvas that Morrice eventually derived from it, translated into a more contemporary vision and palette, was painted after 1920: the beautiful *Québec Farmhouse* (MMFA), his last known Canadian work... probably elaborated entirely in Paris.

Homesickness may have played a role, as it could have for *Snow, Canada* and its preparatory sketch, plus the desire to offer a fresh subject to the Parisian public. We ignore Morrice’s whereabouts between August 1904 (in Venice) and February 1905 (in Paris), but a trip home would have left a trace, at least on a ship’s manifest. Not a problem: he had dozens of painted panels lying around, plus his sketchbooks. In 1907, faced with the same desire to exhibit Quebec

subjects at the Société Nationale but unable to come home, he used drawings and sketches from his 1906 visit; and to create his famous *Ferry, Quebec*, he went back to a sketchbook and panels dating from his long stay in the winter of 1896–97. Many pages of this early sketchbook (Ottawa, National Gallery of Canada) are studies of sleds and their drivers gliding on a snowy ground, others depict typical rural houses. Enough to feed the artist’s imagination when he was putting together his entries for the 1905 Société Nationale which, in the end, did not include *Neige, Canada*. The canvas was forgotten until 1912, and it is perhaps then that Morrice added the pencil or crayon accents on the sled, a technique he did not really use before 1910.

This lengthy discussion exemplifies the complexities of properly cataloguing the works of an artist who travelled often and far in search of fresh motifs but could elaborate a new composition far away from its source; he never stayed long in one place, never dated anything, and rarely gave titles to his works. If he had to for an exhibition, he would use a generic one, such as *Effet de neige* (French or Canadian) or the more specific *Snow, Canada*, a title used for other paintings of his homeland, but now firmly attached to the work offered here.

We extend our thanks to Lucie Dorais, Canadian art historian and author of *J.W. Morrice* (National Gallery of Canada, 1985), for contributing the preceding essay.

\$400,000–\$600,000



James Wilson Morrice
Study for “Neige, Canada”
oil on board, 23.1 x 32.5 cms
Private Collection

To be offered in the Cowley Abbott Fall Live Auction of Important Canadian Art (December 1st at 4:00 pm)
Not for sale with this lot



James Wilson Morrice
Canadian Winter
watercolour, 14 x 16 cms
Corporate Collection, Stellarton, N.S.
Not for sale with this lot



117

OZIAS LEDUC

Nature morte au livre (Crépuscule de Michel-Ange)

oil on canvas

signed and dated 1940 lower right

16 ins x 24 ins; 40 cms x 60 cms

PROVENANCE

Dominion Gallery, Montreal

Galerie Valentin, Montreal

Private Collection

EXHIBITED

Collectors' Treasures II/Trésors des collectionneurs II, Galerie Eric Klinkhoff, Montreal, 24 October–7 November 2020, no. 20

Early in his career, in the 1890s, Ozias Leduc made a name for himself as a still life painter. He exhibited regularly, winning prizes and attracting the attention of critics with paintings that illustrated the quiet life of objects in his studio: artist materials, books, and reproductions of artwork. He then incorporated these objects into his genre scenes, with his models surrounded by his studio possessions.

In 1940, the artist took the opportunity to return to this genre when he accepted a commission from his good friends Frederick and Florence Bindoff. He had already painted their portrait and the couple owned some of Leduc's paintings.

At age 76, Leduc revisited this subject, which has been studied extensively and been the object of many masterpieces, offering his own meditation on it. The composition displays an arrangement of books, illustrated sheets of paper and a reproduction of Michelangelo's

sculpture *Dusk*, which overlooks the tomb of the de Medicis in Florence, and dominates the arrangement of assembled objects. By referencing a famous allegory of old age, the painter imbues the artwork with a reflection on his own state and the enduring quality of creation.

In spite of his age, Leduc presents a celebration of life and art. For the painter, life is synonymous with research, study and beauty. Leduc evokes this expression by representing books, some of which reveal their author or French title: *DESTIN, A. COTE, VINCENT LE JEUNE, FOI, ELLE*. They are enigmatic inscriptions, with words heavy with meaning offering hints, like a mystery to be solved. Could the magnifying glass and jar of glue be used to expand and assemble these fragments, and provide meaning and context in order to make sense of them? These tools are presented as various means at our disposal to understand the world.

Similarly, the grouping of several images ends up hiding the subject matter rather than displaying it. In the symbolic universe of Leduc, creation is a world to explore. Unobstructed, the portrait of a young woman with a halo is clearly visible in the center of an open illustrated book. She will serve as our guide: a symbol of youth in dialogue with old age, its antithesis.

The artist's technique and application of a thick, almost granular pigment remind the viewer that the portrait is a painted image. Brushstrokes outline each plane and form, adding texture to the dense, veiled universe. We are not faced with a *trompe-l'œil* as in Leduc's early canvases, but rather a painting that is both solemn and intangible, a celebration of the many possibilities of his art.

We extend our thanks to Laurier Lacroix, C.M., art historian, for contributing the preceding essay.

\$50,000–\$70,000

JAMES EDWARD HERVEY MACDONALD

On Montreal Lake, Algoma

oil on board

signed, titled and inscribed "October 1919" and "To Lillian Edie, Wishing Her a Happy New Year, 1929" on the reverse

8.5 ins x 10.5 ins; 21.3 cms x 26.3 cms

PROVENANCE

Gift of the artist to Lillian Eadie (later Lightfoot), 1929

Ron MacDonald, Woodridge, Ontario, 1964

Acquired by the present Private Collection, circa 1970

EXHIBITED

J.E.H. MacDonald, R.C.A., 1873–1932, Art Gallery of Toronto; travelling to National Gallery of Canada, Ottawa, 13 November 1965–6 February 1966, no. 76

Collector's Canada: Selections from a Toronto Private Collection, Art Gallery of Ontario, Toronto; travelling to Musée du Québec, Québec City; Vancouver Art Gallery; Mendel Art Gallery, Saskatoon, 14 May 1988–7 May 1989, no. 58

Embracing Canada: Landscapes from Krieghoff to the Group of Seven, Vancouver Art Gallery; travelling to the Glenbow Museum, Calgary; Art Gallery of Hamilton, 30 October 2015–25 September 2016

LITERATURE

J.E.H. MacDonald, "A.C.R. 10557", *The Lamps*, December 1919, pages 33–39

Nancy Robertson, *J.E.H. MacDonald, R.C.A., 1873–1932*, Toronto, 1965, reproduced page 52

Dennis Reid, *Collector's Canada: Selections from a Toronto Private Collection*, Toronto, 1988, no. 58, page 3, reproduced page 59

Ian Thom, et al., *Embracing Canada: Landscapes from Krieghoff to the Group of Seven*, Vancouver/London, 2015, pages 86, 202, reproduced page 93

Some of J.E.H. MacDonald's most important and iconic paintings were inspired by the landscapes of Algoma, north of Sault Sainte Marie. *The Beaver Dam* (1919), *Falls, Montreal River* (1920) and *Mist Fantasy* (1922) (Art Gallery of Ontario), *Leaves in the Brook* (1919) and *Forest Wilderness* (1921) (McMichael Canadian Art Collection), *The Solemn Land* (1921) and *Gleams on the Hills* (1921) (National Gallery of Canada), *The Wild River* (1919) (Faculty Club, University of Toronto) and *October Shower Gleam* (1922) (Hart House, University of Toronto), and others, all reflect MacDonald's deep engagement with the colours, forms and moods of Algoma.

Lawren Harris first visited the Algoma region in the spring of 1918 with Dr. James MacCallum and the two returned with Frank Johnston and MacDonald that September. An exhibition of the resultant oil sketches and canvases was held at the Art Museum of Toronto from 26 April to 19 May 1919. The paintings were arranged in the sequence of their painting, from Canyon to Hubert to the Montreal Falls and Batchawana.

Harris, Johnston and MacDonald returned to Algoma from mid-September to mid-October 1919, this time accompanied by A.Y. Jackson. They once again travelled in a boxcar hitched to a train of the Algoma Central Railway. The boxcar would be left on a siding at their request, then picked up on the train's return trip and dropped

off at a new site. This year they travelled to the Agawa Canyon, Canyon, Hubert, the Montreal Falls and Batchawana, making side trips from the railway in a canoe or on a handcar (or "pede"). From a siding at Hubert, Jackson wrote to his cousin Florence Clement on 29 September (N.J. Groves fonds, Library and Archives Canada). "The color is disappearing very fast. The reds were gorgeous when we first came, but now it is all orange and yellow" and on 9 October Harris wrote to Dr. MacCallum from Batchawana (MacCallum fonds, National Gallery of Canada), "We will be here for the rest of trip – leaves all gone – The color was at its best the first week and there have been no reds since – Yellows lasted much longer."

MacDonald recounted his experience in an article published in the Arts and Letters Club periodical, *The Lamps*, in December 1919. "In this land of color we must note the fitness of the bright toy vermilion of the new "pede", and the deep faded crimson of the canoe against the dark water. Sketching kits and umbrellas are loaded on the cross bar and tail board of the "pede," and ... the little machine soon goes ringing down the track until some attractive composition of spruce tops or rock and maple calls for sketching. The canoeists are off down the river on a similar quest, gliding through the yellow floating leaves, and breaking the still reflections of crimson and gold and green with waving streamers of sky color, until they land where the silent Agawa wakes in a long rapid. ... Every day advanced the passing of the leaf, and soon our painters had to go in quest of the desirable "spot of red." ... Birch woods, that were dense yellow in the morning, were open grey by night. But the wild cherry leaves still hung as though the high fifes and violins were to finish the great concert of color. They were another of the notable little graces of the bush, daintily hung in every shade from palest yellow to deep crimson against the big blue-gold hills of the Montreal Valley."



J.E.H. MacDonald

The Beaver Dam, 1919

oil on canvas, 81.6 x 86.7 cms

Gift from the Reuben and Kate Leonard Canadian Fund, 1926

840

© Art Gallery of Ontario

Not for sale with this lot



Among the canvases MacDonald exhibited with the Royal Canadian Academy that November was *The Beaver Dam* (Art Gallery of Ontario, 840). In response to the 1965 MacDonald exhibition catalogue, Jackson wrote to Thoreau MacDonald on 22 January 1966 (Thoreau MacDonald fonds, Library & Archives Canada), “The Beaver Dam was painted on Montreal Lake. I paddled your dad down to it.” Dense foliage characterizes this canvas and all the sketches MacDonald painted on Montreal Lake, the source of the Montreal River, that October. Contradicting Jackson’s and Harris’s observations, the reds have not yet disappeared. Through a dense wall of reds, oranges, yellows and greens on blue-grey trunks and branches, one glimpses the blue water and darker hills on the far shore. MacDonald’s Algoma is a land of lush foliage, vibrant colour and constant discovery.

We extend our thanks to Charles Hill, Canadian art historian, former Curator of Canadian Art at the National Gallery of Canada and author of *The Group of Seven – Art for a Nation*, for his assistance in researching this artwork and for contributing the preceding essay.

\$80,000–\$100,000

ALFRED JOSEPH CASSON

Thunderstorm (1933)*oil on canvas**signed lower right; signed and titled on the artist's label on the stretcher*
30 ins x 36 ins; 75 cms x 90 cms**PROVENANCE**Collection of the Artist
Laing Galleries, Toronto
Framing Gallery, Toronto
Acquired by the present Private Collection, May 1965**EXHIBITED***Canadian Group of Painters*, Art Gallery of Toronto, November 1933, no. 12
Canadian Group of Painters, Art Association of Montreal, 1–21 January 1934, no. 11
Catalogue of the Arts, Canadian National Exhibition, Toronto, 23 August–7 September 1935, no. 212
Retrospective Exhibition of Painting by Members of the Group of Seven 1919–1933, National Gallery of Canada, Ottawa; travelling to Art Association of Montreal; Art Gallery of Toronto, 20 February–15 June 1936, no. 28
Contemporary Art–Canada, Golden Gate International Exposition, San Francisco, 1939, no. 6
A.J. Casson Retrospective, Art Gallery of Windsor; travelling to Art Gallery of Ontario, Toronto, 14 May–27 August 1978, no. 23
Collector's Canada: Selections from a Toronto Private Collection, Art Gallery of Ontario, Toronto; travelling to Musée du Québec, Québec City; Vancouver Art Gallery; Mendel Art Gallery, Saskatoon, 14 May 1988–7 May 1989, no. 81
A.J. Casson, An Artist's Life, McMichael Canadian Art Collection, Kleinburg; travelling to MacDonald Stewart Art Centre, Guelph; Art Gallery of Algoma, Sault Ste. Marie; West Parry Sound District Museum; Thunder Bay Art Gallery; Kitchener Waterloo Art Gallery, 14 November 1998–31 December 1999, no. 31
Annual Group of Seven Dinner featuring the work of A.J. Casson, The York Club, Toronto, 26 April 2000
A.J. Casson: Behind the Scenes, Varley Art Gallery, Markham, 2 April–14 May 2006
Embracing Canada: Landscapes from Krieghoff to the Group of Seven, Vancouver Art Gallery; travelling to Glenbow Museum, Calgary; Art Gallery of Hamilton, 30 October 2015–25 September 2016**LITERATURE***Retrospective Exhibition of Painting by Members of the Group of Seven 1919–1933*, National Gallery of Canada, Ottawa, 1936, no. 28, unpaginated, reproduced
Paul Duval, *A.J. Casson*, Toronto, 1951, listed page 63, reproduced page 40
Paul Duval, *A.J. Casson*, Roberts Gallery, Toronto, 1975, page 73
Paul Duval, *A.J. Casson, His Life & Works/A Tribute*, Toronto, 1980, unpaginated, reproduced
Joan Murray and Kenneth Saltmarche, *A.J. Casson Retrospective*, Windsor, 1978, no. 23, page 9
Christopher Jackson, *A.J. Casson, An Artist's Life*, McMichael Canadian Art Collection, Kleinburg, 1998, no. 31, reproduced page 33
Dennis Reid, *Collector's Canada: Selections from a Toronto Private Collection*, Toronto, 1988, no. 81, page 74, reproduced page 75, no. 81
Ian Thom, et al., *Embracing Canada: Landscapes from Krieghoff to the Group of Seven*, Vancouver/London, 2015, reproduced page 193

Thunderstorm is a significant oil painting from early in the long artistic career of A.J. Casson, youngest member of the Group of Seven. It contains most of the elements that would come to characterize his oeuvre: the image of a rural Ontario town of bygone days; a strong design quality; and a distinct mood conveyed through colour and lighting, which taken together set him apart from other Group members. Having completed *Thunderstorm* probably during the summer or fall of 1933, Casson submitted it to the first exhibition of the newly formed Canadian Group of Painters that November, the Canadian National Exhibition in 1935, and the Retrospective exhibition of painting by members of the Group of Seven, 1919–1933, organized by the National Gallery of Canada and shown in Ottawa and Toronto in 1936. In 1939, Lawren Harris (then living in Santa Fe) included the work in the Canadian section of the contemporary art exhibition at the Golden Gate International Exposition in San Francisco. It was purchased by the current owners in 1965.

Alfred Joseph Casson lived most of his life in Toronto where he was born in 1898. His first experience of small town Ontario was in childhood; he would make frequent visits to Meadowvale, a village west of Toronto, where he had family ties. Here, and later in Guelph, he developed a taste for rural life. After studying in Toronto with artists J.W. Beatty and Harry Britton, Casson began an apprenticeship in the commercial art firm of Rous and Mann under Franklin Carmichael in 1919. Carmichael, a member of the Group of Seven from its inception in 1920, was an important influence on the younger Casson, taking him on sketching trips and introducing him to other Group members. It was Carmichael who invited Casson to join the Group of Seven in 1926 to replace Frank Johnston who had left in 1922. Around this time, Casson began to explore Ontario in a newly purchased car, sketching and painting the rural towns. He later explained that this subject matter had given him the distinct identity he sought within the Group, as did his penchant for painting in watercolour. His legacy, he believed, was a body of work that recorded for posterity the rapidly disappearing rural towns of Ontario, just as A.Y. Jackson had done in Québec.

Villages like Elora and Salem (drawings of which would become the subject of a large, limited-edition book in 1979), Uxbridge, Parry Sound, Magnetawan were among the many places he depicted in the 1920s and 1930s. Working full time at a commercial art firm until 1959, Casson could go further afield to paint and sketch only on weekends and holidays. The location of *Thunderstorm* is unnamed. It is probably, as Paul Duval has suggested, an amalgam of different towns and villages, the parts selected from a range of drawings to create the desired effect. In this case, the graphite drawing inscribed "Sketch for *Thunderstorm*" (lot 120) clearly drew on an earlier watercolour sketch, *Stormy Sky*, circa 1927 (Ottawa Art Gallery, Firestone Collection of Canadian Art). The buildings on the extreme right and left of the sketch, which made their way into the final painting, were lifted from the watercolour. Casson undoubtedly referred to other sketches to fill the centre of the composition.

Graphite sketches of the period made *in situ* are typically spartan line drawings which, considering Casson's aim to preserve the past, faithfully capture the details of the local architecture. The town and buildings are often identified. This sketch is different, serving another purpose. It is rapidly executed, with attention to detail being less important than the overall effect which is achieved through the fall of light and shadow on the generalized forms. Ruled lines indicate the perimeters of the finished work. The sketch demonstrates Casson's working method and how he used his repertoire of rural buildings in his creative work.



In the final composition, Casson made a number of changes to the sketch for greater dramatic effect. The visual field has been widened slightly, and the façade of the central structure flopped and shifted to the left. The artist also moved the red brick house and rotated it slightly to reveal more of the side in perspective (now reimagined as the front elevation), thus increasing the area of shadow, framed by two telephone poles. The result is a more unified composition, with the two main buildings relating more closely to one another. The repetition of steeply-pitched gables zig-zagging across the picture plane heightens the drama and reinforces the unsettled atmosphere that prevails.

Colour plays an important part in creating this effect while serving to unify the picture. Blue dominates the colour palette, adding weight to the ominous storm clouds which appear to be propped up by telephone poles like a Surrealist motif connecting earth and sky. In addition, blue shadows modify local colour, and natural forms—trees and grass—have been outlined in blue. There is an otherworldly quality to the scene.

Comparing canvas and sketch also reveals that Casson removed many details: the decorative fretwork under the eaves of the red house, the fence that ran along its side, the cross arms of telephone poles and the small figure heading up the road. This simplification demonstrates

the influence that Group members, particularly Lawren Harris, had on Casson's approach during this period. In 1928, Casson had accompanied Carmichael, Harris and A.Y. Jackson on a sketching trip to Lake Superior. Harris's advice to Casson to eliminate the non-essential from his paintings was exemplified by Harris's own spartan Lake Superior paintings of the 1920s, which Casson greatly admired. (Casson also admired Harris's earlier house pictures.) The strong design quality of Casson's work was undoubtedly the result of working as a commercial artist alongside Frank Carmichael. Casson later commented that the influence of the Group waned after 1933 when he began charting his own course.

Thunderstorm still bears the influence of the Group of Seven. The storm was a favourite subject of Group members. Like Harris and Carmichael, Casson typically filled his skies with expressive cloud formations which might take up the entire upper register, and appear to have as much substance as the land forms below, sometimes echoing them. In *Thunderstorm*, dark clouds, some stacked like plates resembling a supercell, disgorge columns of heavy rain. Casson's keen interest in patterning, played to the full in his architectural subjects, extended to the entire composition. In 1945, Casson began his abstract phase using thinner paint (no texture) and reducing forms to an even



greater extent. *Country Store*, 1945 (Art Gallery of Ontario), with its increased geometricization and flattened planes of colour is a good example of this new style which the artist would modify over time.

It is easy to see how a work like *Thunderstorm* could evolve into a personal form of abstraction. Lawren Harris's Arctic pictures had informed his move to abstraction in the mid-1930s, but unlike Harris, Casson never entirely relinquished his connection to nature. By 1945, the influence of the Group of Seven on Casson's work had waned, but he would always be associated with them, becoming an important resource for their history later in his life.

We extend our thanks to Christine Boyanoski, independent art historian and curator of Canadian art, for her assistance in researching this artwork and for contributing the preceding essay.

\$300,000–\$400,000

120

ALFRED JOSEPH CASSON

Sketch for "Thunderstorm"

*graphite drawing
signed lower right; titled "Sketch for canvas Thunderstorm" in the lower
left margin
8 ins x 9.25 ins; 20 cms x 23.1 cms*

PROVENANCE

Roberts Gallery, Toronto
Private Collection

\$6,000–\$8,000



121

PETER CLAPHAM SHEPPARD

Bonsecours Market, Montreal

oil on board

signed lower left; titled on the reverse

8.5 ins x 10.5 ins; 21.3 cms x 26.3 cms

PROVENANCE

Private Collection, Toronto

LITERATURE

Tom Smart, *Peter Clapham Sheppard: His Life and Work*, Richmond Hill, Ontario, 2018, pages 124, 139

A Toronto native, Peter Clapham Sheppard occupies a place in Canadian art history among a generation of artists that established a distinctively Canadian school of art. While the painter studied, sketched and exhibited alongside members of the Group of Seven, Sheppard found inspiration in more broad subject matter, including landscapes, portraits, still lifes, city and harbour scenes. Sheppard bore

witness to the steady construction and urbanization that took place in Canadian and American cities during the first half of the twentieth century, which inspired much of his artistic oeuvre.

Author and art historian Tom Smart writes that “[i]n artistic terms, Sheppard identified with human subjects in gritty urban settings.” Smart elaborates further on Sheppard’s talent in painting city scenes, remarking that he “captured an essential liveliness, apparently easily, gesture and rhythms of line and colour simulate as if by magic the cacophony and harmonies of his subjects.” In *Bonsecours Market*, the viewer can sense this liveliness of three subjects in view: the horses, the group of people, and the buildings. A cheerful palette is repeated throughout every area of the canvas.

Built in 1847, the Bonsecours market was the main public market in the Montreal area for more than one hundred years. The Neoclassical building brought together a multitude of vendors and shoppers from across the city and out of town. It is a prime subject matter for P.C. Sheppard, as he was particularly captivated by subjects involving a human presence, particularly crowds in city streets, markets, county fairs, circuses and harbour scenes.

\$10,000–\$15,000

ANTOINE SEBASTIAN PLAMONDON

Le flûtiste (The Flute Player)*oil on canvas**signed and dated 1868 lower right**42.25 ins x 33.5 ins; 105.6 cms x 83.8 cms***PROVENANCE**

Hôtel des Encans, auction, Montreal, 27 September 1988, lot 39
Private Collection

EXHIBITED

Home Truths, The Robert McLaughlin Gallery, Oshawa; travelling to Mississauga Living Arts Centre; Rodman Hall, St. Catharines, 4 September 1997–22 February 1998

Antoine Plamondon (1804–1895). Jalons d'un parcours artistique/ Milestones of an Artistic Journey, Musée national des beaux-arts du Québec, Québec; travelling to Art Gallery of Windsor; The Robert McLaughlin Gallery, Oshawa; McCord Museum, Montreal; Agnes Etherington Art Centre, Kingston; Art Gallery of Hamilton; The Beaverbrook Art Gallery, Fredericton, 24 November 2005–30 March 2008, no. 37

Embracing Canada: Landscapes from Krieghoff to the Group of Seven, Vancouver Art Gallery; travelling to the Glenbow Museum, Calgary; Art Gallery of Hamilton, 29 October 2015–25 September 2016

Our Children: Reflections of Childhood in Historical Canadian Art, Varley Art Gallery of Markham, 13 April–23 June 2019

LITERATURE

Joan Murray, *Home Truths: A Celebration of Family Life by Canada's Best-Loved Painters*, Toronto, 1997, reproduced page 107 (plate 81)

John Porter and Mario Béland, *Antoine Plamondon (1804–1895): Milestones of an Artistic Journey*, Musée national des beaux-arts du Québec, Québec, 2006, no. 37, reproduced page 91

Ian Thom, et al., *Embracing Canada: Landscapes from Krieghoff to the Group of Seven*, Vancouver/London, 2015, reproduced page 14

Painter Antoine Plamondon was also a music enthusiast. Endowed with a beautiful voice, he practiced vocals as well as instruments (piano, violin and organ). Saint Cecilia, the patron saint of musicians, is a subject taken up in Plamondon's works inspired by Raphael.

As of 1851, the renowned portrait painter was living in Pointe-aux-Trembles, near Quebec City. There, he pursued an active career until late in life; in 1880, the Royal Canadian Academy of Arts awarded him the title of Founding Vice President in recognition of his long and fruitful career. Plamondon built his own home where he lived and worked, devoting himself mainly to religious painting. His vast workshop allowed him to produce large-scale paintings, including the famous *Chasse aux tourtes/Passenger Pigeon Hunt* (1850–1853, Art Gallery of Ontario).

In this painting entitled *Le flûtiste*, a perched bird is drawn to the tune played by a young musician. We do not know the chirp of the passenger pigeon, a species that disappeared by the early 20th century. One would like to imagine it singing harmoniously alongside the tune of the flute. Depicted in the background is the shoreline of Pointe-aux-Trembles along the Saint-Lawrence River. Two boats calmly glide down the river as the musician performs his elegy. The sunset lends itself well to the music of the flute, encouraging a reflection on the passage of time. The musician's face is turned up toward the sky as if to find inspiration in the cosmic nature surrounding him.

Author Mario Béland has identified five paintings by Plamondon in which the subject is a teenager playing the flute, all created between 1866 and 1868. Each has different characteristics, but three of the artworks are set on riverbanks at dusk.

The performer has been identified as Siméon Alary, an apprentice of the artist. He plays the baroque transverse flute (also known as the traverso) made of black wood with metal keys. Plamondon carefully depicts the instrument and its entire structure, including the head (where the musician blows), the body (where the notes are formed) and the foot (where the music comes from).

In this version of the flutist theme, Plamondon places the figure in the foreground of the painting, where it occupies the entire surface. The musician's torso dominates the composition. The light coming from the right dramatically backlights the performer, whose bright red jacket fades to dark in the shadow.

The theme of the musician was unique in Canadian art of this period, preceding paintings such as that of Robert Harris (*Harmony*, 1886, NGC) or Ozias Leduc (*Boy with Bread*, 1892, NGC). In this version, Plamondon combines the portrait, the landscape and the genre scene while adding the passenger pigeon, a reminder of his celebrated earlier painting.

We extend our thanks to Laurier Lacroix, C.M., art historian, for his assistance in researching this artwork and for contributing the preceding essay.

\$80,000–\$120,000



FREDERICK HORSMAN VARLEY

Jess (1950)

oil on canvas

signed upper right (vertically), with artist's thumb-print beneath; Varley Inventory No. 450 (twice) on the reverse

22 ins x 16 ins; 55 cms x 40 cms

PROVENANCE

Collection of the Artist

Mrs. H.A. Dyde, Edmonton

Morris Gallery, Toronto, by 1967

Private Collection, Kingston

Christopher Varley, Toronto

Acquired by the present Private Collection, February 1987

EXHIBITED

F.H. Varley Paintings 1915–1954, Art Gallery of Toronto; travelling to National Gallery of Canada, Ottawa; Montreal Museum of Fine Arts; Winnipeg Art Gallery; Vancouver Art Gallery, 16 October 1954–24 April 1955, no. 37

F.H. Varley Retrospective, Willistead Art Gallery, Windsor, Ontario, 12 April–17 May 1964, no. 65

Canadian Classics from Private Collections, Morris Gallery, Toronto, 1967–68, no. 1

F.H. Varley a Centennial Exhibition/une exposition centenaire, Edmonton Art Gallery; travelling to Art Gallery of Greater Victoria, National Gallery of Canada, Ottawa; Montreal Museum of Fine Arts; Art Gallery of Ontario, Toronto, 16 October 1981–13 November 1982, no. 197

Collector's Canada: Selections from a Toronto Private Collection, Art Gallery of Ontario, Toronto; travelling to Musée du Québec, Quebec City; Vancouver Art Gallery; Mendel Art Gallery, Saskatoon, 14 May 1988–7 May 1989, no. 77

LITERATURE

Barker Fairley, "F.H. Varley," in Robert L. McDougall, ed., *Our Living Tradition: Second and Third Series*, Toronto, 1959, page 163

Canadian Classics from Private Collections, Morris Gallery, Toronto, 1967, reproduced

Christopher Varley, *F.H. Varley*, National Gallery of Canada, Ottawa, 1979, page 27, plate 61, reproduced page 95

Christopher Varley, *F.H. Varley a Centennial Exhibition/une exposition centenaire*, Edmonton Art Gallery, 1981, no. 197, reproduced page 169

Dennis Reid, *Collector's Canada: Selections from a Toronto Private Collection*, Toronto, 1988, no. 77, page 70, reproduced page 71

Katerina Atanassova, *F.H. Varley: Portraits into the Light*, Toronto, 2007, plate 53, no. 74, reproduced page 97 and on cover

Painter, scholar, critic, and major supporter of the Group of Seven Barker Fairley believed that Frederick Horsman (F.H.) Varley should be held "up as an example today of what art in Canada can do and must continue to do." Fairley saw in Varley an intense humanism that characterizes his best work, particularly his portraits.

After moving to Vancouver in 1926 to teach at the newly established Vancouver School of Decorative and Applied Arts, Varley pursued portraiture with dedication and fervor; his portraits of his lover Vera Weatherbie and other women from this period are some of the highlights from his career. Vera was, as Varley stated, "...the greatest single influence in my life. Without knowing it she made me see color in new lights." During this period, the artist immersed himself in mysticism and creative spirituality and began to experiment in the use of symbolic colour to express his sitters' auras or spiritual values. He saw Vera as a "green person," another Vancouver portrait of Norma Parks is rendered in hues of pink.

Many Canadians continue to associate Varley with the Group of Seven and their landscape painting as a means to create a national art movement; however, critics have long argued that Varley's best works are his portraits and figure studies, primarily of women. The word portrait comes from the Latin "portrahere" meaning to drag out, reveal, and expose. Varley has done just that with his striking portrait of Jess Crosby. Varley elicits the sitter's spirit and life force in his handling of her face and there is a sense that the artist and model were familiar with one another. This painting was singled out by Curator Katerina Atanassova for the cover of her catalogue, *F.H. Varley: Portraits into the Light*, which accompanied a major touring exhibition of the artist's portraits across Canada in 2007 and 2008.

Jess was painted after Varley had moved back to Toronto in 1944. Nearing seventy and teaching summer school in 1948 and 1949 in Homer Watson's old home in Doon, Ontario south of Kitchener, Varley painted and sketched Jess in numerous works as he travelled between Doon and Toronto. The sitter was Varley's muse and companion from 1946 to 1951; the two shared a love of art, music, books, and nature. In this portrait from 1950, Jess is portrayed in a quarter-length bust portrait, turned just slightly away from the viewer. She is surrounded by a gold and orange aura, her hair tied back from her face, and an intense gaze that holds that of the viewer. Her shoulders and torso are wrapped in a loosely draped piece of cloth rendered in pastel greens, pink, purples reminiscent of Monet's palette with orange accents. Jess's strong composure, forceful eye contact and the darker hues of her face capture the viewer's attention and stand in contrast to the bright light pink and white hues of her bare upper chest. Upon closer examination Varley's muse has the appearance of a nude model which gives the work a subtle sensual and erotic quality. Katerina Atanassova describes the work as "a tender and enchanting portrayal of the subject, and undoubtedly one of Varley's best works of the period. This image, with its serene atmosphere, testifies to the elegance of the painter's style in the smooth, almost enamelled modelling of her face and clothing."

We extend our thanks to Devon Smither for contributing the preceding essay. Devon's research focuses on gender, women artists, and Canadian art history. She has recently published on the self-portraits of artist Pegi Nicol MacLeod and is preparing a monograph on MacLeod for the Art Canada Institute. She is Associate Professor of Art History/Museum Studies at the University of Lethbridge.

\$175,000–\$225,000





124

GEORGE AGNEW REID

Family Prayer

oil on canvas board
signed and dated 1892 lower left
10 ins x 13 ins; 25 cms x 32.5 cms

PROVENANCE

Maynard's, auction, Vancouver, 12 May 1983, lot 302 as *Family in Prayer*
Private Collection

EXHIBITED

Paintings by Mr. and Mrs. G.A. Reid, Messrs Oliver, Coate & Co, Toronto, 10–14 December 1892, no. 24
Sympathetic Realism: George A. Reid and the Academic Tradition, Art Gallery of Ontario, Toronto; travelling to Thunder Bay National Exhibition Centre; Kitchener–Waterloo Art Gallery; Burlington Cultural Centre; Rodman Hall Arts Centre, St. Catharines, 22 August 1986–17 May 1987, no. 41
Collector's Canada: Selections from a Toronto Private Collection, Art Gallery of Ontario, Toronto; travelling to Musée du Québec, Quebec City; Vancouver Art Gallery; Mendel Art Gallery, Saskatoon, 14 May 1988–7 May 1989, no. 35
Our Children: Reflections of Childhood in Historical Canadian Art, Varley Art Gallery, Markham, 13 April–23 June 2019

LITERATURE

Muriel Miller–Miner, *G.A. Reid Canadian Artist*, Toronto, 1946, listed page 210 (misdated as 1890)
Maynard's, auction, Vancouver, 12 May 1983, lot 302, reproduced on the cover
Christine Boyanoski, *Sympathetic Realism: George A. Reid and the Academic Tradition*, Toronto, 1986, no. 41, page 76, reproduced page 77
Dennis Reid, *Collector's Canada: Selections from a Toronto Private Collection*, Toronto, 1988, no. 35, page 12, reproduced page 44

This could easily be mistaken as a final, small-scale oil sketch for George Reid's much larger (101.5 cms x 127.0 cms), highly finished but compositionally almost identical 1890 painting of the same name (Victoria University, University of Toronto). However, it is dated 1892, whereas the larger painting was begun in 1890 and was completed in early 1891, in time to be included in the Royal Canadian Academy's annual exhibition in March that year.

The shared theme of the two oils was in keeping with other scenes of humble Canadian life painted by Reid in the early 1890s at his studio in Toronto's Yonge Street Arcade, for each of which he constructed a set—in this case, a family parlour—to pose his models. Other canvases in the series include *The Story* (1890, Winnipeg Art Gallery), *Mortgaging the Homestead* (1890, National Gallery of Canada), and *The Foreclosure of the Mortgage* (1893; destroyed in 1919 and replaced by a 1934 replica now in the Government of Ontario Art Collection, Toronto). Together, these established Reid's reputation as a painter of genre pictures full of human interest and convincingly expressed emotion. Whereas this panel was rarely exhibited, the larger canvas received rapturous reviews, especially for its emotional impact: a strength it shared with the smaller oil. "The picture is faultless and as a domestic idyl it will appeal to every reverent and human heart," wrote the *Toronto Daily Mail* in 1891 (9 March), while the *Globe* praised its "delicate and ceaseless expression of refined truth" (14 March).

We extend our thanks to Brian Foss, Carleton University Professor of Art & Architectural History, and co-curator of *1920s Modernism in Montreal: The Beaver Hall Group* for his assistance in researching this artwork and for contributing the preceding essay.

\$10,000–\$15,000

LAURA ADELINE LYALL MUNTZ**The Little Red Head (1903)***watercolour**signed and dated 1903 upper right**12.25 ins x 8.75 ins (sight); 30.6 cms x 21.9 cms***PROVENANCE**

Hon. A. G. Blair, 1903

Hundred Antiques, Toronto

Acquired by the present Private Collection, *circa* 1964**EXHIBITED***Twenty-Fourth Annual Exhibition of the Royal Canadian Academy of Arts, National Gallery of Canada, Ottawa, April 1903, no. 173**Collector's Canada: Selections from a Toronto Private Collection, Art Gallery of Ontario, Toronto; travelling to Musée du Québec, Quebec City; Vancouver Art Gallery; Mendel Art Gallery, Saskatoon, 14 May 1988–7 May 1989, no. 45***LITERATURE**Dennis Reid, *Collector's Canada: Selections from a Toronto Private Collection*, Toronto, 1988, no. 45, reproduced page 52Joan Murray, *Laura Muntz Lyall: Impressions of Women and Childhood*, Montreal/Kingston, 2012, page 31, reproduced page 28

The Little Red Head is a dazzling portrayal of a young red-headed girl, lost in thought. She is depicted close-up and from an unusual angle that suggests individuality and even intimacy, with her hair hanging loose, creating a soft frame for her face. Absorbed, she seems lost in thought.



Laura Muntz Lyall
Oriental Poppies, *circa* 1915

oil on canvas, 96.8 x 72.1 cms

Gift from the Reuben and Kate Leonard Canadian Fund, 1926
839

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Not for sale with this lot

The image certainly preoccupied Muntz. She used a three-quarter length pose of the girl with head looking directly at the viewer in a portrait of a young musician titled *Inspiration* (1902), a half-length pose from the opposite direction in *Portrait of a Red-Headed Girl* (1902) and she repeated the composition of *The Little Red Head*, though with dark hair, in *Study of a Head* (1904). There are echoes of the subject and sketch even in later years in such works as the head of the spell-binding girl in her tour-de-force *Oriental Poppies* (*circa* 1915, Art Gallery of Ontario, 839).

We know from the subject herself who it was that posed for the girl “with the Titian-colored hair”: it was her niece Elizabeth Muntz (1894–1977). Elizabeth became an artist herself, a distinguished painter and sculptor, and later wrote about her aunt from her home, Apple Tree Cottage, near Dorchester, Dorset, England., saying:

“...Yes I posed (after a fashion) I say ‘after a fashion’ because so often she would show me a picture & say “you didn’t know I was painting you that day? I painted you in my head & put it out of my head onto the canvas after you had gone.”

Elizabeth recalled posing for her aunt from the time she was eight years old. Yet even the most adoring of relations does not get the kind of loving treatment Lyall gave Elizabeth.

We extend our thanks to Joan Murray, Canadian art historian, for contributing the preceding essay.

\$8,000–\$10,000

EMILY CARR

The Totem of the Bear and the Moon

oil on canvas

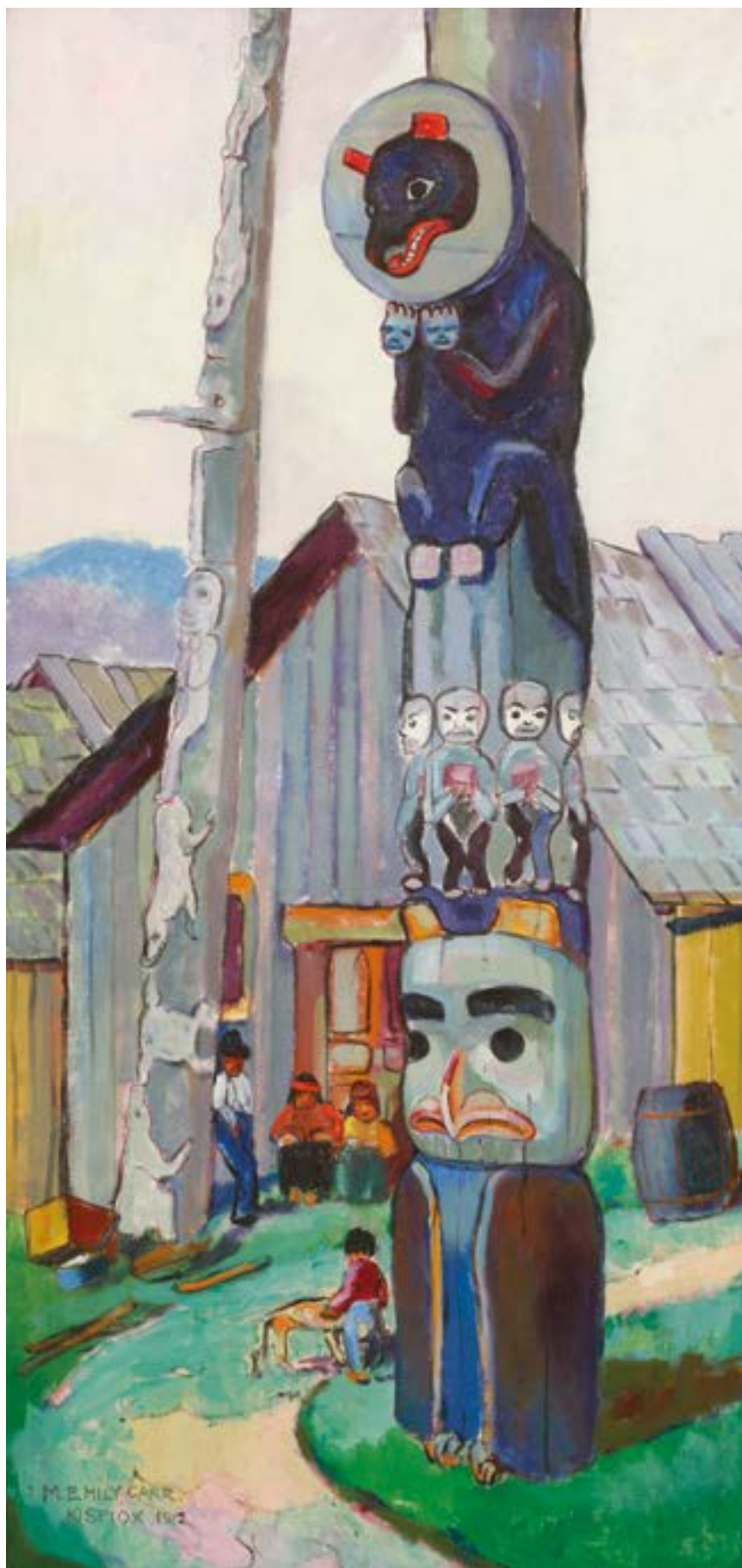
signed "M. Emily Carr", dated 1912 and inscribed "Kispiox" lower left
37 ins x 17.75 ins; 92.5 cms x 44.4 cms**PROVENANCE**

Acquired from the artist by Marius Barbeau, June 1928

McCready Gallery, Toronto

Acquired by the present Private Collection, 1970

EXHIBITEDPossibly *Paintings of Indian Totem Poles and Indian Life by Emily Carr*, Dominion Hall, Vancouver, from 16 April 1913*Exhibition of Canadian West Coast Art Native and Modern*, National Gallery of Canada, Ottawa; travelling to the Art Gallery of Toronto; Art Association of Montreal, 3 December 1927–22 April 1928, no. 13 as *Kispayaks Totem Poles**Paintings in Ottawa Collections*, National Gallery Association, National Gallery of Canada, Ottawa, 10 April–6 May 1959, as *Totem**Collector's Canada: Selections from a Toronto Private Collection*, Art Gallery of Ontario, Toronto; travelling to Musée du Québec, Quebec City; Vancouver Art Gallery; Mendel Art Gallery, Saskatoon, 14 May 1988–7 May 1989, no. 86*To the Totem Forests: Emily Carr and Contemporaries Interpret Coastal Villages*, Art Gallery of Greater Victoria, 5 August–31 October 1999, hors catalogue, McMichael Canadian Art Collection only*Emily Carr (1871–1945): Retrospective Exhibition*, Galerie Walter Klinkhoff, Montreal, September 2002, no. 14*Emily Carr: New Perspectives on a Canadian Icon*, National Gallery of Canada, Ottawa; travelling to the Vancouver Art Gallery; Art Gallery of Ontario; Montreal Museum of Fine Arts; Glenbow Museum, Calgary, 2 June 2006–26 January 2008, no. 37*Embracing Canada: Landscapes from Krieghoff to the Group of Seven*, Vancouver Art Gallery; travelling to the Glenbow Museum, Calgary; Art Gallery of Hamilton, 29 October 2015–25 September 2016
Highlights from "Embracing Canada", Galerie Eric Klinkhoff, Montreal, 22 October–5 November 2016, no. 13*Pop Up Museum*, Canadian Friends of the Israel Museum, 9 August 2017*Emily Carr: Fresh Seeing*, Audain Art Museum, Whistler, British Columbia; travelling to the Beaverbrook Art Gallery, Fredericton, 21 September 2019–31 May 2020, no. 95**LITERATURE**Marius Barbeau, *The Downfall of Temlaham*, Toronto, 1928, reproduced opposite page 206 as *The Totem Pole of the Bear and the Moon at Kispayaks—the 'Hiding Place'* (and in facsimile edition, Edmonton, 1973)Marius Barbeau, *Totem Poles of the Gitksan, Upper Skeena River, British Columbia*, Ottawa, 1929, pages 58–59, 84–85, plate IX, figure 4, plate XV, figure 3 (and in facsimile edition, Ottawa, 1973)"Visit the land of the mystic totem ... magnificent British Columbia," *Canadian National Railways Magazine*, vol. 17, no. 2 (Feb. 1931) reproduced on back cover as *The Totem Pole of the Bear and the Moon, Kispayaks*Albert H. Robson, *Canadian Landscape Painters*, Toronto, 1932, reproduced page 187 as *The Totem of the Bear and the Moon*Marius Barbeau, *Totem Poles of the Gitksan, Upper Skeena River, British Columbia*, Ottawa, 1929, pages 58–59, 226–227, pl. IX, fig. 4, and pages 84–85 as *Grizzly-of-the-Sun*, 238–239, pl. XV, fig. 3 (facsimile edition Ottawa, 1973)Edythe Hembroff-Schleicher, *Emily Carr: The Untold Story*, Saanichton, B.C., 1978, pages 117–119, reproduced page 106 as *The Bear and Moon Totem*Maria Tippet, *Emily Carr, A Biography*, Toronto, 1979, pages 153, 293 note 49Paula Blanchard, *The Life of Emily Carr*, Vancouver/Toronto, 1987, pages 183–184Dennis Reid, *Collector's Canada: Selections from a Toronto Private Collection*, Toronto, 1988, no. 86, pages 6, 78, reproduced page 11Ann Morrison, *Canadian Art and Cultural Appropriation: Emily Carr and the 1927 Exhibition of Canadian West Coast Art – Native and Modern* (M.A. thesis, University of British Columbia, 1991) pages 81–82, 88, reproduced page 146, fig. 8Gerta Moray, *Northwest Coast Native Culture and the Early Indian Paintings of Emily Carr, 1899–1913* (PhD. Dissertation, University of Toronto, 1993), Vol. I: pages 296–298, 387–388; Vol. II: page 33, illustration F.3, F.3/2, F.3/3Laurence Nowry, *Man of Mana: Marius Barbeau*, Toronto, 1995, page 281Sandra Dyck, *'These Things Are Our Totem: Marius Barbeau and the Indigenization of Canadian Art and Culture in the 1920s'* (M.A. thesis in Canadian Art History, Carleton University, Ottawa, 1995), page 86A. Prakash, "Emily Carr (1871–1945) Un artiste du Nouveau Monde hors de l'ordinaire," *MagazinArt*, 12:1 (Fall 1999), reproduced page 98
Susan Crean, *The Laughing One A Journey to Emily Carr*, Toronto, 2001, page 179Galerie Walter Klinkhoff, *Emily Carr (1871–1945): Retrospective Exhibition*, Montreal, 2002, no. 14, reproduced page 2Marcia Crosby, "T'emlax'am: An Ada'ox," in *The Group of Seven in Western Canada*, Calgary/Toronto, 2002, reproduced page 90
Canadian Art, 19:3, Fall 2002, reproduced page 206*Etcetera*, 11 September 2002, reproduced page 13Susan Vreeland, *The Forest Lover*, Toronto, 2003, page 269Emily Carr, "Lecture on Totems," in Susan Crean, editor, *Opposite Contraries: The Unknown Journals of Emily Carr, and Other Writings*, Vancouver, 2003, pages 177–203Charles C. Hill, "Backgrounds in Canadian Art," in *Emily Carr New Perspectives on a Canadian Icon*, Ottawa/Vancouver, 2006, pages 118–119, 121, 290 notes 135, 299, reproduced page 144, plate 103Gerta Moray, *Unsettling Encounters: First Nations Imagery in the Art of Emily Carr*, Vancouver/Seattle, 2006, pages 100–102, 106–107, 286, 362 notes 5 & 6, 363 notes 32, 35, page 368 note 47, page 186, plate 30, reproduced page 189, plate 31, as *Kispiox, The Totem of the Bear and Moon*Leslie Dawn, *National Visions, National Blindness Canadian Art and Identities in the 1920s*, Vancouver, 2006, pages 286–287Sandra Dyck, "A Playground for Tourists from the East," in Lynda Jessup, Andrew Nurse and Gordon E. Smith, editors, *Around and About Marius Barbeau: Modelling Twentieth-Century Culture*, Gatineau, Quebec, 2008, page 318Ian Thom, et al., *Embracing Canada: Landscapes from Krieghoff to the Group of Seven*, Vancouver/London, 2015, page 200, reproduced page 172Galerie Eric Klinkhoff, *Highlights from "Embracing Canada"*, Montreal, 2016, no. 13, reproducedKiriko Watanabe, "A Fresh Look at the Northwest Coast," in *Emily Carr Fresh Seeing*, Whistler, 2019, pages 94–95, reproduced pages 95 and 145 as *Kispiox, The Totem of the Bear and Moon*





Exhibition of Canadian West Coast Art: Native and Modern, National Gallery of Canada, Ottawa, December 1927
National Gallery of Canada Library and Archives, Ottawa
Not for sale with this lot

The biography of Emily Carr, one of the most important Canadian artists of the early twentieth century, is well known. Born in Victoria of English parents, orphaned at age sixteen, she studied art in San Francisco, England and France. But it was through her passion for, and admiration of, the arts of the Indigenous populations of her native province that she made her most original contribution to Canadian art. Carr moved to Vancouver in late 1905 and from 1908 she travelled north, painting house fronts, heraldic poles and streetscapes in Kwakwaka'wakw (Kwakiutl) villages. Her intent was both documentary and aesthetic. In 1912 she worked for about two months on the Skeena River and Haida Gwaii and the following spring she exhibited some two hundred paintings of Kwakwaka'wakw, Gitksan and Haida villages and poles in Vancouver. On that occasion she gave a "Lecture on Totems."

As Gerta Moray has written in her major publication, *Unsettling Encounters First Nations Imagery in the Art of Emily Carr*, "The Gitksan poles on the Skeena were stylistically and iconographically different from the Kwakwaka'wakw poles Carr already knew.... Almost all the poles were free-standing memorial poles, raised in memory of a chief by his or her successor. In addition to animal, bird and other crest images, these poles illustrated legends associated with the hereditary lineages and their founders. ... Stylistically, Carr found Gitksan poles difficult to render. They were much taller than the Kwakwaka'wakw poles and were placed in a row some distance in front of the houses with which each was associated. To frame a pole within her composition required a very tall, narrow format, which allowed for little interesting background. The figures on the poles were complex and varied.... Gitksan carving is both more naturalistic and more restrained than that of the Kwakwaka'wakw or the Haida. The human form occurs frequently, and the motifs on the poles are arranged in a series of registers one above the other, often in a contrasting scale."

One of the Gitksan villages Carr visited in 1912 was Ans'pa yaxw (Kispiox), the furthest she travelled up the Skeena. There she painted a pole that she identified as *The Bear and Moon Totem*. Carr did paint watercolours on this trip, especially on Haida Gwaii, and Gerta Moray argues that she took panels as well as paper to paint on *in situ*. Some

watercolours were subsequently worked up into oil paintings, but no studies are known for this work on canvas, which was probably painted in her Vancouver studio.

In 1924 Marius Barbeau, ethnologist at the National Museum in Ottawa, catalogued the pole Carr painted entitling it *Grizzly Bear of the Sun*. When she gave her lecture in April 1913, Carr had recounted the legend of Nekt, a legend associated with certain families in Ans'pa yaxw and which someone must have narrated to her. It is not clear how Carr came to the identification of this pole as *The Bear and Moon Totem*. Perhaps she misunderstood what she had been told or merely made the identification on a visual basis.

In 1929 Barbeau identified the pole as belonging to the family of Gitludahl, having been erected in commemoration of a member of that family and carved by Tsugyet, (James Green) about 1900. Carr's painting only includes the three lower figures on the pole: the Grizzly Bear with the sun around his neck, five small human figures termed "People-around," and the Owl. According to Barbeau, the Grizzly Bear of the Sun derives from a legend associated with the Gitludahl family. "The ancestors of Gitludahl were camping at Salmon-creek (*Shegunya*), opposite the present-day Kispayaks, and fishing salmon. A maiden in seclusion saw coming down Salmon-creek the bear with a 'sun collar' around its neck (*medeegem-gyamk*), which her parents killed and gave her for her posterity to use as an emblem."

At the left is another pole, not identified by Carr, but catalogued by Barbeau as a pole of the family of Ma'us and titled Frog-pole. It was carved by Wawsemalarhae (Robison) between 1874 and 1884. Carr's painting includes the Person-of-the-smoke-hole (*Gyoodem-alaih*); the Frog or Tadpole (*Ranaa'o*) head downwards; the Woodpecker (*Semgyeek*); Man-of-the-smoke-hole repeated; and the Frogs-jammed-up (*'Meetsehl-ranaa'o*), one looking down, one turned sideways and the third looking upwards. Barbeau understood the figures to be family crests.

A map of the location of the poles at Ans'pa yaxw illustrated in Moray's thesis (vol. II, F.3) shows that the two poles were in fact in close

proximity, though placed in front of their owners' respective houses. The second pole is not seen in photographs of the Grizzly-of-the-Sun pole taken in 1913 (Moray 2006, page 101 and *Emily Carr Fresh Seeing*, page 94). In Carr's large canvas (private collection) of multiple poles at Ans'pa yaxw (Moray 2006, plate 30), the Frog-pole is depicted at the left but the Grizzly-of-the-Sun pole is not visible. A.Y. Jackson visited Ans'pa yaxw in 1926 and drew the Grizzly-of-the-Sun pole (National Gallery of Canada, acc. no. 17471) but the Frog-pole is not seen in his drawing. Carr twinned the two poles for pictorial effect and animated the composition by including the child and dog and observant villagers.

Carr recognized the potential documentary importance of her paintings of poles and villages and in November 1913 she tried to sell her "collection" to the Province of British Columbia for a planned Provincial Museum. "The object of my work is to get the totem poles in their own original settings," she wrote. However, the tension between the documentary and pictorial in her paintings, and the onset of an economic recession, resulted in the rejection of the proposed purchase. She left Vancouver and moved back to Victoria and over the next fourteen years rented apartments, ran a boarding house (so well described in her book *A House of All Sorts*) and made pottery decorated with motifs derived from Indigenous arts. The discovery of her paintings by Marius Barbeau and Eric Brown, director of the National Gallery of Canada, in 1927 and the inclusion of her paintings in the ground-breaking *Exhibition of Canadian West Coast Art Native and Modern* at the National Gallery that December marked a turning point in her career.

Among the 45 oils and 20 watercolours Carr sent to Ottawa in September 1927 was the canvas she titled *The Bear and Moon Totem, Kispiox*. Barbeau was involved in the organization of the exhibition and possibly it was he who retitled it *Kispayaks Totem Poles* for the exhibition's catalogue. He purchased the painting from Carr and reproduced it as *The Totem Pole of the Bear and the Moon at Kispayaks—the 'Hiding Place'* in his novel *The Downfall of Temleham*, published in 1928. The expanded title folded the painting into his romantic retelling of the story of Kamalmuk or Kitwancool Jim and his murder by the

white authorities. The Canadian National Railways had subsidized the colour reproductions in Barbeau's book and thus obtained the rights to reproduce it in its own publicity in 1931. It retained the title *The Totem Pole of the Bear and the Moon, Kispayaks* even though Barbeau had identified it correctly as *Grizzly-of-the-Sun pole* in *Totem Poles of the Gitksan, Upper Skeena River, British Columbia*, published in 1929. When Barbeau loaned it to the exhibition *Paintings in Ottawa Collections* in 1959, he completed the submission label (still on the back of the painting) as *The Grizzly Bear totem pole of the Upper Skeena, B.C.*

Emily Carr's misidentification has had a long life, no doubt due to the importance of the painting. Its extensive publication and exhibition history and its association with Marius Barbeau, all add to the reputation of the canvas. The boldly coloured Grizzly totem contrasts with the apparently unpainted pole at the left. The vertical format creates an intimacy that is enhanced by the figures between the poles. The forms are clear, the narrative evocative. Of Carr's six oil paintings of Ans'pa yaxw resultant from the 1912 trip, Gerta Moray has praised this painting as "Carr's most successful painting of an individual Gitksan pole."

We extend our thanks to Charles Hill, Canadian art historian, former Curator of Canadian Art at the National Gallery of Canada and author of *The Group of Seven—Art for a Nation*, for his assistance in researching this artwork and for contributing the preceding essay.

\$2,000,000–\$3,000,000

Installation view of Long Gallery, Canadian West Coast
Indigenous and Modern, 7-29 January 1928,
Art Gallery of Ontario
E-22085

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LAWREN STEWART HARRIS

North Shore, Lake Superior

oil on beaverboard

signed on the reverse

11.75 ins x 14.75 ins; 29.4 cms x 36.9 cms

PROVENANCE

The Artist

Dr. John D. Robins, Toronto

Mrs. John D. Robins, Toronto, 1952

Acquired by the present Private Collection, circa 1966

EXHIBITED

Lawren S. Harris, *Urban Scenes and Wilderness Landscapes 1906–1930*, Art Gallery of Ontario, Toronto, 14 January–26 February 1978, no. 131

Collector's Canada: *Selections from a Toronto Private Collection*, Art Gallery of Ontario, Toronto; travelling to Musée du Québec, Québec City; Vancouver Art Gallery; Mendel Art Gallery, Saskatoon, 14 May 1988–7 May 1989, no. 63

Annual Group of Seven Dinner, featuring works of art by Lawren S. Harris, York Club, Toronto, 18 February 1998

Embracing Canada: *Landscapes from Krieghoff to the Group of Seven*, Vancouver Art Gallery; travelling to the Glenbow Museum, Calgary; Art Gallery of Hamilton, 30 October 2015–25 September 2016

LITERATURE

Jeremy Adamson, *Lawren S. Harris: Urban Scenes and Wilderness Landscapes 1906–1930*, Toronto, 1978, page 158, reproduced page 159, undated

Larry Pfaff, "Portraits by Lawren Harris: Salem Bland and Others," *RCAR*, V:1 (1978), pages 21–27

Dennis Reid, *Collector's Canada: Selections from a Toronto Private Collection*, Toronto, 1988, no. 63, reproduced page 62 as circa 1923

Megan Bice, *Light & Shadow: The Work of Franklin Carmichael*, Kleinburg, 1990, page 53

Paul Duval, *Lawren Harris: Where the Universe Sings*, Toronto, 2011, reproduced page 218, 411 as circa 1923

C. Hill, "No Timid Play of Subtleties, but Bold and Massive Design: the Group of Seven and the Canadian Landscape," in Ian Thom, et al., *Embracing Canada: Landscapes from Krieghoff to the Group of Seven*, Vancouver/London, 2015, pages 87–88, 201, reproduced page 130

Lawren Harris had a long career, his work evolving from a naturalist style in the years prior to World War I to abstraction in the 1930s. He is perhaps best known for the geometric Lake Superior landscapes that he painted in the 1920s; yet these same paintings have frequently been misdated. Harris' practice of recycling the same titles for different paintings and ultimately abandoning descriptive titles for numerical appellations (e.g. Lake Superior I, II, III, etc.), hasn't helped in identifying which works were exhibited when. One clue helps to at least identify oil sketches painted in the early and late twenties. In response to an enquiry from the Montreal artist Prudence Heward about purchasing one of his Lake Superior sketches from the *Annual Exhibition of Canadian Art* at the National Gallery of Canada, Harris wrote to the gallery's director, Eric Brown, on 15 February 1927,

"Will you tell the lady she can have a sketch for \$60.00 including frame. This is less than I have been selling the recent sketches for. They are considerably larger than the sketches of two years ago and earlier and in some cases have received as much attention as large canvases." From this we know that in 1925 Harris' vision of this austere landscape demanded a larger support and that he switched from panels approximately 10 ½ x 13 ½ inches (26.6 x 34.6 cms) to panels about 12 x 15 inches (30.5 x 38.1 cms), the size of this sketch.

The exploration of Canada's many landscapes saw the artist members of the Group of Seven travel from Toronto to Georgian Bay and from Algonquin Park to Algoma. Following their regular practice they painted their canvases in their Toronto studios from oil sketches and drawings realized in front of the motifs. Lawren Harris first painted on the north shore of Lake Superior in the fall of 1921, when he spent a few days at Rossport with A.Y. Jackson. He would return to the north shore almost every autumn for the next six years, exploring its various landscapes, especially the region near Port Coldwell and Pic Island. Yet on 7 October 1925, A.Y. Jackson wrote from Coldwell, where he was sketching with Harris and Frank Carmichael, to Norah Thomson, book buyer for the T. Eaton Company stores: "We are back in our old haunts, and it is pretty good stuff. It is three years since we did any work here and it all looks new. ... The Coles chocolates were eaten on my birthday on Slate Island." In 1926 Harris returned to Lake Superior with Franklin Carmichael, in 1927 with Arthur Lismer, and in 1928 with Carmichael and A.J. Casson.

Harris painted numerous sketches of this region, framing the high foreground with bare stumps overlooking the vast expanse of the lake. In contrast to many other north shore sketches, the palette is predominantly brown, orange and mauve, not the blues so commonly found in his works of the late twenties. Nor is Pic Island the central



Lawren S. Harris

Lake Superior, unknown

oil on canvas, 100.3 x 123.2 cms

Gift of Mr. and Mrs. Donald B. Strudley, Stratford, Ontario, 1976 76/145 © Family of Lawren S. Harris

Not for sale with this lot



motif of the composition. Here the barren shore extends towards three small rocky islands just emerging from the water. If Coldwell was their base, Franklin Carmichael's map of their camping and painting sites shows they worked around Foster Island in 1925 and Jackson's letter to Norah Thomson confirms they painted on Slate Island that year. Harris' paintings show him ranging from Port Coldwell and Detention Island, to Foster and Pic islands and Jackfish Bay, with numerous rocky islets in between.

This oil sketch belonged to John Robins, professor of English at Victoria College in Toronto. He met Harris at the Arts and Letters Club and wrote articles for *The Canadian Forum*, a publication with which the members of the Group of Seven were also involved. Around 1920 and in the mid-twenties Harris painted a number of portraits, all of people with whom he had personal connections, not clients. In 1925 he painted Robins' portrait. It was probably around this time that Robins acquired this painting of Lake Superior.

This oil sketch became the source for an undated canvas, merely titled *Lake Superior*, now in the Art Gallery of Ontario (76/145). When Harris and his new wife, Bess, moved to New Hampshire in 1934, Bess' friend Doris Mills offered to inventory the oil sketches and

canvases Harris had left in storage in Toronto. This sketch was not included in the Mills inventory (Library and Archives of the National Gallery of Canada) as it had already been acquired by John Robins. The canvas was inventoried as "Lake Superior Painting 6" and titled *Lake Superior No. IV*. It is possible that Mills derived the title from an inscription on the stretcher. Harris had exhibited five canvases in the February 1928 Group of Seven exhibition at the Art Gallery of Toronto: *Lake Superior I, II, III, IV and V*. The AGO canvas is most likely catalogue number 21, *Lake Superior IV* in that exhibition, in which case the canvas was probably painted around 1927. As was usual with Harris when working up a canvas from a sketch, few changes were made in the enlargement and, in this instance, the overall brown-mauve tonality was retained.

We extend our thanks to Charles Hill, Canadian art historian, former Curator of Canadian Art at the National Gallery of Canada and author of *The Group of Seven – Art for a Nation*, for his assistance in researching this artwork and for contributing the preceding essay.

\$300,000–\$500,000

DAVID BROWN MILNE

Hotel and Butcher Shop (Queen's Hotel on a Dark Day)*oil on canvas**signed upper right and dated "July 1931" upper left; titled "Hotel and Butcher Shop" and "27" inscribed on the reverse; Milne catalogue raisonné no. 302.73**16.25 ins x 20.25 ins; 40.6 cms x 50.6 cms*

PROVENANCE

The Right Honourable Vincent Massey, 1934

Laing Galleries, Toronto as *Black House, Palgrave*, 1958

Fred Mendel, Saskatoon

Mrs. Eva Miller, Priddis, Alberta

Masters Gallery, Calgary

Private Collection

EXHIBITED

Exhibition of Paintings by David B. Milne, Mellors Galleries, Toronto, 1934, no. 51*Exhibition of Pictures by David B. Milne*, James Wilson and Co., Ottawa, February 1935, no. 36*Exhibition of Paintings by David B. Milne*, W. Scott & Sons, Montreal, 1935, no. 36*Embracing Canada: Landscapes from Krieghoff to the Group of Seven*, Vancouver Art Gallery; travelling to Glenbow Museum, Calgary; Art Gallery of Hamilton, 30 October 2015–25 September 2016

LITERATURE

David P. Silcox, *Painting Place: The Life and Work of David Milne*, Toronto, 1996, page 240David Milne Jr. and David P. Silcox, *David B. Milne: Catalogue Raisonné of the Paintings, Volume 2: 1929–1953*, Toronto, 1998, listed and reproduced page 517, no. 302.73Ian Thom, et al., *Embracing Canada: Landscapes from Krieghoff to the Group of Seven*, Vancouver/London, 2015, reproduced page 183

David and Patsy Milne moved to Palgrave – in the Caledon Hills north of Toronto – from the USA in the spring of 1930. An artist who constantly worked out of doors, Milne was attracted to the calm, agrarian landscapes that he had also portrayed over his many years living in upper New York State. As we see in *Hotel and Butcher Shop (Queen's Hotel on a Dark Day)*, the town also supplied picturesque subjects. Palgrave was ideal aesthetically – always Milne's primary concern – but it is salutary to think about the 'economy' of this painting too. The Palgrave paintings of 1930–33 are among Milne's most accomplished and valued, yet their unique appearance is more than a style: it reflects how hard the Great Depression hit the Milnes. Though he exhibited widely at this time, beyond the patronage of the Massey family, sales were meagre. David Milne worked as a farm labourer in return for firewood, for example, and struggled to buy art materials.

Characteristically frank and insightful about the connections between his manner of painting and his life circumstances, Milne explained in a letter from this time: "The reason for this way of putting on the paint is a feeling for economy – of aesthetic means ... a hankering to do things by the slightest touch on the canvas, the brush meeting it and no more ... Some feeling of economy prevents me from varying hues in the same picture (by adding white or less white). This is so strong that I sacrifice economy of touch ... to economy of value in the hues. These things are slight when put in words but they are very strong and control you pretty completely." In *Hotel and Butcher Shop*, Milne made parsimony an aesthetic virtue. He suppressed colour and worked instead with areas of light and dark ("values") to capture the hotel that dominates the foreground and the shop across the street. Applying pigment rapidly and sparsely across the entire surface – while encouraging glimmers of light to shine through even the darkest area on the wall of the near building – the painting transmits a sense of life and interest in what was an everyday summer scene. Milne metred out his colours to save them but also for visual effect. The restrained reds and purples that inflect these buildings have their animating effect not only because it was a 'dark day' but also through the genial economy of Milne's signature technique.

We extend our thanks to Mark A. Cheetham for contributing the preceding essay. Mark has written extensively on Canadian artists, including Jack Chambers, Alex Colville, Robert Houle, and Camille Turner, most recently in the collection *Unsettling Canadian Art History* (2022). He is a professor of Art History at the University of Toronto.

\$60,000–\$80,000



PELEG FRANKLIN BROWNELL

Arranging Flowers*oil on canvas**signed lower left, dated 1902 lower right**15.25 ins x 13.25 ins; 38.1 cms x 33.1 cms***PROVENANCE**

Kaspar Gallery, Toronto

Acquired by the present Private Collection, October 1985

EXHIBITED

Collector's Canada: Selections from a Toronto Private Collection, Art Gallery of Ontario, Toronto; travelling to Musée du Québec, Quebec City; Vancouver Art Gallery; Mendel Art Gallery, Saskatoon, 14 May 1988–7 May 1989, no. 41

Home Truths, The Robert McLaughlin Gallery, Oshawa; travelling to Mississauga Living Arts Centre; Rodman Hall, St. Catharines, 4 September 1997–22 February 1998

North By South: The Art of Peleg Franklin Brownell, The Ottawa Art Gallery, 16 July–13 September 1998

Franklin Brownell Retrospective Exhibition, Galerie Walter Klinkhoff, Montreal, 29 September–13 October, 2007

Canadian Art: A Child's World, Annual Loan Exhibition, Galerie Eric Klinkhoff, Montreal, 28 October–11 November 2017, no. 7

Our Children: Reflections of Childhood in Historical Canadian Art, Varley Art Gallery, Markham, 13 April–23 June 2019

LITERATURE

Dennis Reid, *Collector's Canada: Selections from a Toronto Private Collection*, Toronto, 1988, no. 41, reproduced page 48

Joan Murray, *Home Truths: A Celebration of Family Life by Canada's Best-Loved Painters*, Toronto, 1997, reproduced page 74 (plate 49)

Jim Burant and Robert Stacey, *North by South: The Art of Peleg Franklin Brownell (1857–1946)*, Ottawa, 1998, listed page 146

Franklin Brownell married Louise Nickerson on January 7th, 1889 in New Bedford, Massachusetts. She was ten years younger than Brownell, and had, like Brownell, been born and raised there. Their only child, a daughter named Lois, was born in December 1889. Brownell and his family appear to have remained in New Bedford until after 1891, as the family was not included in the 1891 Canada census. By 1892, they had moved permanently to Ottawa. Throughout his career, Brownell demonstrated his love for his wife and daughter through a series of paintings of domestic scenes and portraits, many of which remained in the family's hands until after the death of his daughter in 1984. The National Gallery of Canada owns several of these works, including *Lamplight* (1893), *An Interesting Story* (1905), and *A Little Puritan* (1909).



The art historian William Gerdts has noted that Brownell's figural works echo those produced by Boston School artists Frank Benson and Edmund Tarbell both in subject matter and in terms of colour and brushwork. Brownell's skill lies in making such compositions both artistically complex while remaining wholly matter-of-fact in capturing the spirit of everyday life. In this work, the two figures, although not identified as such, include his adored daughter Lois as the central figure of a scene of domestic calm and tranquility, while his wife looks on, book in hand, directing her eyes towards the unseen viewer. The painting itself is extremely complex in its structure, and includes a wealth of detail, from the lively patterns in the side table cloth, the carpeted floor, and the flowers in Lois's lap and in the vase itself. As a painting, this work is a masterpiece in terms of both its subject matter and execution, including two of the major artistic classifications, acting as both a genre painting and a still life.

We extend our thanks to Jim Burant, art historian and curator, for contributing the preceding essay. He spent four decades with the art and photo holdings of Library and Archives Canada. He has organized or co-organized many exhibitions and has written and lectured widely about aspects of Canada's visual heritage, his most recent publication being about the History of Art in Ottawa, published by the Art Canada Institute. He was awarded the Queen's Golden Jubilee Medal for services to Canada in 2002, and is a member of the Algonquins of Pikwàkanagàn First Nation.

\$8,000–\$10,000

GEORGE AGNEW REID

Idling

oil on canvas

signed and dated 1892 lower left; signed, titled and inscribed "Presented by the Artist to the Sherbrooke Art Gallery 1909" on the reverse
18 ins x 16 ins; 45 cms x 40 cms

PROVENANCE

Sherbrooke Art Gallery, Montreal

David Mitchell Gallery, Toronto

Acquired by the present Private Collection, September 1969

EXHIBITED

Paintings by Mr. & Mrs. G.A. Reid, Messrs Oliver, Coate & Co, Toronto, 10–14 December 1892, no. 2

5th Annual Exhibition of Oil Paintings & Sculpture, Art Club of Philadelphia, 23 November–3 December 1893, no. 177

Works in Oil, Water-Color and Black and White by the American Artists Robert V.V. Sewell, A. Brewster Sewell, Elihu Vedder, N.A., W. Hamilton Gibson, and Herbert A. Olivier [and] George Agnew Reid, R.C.A., Toronto, Canada, American Art Galleries, New York, December 1894, no. 159

Collector's Canada: Selections from a Toronto Private Collection, Art Gallery of Ontario, Toronto; travelling to Musée du Québec, Quebec City; Vancouver Art Gallery; Mendel Art Gallery, Saskatoon, 14 May 1988–7 May 1989, no. 34

Embracing Canada: Landscapes from Krieghoff to the Group of Seven, Vancouver Art Gallery; travelling to Glenbow Museum, Calgary; Art Gallery of Hamilton, 29 October 2015–25 September 2016

Our Children: Reflections of Childhood in Historical Canadian Art, Varley Art Gallery, Markham, 13 April–23 June 2019

LITERATURE

Muriel Miller-Miner, *G.A. Reid Canadian Artist*, Toronto, 1946, page 184, listed page 202

Dennis Reid, *Collector's Canada: Selections from a Toronto Private Collection*, Toronto, 1988, no. 34, page 12, reproduced page 43

Dennis Reid, "Impressionism in Canada," in *World Impressionism: The International Movement, 1860–1920*, Norma Broude, ed., New York, 1990, listed and reproduced page 110–111

Christine Boyanoski, "Figures in the Landscape en plein air," in Ian Thom, et al., *Embracing Canada: Landscapes from Krieghoff to the Group of Seven*, Vancouver/London, 2015, pages 61–62 and 202, reproduced page 70

A.K. Prakash, *Impressionism in Canada: A Journey of Rediscovery*, Stuttgart, 2015, page 658, reproduced page 234

The academic realism of George Reid's work of the 1880s and 1890s, imbibed from his teachers Robert Harris and Thomas Eakins, was modified by his first two trips in France. The impressionists had held the last of their eight exhibitions two years before he and his wife, Mary Hiester, arrived in Paris for a fifteen-month stay in 1888–89. By that time even the *juste milieu* artists that Reid emulated were incorporating impressionist elements into their canvases. As well, on that trip Reid viewed Puvis de Chavannes's recent murals in Amiens



and Paris, admiring their non-perspectival space and simplification of detail: two traits that made him receptive to parallel qualities in impressionist art. In 1896 the Reids returned to Paris, partly, he recalled, to learn more about Impressionism. Reid stated four decades later that "When Impressionism came I experimented with it, and found it both, as to vision and technique, worthy of respect."

Idling—created midway between the 1888–89 and 1896 trips—is Reid's most accomplished foray into that style. Unlike the understated illumination in his contemporaneous studio paintings, the sunlight here pervades and unifies the entire setting, suggesting the scene may have been painted outdoors: a hallmark of impressionist technique. Christine Boyanoski proposes that it may have been produced at Onteora, the artists' colony near Tannersville, New York, where the Reids spent almost every summer from 1891 until the First World War. The warm colours, blurred outlines and details, and broken brushwork are further indications of Impressionism's influence. Reid later noted, however, that that approach had been for him "only a phase", and in any case there was little support for it in Toronto prior to the First World War. *Idling* is thus almost unique in Reid's oeuvre. Nonetheless, its freshness and spontaneity, and the casual charm of its subject underpinned by a subtly sophisticated composition, conjoined his much-admired skills as a figure painter with his growing interest in landscape.

We extend our thanks to Brian Foss, Carleton University Professor of Art & Architectural History, and co-curator of *1920s Modernism in Montreal: The Beaver Hall Group* for his assistance in researching this artwork and for contributing the preceding essay.

\$8,000–\$12,000

CHARLOTTE MOUNT BROCK SCHREIBER

Edith Schreiber with her Sleigh

oil on board

signed lower left

12.25 ins x 9.25 ins; 30.6 cms x 23.1 cms

PROVENANCE

G. Blair Laing Limited, Toronto

Private Collection

EXHIBITED

Embracing Canada: Landscapes from Krieghoff to the Group of Seven, Vancouver Art Gallery; travelling to the Glenbow Museum, Calgary; Art Gallery of Hamilton, 30 October 2015–25 September 2016
Canadian Art: A Child's World, Annual Loan Exhibition, Galerie Eric Klinkhoff, Montreal, 28 October–11 November 2017, no. 21
Our Children: Reflections of Childhood in Historical Canadian Art, Varley Art Gallery, Markham, Ontario, 13 April–23 June 2019, as *Anticipating Winter Fun circa 1876*

LITERATURE

A.K. Prakash, *Independent Spirits Early Canadian Women Artists*, Richmond Hill, 2008, reproduced page 320 (*Don't Be Afraid/Springfield on the Credit* also reproduced on page 39)
 Joan Barrett and Gail Crawford, "Charlotte Brock Schreiber (1834–1922)," in *Extraordinary Lives: Inspiring Women of Peel*, Mississauga, 2012, pages 22–27
 Tobi Bruce, "Revisiting Charlotte Schreiber," in Ian Thom, et al., *Embracing Canada: Landscapes from Krieghoff to the Group of Seven*, Vancouver/London, 2015, pages 36–41, 203, reproduced page 40
 Cynthia Cooper, "A Typical Canadian Outfit: The Red River Coat," in Beverly Lemire, Laura Peers and Anne Whitelaw, eds., *Object Lives and Global Histories in Northern North America Material Culture in Motion circa 1780–1980*, Montreal, 2021, pages 82–107

In July 1876 the Ontario Society of Artists inaugurated its new Toronto premises on King Street West, and, as the society's chronicler, Robert Gagen, wrote in an *Ontario Art Chronicle* (1922), "The oil paintings by Mrs. Schreiber were the outstanding features... [T]hey were figure subjects, nicely handled in the style of many to be seen at the Royal Academy Exhibitions ... The titles were "Two's company, three's none," "Goldilocks," "Caesar and Rough," and others with poetry attached."

Charlotte Schreiber had only been in Canada for a few months before her exhibiting debut. Born in England, Charlotte Mount Brock Morrell had studied in London, worked briefly with John Rogers Herbert, R.A., a Nazarene-influenced painter of historical and religious subjects, and from 1855 she exhibited regularly at the Royal Academy. In 1875, at the age of forty-one, she married her cousin Weymouth George Schreiber and came to Toronto.

If Schreiber became well known for her large paintings illustrating historical and literary figures, her production also included portraits, as well as animal studies and genre paintings as seen in her exhibition record and in the list of her works shown at the Toronto Industrial Exhibition in 1897. In the 1878 Ontario Society exhibition Schreiber exhibited a painting titled *Don't Be Afraid* which Tobi Bruce has identified as the well-known painting previously titled *Sleighb Scene, Springfield on the Credit* (Private Collection).

Schreiber moved back to England following her husband's death in 1898 but many of her paintings returned to the extended Schreiber family back in Canada. Howard G. Schreiber catalogued the paintings with the family for a retrospective exhibition organized at Erindale College at the University of Toronto in 1967. It was Howard Schreiber, possibly based on family tradition, who identified *Sleighb Scene* as a group portrait of the artist's step-children, Harrie, Edith and Delisle Schreiber, and the setting as Springfield on the Credit (present day Erindale, Mississauga, where the Schreibers eventually built three homes). He dated the painting 1875, the year Schreiber arrived in Canada. Yet the three children of Weymouth Schreiber were born respectively, in 1861, 1857 and 1858.

If the three children appear to be somewhat younger than the Schreiber children would have been in the winter of 1877–1878, the child depicted in the painting titled *Edith Schreiber with her Sleigh* appears even younger. Edith Schreiber was born in 1857 and would have been about twenty years old in 1878. If the identification of the subject must be questioned, the painting is clearly related to *Don't Be Afraid* and was painted in Canada, not England. In her excellent essay, Cynthia Cooper quotes a passage from Mary Peate's memoirs *Girl in a Red River Coat*. "As soon as the cold weather set in, my mother got out my Red River coat ... They were made of navy blue melton with red flannel lining, red trimmed epaulets, a narrow red stripe down the side seams and a navy blue Capuchin hood, lined with red. With the coat we wore red leggings, red mitts, and a red sash and toque, which lent the costume a dashing habitant air." The commercially made Red River coat was popular children's wear by the 1860s, becoming almost a national signifier. Here the young child stands in the winter landscape, her sleigh at her feet, holding a bunch of red berries. It is no longer a genre scene but an affectionate portrait of Canadian childhood.

We extend our thanks to Charles Hill, Canadian art historian, former Curator of Canadian Art at the National Gallery of Canada and author of *The Group of Seven—Art for a Nation*, for his assistance in researching this artwork and for contributing the preceding essay.

\$10,000–\$15,000



Charlotte Mount Brock Schreiber
Don't Be Afraid, circa 1878
 oil on canvas, 80 x 107.5 cms
 Private Collection
 Not for sale with this lot



ALEXANDER YOUNG JACKSON

Les Éboulements

oil on panel

signed lower left; NJG Inventory No. 2406 inscribed on the reverse
8.5 ins x 10.5 ins; 21.3 cms x 26.3 cms

PROVENANCE

Paul Duval, Toronto

Acquired by the present Private Collection, 1968

EXHIBITED

Collector's Canada: Selections from a Toronto Private Collection, Art Gallery of Ontario, Toronto; travelling to Musée du Québec, Quebec City; Vancouver Art Gallery; Mendel Art Gallery, Saskatoon, 14 May 1988–7 May 1989, no. 70*Annual Group of Seven Dinner featuring works of art by Alexander Young Jackson*, The York Club, Toronto, 17 February 1999*Embracing Canada: Landscapes from Krieghoff to the Group of Seven*, Vancouver Art Gallery; travelling to the Glenbow Museum, Calgary; Art Gallery of Hamilton, 29 October 2015–5 September 2016

LITERATURE

Anne Savage fonds, Library and Archives of the National Gallery of Canada, OttawaDennis Reid, *Collector's Canada: Selections from a Toronto Private Collection*, Toronto, 1988, no. 70, page 5, reproduced page 66 as 1933
Ian Thom, et al., *Embracing Canada: Landscapes from Krieghoff to the Group of Seven*, Vancouver/London, 2015, page 201, reproduced page 124 as 1933

A native of Montreal, A.Y. Jackson's first explorations of the Quebec landscape were in the Montérégie region, south-east of Montreal. It was only after the First World War that he began to work along the Saint Lawrence, painting on the south shore opposite Tadoussac, around Rivière-du-Loup and Cacouna, with Albert Robinson in 1921. The following year the two artists painted around Bienville, now part of Lévis, across from Quebec City. It was only in 1923 that Jackson first painted in Charlevoix County that became his favourite site for almost annual late winter trips over the next two decades. That year he painted with Edwin Holgate at Baie-Saint-Paul and in the village of Les Éboulements on the heights above Baie-Saint-Paul and Ile-aux-Coudres. The village was named after the trembling caused by an earthquake in 1663.

Jackson returned to Les Éboulements briefly in 1927 and for longer periods in 1931 and 1932. His letters to Anne Savage give a vivid understanding of the latter trip and of the varying sketching conditions. On 3 April he wrote from Les Éboulements, where he had arrived with Randolph Hewton. "I still have 34 panels to mess up but we have lots of snow in spite of a 24 hour rain in March. ... The mail carrier took us up the big hill. On top it was blowing a howling gale with a cloud of flying snow blotting out the village while overhead the stars were peacefully shining. ..." However, on 11 April he wrote, "It clouded up just after we left for a hike down the St. Irénée Road. The snow is going in a rush & have only 30 panels, twenty to go.... Sheep, calves & pigs are out and pastures & ploughed lands coming through." And on the 12th, "Raining all day ... [have] made more sketches from pencil notes than I ever did before." By the 20th Jackson had moved on to Saint-Hilarion. "These Quebec subjects are mostly houses.

They are strung along the roads like beads on a thread... You almost have to look up or down the roads unless you merely make portraits of single houses the way Johny Johnstone did. ... I may go over to Les Éboulements Sunday. It is nine miles nearer the station and the roads are so bad I might miss the Monday morning train."

Jackson's letters give us a clear portrait of the unpredictability of the weather conditions and difficulties of travel in the region during the late winter and early spring. Yet it was the changing season, rather than the snow-blanketed landscape ("too much like Christmas cards"), that attracted Jackson and if the weather didn't behave he relied on drawings (pencil notes) from which he could paint an oil sketch in his lodgings. He didn't work in the village of Les Éboulements itself but hiked down the nearby roads to find his subjects – to Sainte-Irénée or the Côte des Misères – to find his subjects. This late winter sketch was probably painted in the hills nearby, the snow rapidly disappearing from the muddy road that leads past the houses and barns. The colours are skilfully balanced, the yellow house and blue-streaked ruts bottom centre echoed in the blue and yellow strokes on the wall of the shed at the left, and the off-white peak of the barn in the pinkish white snow lower right. In 1925 Jackson had written to Marius Barbeau that "it is the architectural subject that appeals to me in Quebec," and architecture is present in almost all of his Charlevoix paintings. Both partake of a similar rolling rhythm so characteristic of Jackson's best work.

In Naomi Jackson Groves' inventory of the work of A.Y. Jackson, this sketch was catalogued as *Early Spring, Quebec* and undated. It was subsequently identified as depicting the landscape around Les Éboulements which, by comparison with other Les Éboulements paintings, is probably correct, and dated 1933 which is incorrect as Jackson didn't paint there that year. The panel was split subsequent to Naomi Groves' cataloguing of the painting.

We extend our thanks to Charles Hill, Canadian art historian, former Curator of Canadian Art at the National Gallery of Canada and author of *The Group of Seven – Art for a Nation*, for his assistance in researching this artwork and for contributing the preceding essay.

\$40,000–\$60,000



CORNELIUS KRIEGHOFF

Canadians Preparing for Town

oil on canvas

signed and dated 1862 lower left

13.75 ins x 20 ins; 34.4 cms x 50 cms

PROVENANCE

Harold Norton, Montreal

Laing Galleries, Toronto

John Hallward, Montreal

Waddington and Gorce, Montreal, 1984

Acquired by the present Private Collection, June 1984

EXHIBITED

Collector's Canada: Selections from a Toronto Private Collection, Art Gallery of Ontario, Toronto; travelling to Musée du Québec, Quebec City; Vancouver Art Gallery; Mendel Art Gallery, Saskatoon, 14 May 1988–7 May 1989, no. 9

Home Truths, The Robert McLaughlin Gallery, Oshawa; travelling to Mississauga Living Arts Centre; Rodman Hall, St. Catharines, 4 September 1997–22 February 1998

Our Children: Reflections of Childhood in Historical Canadian Art, Varley Art Gallery, Markham, 13 April–23 June 2019

LITERATURE

Hugues de Jouvancourt, *Cornelius Krieghoff*, Montreal, 1971, reproduced page 94; 1974 edition reproduced page 74

Dennis Reid, *Collector's Canada: Selections from a Toronto Private Collection*, Toronto, 1988, no. 9, reproduced page 22

Joan Murray, *Home Truths: A Celebration of Family Life by Canada's Best-Loved Painters*, Toronto, 1997, reproduced page 39

François-Marc Gagnon, in Dennis Reid, *Krieghoff Images of Canada*, Toronto, 1999, pages 222–223

Laurier Lacroix "Le cheval Canadien et les voitures hippomobiles d'hiver vus par Cornelius Krieghoff", *Les Cahiers des Dix*, no. 69, 2015, pages 281–301

Cornelius Krieghoff was undoubtedly the most popular painter of his generation in Canada. The avid traveler produced the majority of his artworks in Eastern Canada during the fifteen years he lived in Montreal and Quebec, beginning in 1846. He produced a large number of canvases that were innovative in terms of iconography, style and technique. His art revitalized Canada's image by creating genre scenes that celebrate the beauty of fall and winter and feature the country's aboriginal people and habitants.

From the mid-1850s, Krieghoff added to his repertoire many paintings depicting habitants in an isolated winter dwelling. The prototype of these works is *La ferme*, dating to 1856 (National Gallery of Canada, acc. no. 2036). In this painting, we find a clear sky, a mountainous landscape, a settlement house alongside a lean-to shelter with firewood and hay, a well, and the lively activity of an extended family: a grandmother, parents and three children, as well as a dog and a beggar. Many motifs that would become recurring ones for Krieghoff appear together in this painting.

Signed and dated 1862, the canvas entitled *Canadians Preparing for Town* marks another stage in the evolution of this type of genre scene, integrating additional elements that have become characteristic of Krieghoff's repertoire. From the outset, the vast landscape suggests that of the Lower Laurentians in northern Quebec, a region the artist knew and frequented as a hunter and fisherman. A road connects two farmhouses at the foot of a hill. The left side of the painting contains the main subject, which extends across the entire foreground.

The whole family is busy. A man arranges objects in a crate on top of a sled, which we refer to as a berlot (also known as a barlot). A keen observer, Krieghoff included a metal rod surrounding the green painted cart, serving as a handle for those climbing aboard while also securing the cart. A fur pelt to keep the traveler warm hangs along the edge of the crate. A bay-colored horse harnessed to the sled acts indifferently toward the dog barking at it. Around them, an extended family moves about. A young woman holds a basket while an older man observes



Cornelius Krieghoff

La ferme/The Habitant Farm, 1856

oil on canvas, 61 x 91.5 cms

Gift of Gordon C. Edwards, Ottawa, 1923, in memory of Senator and Mrs. W.C. Edwards

National Gallery of Canada, Ottawa

Photo: NGC

Not for sale with this lot



Cornelius Krieghoff (Canadian, 1815-1872)

Merrymaking, 1860

oil on canvas, 88.9 x 121.9 cms

Gift of the Beaverbrook Canadian Foundation

Collection of the Beaverbrook Art Gallery, 1959.120

Not for sale with this lot



the scene. A woman near the bread oven is holding a large loaf. Two children complete the picture: a girl pulling a toboggan approaches a few hens while a boy watches the loading scene. On the left, a man saws wood. As usual, Krieghoff pays special attention to attire that, in its own way, honors the region. His attention to detail compliments his meticulous draftsmanship.

The painter added a long fir tree that fills the space on the left, occupying the foreground of the semi-circular traces of the sled in the snow and creating a space that visually separates the domestic area. The image as a whole appears to be a tribute to wood (the forest, the tree stumps, the fence, the house, the berlot, and the firewood) and to survival in a harmonious family setting of self-sufficiency. The depiction of eggs, bread, wood, and generations living together—all these elements offer a harmonious image where man lives in unity with nature, the nourishing earth.

As François-Marc Gagnon wrote when describing the effect of *Merrymaking* (1860, The Beaverbrook Art Gallery, 1959.120): “The interaction that links the people and animals in the picture, that causes

them to be totally absorbed in their own activities and presents them to the spectator like actors in a play, available to contemplation, is remarkable, perhaps a strategy to attract viewer’s attention. [...] But they [the viewers] soon realized that what they are observing is theatre, not life. They are entertained, but through the agency of painting, a work of art. If Krieghoff can be seen as a precursor of modernism, it is not because of his subject matter — winter landscapes or harmless transgressions — but for formal reasons, for this theatricality that gives a painting unprecedented autonomy as a picture — it creates a single world of its own.”

With his talent for staging and inventing scenes, Krieghoff stimulates viewers’ imaginations, leaving them captivated by the subjects they discover and eager to revisit.

We extend our thanks to Laurier Lacroix, C.M., art historian, for his assistance in researching this artwork and for contributing the preceding essay.

\$125,000–\$175,000

WILLIAM RAPHAEL

Two Indian Women (1873)

oil on paper, mounted on card
signed and dated (indistinctly) to the right
10 ins x 7.25 ins; 25 cms x 18.1 cms

PROVENANCE

McCready Gallery, Toronto, circa 1970
Acquired by the present Private Collection, August 1974

EXHIBITED

Collector's Canada: Selections from a Toronto Private Collection, Art Gallery of Ontario, Toronto; travelling to Musée du Québec, Quebec City; Vancouver Art Gallery; Mendel Art Gallery, Saskatoon, 14 May 1988–7 May 1989, no. 16
Hommage à William Raphael (1833–1914), Galerie Walter Klinkhoff, Montreal, 7–21 September 1996, no. 23

LITERATURE

Sharon Rose Goelman, "William Raphael, R.C.A. (1833–1914)" (M.A. thesis, Concordia University, 1978) page 349, no. 153 as *Caughnawaga Lake Seller*
Dennis Reid, *Collector's Canada: Selections from a Toronto Private Collection*, Toronto, 1988, no. 16, pages 9, 12, reproduced page 25
Sharon Rose Goelman, *William Raphael, R.C.A. (1833–1914)*, Montreal, 1966, page 6, reproduced page 16

Two women sit in the interior of a building. A beam cuts across the upper right corner above an opening from which light illuminates the plastered wall behind them. They have two baskets that appear to be full of beading and textiles and the woman at the left holds moccasins. The younger woman at the right wears earrings, a necklace and beaded moccasins and holds her dark shawl tightly around her shoulders. Her bright red skirt complements the lovely blue underskirt. She addresses the viewer, shyly looking to her left. Her older companion is cast in shadow.

Might these women be in a market building? Have they come to sell their wares? Two similar women with baskets occupy the lower left corner of Raphael's 1880 canvas of Saint Paul Street in front of Montreal's Bonsecours Market (National Gallery of Canada, acc.no 46501) where people came from the country and outlying villages to sell their produce.

Indigenous women bringing embroidered moccasins and bags, woven baskets, berries and other material to the city was a theme much favoured by Cornelius Krieghoff. His subjects are always depicted walking in the country, in a summer, autumn or winter landscape. One canvas depicts a moccasin vendor on the street in winter in front of the artist's studio, but never in interiors. His women are stolid and still, somewhat emotionless, beautiful stock figures or types.

In contrast Raphael's figure exudes humanity. Seated at the centre of the light coming from the window and falling on the floorboards and wall, her physical presence fills the space. The carefully nuanced palette



brings out the illuminated colours of her skirts and baskets. The light caresses her face. She is somewhat shy and curious at the same time, observed and observing.

Born in Nakel, Prussia and educated at the Royal Academy of Art in Berlin, Raphael brought with him a Germanic tradition of figure painting when he arrived in Montreal in 1857. In the 1860s he painted portraits, still lifes and city views that combine topography and genre, most notably in his famous painting of 1866 depicting people grouped behind Bonsecours Market (National Gallery of Canada, acc. no. 6673). He was undoubtedly attracted to the costumes and characteristics unique to Quebec, be it the garb of a habitant in a rustic interior (a theme he treated in several paintings) or women bringing their wares to market. There is no record of Raphael having exhibited such a subject in group exhibitions and this appears to be his only treatment of this subject, an intimate and very affectionate depiction of life in his new home.

We extend our thanks to Charles Hill, Canadian art historian, former Curator of Canadian Art at the National Gallery of Canada and author of *The Group of Seven—Art for a Nation*, for his assistance in researching this artwork and for contributing the preceding essay.

\$8,000–\$12,000

WILLIAM RAPHAEL

Preparing for a Smoke

oil on paper, mounted on board
signed and dated 1873 lower left
9.5 ins x 6.5 ins; 23.8 cms x 16.3 cms

PROVENANCE

Allan Gilmour, Ottawa, March 1880
Uno Langmann Antiques, Vancouver
Acquired by the present Private Collection, June 1983

EXHIBITED

Seventh Annual Exhibition of the Ontario Society of Artists, Toronto, from 14 May 1879, no. 52 (Not For Sale)
Canadian Academy of Arts First Annual Exhibition, Ottawa, 8–19 March 1880, no. 63 at \$50
Collector's Canada: Selections from a Toronto Private Collection, Art Gallery of Ontario, Toronto; travelling to Musée du Québec, Quebec City; Vancouver Art Gallery; Mendel Art Gallery, Saskatoon, 14 May 1988–7 May 1989, no. 15
Hommage à William Raphael (1833–1914), Galerie Walter Klinkhoff, Montreal, 7–21 September 1996, no. 38

LITERATURE

"Ontario Society of Artists Seventh Annual Exhibition," *The Globe*, Toronto, 20 May 1879, page 3
"Canadian Art," *Daily Free Press*, Ottawa, 8 March 1880
"Academy of Arts," *The Globe*, Toronto, 9 March 1880
"Academy of Arts," *The Globe*, Toronto, 12 March 1880
"Exhibition of Canadian Art," *The Canadian Spectator*, III:18 (1 May 1880), page 210
"A Gossip about the First Dominion Art Exhibition by an Unlearned Visitor," *Rose-Belford's Canadian Monthly and National Review*, IV (May 1880), page 552
J.G.A. Creighton, "French-Canadian Life and Character," in George Munro Grant, ed., *Picturesque Canada: The Country as it Was and Is*, Toronto, circa 1882, drawing reproduced page 62
Sharon Rose Goelman, *William Raphael, R.C.A. (1833–1914)* (M.A. thesis, Concordia University, 1978) pages 59, 128–129, 176–177, 350, no. 162 as *The Habitant* (1873)
Dennis Reid, *Collector's Canada: Selections from a Toronto Private Collection*, Toronto, 1988, no. 15, pages 9, 12, reproduced page 25

A painter of portraits, still lifes, genre scenes and landscapes, William Raphael was a charter member of Montreal's Society of Canadian Artists in 1868 and was elected a member of the Ontario Society of Artists in 1879. On that occasion he exhibited a painting titled *Preparing for a Smoke*, catalogued as "Not for Sale."

An elderly habitant, sensitively depicted, wears a capot, toque, ceinture fléchée and hideskin moccasins, and prepares his clay pipe in a rustic interior. A brown glazed spittoon on the catalogue rug holds used embers. A flame glows in the wood stove behind which one glimpses the bonnet of the smoker's wife. A kettle sits on the stove and a crucifix decorates what appears to be a small holy water container on the wall.

The subject is one to which Raphael returned in at least three other variant compositions (Sotheby's, Toronto, 18 November 1986, lot 426, and 2 December 1998, lot 106, and one in a private collection), one dated as late as 1910. In each details were changed. None are identical



save for the figure of the seated smoker, first conceived in a superb drawing dated 1872 (National Gallery of Canada, acc. no. 1658), that was engraved for publication in third serial installment of *Picturesque Canada*.

Raphael was nominated a charter member of the Canadian Academy of Arts by his peers and appointed by the governor-general, the Marquis of Lorne. Raphael showed four works in the first Academy exhibition in Ottawa in March 1880: two smaller works *L'Habitant* and *Preparing for a Smoke*. The writer in *The Globe* (9 March 1880) found the nocturnal light effects in *Indian Encampment, Lower Saint Lawrence*, which Raphael donated to the National Gallery (acc. no. 59) as his diploma work, a condition of his acceptance of membership, "somewhat startling," but two smaller works also attracted attention. "*Preparing for a Smoke*' by Wm. Raphael, is a very spirited little picture, nearly or quite equal to '*L'Habitant*', by the same artist, and purchased by His Excellency [the Marquis of Lorne]." Four days later the noted Ottawa collector Allan Gilmour purchased *Preparing for a Smoke*.

When the landscapes went on to Montreal in April, one writer observed, "W. Raphael, C.A., in his '*Moonlight*' is true to Nature, but we must confess we prefer those small pictures, representing interiors, with *habitants* smoking, &c., and it is a pity he is not represented by one here. The two exhibited in Ottawa were sold."

We extend our thanks to Charles Hill, Canadian art historian, for contributing the preceding essay.

\$8,000–\$12,000





PAUL KANE

Ojibwa Camp in the Spider Islands*oil on canvas*

18 ins x 29 ins; 45 cms x 72.5 cms

PROVENANCE

Family of the artist

Acquired by the present Private Collection, 1980

EXHIBITED

Collector's Canada: Selections from a Toronto Private Collection, Art Gallery of Ontario, Toronto; travelling to Musée du Québec, Quebec City; Vancouver Art Gallery; Mendel Art Gallery, Saskatoon, 14 May 1988–7 May 1989, no. 6

Embracing Canada: Landscapes from Krieghoff to the Group of Seven, Vancouver Art Gallery; travelling to the Glenbow Museum, Calgary; Art Gallery of Hamilton, 30 October 2015–25 September 2016

LITERATURE

Paul Kane, Field Notes 1845, Stark Museum of Art 11.85.4, Manuscript

[Paul Kane], Draft Manuscripts of *Wanderings of an Artist*, n.d., 11.85.2A, 11.85.2B, 11.85.2C, 11.85.3, Stark Museum of Art

[Paul Kane], *Wanderings of an Artist among the Indians of North America from Canada to Vancouver's Island and Oregon through the Hudson's Bay Company's Territory and Back Again*, Longman, Brown, Green, Longmans, and Roberts, London, 1859

John Russell Harper, Correspondence 1964, 1967–1969, 1979–1980, John Russell Harper Fonds, MG30 D352. Vol. 9, file 20, Library and Archives Canada, Ottawa

John Russell Harper, *Paul Kane's Frontier*, Toronto, 1971, page 274, no. 111–30

Dennis Reid, *Collector's Canada: Selections from a Toronto Private Collection*, Toronto, 1988, no. 6, reproduced page 18

Ian Thom, et al., *Embracing Canada: Landscapes from Krieghoff to the Group of Seven*, Vancouver/London, 2015, reproduced page 2

Born in Ireland, raised in Toronto, Paul Kane (1810–1871) painted portraits in towns on the Mississippi River and in Mobile, Alabama, in the late 1830s. In 1841, he sailed for Europe, where, particularly in Italy, he studied the works of European masters. Following his return, he decided to venture into the hinterland of what was then Canada West. He spent Summer 1845 encountering and portraying Indigenous people and their lifeways during a self-directed trip by canoe and steamer through the Anishinaabe world of Ojibwe/Chippewa, Odaawaa, Potawatomi, Menomini, and Saulteaux, and including Winnebago and Métis. This marked but a prelude to travels much farther north and west during the subsequent three years, chiefly with brigades of the Hudson's Bay Company.

Following his return to Toronto in October 1848, Kane spent eight years painting works on canvas from the hundreds of sketches that he drew during his travels. These canvases are held either by the Royal Ontario Museum or by the National Gallery of Canada; an additional few copies are held by other institutions and individuals. The availability of a Kane canvas is a rare event, indeed.

Until the current owner purchased it in 1980, *Ojibwa Camp in the Spider Islands* remained with members of Paul Kane's family for more than 130 years. It is easy to see why. The work possesses many characteristic features of a Kane landscape. One of these is the grouping of the staffage: Anishinaabe adults, children, infant, and dog, with one male figure resting on his elbow. The rendering of the weegwaum/wigwam possesses ethnographic detail typical of Kane's brush: a total of about a dozen poles (six visible); the use of all of skins, mats plaited from bulrushes that were harvested when at their most flexible, and rolls of sewn pieces of birchbark to cover the structure; and the indication of the mandatory "flap" near the peak, to be adjusted to permit campfire smoke to exit. In the middle ground, the practice of spearing fish from an "Ojibwa canoe" complements the foreground scene.

As to the non-human contents of *Ojibwa Camp in the Spider Islands*, Kane's predilection for Romantic representation inheres in numerous features: the dangerous looking rockfall on the left; the curvilinear, sepulchral form of the rockface behind it; the precipitate cliff-face that closes the scene on the right, and the presence of dead trees, not



Paul Kane

Landscape with Indian Lodge

no. 946.15.47, Paul Kane Sketch Pad

Charles J. Musson Limited, Toronto, 1969, unpaginated

Not for sale with this lot

Paul Kane

Ojibbeway Camp

oil on board, 32.4 x 47.5 cms

Gift of Sir Edmund Osler, Collection of the Royal Ontario Museum 912.1.3

Not for sale with this lot



just living ones. Together with the sky's striking storm clouds, these features faintly evoke the sublime of Salvator Rosa's works; thereby, the inhospitableness of the non-human realm and the humanity of the encampment spark the work's drama. Kane clothes the whole in his characteristic palette of yellow and brown. Finally, the three trees that centre the setting are typical of Kane's structuring of landscape. It is found in, among other works, the sketch (Royal Ontario Museum 946.15.47) that served as the basis for *Ojibwa Camp*, and *Ojibbeway Camp* (ROM 912.1.3), one of the 100 canvases that Kane painted for his patron, George William Allan (1822–1901).

The inclusion of Spider Islands in this work's title has long prompted curious investigation. Certainly, the background could be seen to allude to the La Cloche Hills of the North Channel of Naadowewigichigami/Lake Huron, between Mnidoo Mnising/Manitoulin Island and the mainland. In the plural, Spider Islands is not a current geographical name. More than one island in that channel still bears the name Spider, but to have visited either of them, Kane would have had to extend his route. Coming out of Georgian Bay, he was en route to Manitowaning, where he witnessed the 1845 annuity payment to Anishinaabeg of the upper Great Lakes. Either of today's islands named Spider lies farther west, past Manitowaning Bay at Webahjong/Little Current and beyond. Unless Kane and a man named Dillon, his canoe partner, had grown lost, these sites seem improbable. Kane kept a regrettably brief set of field notes and logs during his 1845 trip. They do not mention Spider Islands. The name appears on a graphite sketch (ROM946.15.46), but it is not written in Kane's hand.

In late October 1979, John Russell Harper, the only art historian of his times expert in Kane's works, was asked by a daughter of Helen Irene Willet (1887–1982), herself a daughter of Paul Kane II (1854–1922), to suggest a selling price for this lovely painting. He gave his estimate as \$80,000, the equivalent of about \$310,000 today. Under the title *Spider Island*, the work left the Kane family for the first time shortly thereafter and has been with its current owner ever since.

A book about Kane's travels from 1845 to 1848, based on the artist's field writings and a subsequent draft manuscript not written in his hand (which mentions the name Spider Islands), was issued many years later; the English firm of Longman published *Wanderings of an Artist among the Indians of North America* in London at the end of February 1859. Today, the best of Kane's art is thought to be his finished field sketches on paper. Although it does not number among those sketches, *Ojibwa Camp in the Spider Islands* is indebted to several sketches of wigwams that Kane selected for the remarkable exhibit of 240 sketches that he showed for nine days in Toronto in November 1848, directly upon his return to the city from his travels.

We extend our thanks to I.S. MacLaren, Professor Emeritus, University of Alberta, for contributing the preceding essay. In 2024, McGill-Queen's University Press will issue his multi-volume *Paul Kane's Travels in Indigenous North America: Writings and Art, Life and Times*.

\$900,000–\$1,200,000

JOHN ARTHUR FRASER

Study for "A Seaside Idyll"

oil on canvas

signed with monogram and dated 1877 lower left;
inscribed "Study for A Seaside Idyll" on the stretcher; titled
on a label from previous framing affixed to the reverse
7.25 ins x 12.25 ins; 18.1 cms x 30.6 cms

PROVENANCE

Sotheby's, Important Canadian Art, Toronto, 10
November 1987, lot 224 *A Seaside Idyll* (d. 1877) sold
with *Daybreak at Low Tide, Restigouche* (d. 1880)
Kaspar Gallery, Toronto
Private Collection

EXHIBITED

*Ontario Society of Artists, Paintings & Drawings: Sixth
Annual Exhibition*, Society's Gallery, Toronto, 20 May
1878, no. 56 as *Study for Sea-side Idyl* at \$40
Canadian Academy of Arts, First Annual Exhibition,
Clarendon Hotel, Ottawa, 8–19 March 1880, no. 62 as
Study for a large picture (in possession of Lady Howland)
Special Exhibition of the Works of Canadian Artists
Including Diploma Pictures, &c., from the Recent
Exhibition of the Canadian Academy of Arts, Ottawa, Art
Association of Montreal, from 14 April 1880, no. 44,
Study for Sea-side Idyl
Embracing Canada: Landscapes from Krieghoff to the
Group of Seven, Vancouver Art Gallery; travelling to
the Glenbow Museum, Calgary; and Art Gallery of
Hamilton, 29 October 2015–25 September 2016
Highlights from "Embracing Canada": Annual Loan
Exhibition, Galerie Eric Klinkhoff, Montreal, 22
October–5 November 2016, no. 6

LITERATURE

"Ontario Society of Artists," *The Daily Globe*, Toronto,
22 May 1878
"Ontario Society of Artists," *The Mail*, Toronto, 22
May 1878
"Canadian Art," *The Daily Free Press*, Ottawa, 8 March
1880
"Academy of Arts," *The Globe*, Toronto, 9 March 1880,
page 3
Dennis Reid, "Our Own Country Canada," *Being
an Account of the National Aspirations of the Principal
Landscape Artists in Montreal and Toronto 1860–1890*,
Ottawa, 1979, pages 253, 258, 336–337, 341
Kathryn L. Kollar, *John Arthur Fraser (1838–1898)*
(M.A. thesis, Concordia University, Montreal, 1981),
pages vi, xii, 30–38, 111, 153, 197, 238
Kathryn L. Kollar, *John Arthur Fraser (1838–1898):
Watercolours Aquarelles*, Montreal, 1984, page 7
Dennis Reid, *Lucius R. O'Brien; Visions of Victorian
Canada*, Toronto, 1990, pages 35–37
Ian Thom, et al., *Embracing Canada: Landscapes from
Krieghoff to the Group of Seven*, Vancouver/London,
2015, page 200, reproduced page 48



The mid-nineteenth century nationalist landscape movement, so well described by Dennis Reid in *Our Own Country Canada*, saw artists exploring the various regions of the country, from the Eastern Townships, to the Atlantic Provinces and finally to the Rocky Mountains. In 1876 the Intercolonial Railway opened the final portion of its new line between Rivière-du-Loup and Halifax, enabling tourists and artists to travel by rail from Montreal to the mouth of the Restigouche River in New Brunswick.

John Fraser exhibited a canvas titled *A Sea-side Idyl* (City of Toronto Art Collection, A75–67) and *Study for Sea-side Idyl* in the 1878 Ontario Society of Artists exhibition. The larger painting had been sold before the exhibition's opening as Fraser had held a private showing of the canvas in the rooms of Notman and Fraser. The invitation (Ontario Society of Artists Papers, F1140–1) included a quote from Henry Wentworth Longfellow's poem *Evangeline*.

The paintings were well reviewed by the Toronto press. The writer in *The Globe* (22 May 1878) noted the connection between the opening of the Intercolonial Railroad and the exhibited paintings. "Prominent among the spots delineated on canvas is one on the New Brunswick shore of the Bay of Chaleur, giving a view of the Tracadiegash Mountain on the opposite shore. This is the subject of Mr. Fraser's picture, "A Sea-side Idyll," and also of a very good painting by Mr. O'Brien entitled "The Mountain in Shadow." Accompanying Mr. Fraser's is a small study of the same subject in oil, while Mr. O'Brien has one in water-colour. Without giving any ground for the charge of making invidious comparisons, the "Sea-side Idyll" may safely be pronounced the gem of the Exhibition, if not the finest landscape... ever painted in Canada."

Today one might consider the "Study" the finer of the two paintings. In the sketch, the shore lower right attracts the eye to the sun bathed Tracadiegash Mountain (now Mont Saint-Joseph) in Gaspé, across the bay. The figures grouped around the boat unload the day's catch while another boat arrives. In the larger canvas, Fraser enlarged the group of women at the left, filled the foreground boat with a dog and various items, added sails to the two masts, a rock below the barrel lower right and a basket and fish by the barrel at the left. The addition of so much extraneous detail moves the focus to the foreground rather than on the expansive landscape seen in the beautiful study.

We extend our thanks to Charles Hill, Canadian art historian, former Curator of Canadian Art at the National Gallery of Canada and author of *The Group of Seven – Art for a Nation*, for his assistance in researching this artwork and for contributing the preceding essay.

\$5,000–\$7,000



138

FRANCES ANNE HOPKINS

Voyageurs Encampment

oil on canvas

signed with initials and dated 1867 lower right

15 ins x 26.25 ins; 37.5 cms x 65.6 cms

PROVENANCE

Acquired by Lieutenant General Sir James Alexander Lindsay, Montreal/London, circa 1867-1870

By descent to John Coutts and Mary Egidia (née Lindsay) Antrobus, Eaton Hall, Congleton, England, circa 1874

By descent to Robert Henry Antrobus, Eaton Hall, Congleton, England, 1916

By descent to Private Collection

Sotheby's, New York

Private Collection

EXHIBITED

Pop Up Museum, Canadian Friends of the Israel Museum, 21 August 2018

A talented artist, a courageous traveller, and a mother to six children, Frances Anne Hopkins was best known for her depictions of the lives of voyageurs, the men who transported fur traders and Hudson's Bay Company officials along Canada's waterways. Born Frances Anne Beechey in 1838 into an artistic family in England, she married Edward Martin Hopkins at the age of twenty. Her husband was an English widower who had moved to Canada to work for the Hudson's Bay Company. When the couple settled in Lachine, the historic eastern terminus of the Montreal fur trade, Mrs. Hopkins set out immediately to chronicle her new surroundings. She sketched the shore of the St Lawrence, the Lachine pier, and Dorval Island, while raising three children of her own and three stepsons.

Frances accompanied Edward on several inspections of Hudson's Bay Company posts, sketching as she went. Sometime in 1863 the couple took a canoe ride through the Lachine rapids, which she documented in her painting. She then accompanied her husband on at least three longer trips westward: to Lake Superior, to the Ottawa River, and in 1869 a prolonged trip westward to Fort William (present-day Thunder Bay), where she sketched preliminary versions of her first voyageur images. These years were a period of transition for the Hudson's Bay Company, bearing witness to developments in transportation and technology. Canoes were slowly being replaced by steamboats and railways. Hopkins witnessed trade canoe travel in its closing period and made this subject the focus of her art.

Frances Anne Hopkins made several depictions of voyageurs on the water, at camp, or during a portage. She would use the sketches she made *en pleir air* to inspire larger works on canvas at home. In *Voyageurs Encampment*, the artist presents a scene of setting up camp on a shoreline. A traditional birch bark canoe is turned on its side by the shore, covering two seated men, paddles and luggage. In front of them, a man washes a pan and a cauldron is being heated on a firepit. Behind the canoe, two tents are being pitched, while a man tends to a second firepit. Another canoe is being turned over by two men further along the shore. Surrounding the encampment is a lush forest and a calm body of water, underscoring Canada's vast amount of nature and wilderness.

Edward Hopkins retired from the Hudson's Bay Company in 1870 and the family returned to London that same year. Frances Anne Hopkins continued to paint scenes of the Canadian landscape and many of her now famous works were in fact completed after she had returned to London, based on sketches she made while in Canada. She continued to exhibit her paintings at the Royal Academy until her death in 1919.

\$70,000–\$90,000



139

MARC-AURÈLE DE FOY SUZOR-COTÉ

Strawberries

oil on canvas

signed lower right

12 ins x 18.5 ins; 30 cms x 46.3 cms

PROVENANCE

Wm. Scott & Sons, Montreal

P. Labranche, Montreal, by 1967

Walter Klinkhoff Gallery, Montreal, 1977

Acquired by the present Private Collection, November 1977

EXHIBITED

Collector's Canada: Selections from a Toronto Private Collection, Art Gallery of Ontario, Toronto; travelling to Musée du Québec, Quebec City; Vancouver Art Gallery; Mendel Art Gallery, Saskatoon, 14 May 1988–7 May 1989, no. 39

Marc-Aurèle de Foy Suzor-Coté Retrospective Exhibition, Galerie Eric Klinkhoff, Montreal, 13–27 October 2018, no. 3

LITERATURE

Hugues de Jouvancourt, *Suzor-Coté*, Montreal, 1967, reproduced page 29, 1978 edition reproduced page 161

Dennis Reid, *Collector's Canada: Selections from a Toronto Private Collection*, Art Gallery of Ontario, Toronto, 1988, no. 39, reproduced pages 4 (plate 4) & 46 (plate 39)

Joan Murray, *Home Truths: A Celebration of Family Life by Canada's Best-Loved Painters*, Toronto, 1997, reproduced page 153 (plate 123)

Marc-Aurèle de Foy Suzor-Coté was inspired by subjects that reveal his interest in observing everyday elements. The composition brings together two baskets of strawberries, one empty, with the fruit either scattered or hulled and arranged on a plate and the other still full. In terms of colour, he arranged a light palette of white, brown, and beige, which brings out the red of the strawberries, their green stalks harmonizing with the jade rim of the plate. The resulting image is mouthwatering, as Robertine Barry wrote in *La Patrie* in 1897 when describing another work illustrating the same subject: "The illusion was complete; it was glaringly realistic and my mouth waters again while writing."

\$8,000–\$12,000



140

MARC-AURÈLE DE FOY SUZOR-COTÉ

Bacchante

bronze

signed and dated 1925 (incised)

13 ins x 10 ins x 10 ins; 32.5 cms x 25 cms x 25 cms

PROVENANCE

Gift of the artist's family

Private Collection

Born in 1869 in the Quebec village of Arthabaska, the young Marc-Aurèle de Foy Suzor-Coté excelled in both musical and artistic pursuits, though his love of painting took precedence, which led him to move to Paris in 1891 for three years of art studies at the École de beaux-arts. He returned to North America briefly, before returning to Europe for an extended period between 1897 and 1907. By 1906 he had left behind the academic realism of his early work, developing instead a bold impressionistic style after being exposed to the avant-garde movements in Europe. Upon return to Canada, he painted landscapes in an impressionistic style which was unfamiliar to local audiences of the time.

The multi-talented Quebec artist was also able to seamlessly shift from painting to working in three dimensions. His bronzes were cast in New York at the Roman Bronze Works and became sought after by collectors in Canada and the United States. He produced over forty different bronze figures and groups. *Bacchante* is an intimate bronze sculpture of a woman in a seated and twisted pose. In Roman mythology, a Bacchante is a female worshipper of the Bacchus, the god of wine and winemaking. They have been depicted throughout art history as frenzied women in a state of religious ecstasy – a combination of dancing and intoxication.

\$5,000–\$7,000



141

WILLIAM BRYMNER

The Carpenter's Shop

oil on canvas

signed and dated 1891 lower right

14 ins x 20 ins; 35 cms x 50 cms

PROVENANCE

Mabel C. Evans, 1979

Galerie Walter Klinkhoff, Montreal

Private Collection

EXHIBITED

Royal Canadian Academy of Arts, National Gallery of Canada, Ottawa, 30 March 1892, no. 65 as *Carpenter's Shop* (\$75)

Annual Spring Exhibition, Art Association of Montreal, 18 April–4 May 1892, no. 18 as *The Carpenter's Shop* (\$75)

William Brymner 1855–1925 A Retrospective, Agnes Etherington Art Centre, Kingston; travelling to National Gallery of Canada, Ottawa, Montreal Museum of Fine Arts, Musée du Québec, 13 May–11 November 1979, no. 20 as *The Carpenter's Shop*

LITERATURE

"Art Notes," *The Week*, IX:19 (8 April 1892) page 298

William Brymner, "Village Life in Three Countries," *The University Magazine* (Montreal) XI (April 1912), pages 309–326

Janet Braide, *William Brymner 1855–1925: A Retrospective*, Kingston, 1979, page 82

A.K. Prakash, "William Brymner (1855–1925) Libérateur," *MagazinArt*, 16:1 (Fall 2003), reproduced page 112

William Brymner frequently depicted men and women at work as exemplified by his paintings of a cobbler and blacksmith, a spinner, quilt maker, seamstress and weaver, as well as the sabot maker in 1883. Janet Braide has suggested that Brymner might have started this canvas while travelling in Ireland and the Low Countries in the summer of 1891 and has observed that the composition is reminiscent of *With Dolly at the Sabot Maker's* (National Gallery of Canada, acc. no.35), similarly remarked upon by the writer in *The Week* in 1892. Yet by eliminating the narrative element of the child and "Dolly," he creates a more naturalistic treatment of the subject. As in a number of Brymner's canvases, the man works by the light from the window, a necessity in a pre-electrical age. He concentrates intently on his work, shavings litter the floor and the tools are accurately observed and inventoried. An overall brown tonality unites the composition but is highlighted by the blue of the man's trousers and the brick wall glimpsed through the window.

We extend our thanks to Charles Hill, Canadian art historian, former Curator of Canadian Art at the National Gallery of Canada and author of *The Group of Seven – Art for a Nation*, for his assistance in researching this artwork and for contributing the preceding essay.

\$8,000–\$10,000

ALEXANDER YOUNG JACKSON

Tadenac, November

oil on canvas

signed lower right; titled on the frame "Tadenac, November–Georgian Bay" and inscribed "Pickering College" (three times) and "Newmarket" on the stretcher, NJG Inventory No. 1710

40.25 ins x 38.25 ins; 100.6 cms x 95.6 cms

PROVENANCE

Gift of the artist to Pickering College, Newmarket, Ontario, before 1951

Sotheby's, auction, Fine Jewellery and Important Canadian Art, Toronto, 30 October 1985, lot 544

Acquired by the present Private Collection, 1985

EXHIBITED

Group of Seven Exhibition of Paintings, Art Gallery of Toronto, 5–29

May 1922, no. 47 as *November, Georgian Bay* at \$1,000

Royal Canadian Academy of Arts, National Gallery of Canada, Ottawa

20 November–20 December 1924, no. 106, as *Georgian Bay, November*

Group of Seven, Art Gallery of Toronto, January–February 1925, no. 36

Paintings and Sculpture by British, Russian and Canadian Artists; Graphic

Art and Photography, Canadian National Exhibition, Toronto, 29

August–12 September 1925, no. 291 as *Georgian Bay, November* at \$600

Group of Seven, Pickering College, Newmarket, Ontario, 13–28

October 1951

A.Y. Jackson Paintings 1902–1953, Art Gallery of Toronto; travelling to

the National Gallery of Canada, Ottawa; Montreal Museum of Fine

Arts; Winnipeg Art Gallery, 22 October 1953–4 April 1954, no. 39, as

Tadenac, November (circa 1924)

Tom Thomson and the Group of Seven, Opening Exhibition, Tom

Thomson Memorial Gallery and Museum of Fine Art, Owen Sound,

27 May–11 June 1967, no. 28

Collector's Canada: Selections from a Toronto Private Collection, Art

Gallery of Ontario, Toronto; travelling to Musée du Québec, Quebec

City; Vancouver Art Gallery; Mendel Art Gallery, Saskatoon, 14 May

1988–7 May 1989, no. 68

The Group of Seven Art for a Nation, National Gallery of Canada,

Ottawa; travelling to the Art Gallery of Ontario, Toronto, Vancouver

art Gallery and Montreal Museum of Fine Arts, 13 October 1995–1

December 1996, no. 64

Annual Group of Seven Dinner featuring works of art by Alexander Young

Jackson, The York Club, Toronto, 17 February 1999

The Private Eye: Art Collectors and their Stories, McMichael Canadian

Art Collection, Kleinburg, Ontario, 1 July–14 November 2004

Embracing Canada: Landscapes from Krieghoff to the Group of Seven,

Vancouver Art Gallery; travelling to the Glenbow Museum, Calgary;

Art Gallery of Hamilton, 30 October 2015–25 September 2016

Pop Up Museum, Canadian Friends of the Israel Museum, 21 August

2018

Collectors' Treasures, Galerie Eric Klinkhoff, Montreal, 19 October–2

November 2019, no. 23

LITERATURE

A.Y. Jackson correspondence, Naomi Jackson Groves fonds, Library and

Archives Canada, Ottawa (MG30, D351, Box 96, file 12)

Augustus Bridle, "Pictures of the Group of Seven Show 'Art Must

Take the Road'," *Toronto Daily Star*, 20 May 1922

Eric Brown (signed E.), "An Art Movement in Canada–The Group of

Seven," *Christian Science Monitor*, 31 July 1922

Royal Canadian Academy of Arts, Ottawa, 1924, no. 106, reproduced as

Georgian Bay, November

Donald W. Buchanan, "Canadian Art in a Boy's School," *Canadian*

Art, IX:2 (Christmas 1951), reproduced page 69 as *Georgian Bay circa*

1920

A.Y. Jackson Paintings 1902–1953, Art Gallery of Toronto, 1953, no. 39,

reproduced as *Tadenac, November circa 1924* (plate 9)

Jean Burness, Alan Suddon, Grace Pincoe, "A.Y. Jackson Section 2,

Index to Reproductions," *Who's Who in Ontario Art, Part 20*, Ontario

Library Review, May 1954, unpaginated, as *circa 1924*

Jean Burness, Alan Suddon, Grace Pincoe, "A.Y. Jackson Section

3, Collections," *Who's Who in Ontario Art, Part 21*, Ontario Library

Review, August 1954, unpaginated, as *circa 1924*

A.Y. Jackson, *A Painter's Country* (*The Autobiography of A.Y. Jackson*),

Toronto, 1958, page 72, reproduced opposite page 80

A.Y. Jackson, *A Painter's Country* (*The Autobiography of A.Y. Jackson*),

Toronto, 1967, page 74, reproduced opposite page 35 as *November*,

Tadenac, Georgian Bay 1925

From the Art Collection of Pickering College, Newmarket, Ontario, 1977,

page 1, reproduced page 2

Sotheby's, auction, Fine Jewellery and Important Canadian Art,

Toronto, 30 October 1985, lot 544, reproduced

Dennis Reid, *Collector's Canada: Selections from a Toronto Private*

Collection, Toronto, 1988, no. 68, pages 5 and 64, reproduced page 65

Charles C. Hill, *The Group of Seven Art for a Nation*, Ottawa/Toronto,

1995, pages 109–110, 318, 319, reproduced page 109

Ian Thom, et al., *Embracing Canada: Landscapes from Krieghoff to the*

Group of Seven, Vancouver/London, 2015, pages 86, 201, reproduced

page 121 as *Tadenac, November circa 1924*

Though a native of Montreal, A.Y. Jackson had a long connection with

Georgian Bay. He first visited relatives at Penetanguishene in 1910,

but his first impressions of the landscape were disappointing. As he

wrote to his mother on 9 July "It is great country to have a holiday

in, boating, fishing, swimming, etc., the water is very warm, but it's

nothing but little islands covered with scrub and pine trees and not

quite paintable." The landscape did pose problems for the artists and

in the first Georgian Bay canvases by Jackson (*Evening, Georgian*

Bay, circa 1910, National Gallery of Canada, acc. no. 40365), J.E.H.

MacDonald (*Fine Weather, Georgian Bay*, 1913, Thomson Collection at

the Art Gallery of Ontario) and Arthur Lismer (*Georgian Bay*, 1913,

National Gallery of Canada, acc. no. 6403) the massive expanse of sky

over a low, horizon of rocky shoals is the dominant motif. Soon the

artists focused on the forms of rocks and windblown pines set against

a high horizon as seen in Jackson's appropriately titled *The Land of*

the Leaning Pine of 1913 (now titled *Night, Georgian Bay*, National

Gallery of Canada, acc. no. 1697) and Arthur Lismer's *A Westerly Gale*,

Georgian Bay of 1916 (National Gallery of Canada, 1369).

Following his release from the army Jackson returned to the Bay in

1919 and again in February and March 1920. Four canvases resultant

from this trip were included in the first Group of Seven exhibition in

May 1920. In *Cognaschene Lake* (Art Gallery of Windsor, 76.11) the

brown rocks, outlined with blue–black lines, and the water and sky are

arranged vertically across the horizontal composition. In *The Freddy*

Channel (private collection), originally titled *March Snow*, the rocks,

ice, water and wind-blown pines are painted in a flat, almost Japanese,

vertical arrangement.

In November 1921, and not 1922 as he wrote in *A Painter's Country*,

Jackson was at Georgian Bay once again. "In November of 1922 [1921]

I went to the Bay with Dr. MacCallum. ... I put up my tent between

the shore and a small lake. During the night it got very cold and I had



only a single blanket, I was nearly frozen. I got up at daybreak to make a fire and found an inch of ice on the lake. It was here that I made the studies for a canvas, 'November, Georgian Bay,' now in Hart House." This was the only time Jackson painted on the Bay in November and *Georgian Bay, November* (Hart House, HH.19221) was reproduced in the catalogue of the Ontario Society of Artists exhibition in March 1922 and purchased by Hart House at the University of Toronto that year.

Jackson exhibited five additional Georgian Bay canvases in the May 1922 exhibition of the Group of Seven. *November, Georgian Bay*, was priced at \$1000, three times that of *Grey Day, Tadenac* which was priced at \$350. Eric Brown, director of the National Gallery, described *November, Georgian Bay*, as "a large canvas with a foreground of deep quiet reflections in still-pooled water, and beyond, in the distant open stretches, the sweeping wrack of winds, two moods are carried and blended into a harmony of sustained power." Augustus Bridle, confusing two of the paintings, felt that *November, Georgian Bay* "lacks only more lustre in the water to match the delicately beautiful tracery of the foreground trees" and criticized *Grey Day, Tadenac* as "considerably too large for his palette."

It was possible that Jackson shared Bridle's opinion about the scale of the large painting. A photograph of the canvas in the Edward P. Taylor Library & Archives of the Art Gallery of Ontario is inscribed on the

back: "Jackson cut right portion of this off." When exhibited with the Royal Canadian Academy in 1924 the painting was illustrated in the catalogue in its current composition. It was given the title *Tadenac, November* when it was included in the 1953 Jackson retrospective exhibition at the Art Gallery of Toronto. Tadenac is on Georgian Bay just north of Go-Home Bay where Dr. MacCallum had his cottage.

Jackson's transformation of the canvas resulted in an almost square format that is exceptional in the artist's oeuvre and enhances the superbly decorative aspect of the composition, a tendency previously seen in *Cognaschene Lake* and *Georgian Bay, November*. The composition rises from the foreground rocks to the pool of water, to the snow-crested rocks and vertical trees, to the dappled waves of the open water, to the shore beyond and the sky. Bridle's description of "the sombre, almost sullen study in solitude" is a perfect characterization of this moody, richly coloured, russet canvas. Bridle continued, "Once he grew tired of greys in conventional landscapes; now he goes back to colours almost as sober but with the element of power and ruggedness."

We extend our thanks to Charles Hill, Canadian art historian, former Curator of Canadian Art at the National Gallery of Canada and author of *The Group of Seven – Art for a Nation*, for his assistance in researching this artwork and for contributing the preceding essay.

\$400,000–\$600,000



143

WILLIAM BRYMNER

Wharf at Sainte Famille, Île d'Orléans

oil on canvas

signed and dated 1890 lower right

16.25 ins x 25 ins; 40.6 cms x 62.5 cms

PROVENANCE

Private Collection, Quebec

Sotheby's, auction, Toronto, 17 May 1989, lot 10 as *The Wharf of Ste. Famille, Île d'Orléans*

Galerie Dominion, Montreal (inventory number G8438) as *Wharf*

Private Collection, British Columbia

Private Collection

EXHIBITED

Possibly *Royal Canadian Academy of Arts*, Toronto Art Gallery, 6 March 1891, no. 82 as *Schooner at Low Tide*

Forging the Path: The Forerunners (1870–1920), McMichael Canadian Art Collection, Kleinburg, Ontario, 2 October 2010–30 January 2011, as *Wharf at Sainte Famille, Île d'Orléans (circa 1890)*

LITERATURE

Janet Braide, "Les murales de Brymner à l'Île d'Orléans," *Vie des Arts*, 24:7 (Winter 1979–80), pages 62–65, 93–94

William Brymner, "Village Life in Three Countries," *The University Magazine* (Montreal) XI (April 1912), page 309

Katerina Atanassova, *Forging the Path: The Forerunners (1870–1920)*, Kleinburg, 2010, reproduced page 6

Madeleine Landry, *Beaupré 1896–1904: Lieu d'inspiration d'une peinture identitaire*, Québec, 2014

William Brymner frequently worked on the Lower Saint Lawrence, especially around Baie-Saint-Paul at the mouth of the Gouffre River. He returned to Baie-Saint-Paul frequently over the years exhibiting canvases and watercolours of the region.

A schooner with sails all raised—possibly to dry them—is the principle subject of this superb painting. The boat sits on shore, its bow tied to the wharf, and at the right one glimpses the river and the houses and hills on the far shore. This painting was sold at auction in 1989 as *The Wharf of Ste. Famille, Île d'Orléans* with the title being inscribed on the verso, an inscription no longer on the painting. There is no record of Brymner painting on the Île d'Orléans before 1898, though it was of easy access from Sainte-Anne-de-Baupré on the north shore. Across from Baie-Saint-Paul is the low rise of Île-aux-Coudres. Madeleine Landry's insightful book on Baupré offers a number of possible options for the identification of this site and she quotes Brymner's 1912 article: "As I used to see it in the evening, from Ste. Anne de Baupré, or Chateau Richer, Ste. Famille had for years fascinated me. Long after the shadow of the Laurentians falls over the north shore of the St. Lawrence, that part of the Island of Orleans occupied by Ste. Famille is still in brilliant sunlight, and the procession of little farmhouses and barns, running along the cliffs from either end of the parish, glows like something moulten."

Brymner painted several watercolours and oils of boats at low tide along this part of the Saint Lawrence. In 1899 he was commissioned to paint mural decorations for the dining room in the country residence of his friend, the businessman and amateur artist Charles Porteous near Saint-Pétronille at the south-west tip of Île d'Orléans. The decorations in the house, Les Groisardières, depict rural life on the island through the four seasons. The "summer" wall includes a fish weir and sailing boats by a wharf, similar to this painting.

We extend our thanks to Charles Hill, Canadian art historian, former Curator of Canadian Art at the National Gallery of Canada and author of *The Group of Seven—Art for a Nation*, for his assistance in researching this artwork and for contributing the preceding essay.

\$6,000–\$8,000



144

JOHN WENTWORTH RUSSELL

Café, Berneval

oil on board

signed and inscribed "Berneval" lower right

12 ins x 16 ins; 30 cms x 40 cms

PROVENANCE

Anna Russell, Toronto

Acquired by the present Private Collection, after 1983

LITERATURE

Newton MacTavish Papers, Toronto Reference Library
Newton MacTavish, "Mr. Russell's Art," *Paintings by Mr. John Russell at the Galleries of Louis Ralston*, 548 Fifth Avenue, New York, March 1911

Newton MacTavish, "The Art of John Russell," *Canadian Magazine*, XXXVI:6 (36:6), pages 557–565

Newton MacTavish, "A Day in the Luxembourg," *The Canadian Magazine*, XL:2 (40:2), pages 121–127

The Toronto editor and art writer Newton MacTavish met John Russell in Toronto in 1910 and visited him in Paris later that year. From Paris Russell wrote to MacTavish in London en route on 18 July, "I have an invitation from a painter friend to join him at a place called Berneval Plage, quite near Dieppe. This is on the London route, so I may leave tomorrow night. Should you be coming to Paris you could come by Dieppe ... I could join you and come up to Paris with you." In a laudatory article MacTavish published the following April, he wrote: "When I found him at Paris, he had just come from a trip out to Dieppe, whether he had gone to paint the sea, the shore, and the accessory figures of bathers and sand-walkers." It was on this occasion that Russell painted this delightful study of two women in an out door café at the popular resort of Berneval. Painted in a restrained palette of greys, blues and whites, with pink blossoms on the tree, most notable is the rapidity of the artist's brushstroke, a characteristic of Russell's sketches painted in the Luxembourg Gardens as well.

We extend our thanks to Charles Hill, Canadian art historian, for contributing the preceding essay.

\$2,500–\$3,500



145

HENRI BEAU

Piano Lesson

oil on canvas

signed lower right

18 ins x 21.75 ins; 45 cms x 54.4 cms

PROVENANCE

Galerie Valentin, Montreal

Private Collection

LITERATURE

Pierre L'allier, *Henri Beau, 1863–1949*, Musée du Québec, 1987

Henri Beau belongs to the generation of Quebec painters who went to Paris in the 1880s to pursue their artistic training. Alongside his work as an illustrator for the Public Archives of Canada in Paris (1921–1938), Beau produced portraits, landscapes, still lifes and genre scenes. The retrospective exhibition that the Musée du Québec (today the Musée national des beaux-arts du Québec) organized in 1987 highlighted his intimate paintings, which represent the interior of his studio apartment on l'Allée Maintenon, located in a dead end of the rue de Vaugirard, in Paris. In addition, the French state acquired one of these intimate scenes in 1939, which is now in the collection of the Musée de Nevers.

In the charming work *Piano Lesson*, he stages the opera singer Marie Fertinel, his future wife, accompanied by her pianist. Dressed and styled boyishly, the young woman brings a breath of fresh air to the enveloping atmosphere of the place. The composition is enlivened by multiple tones echoing the red, green and blue chromatic accents that invite the gaze to venture onto the numerous objects. Nevertheless, the dazzling whiteness of the keyboard and the pages of the musical score draw our attention to the music, the actual subject of the scene.

We extend our thanks to Dr. Michèle Grandbois, Canadian art historian, for her assistance in researching this artwork and for contributing the preceding essay.

\$3,000–\$5,000

TOM THOMSON

Evening, Pine Island*oil on panel**Estate stamp lower right; Estate stamp and inscribed with title and dated "1914" on the reverse**10.5 ins x 8.5 ins; 26.3 cms x 21.3 cms***PROVENANCE**

Estate of the Artist

Mrs. Ethel Dunbar, Toronto

Loan from the Estate of Ethel Dunbar to the McMichael Canadian Art Collection, 1972

M.I. Humphries, Toronto

Roberts Gallery, Toronto

Acquired by the present Private Collection, April 1984

EXHIBITED

The Art of Tom Thomson, Art Gallery of Ontario, Toronto; travelling to Norman MacKenzie Art Gallery, Regina; Winnipeg Art Gallery; Montreal Museum of Fine Arts; Confederation Art Gallery and Museum, Charlottetown, 30 October–12 December, 1971, no. 21
Collector's Canada: Selections from a Toronto Private Collection, Art Gallery of Ontario, Toronto; travelling to Musée du Québec, Quebec City; Vancouver Art Gallery; Mendel Art Gallery, Saskatoon, 14 May 1988–7 May 1989, no. 53

Tom Thomson, National Gallery of Canada, Ottawa; travelling to the Vancouver Art Gallery; Musée du Québec, Quebec City; Art Gallery of Ontario, Toronto; Winnipeg Art Gallery, 7 June 2002–7 December 2003, no. 29

Painting Canada: Tom Thomson and the Group of Seven, Dulwich Picture Gallery, London; travelling to National Museum of Art, Architecture and Design, Oslo; Groninger Museum, Groningen, The Netherlands, 19 October 2011–28 October 2012, no. 10

Embracing Canada: Landscapes from Krieghoff to the Group of Seven, Vancouver Art Gallery; travelling to the Glenbow Museum, Calgary; Art Gallery of Hamilton, 30 October 2015–25 September 2016
Pop Up Museum, Canadian Friends of the Israel Museum, 9 August 2017

LITERATURE

J.M. MacCallum, "Tom Thomson: Painter of the North," *The Canadian Magazine*, 50:5 (March 1918), pages 375–385

A.Y. Jackson, *A Painter's Country (The Autobiography of A.Y. Jackson)*, Toronto, 1958, page 24

Joan Murray, *The Art of Tom Thomson*, Toronto, 1971, pages 32, 91, reproduced page 69

Joan Murray, *The Best of Tom Thomson*, Edmonton, 1986, reproduced page 28

Dennis Reid, *Collector's Canada: Selections from a Toronto Private Collection*, Toronto, 1988, no. 53, pages 5–6, reproduced page 56

Joan Murray, *Tom Thomson: Design for a Canadian Hero*, Toronto/Oxford, 1998, reproduced after page 32

Charles C. Hill, "Tom Thomson Painter," in *Tom Thomson*, Toronto/Ottawa/Vancouver, 2002, pages 126, 129, 331 notes 86, 106, reproduced page 182

David Silcox, *The Group of Seven and Tom Thomson*, Toronto, 2003, reproduced page 246

Ian DeJardin and Sarah Milroy, *Painting Canada: Tom Thomson and the Group of Seven*, London, 2011, reproduced page 113

Charles C. Hill, "No Timid Play of Subtleties but Bold and Massive Design: the Group of Seven and the Canadian Landscape," in Ian Thom, et al., *Embracing Canada: Landscapes from Krieghoff to the Group of Seven*, Vancouver/London, 2015, pages 86, 203, reproduced pages 86 and 134

Joan Murray, *Tom Thomson Catalogue Raisonné* (2016): <https://www.tomthomsoncatalogue.org/catalogue/index.php> inventory number 1914./37 (accessed on 16 July 2022)

Over a period of twenty years the artist members of the Group of Seven painted across the breadth of Canada, from Algonquin Park to Algoma, to the north shore of Lake Superior and the Lower Saint Lawrence and Atlantic provinces, from the Rockies to the Arctic, but Georgian Bay is closely associated with their history in the years prior to the First World War. Indeed the varying landscapes of the Bay would become Arthur Lismer's favoured subject in the 1930s.

A.Y. Jackson first visited relatives at Penetanguishene in 1910 but his first encounter with the Georgian Bay landscape was a disappointment. As he wrote to his mother (postmarked 9 July 1910, Naomi Groves fonds, Library and Archives Canada), "It is great country to have a holiday in, boating, fishing, swimming, etc., the water is very warm, but it's nothing but little islands covered with scrub and pine trees and not quite paintable." The principal catalyst for the artists to paint on Georgian Bay was Dr. James MacCallum (1860–1943). Ophthalmologist and professor at the University of Toronto, Dr. MacCallum had spent part of his youth at Collingwood and in 1911 built a cottage at Go Home Bay. At Toronto's Arts and Letters Club,



Tom Thomson
Pine Island, Georgian Bay, 1914–1916
 oil on canvas, 153.2 x 127.7 cms
 National Gallery of Canada, Ottawa
 Bequest of Dr. J.M. MacCallum, Toronto, 1944
 Photo: NGC
Not for sale with this lot



he came to know J.E.H. MacDonald and Lawren Harris who shared his love of the northern Ontario landscape. In 1912 MacCallum invited J.E.H. MacDonald and his family to Go Home Bay and in 1913 Arthur Lismer and family. As the Lismeres left for Toronto, A.Y. Jackson was given refuge at the MacCallum cottage. Georgian Bay landscapes by these artists figured prominently in Toronto exhibitions. In the first Georgian Bay paintings of all three artists the expansive sky above the low horizon of the rocky islands is the principal subject.

Tom Thomson had grown up in Leith near Owen Sound on Georgian Bay. He worked as a commercial artist in Toronto and Seattle before beginning to paint seriously in 1912 but he does not appear to have shown any interest in painting the Bay until he visited Dr. MacCallum in the summer of 1914.

MacCallum had met Thomson in the fall of 1912 and he had immediately bought some of Thomson's oil sketches, struck by "their truthfulness, their feeling and their sympathy with the grim, fascinating northland.... They made me feel the North had gripped Thomson as it had gripped me since I was eleven when I first sailed and paddled through its silent places." A.Y. Jackson had just returned from Go Home Bay when he met Thomson in the fall of 1913 in Lawren Harris' studio. Jackson was then painting his large Georgian Bay canvas *The Northland* (later titled *Terre Sauvage*) (National Gallery of Canada, acc. no. 4351). MacCallum offered both Jackson and Thomson a guaranteed income through purchases for one year and in January 1914 the two artists moved into a shared studio in the newly constructed Studio Building that had been financed by Harris and MacCallum. In May Thomson painted in Algonquin Park with Arthur Lismer then met MacCallum to canoe on the French River and on Georgian Bay. *Evening, Pine Island* was painted the last afternoon before he left. "I had planned to take him up to the North West Wooded Pine where there is a tree that always has inspired me," MacCallum later wrote. "[W]e were late in getting started, so that instead I had to take him to the South West Wooded Pine – an island of granite about a quarter of a mile in length by 100 yards wide and say 50 feet high."



Tom Thomson
Pine Island, 1914
 oil on paperboard, 21.7 x 26.7 cms
 Gift of the Founders, Robert and Signe McMichael
 McMichael Canadian Art Collection, 1966.16.70
Not for sale with this lot

Thomson painted at least two oil sketches of trees on Pine Island. The expansive sky is not the subject. Instead he focussed on the rocks and trees viewed from a low vantage point. *Pine Island* in the McMichael Canadian Collection (1966.16.70) is horizontal. Rocks dominate the foreground, and the foliage of the pines is solidly painted in dark green, set against the white clouds and blue sky. The linear pattern of the trees moves from right to left. *Evening, Pine Island* probably depicts the same trees but appears to have been painted from the other side of the island. The movement moves from left to right in a vertical composition. The trees are illuminated by the warm light of the setting sun and silhouetted against mauve clouds that rise diagonally from lower left to upper right. The foreground rocks are summarily treated and the trunks, branches and foliage are merely suggested by rapidly applied brushstrokes. The composition is less dense and the space breathes. The bare wood shows through, enhancing the movement of the windblown pines. One feels the rapidity of its painting being one with the artist's experience in nature.

On his return to Toronto Thomson painted three canvases from his Georgian Bay sketches. *Split Rock, Georgian Bay* (National Gallery of Canada, acc. no. 4575), and *Byng Inlet, Georgian Bay* (McMichael Canadian Art Collection, 1977.31) were exhibited with the Ontario Society of Artists the following March. The large canvas *Pine Island, Georgian Bay* (National Gallery of Canada, acc. no. 4726) painted from the sketch *Evening, Pine Island*, is unsigned and was never exhibited during the artist's lifetime. MacCallum later acquired it and said Thomson worked on it over an extended period. In doing so he radically reworked the sky from a yellow-mauve glow to more low-toned greens and soft yellows painted with a subtle broken brushwork. He opened the space to the purple water at the right and created a more linear arabesque of the windblown trees painted in blue, red and green. The challenges of enlarging the small sketch on to a large canvas were successfully confronted. The canvas retains the movement and dynamism of this superb sketch but in a different palette and mood. For MacCallum, this painting had "more emotion and feeling than any other of his canvases."

We extend our thanks to Charles Hill, Canadian art historian, former Curator of Canadian Art at the National Gallery of Canada and author of *The Group of Seven – Art for a Nation*, for his assistance in researching this artwork and for contributing the preceding essay.

This artwork has been scheduled to be included in the upcoming touring exhibition *Tom Thomson: North Star*, which will be presented at the McMichael Canadian Art Collection beginning in July 2023.

\$900,000–\$1,200,000



147

ARTHUR LISMER

Autumn in Algonquin (1914)

oil on panel

signed lower right

8.5 ins x 10.5 ins; 21.3 cms x 26.3 cms

PROVENANCE

McCready Gallery, Toronto

Acquired by the present Private Collection, 1980

EXHIBITED

Possibly *Nova Scotia Provincial Exhibition*, Halifax, 8–16 September 1915, no. 90 as *The Little Maple* at \$20

Collector's Canada: Selections from a Toronto Private Collection, Art Gallery of Ontario, Toronto; travelling to Musée du Québec, Quebec City; Vancouver Art Gallery; Mendel Art Gallery, Saskatoon, 14 May 1988–7 May 1989, no. 71

Retrospective Exhibition Arthur Lismer (1885–1969), Galerie Walter Klinkhoff, Montreal, 6–20 September 1997, no. 1

Embracing Canada: Landscapes from Krieghoff to the Group of Seven, Vancouver Art Gallery; travelling to the Glenbow Museum, Calgary; Art Gallery of Hamilton, 30 October 2015–25 September 2016, reproduced page 96

LITERATURE

Dr. James MacCallum fonds, Library and Archives of the National Gallery of Canada, Ottawa

Marjorie Lismer Bridges, *A Border of Beauty: Arthur Lismer's Pen and Pencil*, Toronto, 1977, pages 15–18

Lois Darroch, *Bright Land: A Warm Look at Arthur Lismer*, Toronto, 1981, reproduced page 27

Dennis Reid, *Collector's Canada: Selections from a Toronto Private Collection*, Toronto, 1988, no. 71, page 3, reproduced page 66
Charles C. Hill, “Tom Thomson Painter,” and Joan Murray, “Tom Thomson's Letters,” in *Tom Thomson*, Toronto/Ottawa/Vancouver, 2002, pages 126–127, 298–300

In May 1914 Arthur Lismer painted in Algonquin Park with Tom Thomson. The park was a revelation to Lismer. “Down at the water's edge grow the spruce, cedar, pine, with a few birch, then behind come the hardwoods, maple mostly... – there were miles of birch lands, a glorious display of spring greens & silvery trunks reflecting perfectly in the lake.”

In October Lismer returned to the park with Thomson, A.Y. Jackson and Fred Varley. On 6 October Thomson wrote to Dr. MacCallum, “just now the maples are about all stripped of leaves ... but the birches are very rich in color.” The rich though ephemeral autumn colour, so different from Lismer's experience in the spring, delighted the artists. Red is the principal element of Jackson's oil sketch *Red Maple* (McMichael Canadian Art Collection) and of Lismer's tree standing front and foremost, reflecting its autumnal glory in the water. Energized by the rapid brush strokes and dabs of pink and orange, the autumn foliage bursts out between the greens of the adjacent fir trees.

Within days Lismer must have painted Lowry Dickson's cabin, *The Guide's Home* (National Gallery of Canada, acc. no. 6520). The birches are now almost denuded of their foliage. The white trunks and yellow leaves are the dominant motifs, partially concealing the camouflaged hut. Painted within such a confined time frame, the two sketches demonstrate Lismer's immediate and varying responses to the colours and forms of the Algonquin autumn.

\$20,000–\$30,000



148

ROBERT HARRIS

Young Miss Fowler

oil on canvas

signed and dated 1881 lower right

16 ins x 13.25 ins; 40 cms x 33.1 cms

PROVENANCE

Private Collection

EXHIBITED

Our Children: Reflections of Childhood in Historical Canadian Art, Varley Art Gallery, Markham, 13 April–23 June 2019

Collectors' Treasures II/Trésors des collectionneurs II, Galerie Eric Klinkhoff, Montreal, 24 October–7 November 2020, no. 23

\$5,000–\$7,000



149

GEORGE THÉODORE BERTHON

Portrait of Children (Edith Grant & Sidonie Berthon)

oil on canvas, laid on canvas

22 ins x 18 ins; 55 cms x 45 cms

PROVENANCE

Private Collection

EXHIBITED

Canadian Art: A Child's World, Annual Loan Exhibition, Galerie Eric Klinkhoff, Montreal, 28 October–11 November 2017, no. 2

Our Children: Reflections of Childhood in Historical Canadian Art, Varley Art Gallery of Markham, 13 April–23 June 2019

\$10,000–\$15,000



150

JOSEPH-CHARLES FRANCHÈRE

Playing Cards

oil on canvas

signed lower right

21.25 ins x 17 ins; 53.1 cms x 42.5 cms

PROVENANCE

Galerie Walter Klinkhoff, Montreal

Private Collection

EXHIBITED

The Spectacle of Play, Art Gallery of Hamilton, Summer 2014

\$7,000–\$9,000



151

FREDERIC MARLETT BELL-SMITH

Sledding

watercolour

signed and dated 1879 lower left

5.75 ins x 9.5 ins; 14.4 cms x 23.8 cms

PROVENANCE

Private Collection

Though born in London, England, Frederic Marlett Bell-Smith immigrated to Montreal in his twenties before settling in Ontario in 1871. At the time that this work was created, the artist was residing in Hamilton, however he also spent time in Toronto and London. Trained at the South Kensington School of Art and in Paris under Courtois, Dupain and T.A. Harrison, Bell-Smith's style oscillated between a more conservative inclination and a looser, more vibrant aesthetic. While the artist's favoured medium was watercolour, he began to work in oil two years before this work was created.

Bell-Smith advocated for a distinctly Canadian style and believed that it would rival the masterworks of Europe. Perhaps taking inspiration from his father, a portrait and miniature artist, Bell-Smith captures one of Canada's favourite winter pastimes in this playful and diminutive picture. The child and his little red sled take centre stage. Bell-Smith masterfully focuses the viewer's attention on the central group surveying the hill through the vibrant clothing they wear which contrasts with the muted blues and greys of the slope and vista beyond. As an article of historical documentation, the picture gives insight into the winter fashions of the time. On closer inspection, sledders materialize on the hill behind the group and contribute to the impression of a jovial winter day outing.

\$4,000–\$6,000



152

PELEG FRANKLIN BROWNELL

Les devoirs (Homework)

oil on canvas

signed upper left

12 ins x 15 ins; 30 cms x 37.5 cms

PROVENANCE

Private Collection

EXHIBITED

Franklin Brownell Retrospective Exhibition, Galerie Walter Klinkhoff, Montreal, 29 September–13 October 2007

Canadian Art: A Child's World, Annual Loan Exhibition, Galerie Eric Klinkhoff, Montreal, 28 October 28–11 November 2017, no. 6

Our Children: Reflections of Childhood in Historical Canadian Art, Varley Art Gallery of Markham, 13 April–23 June 23 2019

Genre painting, or scenes of everyday life, has occupied a central role in Western art from Dutch painting in the 17th century onwards. This painting is another example of Franklin Brownell's ability to capture a quiet domestic moment within a complex structural arrangement. The chiaroscuro effect of light and shadows, the recording of figures from both the front and back, and the still life arrangement on the windowsill, all speak to an artist of virtuosity and dedication. Certainly this work echoes Brownell's training at the Académie Julian, which not only provided the technical skills required of a successful artist, but also taught its pupils how to achieve commercial success in a limited art market. One of the most important outcomes of the Académie Julian's existence was its success in opening up artistic training to women in 1880, with the result that by 1885, the school had four hundred female students. In this and other works, Brownell elucidates the power of education for both young men and women. Much work still remains to be done in understanding the changing dynamics of genre painting in Canadian life at the end of the nineteenth century, but this work is surely a key piece in attempting to understand how social and gender roles were evolving, both for patrons, and for the artists themselves.

We extend our thanks to Jim Burant, art historian and curator, for contributing the preceding essay.

\$7,000–\$9,000



153

ROBERT HARRIS

Portrait of Miss Georgina Smithers with Her Pet (circa 1904)

oil on canvas
signed lower right
33 ins x 26.5 ins; 82.5 cms x 66.3 cms

PROVENANCE

Private Collection

EXHIBITED

The Group of Seven: Revelations and Changing Perspectives, McMichael Canadian Art Collection, Kleinburg, 22 May–20 September 2010
Canadian Art: A Child's World/Art canadien: L'enfant et son univers, Galerie Eric Klinkhoff, 28 October–11 November 2017, no. 3
Our Children: Reflections of Childhood in Historical Canadian Art, Varley Art Gallery, Markham, 13 April–23 June 2019

Robert Harris's main rise to prominence occurred in 1883, when he was commissioned to produce a painting illustrating the 1864 Quebec conference Meeting of the Delegates of British North America to Settle the Terms of Confederation. The resulting canvas, *The Fathers of Confederation*, became very famous but was destroyed during the fire in the Parliament buildings in Ottawa in 1916. This work made Harris the most important portrait artist in Canada, which led to many further commissions. He painted portraits of more than two hundred major figures of his times, including Sir John A. MacDonald and Lord Aberdeen. Here, the artist has depicted Georgina Smithers with her pet dog, likely the child of one of Harris' Canadian elite clients.

The majority of Harris's mature career was spent in Montreal. A teacher at the Art Association of Montreal and founding member of the Royal Canadian Academy of Arts in 1880, he was one of the first advocates for the distinctiveness of Canadian Art.

\$10,000–\$15,000



154

WILLIAM MALCOLM CUTTS

Portrait of Winnifred (circa 1888)

oil on canvas
signed and inscribed "Toronto" lower right
29.5 ins x 20.75 ins; 73.8 cms x 51.9 cms

PROVENANCE

Private Collection

EXHIBITED

Our Children: Reflections of Childhood in Historical Canadian Art, Varley Art Gallery, Markham, 13 April–23 June 2019

William Cutts was largely a self-taught painter, born of British parents in Allahabad, India. He moved to England and studied painting for a short period. Here he was greatly influenced by European artistic techniques, copying the Old Masters and their traditional painting conventions. In 1870 Cutts emigrated to Canada, residing in Stratford, Ontario with his mother and stepfather before settling in Toronto. Executed in 1888, *Portrait of Winnifred* depicts his daughter from his first marriage, Winnifred Ella Louise. Positioned in front of a staged, pastoral background and holding fruit as a prop, Winnifred appears angelic and innocent. A wide brimmed hat frames her delicate facial features and long golden hair. This work demonstrates Cutts' artistic skill, while exemplifying his daughter's patience and good humour to pose in this staged stance. Portraiture was a highly popular painting form in the nineteenth and twentieth centuries, from staged commissions to leisure portraits. Cutts both recorded his young child's sweetness in this composition and practiced technically capturing the likeness of a sitter in portrait form. Cutts continued to grow as a professional painter in Canadian artistic circles and would soon join the newly founded Royal Canadian Academy and the Ontario Society of Artists—marked signs of his development as an important player in the emerging circle of professional Canadian artists.

\$5,000–\$7,000



155

DANIEL FOWLER

Canadian Partridges

watercolour

signed and dated 1874 lower left

12.75 ins x 18.5 ins; 31.9 cms x 46.3 cms

PROVENANCE

Phillips, auction, New York, 3 October 1984, lot 240

Private Collection

EXHIBITED

Second Annual Exhibition of Works by Members and Others, Ontario Society of Artists, Toronto, June 1874, no. 144

Collector's Canada: Selections from a Toronto Private Collection, Art Gallery of Ontario, Toronto, 14 May 1988–7 May 1989, no. 18

\$1,500–\$2,000



156

CARL FELLMAN SCHAEFER

Goodrich Place at Union Village, Vermont

watercolour

signed and dated "Aug 3/40" lower right

15.5 ins x 22.5 ins; 38.8 cms x 56.3 cms

PROVENANCE

Roberts Gallery, Toronto

Private Collection

\$3,000–\$5,000



157

LOUIS DE NIVERVILLE

Les enfants du paradis

painted collage on canvas

signed lower right

48 ins x 40 ins; 120 cms x 100 cms

PROVENANCE

Ingram Gallery, Toronto

Private Collection

\$2,500–\$3,500

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Terms & Conditions of Sale

The provisions of these Terms and Conditions of Sale shall govern any proposed or actual transaction between Cowley Abbott (aka Consignor Auctions Limited) ("CAL") and the prospective buyer/bidder ("Bidder"). CAL is acting as agent for the person who has consigned the property to CAL for sale, whether as principal, owner or agent ("Consignor").

1. The descriptions of items offered by CAL ("Property"), including artist, title, medium, size, date of execution, provenance, exhibition history, inclusion/reproduction within literature sources, attribution and genuineness, are subject to change leading to the final sale of said Property (including the process during which bidding is active for the Property during CAL online auctions). Descriptions of Property provided by CAL are not meant to stand as a representation to Bidders and no guarantee or warranty of complete accuracy of the provided descriptions is intended or should be assumed. Bidders are provided the opportunity to view and inspect all Property offered for sale by CAL through public and/or pre-arranged private viewings prior to a sale's completion. No sale shall be rescinded due to a lack of correspondence between the provided description of the Property by CAL and the Property itself, including the illustration of the Property provided by CAL. It is the sole responsibility of a Bidder to make arrangements for the inspection of the Property of interest (by the Bidder itself and/or by the Bidder's advisers) prior to sale, and to bid in accordance to this actual inspection and/or reliance upon their advisers' guidance.

2. The Bidder who has successfully bid on Property (the "Successful Bidder") confirms that any claims relating thereto shall be claims against Consignor, without recourse to CAL. CAL represents the Consignor exclusively and makes no representation or warranty, express or implied, regarding legal title or ownership of the Property offered by CAL and has relied upon the Consignor confirming same to CAL, without further independent investigation. The Bidder shall be solely responsible for satisfying itself of the legal title or ownership of the Property and liens or encumbrances affecting same and the capacity of the Consignor to sell the Property offered.

However, notwithstanding the stipulations listed above, the Successful Bidder may make arrangements for a recognized and fully-qualified authority, who is accepted by CAL, to inspect the Property prior to collection by the Successful Bidder from CAL's premises. Should this authority submit in writing to CAL a statement regarding the challenge of genuineness and/or authenticity of the lot in question, the sale can be rescinded by CAL and a full refund will be provided to the Successful Bidder. The above process must take place within seven days of the final sale of the Property.

3. CAL is pleased to offer a service of providing condition reports on the lots which are offered through its auctions. Please note that these reports are matters of opinion and are prepared by CAL specialists and are not a substitute for a physical inspection of the artwork by the Bidder or their advisors. CAL specialists are not trained restorers and the provided condition reports are not meant to equal a comprehensive report created by a professional restorer. The reports provided by CAL are meant to provide assistance to the Bidder through observations of the artwork and the report will not disclose any imperfections which might be revealed through the process of subsequent restoration. In all cases, the Bidder is advised to consult their own conservator for a complete report with regard to condition (CAL is happy to provide access to the artwork by conservators through public previews and private pre-arranged appointments). Bidders should be aware that CAL's warranties with regard to the Property offered through their auctions are limited to the terms listed in the Terms and Conditions of Sale and in no case extend to the condition of the artwork.

4. A buyer's premium of 20% of the successful bid price is to be paid by the Successful Bidder to CAL as part of the purchase price (a buyer's premium of 21% of the successful bid price is to be paid by the Successful Bidder to CAL as part of the purchase price where the Auction Mobility technology is used to bid successfully during a live/catalogue auction). In addition, 13% HST (Harmonized Sales Tax) is applied to the successful bid (hammer) price and buyer's premium. However, HST will not be charged on purchased Property which is shipped outside of Canada. Where purchased Property is shipped outside of the Province of Ontario but within Canada, the applicable HST or GST will be charged based on the tax applications within the province or territory of destination. In both cases, the Property must be collected from the offices of CAL with a waybill provided indicating the destination. It is the sole responsibility of the Purchaser to provide acceptable details and make the necessary arrangements to meet the requirements for altered tax responsibilities based on the destination of the shipped Property. Alterations of invoices and/or crediting of tax payments will not be completed once CAL has released the Property.

5. The Bidder acknowledges that CAL may collect a commission and associated fees through its agreement with the Consignor of a lot included in a CAL auction.

6. Purchases completed through CAL auctions are not represented to necessarily include copyright allowances to the Successful Bidder for the purchased Property.

7. CAL reserves the right to withdraw any Property from sale for any reason whatsoever and without liability. This withdrawal may occur up to the close of bidding for the Property. CAL also reserves the right to divide lots of Property into smaller lots or to combine individual lots of Property into larger lots. The above can be carried out at the sole discretion of CAL and can occur without notice.

8. Each Bidder must register with CAL, agreeing to the Terms and Conditions of Sale. Registered Bidders represent that they are bidding on their own behalf and are responsible for those lots in which they are the successful high bidder (becoming the Purchaser or Successful Bidder). In the event that a registered Bidder is representing another party, CAL must be contacted regarding this arrangement at least twenty-four hours prior to the opening of bidding for a particular auction and CAL reserves the right to refuse this arrangement for any reason whatsoever. Failure to abide by this provision shall entitle CAL to deem the Bidder as bidding on its own behalf. Splitting of and/or transferring of an invoice to an individual and/or organization other than the registered Bidder can only be completed at the discretion of CAL and must meet the requirements of such an amendment, including written authorization from both the registered Bidder and its beneficial buyer and the individual or representative of the individual who will become the new invoiced client in such an arrangement.

9. CAL reserves the right to refuse any bid and/or bidding registration application at their absolute discretion. Further, CAL also reserves the right to suspend or cancel any account used for bidding at their sole and absolute discretion. CAL also reserves the right to refuse any bid which is not in relation to the provided pre-sale auction estimate provided by CAL and also reserves the right to not accept a bid recognized to not fall within the set bidding increments during sale. Additionally, CAL reserves the right to accept any bid which does not meet any pre-established reserve. In no instance may a Bidder withdraw or alter their submitted bid.

10. CAL reserves the right to accept and execute absentee or telephone bids on behalf of prospective purchasers, unable to directly participate in the particular auction. In such a case, CAL provides the service of absentee or telephone bidding as a privilege and shall not be responsible for failure to execute the absentee bid(s)

for any reason whatsoever and shall also not be responsible for errors and/or omissions related to the process. Bidders who wish to employ CAL in the process of absentee or telephone bidding must complete and sign the required documentation (absentee/telephone bidding form) prior to the start of bidding for the particular auction. In the event that two identical absentee bids are submitted to CAL, the bid which is received earlier (and which has been submitted through a completed and signed absentee bidding form) will take precedence over the later bid(s), allowing the earlier submitted bid(s) to potentially purchase the lot(s) at bid level submitted.

CAL reserves the right to request and charge a deposit to a Bidder submitting an absentee or telephone bid, in relation to the value of the artwork, to a maximum of \$10,000 CAD. CAL reserves the right to hold and apply this Deposit to the invoice, should the Bidder become the Successful Bidder. In the event that final payment and invoice settlement is not made within 30 days following the completion of the live auction, then CAL shall have the right to rescind the purchase and the Deposit shall be retained by CAL as liquidated damages. In the event that the Bidder is not successful, the Deposit will be refunded within 10 business days following the completion of the auction.

11. CAL is pleased to provide the opportunity for bidders to participate through online bidding during live auctions via Auction Mobility, a third-party provider of these services. Please be aware that CAL is not responsible for errors or issues associated with this service which may have an adverse effect on the Client's ability to bid. A buyer's premium of 21% of the successful bid price is to be paid by the Successful Bidder to CAL as part of the purchase price where the Auction Mobility technology is used to bid successfully during a live/catalogue auction.

12. At the completion of the sale, the Successful Bidder shall be recognized as the Purchaser and shall then take on complete responsibility and risk for the purchased Property, adhering to all of the Terms and Conditions of Sale. In the event of a dispute between the Successful Bidder and any other Bidder regarding the result of the auction, CAL will have absolute discretion to rescind any transaction with the Successful Bidder and designate a new winning buyer or to withdraw the Property from the auction. In such a case, CAL may choose to re-offer the Property in a future auction or private sale. In all such cases, final decision shall be made solely by CAL.

13. The Successful Bidder shall make arrangements with CAL for the payment of the whole invoiced amount following the immediate close of the auction, unless alternate arrangements are agreed by CAL for payment of a portion of the invoiced amount. Until full and final settlement of the invoice is completed by the Successful Bidder, the purchased Property will not be released to the Successful Bidder. Failure to pay for purchases may lead to the cancellation of the sale with no promise of re-offering in a future auction. In the event of failure of payment by the Successful Bidder, CAL reserves the right to suspend and/or delete the bidding account of the Bidder and/or their representatives, all at the sole discretion of CAL. The artwork must be collected by the Successful Bidder or his/her representative or delivered to the shipping destination within 14 days of the invoice date.

14. Immediately following the completion of a CAL online auction, the Successful Bidder shall be charged 10% up to a maximum of \$10,000 of the hammer price (the "Deposit"), which amount will be held as a deposit against payment for the Property purchased. The Successful Bidder hereby authorizes CAL to charge the Successful Bidder's registered credit card with the Deposit. The Successful Bidder shall settle final payment and collect their purchase(s) from CAL within five business days following the completion of any CAL auction. Failure to settle payment and/or collect the property from CAL within five business days may lead to monthly interest charges of 1.5% in addition to the invoice

amount and/or storage charges for the Property being held on the premises of CAL. Property being held by CAL is being stored at the sole risk of the Successful Bidder and may be stored either on the premises of CAL or at a secondary storage location. In the event that final payment is not made within 30 days following the completion of the auction, then CAL shall have the right to rescind the purchase and, if it is in an online CAL auction, the Deposit shall be retained by CAL as liquidated damages.

15. CAL, its employees or agents, shall not be liable for the loss or damage of any Property purchased through a CAL auction (through negligence or otherwise) while the Property remains in the possession of CAL and once the allowed five business days following an auction closure or completion of a private sale has passed.

16. In any event resulting in failure by the Successful Bidder (Purchaser) to pay for Property purchased either through the defined auction process or a private sale within the five day period following the sale, CAL, in its sole discretion, may re-offer the Property in question without limiting the terms in place with the Consignor of the Property. Should CAL reoffer the Property, the original Successful Bidder (Purchaser) shall be responsible to CAL and the Consignor for the following: any difference marked as a deficiency between the price achieved and amount invoiced upon the re-sale of the Property versus the price achieved and amount invoiced to the Purchaser upon the original sale of the Property; any storage charges to CAL for the holding of the Property between its original offering and the reoffering; and the total in sales commissions which CAL would have collected had the original sale of the Property been completed.

17. CAL accepts payment by cash, certified cheque, wire transfer, VISA, Mastercard and/or American Express (AMEX) for the settlement of invoices. Credit card purchases are limited to a maximum of \$25,000 CAD and the credit card holder must be present at the time of payment. Artwork purchased with a certified cheque will not be released by CAL until the clearance of the cheque has been confirmed by CAL's bank. Payments arranged by wire transfer may be subject to administrative charges related to the transfer and banking processes.

18. CAL is pleased to assist clients in arranging for the shipment of their artwork from our Toronto premises. However, it is the responsibility of the Successful Bidder to make these arrangements in full, including the packing, insuring and actual shipment of the Property. Assistance provided by CAL in this regard is provided as a service and CAL carries absolutely no liability through this courtesy. CAL carries absolutely no liability to possible damage of framing (including glass) during shipment arranged by CAL or otherwise.

19. Without limitation, the Purchaser accepts that any lot (Property) purchased through CAL may be subject to provisions of the Cultural Property Export and Import Act (Canada).

20. CAL reserves the right to refuse admission, enrolment and/or participation in any of their events and/or auctions. Further, CAL reserves the right to refuse admission to their premises to any individual or group of individuals.

21. These Terms and Conditions of Sale and all agreements related to the business of CAL shall be construed under the laws of Ontario and the parties hereby attorn to the exclusive jurisdiction of the Ontario Courts.

22. This agreement may be executed and delivered in a number of counterparts, each of which when executed and delivered is an original but all of which taken together constitute, as applicable, one and the same instrument.



INDEX OF ARTISTS

Beau, Henri (1863-1949)	145	Peel, Paul (1860-1892)	102
Bell-Smith, Frederic Marlett (1846-1923)	151	Pilot, Robert Wakeham (1898-1967)	115
Berthon, George Théodore (1806-1892)	149	Plamondon, Antoine Sebastian (1804-1895)	122
Brownell, Peleg Franklin (1857-1946)	129, 152		
Brymner, William (1855-1925)	141, 143	Raphael, William (1833-1914)	134, 135
		Reid, George Agnew (1860-1947)	124, 130
Carlyle, Florence Emily (1864-1923)	112	Robinson, Albert Henry (1881-1956)	113
Carr, Emily (1871-1945)	126	Russell, John Wentworth (1879-1959)	144
Casson, Alfred Joseph (1898-1992)	119, 120		
Cutts, William Malcolm (1857-1943)	154	Sandham, Henry John (1842-1910)	111
		Schaefer, Carl Fellman (1903-1995)	156
De Niverville, Louis (1933-2019)	157	Schreiber, Charlotte Mount Brock (1834-1922)	131
		Sheppard, Peter Clapham (1879-1964)	121
FitzGerald, Lionel LeMoine (1890-1956)	107	Suzor-Coté, Marc-Aurèle de Foy (1869-1937)	139, 140
Fowler, Daniel (1810-1894)	155		
Franchère, Joseph-Charles (1866-1921)	150	Thomson, Tom (1877-1917)	105, 146
Fraser, John Arthur (1838-1898)	137		
		Varley, Frederick Horsman (1881-1969)	104, 123
Harris, Lawren Stewart (1885-1970)	127		
Harris, Robert (1949-1919)	148, 153	Watson, Homer Ransford (1855-1936)	101
Hébert, Adrien (1890-1967)	108		
Holgate, Edwin Headley (1892-1977)	106		
Hopkins, Frances Anne (1838-1919)	138		
Jackson, Alexander Young (1882-1974)	109, 132, 142		
Kane, Paul (1810-1871)	136		
Krieghoff, Cornelius (1815-1972)	133		
Leduc, Ozias (1864-1955)	117		
Lismer, Arthur (1885-1969)	103, 147		
Macdonald, James Williamson Galloway (1897-1960)	110		
MacDonald, James Edward Hervey (1873-1932)	118		
Milne, David Brown (1882-1953)	114, 128		
Morrice, James Wilson (1865-1924)	116		
Muntz, Laura Adeline Lyall (1860-1930)	125		

Front Cover

Tom Thomson, *Petawawa Gorges* (Lot 105)

Back Cover

Emily Carr, *The Totem of the Bear and the Moon* (Lot 126)

Inside Front Cover

David Brown Milne, *Young Cedars* (detail) (Lot 114)

Inside Back Cover

Frederick Horsman Varley, *Jess* (detail) (Lot 123)

Artwork Features

Page 1: Alexander Young Jackson, *Tadenac, November* (detail) (Lot 142)

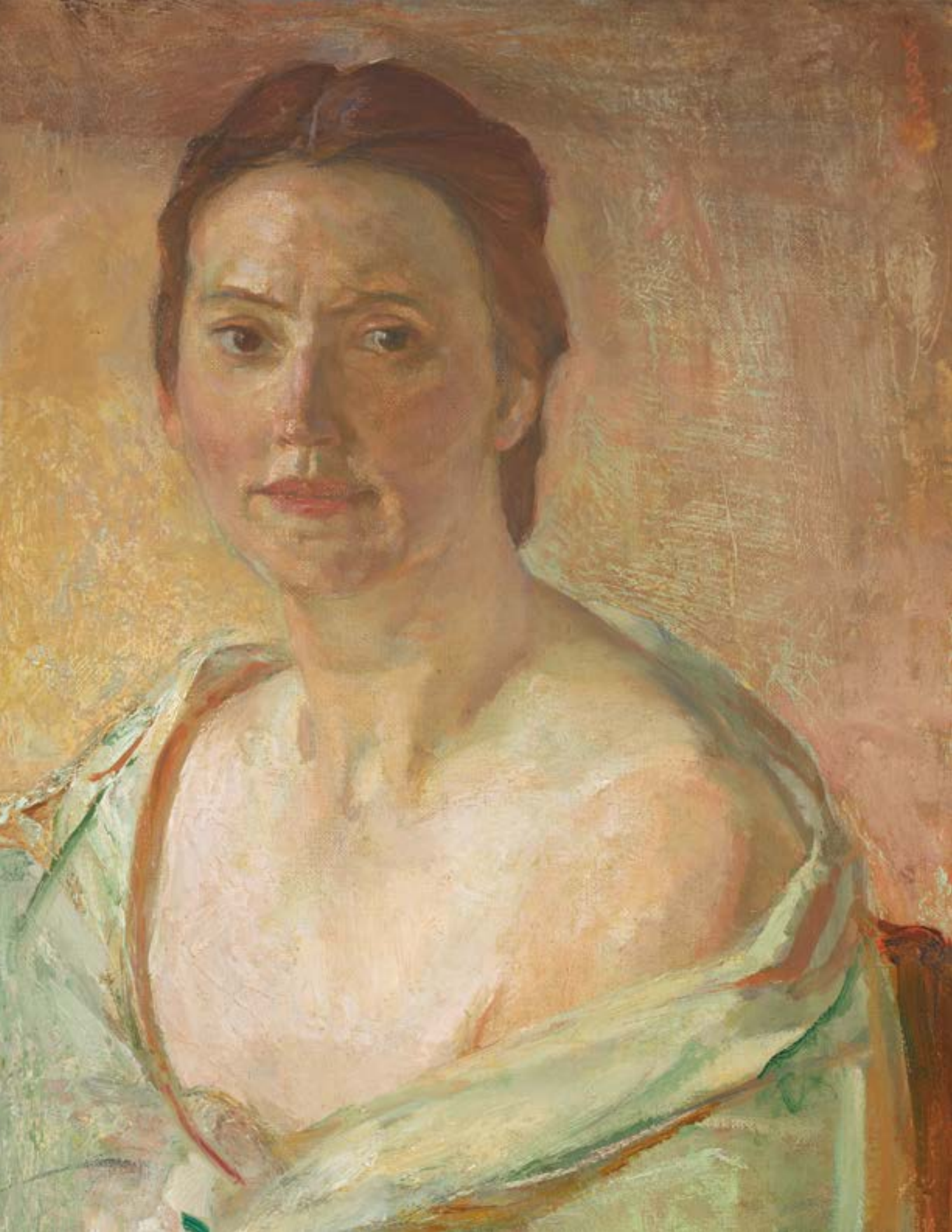
Page 2: Tom Thomson, *Evening, Pine Island* (detail) (Lot 146)

Page 4: James Williamson Galloway Macdonald, *Drying Herring Roe* (detail) (Lot 110)

Page 94: Alfred Joseph Casson, *Thunderstorm* (detail) (Lot 119)

Page 96: Antoine Sebastian Plamondon, *Le flûtiste (The Flute Player)* (detail) (Lot 122)







COWLEY ABBOTT
CANADA'S ART AUCTIONEERS