



**10**  
**COWLEY  
ABBOTT**  
CANADA'S ART AUCTIONEERS  
10<sup>TH</sup> ANNIVERSARY

An Important Private Collection of Canadian Art - Part III  
December 6<sup>th</sup>, 2023











**LIVE AUCTION**

**Wednesday, December 6<sup>th</sup> at 7:00 pm**

The Globe & Mail Centre  
351 King Street East, 17<sup>th</sup> Floor, Toronto, Ontario

**AN IMPORTANT PRIVATE COLLECTION OF CANADIAN ART**







## **PREVIEW EXHIBITIONS**

### **Montreal**

North Salon, Le Mount Stephen Hotel  
Thursday, November 9<sup>th</sup> to Saturday, November 11<sup>th</sup>  
10:00 am–5:00 pm

### **Toronto**

Cowley Abbott  
Thursday, November 16<sup>th</sup> to Wednesday, December 6<sup>th</sup>  
Monday to Friday: 9:00 am–5:00 pm  
Saturdays: 11:00 am–5:00 pm  
Sunday, December 3<sup>rd</sup>: 11:00 am–5:00 pm

## **AUCTION PARTICIPATION**

### **In-Person Bidding**

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

### **Live Stream**

A live stream of the auction will be available at [CowleyAbbott.ca](http://CowleyAbbott.ca) on December 6<sup>th</sup>.

### **Absentee & Telephone Bidding**

Electronic submission of bids & printable bidding forms can also be found at [CowleyAbbott.ca](http://CowleyAbbott.ca).

### **Online Bidding**

Online bidding is available to our clients via Auction Mobility at [live.CowleyAbbott.ca](http://live.CowleyAbbott.ca), allowing real-time bidding via web browser or Apple/Google app.

Please note that purchases through the Auction Mobility online platform are subject to a 21% Buyer's Premium.









In our tenth year of exemplary service to the art market in Canada, Cowley Abbott continues to exceed the expectations of our clientele. Offering auction, private sale and appraisal services, the Cowley Abbott team has the experience, relationships and reputation to provide the highest level of assistance.

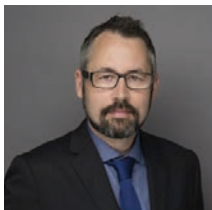
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Dedicated to a friend, collector and  
champion of Canadian art.



# An Important Private Collection of Canadian Art–Part III

Cowley Abbott is delighted to offer the final installment of artwork from an Important Private Collection of Canadian Art. 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, Mark Cheetham, Lucie Dorais, Brian Foss, Michèle Grandbois, Laurier Lacroix, Catherine Mastin and Ian Thom.

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





Photo: Art Gallery of Hamilton

## A Canadian Collection

“We are one,” so begins the collectors’ foreword to the 1988 exhibition of their paintings organized by the late Dennis Reid for the Art Gallery of Ontario. Titled *Collector’s Canada*, all the paintings in that show were acquired by the husband-and-wife team through a passion for Canadian art and through friendships with artists, dealers and other collectors. “Looking back we realize, as have many others who have experienced the satisfaction of collecting objects of beauty, that modest sums intelligently spent can build a cohesive collection,” they wrote. “The formula for success is simple: look, look again and look once more at many examples, read about your subject thoroughly, listen to the experts and then make your own decisions.”

This is the third sale of paintings and sculptures from this notable collection and includes several works not previously seen, for the collection was never a finished project, but a work in constant evolution. The breadth, ambition and richness of their interests were already evident in that 1988 exhibition and a good number of the paintings shown in 1988 have already been offered in the Cowley Abbott sales of 1 December 2022 and 8 June 2023, most notably works by Paul Kane, Lucius O’Brien, J. W. Morrice, Emily Carr, Tom Thomson, A.Y. Jackson and Arthur Lismer. Other paintings offered here and in the previous sales were acquired after 1988 as new discoveries were made and works exchanged, “trading up” to acquire more important examples by the same artist.



Exhibition of *Collector’s Canada: Selections from a Toronto Private Collection*, Art Gallery of Ontario, 1988



Photo: Art Gallery of Ontario



William Raphael was a continuing interest for the two collectors and each sale has expanded our knowledge of this artist's work.

A second exhibition derived from this same collection, *Embracing Canada: Landscapes from Krieghoff to the Group of Seven*, organized by Ian Thom for the Vancouver Art Gallery in 2015, included Antoine Plamondon's *The Flute Player* of 1868, Blair Bruce's wonderful *Picking Pears in Barbizon* of 1882, Henry Sandham's *Low Tide, Murray Bay* of 1884, all acquired after 1988, as well as the exceptional sketches and canvases by J.E.H. MacDonald (*Laurentian Hillside, October*) and Arthur Lismer (*Ragged Lake, Algonquin Park*) being offered here. Other notable paintings in this sale include Robert Todd's *Corbeau at Montmorency Falls*, commissioned by the Quebec merchant Alan Gilmour in 1845, Charlotte Schreiber's iconic painting of her three step-children, *Don't Be Afraid*, also known as *Springfield on the Credit* and Helen McNicoll's *The Chintz Sofa*, as well as stunning oil sketches by Lawren Harris, A.Y. Jackson and Fred Varley. Regrettably neither the 1988 or 2015 exhibition included sculptures from this collection but exceptional works by Ozias Leduc and Alfred Laliberté are now being offered in this sale.

Collecting is an exciting adventure, yet also entails a responsibility to find good homes for these same artworks in the future. Over the almost six decades of their collecting activity, the collectors donated paintings to public institutions, most notably Antoine Plamondon's portrait of the Huron artist

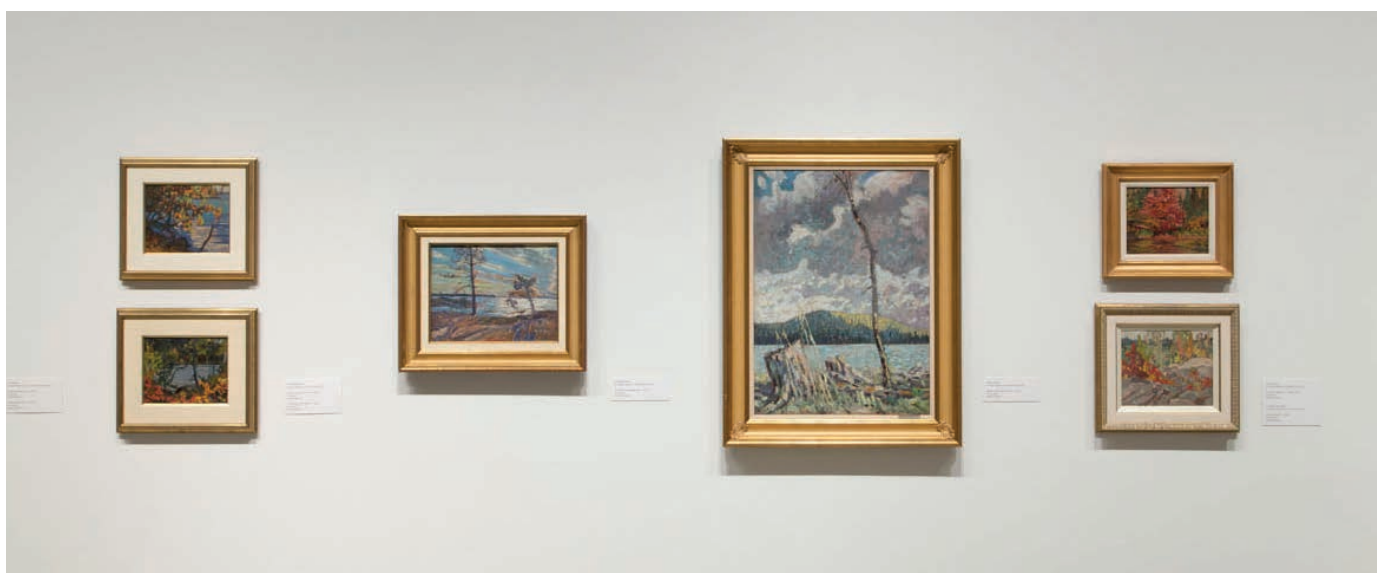


Photo: Art Gallery of Hamilton

Zacharie Vincent, *The Last of the Hurons*, donated to the National Gallery of Canada in 2018.

The return to the market of so many important works of Canadian art is, once again, a cause for joy and now many others will be able to share the pleasure these collectors enjoyed for many years, admiring these artworks in their own homes. The appreciation of art is a shared activity and, in this, these collectors were indeed one.

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



Exhibition of *Embracing Canada: Landscapes from Krieghoff to the Group of Seven*  
Art Gallery of Hamilton, 2016





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## PELEG FRANKLIN BROWNELL

### By-ward Market

oil on panel

signed lower right; titled and dated circa 1916 on the exhibition label on the reverse; titled "Winter Afternoon, The Hay Market, Ottawa" on the gallery label on the reverse

14 ins x 22 ins; 35.6 cms x 55.9 cms

### PROVENANCE

Private Collection, Arizona, USA

Galerie Walter Klinkhoff, Montreal

Acquired by the present Private Collection, April 2010

### 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

### LITERATURE

Ian Thom, et al., *Embracing Canada: Landscapes from Krieghoff to the Group of Seven*, Vancouver/London, 2015, reproduced page 4

A.K. Prakash, *Impressionism in Canada: A Journey of Rediscovery*, Stuttgart, 2015, pages 401 and 403

Internationally trained in the United States and France, Franklin Brownell's work "followed strict Academic standards in the French tradition – drawing, composition, colour harmony, and expression—perfecting the union of content and form in his work." Before settling in Ottawa in 1887 to become headmaster of the Ottawa School of Art, the painter spent four years abroad "immersing himself in the figurative style and genre painting of French Academicism." Brownell held the position at the school until its closure in 1899. From 1900 until the school was revived in the early 1920s, he taught under the auspices of the Women's Art Association of Ottawa. Brownell rapidly established himself in Canadian art circles, becoming an associate of the Royal Canadian Academy of Arts in 1895, and a full member in 1895. He was also a founding member of the Canadian Art Club in Toronto in 1907. Through the club, he became friendly with Maurice Cullen and James Wilson Morrice. As a result, his palette began to lighten. *By-ward Market*, painted in 1916, displays a similar impressionistic depiction of a Canadian winter scene to those of Cullen and Morrice. Thick snowflakes scatter across the buildings, horses and figures as they fall to the white ground in the centre of the street.

The ByWard Market was founded in 1826, and today, it is one of Canada's oldest public markets. Brownell would have witnessed the steady expansion of the market throughout his life. In this painting, horses are transporting straw and market goods, surrounded by vendors and other staff. Though celebrated as an Impressionist, Brownell also created social realist depictions of the city, demonstrating a sensitivity to urban concerns that was rare among his contemporaries. The market buildings portrayed in Brownell's paintings are no longer standing today, as they would have been destroyed in a major 1926 fire, before the ByWard Market was rebuilt with the present-day building.

\$30,000–\$40,000



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## FREDERIC MARLETT BELL-SMITH

### School's Out, 1885

watercolour and gouache

signed and dated 1885 lower left

23 ins x 38 ins; 58.4 cms x 96.5 cms

#### PROVENANCE

Kaspar Gallery, Toronto, circa 1987

Private Collection, Italy

Masters Gallery, Calgary as *Winter Street*, 1885

Private Collection, Vancouver

A.K. Prakash & Associates, Inc., Toronto as *The Return from School*, 1885

Acquired by the present Private Collection, March 2019

#### EXHIBITED

*The Joint Annual Exhibition of the R.C.A. and the O.S.A.*, Royal Canadian Academy of Arts, Toronto, 14 May 1885, no. 316 as *After a Snowstorm*

*Our Children: Reflections of Childhood in Historical Canadian Art*, Varley Art Gallery of Markham, 13 April–23 June 2019 as *School's Out*, 1885

Frederic Marlett Bell-Smith was born in London, England in 1846. Following artistic training in London and Paris, the artist arrived in Montreal in 1867, where he first worked as a photographer. He became active in local art circles, and helped his father in founding the Society of Canadian Artists in 1867. He lived mainly in Montreal until 1871, when he got married and moved to Hamilton. He was later an art teacher in London (1881-8); Art Director of Alma College in St. Thomas, Ontario (1881-90) and then Director at the Toronto Art School in 1889.

Bell-Smith alternated between a traditional, academic approach and a looser, more vibrant aesthetic in his work. The artist's preferred medium was watercolour, which he mastered in this charming work *School's Out*. He advocated for a distinctly Canadian style and believed that it would rival European masterpieces. Perhaps taking inspiration from his father, a portrait and miniature artist, Bell-Smith captures one of Canada's classic winter activities in this detailed and playful street scene after a recent snowfall. On the left side of the picture, three young girls walk together on the sidewalk in stylish winter dress. As an article of historical documentation, the picture gives insight into the winter fashions of the time. In front of the girls are two boys preparing to throw snowballs at their friends in the middle of the street. The individual footprints on the ground and the light dusting of snow across the tree branches demonstrate Bell-Smith's great attention to detail.

\$15,000–\$20,000



## ALEXANDER YOUNG JACKSON

**Morning, Agawa River, 1919***oil on wood*

*signed lower right: signed, titled and dated "September '19 and 1920" on the reverse; inscribed "Algoma" on the reverse, NJG Inventory No. 2404  
8.25 ins x 10 ins; 21.0 cms x 25.4 cms*

**PROVENANCE**

The Artist

S. Walter Stewart, Toronto

Jane Stewart, Toronto

McCready Gallery, Toronto

S.C. Torno, Toronto, by 1969

Acquired by the present Private Collection, 23 October 1971

**EXHIBITED**

*Small Paintings and Sculptures by Members of the Ontario Society of Artists*, Art Gallery of Toronto, 8 October 1921, no. 59

*Le Groupe des Sept/The Group of Seven*, National Gallery of Canada, Ottawa; travelling to Montreal Museum of Fine Arts, 19 June–31 October 1970, no. 122 as *Morning, Agawa River*, 1920

*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. 67

*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**

Dennis Reid, *Le Groupe des Sept/The Group of Seven*, Ottawa, 1970, reproduced page 160 as 1920

Dennis Reid, *Collector's Canada: Selections from a Toronto Private Collection*, Toronto, 1988, no. 67, reproduced page 64 as 1920

Ian Thom, et al., *Embracing Canada: Landscapes from Krieghoff to the Group of Seven*, Vancouver/London, 2015, reproduced page 116, caption page 201 as 1920

In October 1918 A.Y. Jackson returned from England, where he had served with the Canadian Expeditionary Force since 1915, but was only discharged from the army in April 1919. After a brief visit with friends in Georgian Bay, in September, he joined Lawren Harris, J.E.H. MacDonald and Frank Johnston on the Algoma Central Railway. Harris and MacCallum had first visited Algoma in the spring of 1918 and had been joined by MacDonald and Johnston that fall. This was Jackson's first trip to Algoma. The artists first painted at the Canyon on the Agawa River at Mile 113 from Sault Ste. Marie, the site of so many major canvases painted by the future Group of Seven artists. Jackson dated this sketch both September '19 and 1920 yet the artists painted near Mongoose and Wart lakes in the fall of 1920, not on the Agawa River.

This very decorative oil sketch superbly evokes the rich autumn foliage that rises from the calm waters of the river. Arranged in successive, vertical ranges, the river's reflections, accented with horizontal strokes of blue-green, set the stage for the conical cedars that create a gentle rhythm across the composition. Behind the rolling red and orange bushes meet a flow of oranges and greens that recall the central bouquet in J.E.H. MacDonald's famous painting *The Tangled Garden*. The green foliage at the top of the composition, touched with blue, echoes the foreground waters. The clarity of colour, dense composition and sinuous line create a paean of praise for the artist's discovery of the glories of Algoma.

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.

\$30,000–\$40,000





## LAWREN STEWART HARRIS

**Small Lake in Algoma, 1920**

oil on wood panel

inscribed "Small lake in Algoma" twice, "\$50" and "Norah Bouillianne" on the reverse; dated circa 1920 on the exhibition label on the reverse

10.5 ins x 14 ins; 26.7 cms x 35.6 cms

**PROVENANCE**

Laing Galleries, Toronto, prior to 1961

K.R. Thomson, Toronto

A.K. Prakash &amp; Associates, Inc., Toronto

Acquired by the present Private Collection, 2005

**EXHIBITED***Small Pictures and Sculpture by Members of the Ontario Society of Artists*, Art Gallery of Toronto, 8 October 1921, no. 39 as *Small Lake in Algoma* at \$50*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 *Autumn in Algoma, circa 1920*Nancy Lang and Peter Raymont, *Where the Universe Sings: The Spiritual Journey of Lawren Harris* [movie], 2016**LITERATURE**A.Y. Jackson, "Sketching in Algoma," *The Canadian Forum*, 1:6 (March 1921), pages 174–175L.S. Harris "The Group of Seven in Canadian History," *The Canadian Historical Association, Report of the Annual Meeting Held at Victoria and Vancouver, June 16–19, 1948, with Historical Papers*, Toronto, 1948, page 34Ian Thom, et al., *Embracing Canada: Landscapes from Krieghoff to the Group of Seven*, Vancouver/London, 2015, reproduced page 126, caption page 201 as *Autumn in Algoma, circa 1920**Group of Seven in Algoma: Entertainment on Fire*, Algoma Fall Festival, Sault Ste. Marie, 1–30 October 2015, reproduced on poster

Lawren Harris first travelled to Algoma with Dr. James MacCallum following his discharge from the army in the spring of 1918. "We found Algoma a rugged, wild land packed with an amazing variety of subjects. It was a veritable paradise for the creative adventurer in paint in the Canadian North," he wrote in 1948. He returned with J.E.H. MacDonald and Frank Johnston in September and an exhibition of their paintings from Canyon, Hubert, Batchewana, Montreal River and Mitchell Lake was held at the Art Museum of Toronto the following spring. Jackson joined the artists in the fall of 1919, and Lismer painted with Harris and Jackson at Mongoose Lake following the opening of the first Group of Seven exhibition in May 1920. MacDonald, Harris, Jackson and Johnston returned to Mongoose Lake and nearby Wart Lake that fall, and in May 1921 Harris, Jackson and Lismer painted on the Agawa River and Montreal Lake. Harris' last expedition to Algoma was in the fall of 1921 when he painted with Jackson and Lismer at Mitchell and Sand lakes.

Jackson wrote about their sketching trip in the fall of 1920. "The morning mists are slowly dispersing round Mongoose Lake as we start off on the day's hunting. Being individualists, we mostly go different ways. As there are no roads we can go anywhere. ... M[acDonald] has a predilection for Bald Rock... [and] from here there was an outlook

over range on range of forested hills, red and gold with maple and birch, or dark with patches of spruce and pine; here and there the sheen of small lakes; and below the long irregular form of Mongoose.... from Mongoose we went in to twenty-three lakes and there were indications of others which we did not get to."

The vast expanse of the hills and myriad lakes of Algoma are superbly evoked in Harris' sketch *Small Lake in Algoma*. Five pines frame our view overlooking the sinuous lines of a small body of water. Sunlight illuminates the still waters surrounding the small outcrops and islands below and the dark firs by the shore rise to green slopes below the more autumnal orange foliage in the higher hills beyond, the more distant hills outlined in blue.

There are a number of panoramic paintings by Harris, Jackson and MacDonald painted in the fall of 1920. Yet in Harris' oil sketches, and in his canvas *Algoma Country* (Art Gallery of Ontario (48/9)) the striking difference is the overall colouring of the foliage, yellow and khaki green being predominant in all save for *Algoma Country II* (Ottawa Art Gallery) where the browns, greens, oranges and purples create a rolling rhythm across the vast landscape.

As Jackson wrote, "Sketching here demanded a quick decision in composition, an ignoring or summarizing of much of the detail, a searching-out of significant form, and a colour analysis that must never err on the side of timidity. One must know the north country intimately to appreciate the great variety of its forms. The impression of monotony that one receives from a train is soon dissipated when one gets into the bush. To fall into a formula for interpreting it is hardly possible."

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.

\$100,000–\$150,000



Lawren S. Harris

*Algoma Country II*, 1923

oil on canvas, 127.3 x 102.9 cms

Firestone Collection of Canadian Art, the Ottawa Art Gallery

*Not for sale with this lot*





## FREDERICK HORSMAN VARLEY

**Sun and Wind, Georgian Bay, 1916 or 1920**

oil on panel, mounted to plywood

signed lower right; titled and dated circa 1915 on the gallery and exhibition labels on the reverse; Varley Inventory Number 1068

12.25 ins x 16.25 ins; 31.1 cms x 41.3 cms

**PROVENANCE**

Delbert Cummings

Mrs. D.A. Cummings, Brockville, 1954

Walter Stewart, Toronto, 1965

Wendy Stewart, Toronto, 1971

Roberts Gallery, Toronto

Acquired by the present Private Collection, August 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. 75

*Varley: A Celebration*, Varley Art Gallery, Markham, 1997, no. 9

*The Group of Seven: Revelations and Changing Perceptions*, McMichael Canadian Art Collection, Kleinburg, Ontario, 22 May–20 September 2010

*Painting Canada: Tom Thomson and the Group of Seven*, Dulwich Picture Gallery, London, England; travelling to National Museum of Art, Architecture and Design, Oslo; Groninger Museum, Groningen, The Netherlands, 19 October 2011–28 October 2012, no. 50

*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*, Galerie Eric Klinkhoff, Montreal, 24 October–7 November 2020, no. 21

**LITERATURE**

Helen Ball, "What Ontario Artists Have Achieved This Year," *Toronto Daily News*, 10 March 1917

Hector Charlesworth, "Good Pictures at O.S.A. Exhibition," *Saturday Night*, 24 March 1917, page 2

Dennis Reid, *The MacCallum Bequest of paintings by Tom Thomson and other Canadian painters & The Mr. and Mrs. H.R. Jackman Gift of the murals from the late Dr. MacCallum's cottage painted by some of the members of the Group of Seven*, Ottawa, 1969, page 21

Dennis Reid, *Tom Thomson: The Jack Pine*, Ottawa, 1975, page 22

Christopher Varley, *F.H. Varley: A Centennial Exhibition*, Edmonton, 1981, pages 54, 60–63, 67

K. Janet Tenody, *F.H. Varley: Landscapes of the Vancouver Years*, (M.A. Thesis, Queen's University, Kingston, 1983), pages 5, 8 note 3

Dennis Reid, *Collector's Canada: Selections from a Toronto Private Collection*, Toronto, 1988, no. 75, page 69, reproduced page 69 as circa 1915

Maria Tippet, *Stormy Weather: F.H. Varley, A Biography*, Toronto, 1998, pages 74–77, 333

David Silcox, *Group of Seven and Tom Thomson*, 2003 (and 2011), reproduced page 217, caption page 418 as circa 1915

Ian A.C. Dejardin, et al., *Painting Canada: Tom Thomson and the Group of Seven*, London, 2011, no. 50, reproduced page 119 as circa 1915

Ian Thom, et al., *Embracing Canada: Landscapes from Krieghoff to the Group of Seven*, Vancouver/London, 2015, reproduced page 102, caption page 203 as 1916



F.H. Varley

*Squally Weather, Georgian Bay*, 1920

oil on wood, 30 x 40.9 cms

National Gallery of Canada

Gift of Mrs. S.J. Williams, Mrs. Harvey Sims, Mrs. T.M. Cram, and Miss Geneva Jackson, Kitchener, Ontario, 1943

Not for sale with this lot



F.H. Varley

*Wind and Sun*, circa 1920

oil on cardboard, 27.9 x 34.5 cms

National Gallery of Canada

Bequest of Dr. J.M. MacCallum, Toronto, 1944

Not for sale with this lot





Two windblown pines hold tenaciously to rocky, small islands in Georgian Bay, while the sun glistens on the water and clouds skip rapidly across the sky. Bare wood is visible behind the right tree and in the sky, enhancing the space and movement. This is an image well known to anyone familiar with the paintings of the Group of Seven and best exemplified by Arthur Lismer's *A September Gale, Georgian Bay* and Fred Varley's *Stormy Weather, Georgian Bay*, both in the National Gallery of Canada (acc. nos. 3360 & 1814).

Well before the formation of the Group of Seven in 1920, Georgian Bay was a principal site for the Toronto painters' exploration of the Canadian landscape. Most of the artists were invited to the Bay by the ophthalmologist Dr. James MacCallum, a fellow member of Toronto's Arts and Letters Club, who built a cottage at Go Home Bay on Georgian Bay in 1911. J.E.H. MacDonald and family visited in 1912, Arthur Lismer and family and A.Y. Jackson in 1913, and Tom Thomson in 1914. In the fall of 1915 MacCallum commissioned MacDonald, Thomson and Lismer to paint mural decorations for the cottage resulting in return visits in 1915 and in 1916 for their installation.

Fred Varley's initial invitation to Georgian Bay is more difficult to determine. During his first decade in Toronto, Varley was principally known as a portrait painter. Prior to 1918 when he left for England as a war artist, he only exhibited two large landscapes, both incorporating figures. *The Hillside* of 1913 (private collection) was worked up from a watercolour he had painted in England before coming to Canada, and *Indian Summer* of 1915 (private collection), a portrait of his wife Maud in a Tom Thomson landscape, resulted from his sketching trip to Algonquin Park with Thomson, Lismer and Jackson in the fall of 1914. Yet Varley exhibited two canvases with the Ontario Society of Artists in March 1917, *Georgian Bay*, priced at \$75.00 and *Squally Weather, Georgian Bay* (National Gallery of Canada), priced at \$500.00, confirming a painting trip to Georgian Bay, probably in 1916. Reviews of the exhibition refer to Varley's "two capital marine pieces, ... broadly painted and redolent of gusty air," (*Saturday Night*), and "amazingly realistic pictures" (*Toronto Daily News*) but provide no clues as to the identity of the paintings.

*Sun and Wind, Georgian Bay* was included in the Varley Inventory prepared by the artist's son, Peter Varley, where it was catalogued in 1971 as having been exhibited in Kingston c. 1916 and thus dating from circa 1915. *Sun and Wind, Georgian Bay* is the only Georgian Bay painting identified by Peter Varley as possibly arising from this trip in 1916, not 1915. It is signed lower right, in a somewhat awkward hand, F.H. Varley.

Dr. MacCallum acquired paintings from his artist guests both by gift and purchase, and the subsequent bequest of his collection to the National Gallery of Canada in 1944 included two Georgian Bay canvases by A.Y. Jackson, one by Arthur Lismer, four Georgian Bay sketches by J.E.H. MacDonald, eight Georgian Bay sketches by Tom Thomson but only one work by Fred Varley, an undated and untitled oil sketch, signed lower left by the artist, F. Horsman Varley, in a fine backhand script and titled by Gallery staff in 1946, *Wind and Sun* (National Gallery of Canada). Does this work date from 1916 or 1920 when Varley painted at Go Home Bay with Arthur Lismer?

Maria Tippet, following Janet Tenoday, highlighted the Georgian Bay canvases Varley exhibited in 1917 and she has argued that the \$500.00 canvas is the same painting as *Stormy Weather, Georgian Bay*, traditionally dated to 1921, the year of its purchase by the National Gallery when it was merely titled *Georgian Bay*. The undated oil sketch for this canvas was acquired by the Kitchener Art Committee prior to May 1926 when it was exhibited as *Squally Weather, Georgian Bay*, the same title as the canvas exhibited in 1917. That sketch is signed lower right, in a fine elegant backhand, F.H. Varley, and on the verso is an evening sketch of water and small islands very similar to *Evening – Georgian Bay* illustrated by Christopher Varley in *F.H. Varley: A Centennial Exhibition* in 1981 (page 61) and dated by him circa 1920.

In the absence of other surely dated landscapes painted by Varley prior to 1918, it is impossible to confirm Maria Tippet's thesis that the large canvas *Stormy Weather, Georgian Bay* dates from 1917 nor to confirm a date of 1916 to *Sun and Wind, Georgian Bay*, a vibrant and spacious light-filled study of the sun and light in early autumn on Georgian Bay.

However, David Silcox astutely illustrated *Sun and Wind, Georgian Bay* with a Tom Thomson sketch, *Split Rock, Georgian Bay* in his study of the work of Thomson and the Group of Seven in 2003. Clearly, Fred Varley's sketch of windblown pines on Georgian Bay owes much to Tom Thomson.

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



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**FRANK HANS JOHNSTON**

**Sombre Reflections**

*oil on board*

*titled and inscribed "35" on the reverse*

*10.5 ins x 13.25 ins; 26.7 cms x 33.7 cms*

**PROVENANCE**

Acquired directly from the Artist

By descent to a Private Collection

Joyner Canadian Art, auction, Toronto, 18 May 1993, lot 9

Private Collection

In April 1914 Frank Johnston left Toronto to find work in New York and Philadelphia. As a result of health issues, the artist returned to Toronto by April 1916 and quickly reconnected with his former associates from the design firm Grip Ltd. and members of the Arts and Letters Club. He resumed his career as a commercial artist and exhibited with the Ontario Society of Artists. Johnston painted at every opportunity and ventured into the Ontario wilderness under the urging of Dr. James MacCallum, the well-known patron of the Group of Seven.

*Sombre Reflections* dates to 1916, the year that he returned to Toronto from the United States. The loose but precise interpretation of the autumn shoreline showcases the artist's fascination with light and foreshadows his style with the Group of Seven. Johnston depicted the scene with looser brushwork in a range of green, yellow, orange and red hues used to represent the fall foliage that reflects into the dark water. *Sombre Reflections* is an idyllic setting for the artist to continue his foray into capturing light's effect on colour in the Canadian landscape.

\$15,000–\$20,000



## ARTHUR LISMER

**Ragged Lake, Algonquin Park, 1914**

oil on canvas

signed on a section of the original frame lower right; inscribed "JJIVAUGHAN" on the reverse; titled and dated circa 1914 on a label on the reverse

30 ins x 22 ins; 76.2 cms x 55.9 cms

**PROVENANCE**

The Artist

J.J. Vaughan, Toronto

By descent to Ruth Bond, daughter

By descent to J. Bryan Vaughan (nephew of J.J. Vaughan)

Acquired by the present Private Collection, March 1993

**EXHIBITED**

Possibly *Department of Fine Arts*, Canadian National Exhibition, Toronto, 29 August 1914, no. 292 as *On a Northern Lake* \$450

Possibly *Paintings and Sketches by Arthur Lismer*, O.S.A., Victoria School of Art and Design, Halifax, 25–30 July 1919, no. 7 as *Northern Ontario*

*Hommage à Arthur Lismer*, Galerie Walter Klinkhoff, Montreal, September 1997, no. 4

*Canadian Masterpieces*, Galerie Walter Klinkhoff, September 2008, no. 11

*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

*Highlights from Embracing Canada*, Galerie Eric Klinkhoff, Montreal, 22 October–5 November 2016, no. 14

**LITERATURE**

Arthur Lismer, *Algonquin Park First Impressions*, May 1914, manuscript, McMichael Canadian Art Collection, Kleinburg, Gift of Marjorie Lismer Bridges, 1981

J.B. McLeish, *September Gale*, Toronto, 1955, pages 29–32, 48–49  
Ottelyn Addison, *Tom Thomson: the Algonquin Years*, Toronto, 1969, page 28

Dennis Reid, *Le Groupe des Sept/The Group of Seven*, Ottawa, 1970, page 74

Joan Murray, *Tom Thomson: Design for a Canadian Hero*, Toronto/Oxford, 1998, pages 55–57

Charles C. Hill, "Tom Thomson, Painter," in Dennis Reid, et al, *Tom Thomson*, Toronto/Ottawa/Vancouver, 2002, pages 124–125, 312–313

Ian Thom, et al., *Embracing Canada: Landscapes from Krieghoff to the Group of Seven*, Vancouver/London, 2015, reproduced page 95, caption page 201

A bare trunk rises to a cloudy sky, a stump anchors the foreground lower left, light and shadow pattern the wooded hill on the far shore. This remarkable canvas, the product of a canoe trip with Tom Thomson in Algonquin Park in May 1914, marks a turning point in the career of Arthur Lismer, future member of the Group of Seven.

Arthur Lismer's first Canadian canvases were painted from sketches made in the outskirts of Toronto, in farmland and in areas being cleared for new housing developments. In September 1913 he, and his wife Esther and young daughter Marjorie, stayed at Dr. James MacCallum's cottage at Go Home Bay on Georgian Bay. The resultant



Arthur Lismer and Tom Thomson in Algonquin Park, May 1914

Photograph by H.A. Callighen

McMichael Canadian Art Collection Archives

Not for sale with this lot

canvases were filled with a new luminosity as seen in his canvas, *Georgian Bay* of 1913 (National Gallery of Canada). The taut, dry paint surface, stiff brushwork and play of light effectively evoke the counter-movements of water and sky and cool light of *September on the Bay*.

The following May Arthur Lismer and Tom Thomson canoed and painted in Algonquin Park for approximately two weeks. This was Lismer's first experience canoeing in the wild. "Our canoe was a 16 footer Chestnut, canvas covered, roomy & capable of carrying the weight we had to put in it, stores for two weeks, tent, blankets, a cooking oven and utensils, plates and pannekins of aluminum, fishing tackle, axe, & sketching impedimenta, this last consisting (for me) of two dozen 12 ½ x 9 ½ three ply veneer boards of birch wood back and front & soft pine inside, & good for sketching. These fit into a holder designed to carry six & two more into a flat sketch box, also about 12



Arthur Lismer

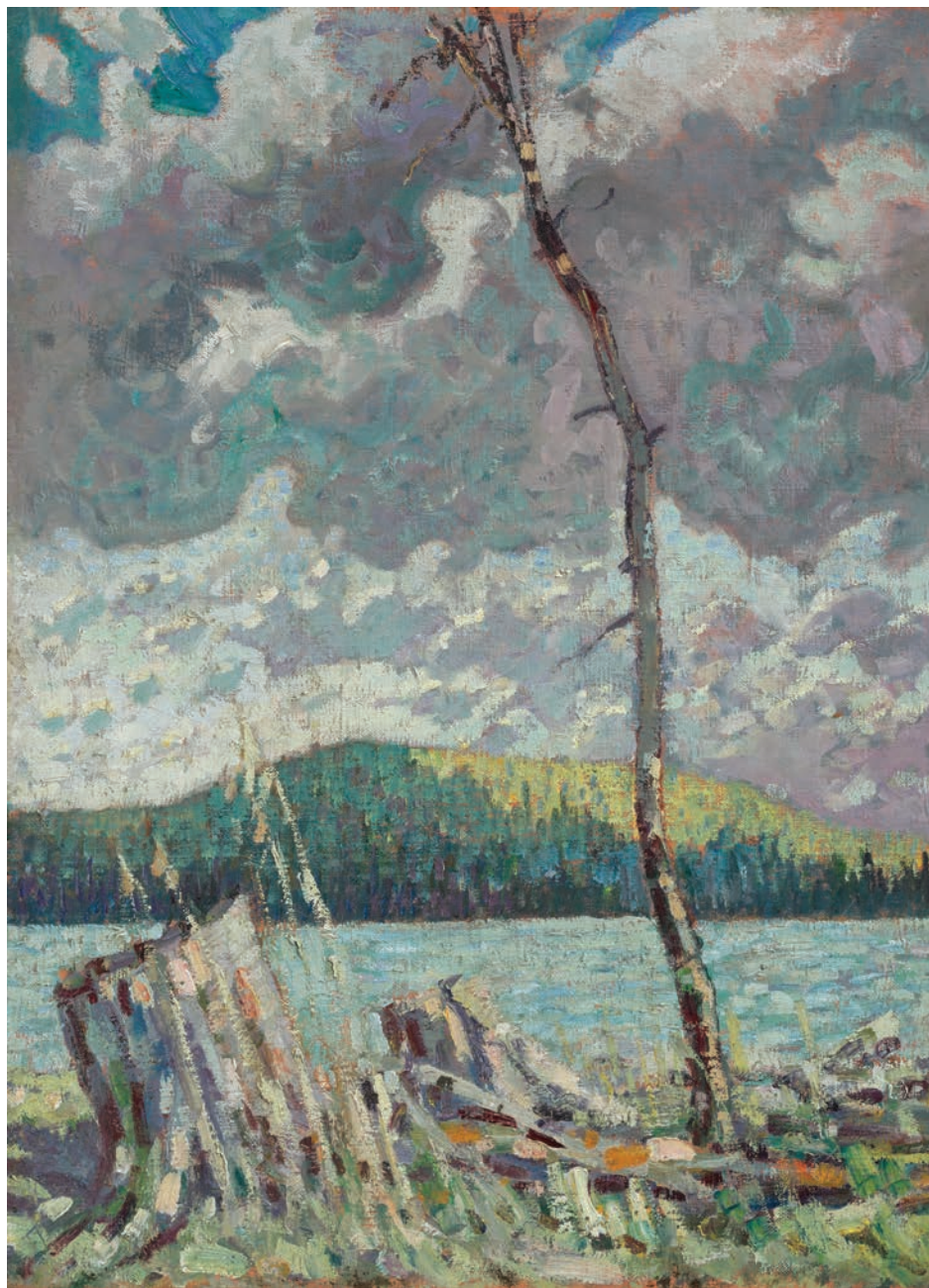
*Georgian Bay*, 1913

oil on canvas, 71.8 x 92.1 cms

National Gallery of Canada

Gift of the artist, Montreal, 1955

Not for sale with this lot



to 15 pounds of paint, oil, brushes per man. When our canoe was fully laden, we had about 2 ½ inches of free board above the water line & with our two selves about 560 lbs. in all.”

The two artists canoed from Canoe Lake to Smoke, Ragged, Wolf and Crown lakes, in the south-west corner of the park. Harry Callighen, park ranger at Smoke Lake, followed the two artists movements in his diary and photographed them, with Lismer in a very jaunty English hat.

Irene Wrenshall had discussed the problem artists had retaining the immediacy of the sketch in the studio canvas (see lot 108). In this instance Lismer not only retained but enhanced the initial experience. The canvas follows the sketch (lot 108) in composition and general tonality, though the proportions are more vertical, an effect enhanced by the lighting of the tall bare trunk that brings it forward towards the viewer. In the canvas, all elements are more structured, the pattern of the light on the sunlit hilltop more defined and the brushwork more

emphatic. The distant hill is painted in greens and blues with only a dark shoreline, unlike the brown slopes in the sketch. The arrangement of the detritus in the foreground is more controlled. The shoots by the stump, not seen in the sketch, painted in light greens and whites, link the foreground to the hills beyond. The sky is less stormy and sunnier and the whole effect is more luminous though still retaining the cold light of the spring landscape, so very different from the autumnal tints of *The Guide's Home, Algonquin* (National Gallery of Canada, ac. no. 1155) worked up from a sketch painted in Algonquin Park in October 1914.

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.

\$250,000–\$350,000



## ARTHUR LISMER

**Ragged Lake, Algonquin Park, May 1914***oil on wood panel**signed, titled and dated 1914 on the reverse**12.25 ins x 9.25 ins; 31.1 cms x 23.5 cms***PROVENANCE**

Mr. Crossland, Toronto

G. Blair Laing Ltd., Toronto, 1966

Peter Bronfman, Montreal, by 1971

Waddington Galleries, Montreal

Mortimer &amp; Jean Lesser, Port Hope, Ontario, by 1985

Acquired by the present Private Collection, May 1999

**EXHIBITED***Hommage à Arthur Lismer*, Galerie Walter Klinkhoff, Montreal, September 1997, no. 2*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**Arthur Lismer, *Algonquin Park First Impressions* May 1914, manuscript, McMichael Canadian Art Collection, Kleinburg, Gift of Marjorie Lismer Bridges, 1981Irene B. Wrenshall, "The Field of Art," *Toronto Sunday World*, 26 July 1914, page 14Ottelyn Addison, *Tom Thomson: the Algonquin Years*, Toronto, 1969, page 28Dennis Reid, *Le Groupe des Sept/The Group of Seven*, Ottawa, 1970, page 74Joan Murray, *Tom Thomson: Design for a Canadian Hero*, Toronto/Oxford, 1998, pages 55–57Charles C. Hill, "Tom Thomson, Painter," in Dennis Reid, et al, *Tom Thomson*, Toronto/Ottawa/Vancouver, 2002, pages 124–125, 312–313Ian Thom, et al., *Embracing Canada: Landscapes from Krieghoff to the Group of Seven*, Vancouver /London, 2015, reproduced page 94, caption page 201

In January 1911, following studies in Antwerp, Arthur Lismer, a native of Sheffield, England, came to Toronto to work as a graphic designer. By February he was working for Grip Limited where he met Tom Thomson and J.E.H. MacDonald and was soon sketching in the farmlands around the outskirts of Toronto.

In May 1914 Lismer travelled to Algonquin Park to canoe and paint with Tom Thomson. "I reached Canoe Lake ... about ten o'clock in the evening, after a stuffy 9 hours in the train," wrote Lismer soon after his return. He brought along "two dozen 12 ½ x 9 ½ three ply veneer boards of birch wood back and front & soft pine inside, & good for sketching". Yet this sketch is not painted on plywood, a support used by Jackson and Thomson that spring and which posed problematic over time, but on a wood panel. "We were there just after the ice had gone out of the lakes & before it had completely gone from the south slopes of the shores of the lakes. We were there before the maple & birch

burst into leaf & we stayed to see the wonderful miracle of a northern spring come again. We were there when the first spring flower came up, and bravely faced the frosty nights & chilly mornings." For approximately two weeks the artists canoed across Canoe and Smoke lakes to Ragged Lake on the south west edge of Algonquin Park, before leaving soon after 24 May.

This superb sketch clearly evokes the cold air of May and the rough terrain of the park. A stump, touched with lavender, and a bare, thin tree banded in orange, green, white and brown, link the nearby shore to the stormy sky above, the clouds similarly touched with lavender. Aggressive brushstrokes, also seen in Lismer's sketch of Tom Thomson's tent painted that May, depict the wild foliage and logging detritus in the foreground while the water and background hill are painted with broken, parallel strokes, the hill in blue, browns and mint green. The stillness of the shore contrasts with the rapidly moving clouds and fleeting sunlight highlighting the crests of the hills.

The immediacy and freshness of Lismer's Algonquin sketches were greatly appreciated by Irene Wrenshall when she visited the Studio Building in July. "The great call of the wild is having a great fascination for the artists these days, and we obtain glimpses of the north woods painted at all seasons of the year from the brushes of artists who, tho not despising the quieter scenes of old Ontario, find a vigor about the northern stretches that give the keenest inspiration. Just as the snow was melting over the hills this spring, Algonquin Park was chosen by a number of the Toronto artists. Among the latest who returned was Mr. Arthur Lismer, who is at present working on a number of larger pictures inspired by the small impressionist sketches which he brought back with him from the north country. ... It seems almost a pity that we do not see at the exhibition more of these small sketches – the inspiration of the moment when the artist is full of the spirit of the out of doors.... It must be remembered tho that these small canvasses (sic)



Arthur Lismer  
*Tom Thomson's Camp, 1914*  
 oil on wood panel, 30.8 x 23.4 cms  
 McMichael Canadian Art Collection  
 Gift of the Founders, Robert and Signe McMichael  
*Not for sale with this lot*



are merely impressions, notes that the artist will tell you, of a moment which passing so quickly necessitates a hurried putting down of colors and impressions of instantaneous effects of light and shade, which have no meaning for the public. Nevertheless we obtain from them glimpses of the changing moods of nature such as we seldom get from a studio picture tho it might reflect the mood or the intention of the artist much more clearly.”

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.

\$60,000–\$80,000





109

## GEORGE AGNEW REID

### Practice

*oil on canvas*

*signed lower right; titled and dated 1896 on the exhibition label on the reverse*

*12.25 ins x 10.25 ins; 31.1 cms x 26.0 cms*

### PROVENANCE

Private Collection

Ward-Price, auction, Toronto, 10 June 1977, lot 817d

McCready Gallery, Toronto

Acquired by the present Private Collection, 1977

### EXHIBITED

*17th Annual Spring Exhibition*, Art Association of Montreal, 1 April 1897, no. 109 as *Old Musician*

*18th Annual Exhibition*, Royal Canadian Academy of Arts, National Gallery of Canada, Ottawa, 9 March 1897, no. 118 as *Old Musician*

*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. 36

### LITERATURE

Dennis Reid, *Collector's Canada: Selections from a Toronto Private Collection*, Toronto, 1988, no. 36, reproduced page 45

\$6,000–\$8,000



110

## CHARLES EDOUARD HUOT

### Le sanctus à la maison

*oil on canvas*

*signed lower left; titled on a plaque affixed to the frame*

*14 ins x 19 ins; 35.6 cms x 48.3 cms*

### PROVENANCE

Christopher Varley, Toronto

Acquired by the present Private Collection, June 2001

### LITERATURE

Jean-René Ostiguay, *Charles Huot*, Ottawa, 1979, unpaginated, for a larger version of the subject

\$3,000–\$5,000

## OZIAS LEDUC

**The Meeting of Fernande and Claude  
(La rencontre de Fernande et de Claude), 1899**

charcoal

monogrammed and dated 1899 lower right

18.5 ins x 12.75 ins; 46.9 cms x 32.4 cms

**PROVENANCE**

Luc Choquette and Pauline de Montgaillard, Montreal, 1943

Luc Choquette

Walter Klinkhoff Gallery, Montreal

Acquired by the present Private Collection, 2004

**EXHIBITED**

*Ozias Leduc: An Art of Love and Reverie*, Montreal Museum of Fine Arts; travelling to Musée du Québec, Québec City; Art Gallery of Ontario, Toronto, 22 February 1996–15 January 1997, no. 95 as *Mais elle, ceci l'amusait ce grand garçon si brun...*

**LITERATURE**

Laurier Lacroix, *Ozias Leduc: An Art of Love and Reverie*, Montreal, 1996, no. 95, reproduced page 130

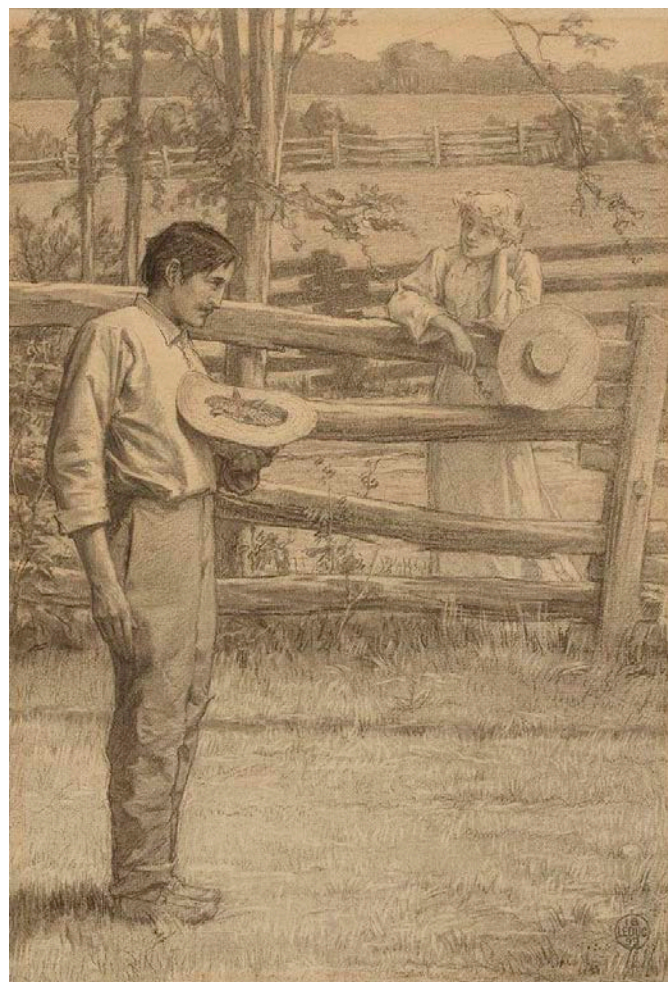
Laurier Lacroix, "Deux 'Canayens' à la recherche de la nouveauté : Claude Paysan (1899) du Dr Ernest Choquette par Ozias Leduc", *À la rencontre des régionalismes artistiques et littéraires Le contexte québécois 1830–1960*, Québec, 2014, pages 237–258

A man stands timidly in the foreground. He is holding his hat, which is full of fruits. Leaning against a fence, a woman looks at him nonchalantly. This is how Ozias Leduc (1864–1955) depicted a scene taken from the novel *Claude Paysan* by Ernest Choquette (1862–1941), who commissioned him for the illustrations. First appearing as a column in *La Patrie* in the summer of 1899, the novel was then published the same year.

The passage reads: "But her, as a true daughter of Eve, she found this amusing, this tall young man with dark brown hair, who appeared so shy in her presence and she kept talking to him..." The author dates this scene to August, during the cherry season, and the artist positions the two figures in different physical and psychological spaces. The barrier stands for social distancing.

A fatherless Claude watches over his old mother while caring for the family farm. He loves Fernande, a town-dweller who stays in the countryside during the summer. Everything separates these two individuals: their family background, their culture, and especially the fact that Fernande is suffering from an incurable and deadly disease. At her death, desperate, Claude drowns himself, leaving his mother forsaken. The illustrated passage relates, however, a happy moment, that of the meeting between these two young people when Claude stumbles on Fernande when returning from the fields.

The artwork is part of a set of fifteen drawings reproduced in the novel, of which many are kept in public collections (National Gallery of Canada, Agnes Etherington Art Centre, Montreal Museum of Fine Arts, Musée national des beaux-arts du Québec). This novel is one of the very first illustrated books by a French Canadian author. The story takes place in the village of Saint-Hilaire, and, for the first time, inspired by the author, Leduc uses its living environment as a subject



matter. Here, we find a country road bordered by imposing pole fences delineating the fields. The vertical image is structured by a succession of fences, which deal with the organization of strips of farmland in the Quebec countryside.

Leduc has positioned Claude prominently in the foreground, thus highlighting the emotions of the lost young man beholding the beauty and the aura of the young girl. Throughout the novel, the hero appears as an introverted individual who will not successfully bridge the gap between Fernande and himself. The precise contours of the drawing delineate, in fact, the distinct positions of the two protagonists.

The charcoal drawing technique is masterful and the artist has paid significant attention to details, as evidenced by Claude's clothing. He used the stump to mark the volumes and the eraser as a drawing method, in the grass, for example, and to accentuate the lighting in the subject.

Leduc attached importance to these drawings, which he kept for a long time. This one and at least two others were hanging in the Saint-Hilaire studio before being acquired in 1943 by Luc Choquette, the son of the novel's author and his wife.

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

\$2,500–\$3,500



## OZIAS LEDUC

**Les foins (The Hayfield), 1901***oil on canvas**signed and dated 1901 lower right**24 ins x 36 ins; 61.0 cms x 91.4 cms***PROVENANCE**

The Artist

Philippe-Auguste Choquette, 1901

Fernand Choquette, 1948

Walter Klinkhoff Gallery, Montreal

Acquired by the present Private Collection, May 1975

**EXHIBITED**

Louis Morency Gallery, Quebec City, June 1901

*Historische Malerei Kanadas in OKanada*, Akademie der Künste, Berlin,

5 December 1982–30 January 1983, no. 29

*Kanadische Malerei 19. und 20. Jahrhundert*, Instituts für

Auslandsbeziehungen, Stuttgart, Germany, 9 February–13 March

1983, no. 29

*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. 44

*Ozias Leduc: An Art of Love and Reverie*, Montreal Museum of Fine

Arts; travelling to Musée du Québec, Québec City; Art Gallery of

Ontario, Toronto, 22 February 1996–15 January 1997, no. 95

*Expanding Horizons: Painting and Photography of American and**Canadian Landscape 1860–1918*, Montreal Museum of Fine Arts, 18

June–27 September 2009

*Forging the Path: The Forerunners (1870–1920)*, McMichael Canadian

Art Collection, Kleinburg, Ontario, 2 October 2010–23 January 2011

*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

*Chefs-d'œuvre de l'exposition "Embracing Canada"*, Eric Klinkhoff

Gallery, 22 October–5 November 2016

**LITERATURE**Jean Rémuna [pseud. Arsène Bessette], "M. Osias Leduc", *Le Canada français*, 3 May 1901, page 2"Belles peintures", *L'Union des Cantons de l'Est*, 14 June 1901, page 2Arthur Lemay, "L'œuvre du peintre Osias Leduc. Un artiste du terroir à St-Hilaire de Rouville", *Le Terroir*, vol. 8, nos. 11 and 12, March/April 1928, reproduced pages 186–187Laurier Lacroix, *Ozias Leduc the Draughtsman*, Montreal, 1978, no. 46, reproduced page 158Janice Seline, "The Real and the Ideal: Progress and the Landscapes of Ozias Leduc", *Ozias Leduc the Draughtsman*, Sir George Williams Art Galleries, Montreal, 1978, pages 107–123*Historische Malerei Kanadas in OKanada*, Berlin, 1982, no. 29, page 59, reproduced page 61*Kanadische Malerei 19. und 20. Jahrhundert*, Stuttgart, 1983, no. 29, reproduced page 61 as *Les Foins*, 1901Dennis Reid, *Collector's Canada: Selections from a Toronto Private Collection*, Toronto, 1988, no. 4, reproduced page 50Barbara Ann Winters, *The Work and Thought of Ozias Leduc in the Intellectual and Social Context of his Time*, (M.A. Thesis, University of Victoria, 1990), figure 43, pages 154–155Arlene Margaret Gehmacher, *The Mythologization of Ozias Leduc, 1890–1954*, Ph.D. Thesis, University of Toronto, 1995, figure 14, pages 149–154Laurier Lacroix, *Les foins, Ozias Leduc: A Work of Love and Reverie*, Montreal, 1996, no. 122, reproduced page 151Joan Murray, *Home Truths*, Toronto, 1998, plate 29, reproduced page 51Joan Murray, *Celebrating Home: A Collection of Canada's Best-Loved**Painters*, Toronto, 2008, upaginated, reproducedPierre Lambert, *Ozias Leduc: Le peintre en quête de beauté*, Saint-

Sauveur, 2013, reproduced page 61

Hilliard T. Goldfarb, *Expanding Horizons: Painting and Photography of American and Canadian Landscape 1860–1918*, Montreal, 2009, no. 112, reproduced page 200Katerina Atanassova, *Forging the Path: The Forerunners (1870–1920)*,

Kleinburg, 2010, reproduced page 13

Pierre Lambert, *Ozias Leduc: Le peintre en quête de beauté*, Saint-Sauveur, 2013, reproduced page 61Ian Thom, et. al, *Embracing Canada: Landscapes from Krieghoff to the**Group of Seven*, Vancouver/London, 2015, reproduced page 155*Chefs-d'œuvre de l'exposition "Embracing Canada"*, Eric Klinkhoff

Gallery, 2016, reproduced page 5

*The Hayfield* belongs to a cycle of three paintings by Ozias Leduc (1864–1955), including *Labour d'automne (Fall Plowing)*, MNBAQ 1942.57) and *La ferme Choquette, l'hiver (The Choquette Farm, Beloeil)*, MNBAQ 1978.93). The works are inspired by three seasons: summer, autumn and winter. They were commissioned by Judge Philippe-Auguste Choquette (1854–1948), a native of Saint-Mathieu-de-Beloeil. Indeed, he and his two brothers, Ernest and Charles-Philippe, were friends and patrons of Leduc.

Journalist Arsène Bessette, who visited Leduc's studio in Saint-Hilaire on April 8, 1901, noticed the three barely finished works. Exhibited at the galerie Morency in Quebec City in June, he shared the following comment: "[...] the second [painting] represents a portion of the paternal farm, when hay is harvested, and Mr. Choquette, father, a brave farmer, sharpens his scythe while his workers work in the fields a short distance from him. Everything in this painting: colours, physiognomy, attitude, denotes a real artistic talent in its author. [...] We cannot sufficiently praise the talent of Mr. Leduc and the excellent idea of the Hon. Judge Choquette to adorn his vast salons with paintings of such great merit and which, in addition, have the advantage of constantly presenting to him scenes from his childhood, unforgettable scenes in all phases of life."

To depict the peasant sharpening his scythe, Leduc used photography. The Bibliothèque et Archives Nationales du Québec (Montreal) holds a photograph in the Ozias Leduc fonds, showing a man sharpening his scythe on a snowbank, suggesting that the artist conceived the work during the winter of 1900–1901.

The commission closely follows the production of sixteen drawings to illustrate the novel *Claude Paysan* (1899) by Doctor Ernest Choquette, brother of Philippe-Auguste (see lot 111, *The Meeting of Fernande and Claude*). This book, set in Saint-Hilaire, where Leduc lived, allowed him to depict for the first time views inspired by this village, conveniently located between the Richelieu River and Mont Saint-Hilaire.

Each of the three paintings of the commission is bathed in a subtle tone: a gray-brown for *Fall Plowing*, a creamy white for *The Choquette Farm, Beloeil*, while *The Hayfield* is distinguished by its warm tones



of golden yellow and greens, enhanced by blue and pink strokes. The landscape is dominant, and each scene discreetly presents an activity specific to the season depicted.

While his contemporaries were attached to the rural subjects depicted by Leduc, the very essence of his art interests us. The qualities of the painterly material and brushwork used to texture the fields and animate the clouds, the subtlety of his palette, the fluidity of the composition framed by the trees and the pole fence, and the shadowy area of the foreground offer so many details that demonstrate the attention that the painter brings to the realization of the painting. While the sun is at its zenith and contrasting shadows occupy the landscape, Leduc depicts a scene that evokes a vast landscape of the fertile St. Lawrence Valley.

Harvest time suggests the bounty of the land as well as the hard work of field workers. These are in harmony with the environment. The curve of the scythe continues in the shape of the field to be cut, and the clouds hug the roundness of the hills. The forces of man combine with the work of nature to provide an abundant harvest. Here Leduc deals with a theme that he will later develop, that of salvation through work, of the union of man with Creation using his daily activities carried out with diligence. The painting celebrates this agreement of the inhabitants with their environment; it glorifies nature and the individuals who recognize its value.

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

\$60,000–\$80,000





113

**LAURA ADELINE LYALL MUNTZ**

**Young Girl with Flowers (Elaine)**

*watercolour*

*signed lower left; titled and dated 1927 on the gallery and exhibition labels on the reverse*

*11.5 ins x 9.75 ins; 29.2 cms x 24.8 cms*

**PROVENANCE**

The Carroll Gallery, Toronto

The Framing Gallery, Toronto

Acquired by the present Private Collection, circa 1966

**EXHIBITED**

*From Women's Eyes: Women Painters in Canada*, Agnes Etherington Art Centre, Kingston, 12 December 1975–1 February 1976, no. 25 as *Elaine*  
*Home Truths*, Robert McLaughlin Gallery, Oshawa; travelling to Mississauga Library Arts Centre; Rodman Hall, Saint Catharines, 4 September 1997–22 February 1998

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

**LITERATURE**

Nathalie Luckyj and Dorothy Farr, *From Women's Eyes: Women Painters in Canada*, Kingston, 1975, no. 25, reproduced page 28

Joan Murray, *Home Truths*, Toronto, 1997, plate 51, reproduced page 76  
*MagazinArt*, vol. 14 (Winter 2001), plate 51, reproduced page 124

Joan Murray, *Laura Muntz Lyall: Impressions of Women and Childhood*, Montreal/Kingston, 2012, reproduced page 112

A.K. Prakash, *Impressionism in Canada: A Journey of Rediscovery*, Stuttgart, 2015, plate 12.15, reproduced page 436

\$4,000–\$6,000



114

**EDMOND DYONNET**

**The Picture Book, 1909**

*oil on canvas*

*signed lower left*

*25 ins x 20 ins; 63.5 cms x 50.8 cms*

**PROVENANCE**

M. Brilliant, Rimouski, Quebec

Estate of Mme Madeleine Brilliant Humbert, Montreal/Monte Carlo

Galerie Walter Klinkhoff, Montreal

Acquired by the present Private Collection, October 2013

**EXHIBITED**

*Thirtieth Annual Exhibition*, Royal Canadian Academy of Arts, Ottawa, 6–21 May 1909, no. 44

*Thirty-First Exhibition*, Royal Canadian Academy of Arts, Art Gallery Public Library, Hamilton, 25 November 1909, no. 44

*Canadian Art: A Child's World, Annual Exhibition*, Galerie Eric Klinkhoff, Montreal, 28 October–11 November 2017, no. 25

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

\$3,000–\$5,000

## WILLIAM BRYMNER

**Woman with a Book, 1907***oil on canvas**signed and dated 1907 upper right**28 ins x 21 ins; 71.1 cms x 53.3 cms***PROVENANCE**

Mrs. William Brymner

Paul Viau

Sotheby's, auction, Toronto, 25 February 2002, lot 4

Acquired by the present Private Collection, February 2002

**EXHIBITED**

*William Brymner, 1855–1925: A Retrospective*, Agnes Etherington Art Centre, Kingston; travelling to National Gallery of Canada, Ottawa; Montreal Museum of Fine Arts; Musée national des beaux-arts du Québec, Québec City, 13 May–11 November 1979, no. 50 as *Untitled (Woman with a Book)* (loaned by Paul Viau)

**LITERATURE**

Janet Braide, *William Brymner, 1855–1925: A Retrospective*, Kingston, 1979, no. 50, reproduced page 90

*Westbridge Art Market Report* 28, no. 3, April/May 2002, reproduced page 9

William Brymner's *Woman with a Book* addresses a topic popular with artists at a time when increasing numbers of Canada's expanding middle class—especially women—were embracing reading as a leisure activity. In 1893, for example, Joséphine Marchand-Dandurand of Montreal founded *Le Coin du feu*, a monthly periodical (1893–96), promoting reading amongst women. She also warned that morally dubious novels could be pernicious for women with undeveloped critical faculties, but by the time Brymner painted *Woman with a Book* such fears were



William Brymner

*The Smithy*, 1889*oil on canvas, 66.5 x 82 cms*

Montreal Museum of Fine Arts, purchase, through the generosity of Roger Fournelle and Apricus Fund

*Not for sale with this lot*

focused less on adult women than on girls. Nothing in Brymner's canvas suggests the worst-case situation feared by Marchand-Dandurand. The theme of women reading was treated with similar approval by many of Brymner's contemporaries, especially women artists favouring images of female thoughtfulness rather than physical display. Helen McNicoll, for example, explored the subject in at least four paintings in 1913–14: *The Chintz Sofa #2* (private collection), *In the Shadow of the Tree* (Musée national des beaux-arts du Québec), *Under the Shadow of the Tent* (Montreal Museum of Fine Arts), and *The Victorian Dress* (Art Gallery of Hamilton).

The palette of *Woman with a Book* initially appears simple, but is actually complex: something that perhaps reflects Brymner's admiration of James Wilson Morrice, whose exquisite colour harmonies he came to appreciate while visiting and working with him in Canada and Italy in 1901, 1902 and 1903. The closest precedents in Brymner's art to *Woman with a Book* are such images as *Longings/At the Window*, 1887 (Cowley Abbott, 22 November 2021) and *The Smithy*, 1889 (Montreal Museum of Fine Arts). *Woman with a Book*, however, pushes the centrality of a single colour to new lengths. Only the figure's face, blouse and yellow daffodils, all lit by a source emanating from beyond the left edge of the painting, punctuate the many shades of brown. The latter define the background wall, the narrow shelf on which the woman perches, her dress, hat, gloves and book, and the cloth draped over what appears to be a side table. These shades range from the coppery brown of the upper right wall (establishing the figure's physical presence by pushing forward her left shoulder, arm and hip), to the deep shadows of the rest of the wall and the folds of the skirt. They are often shot through with sombre shades of other colours that become visible only upon close viewing: dark purples, ochres, greens, yellows and rusty reds, as well as the muted blue that defines areas of the woman's hair and the scarcely



articulated trim of her jacket. These extra colours enrich but never overwhelm the painting's symphony of browns. Brymner taught his students that formal techniques must always further the emotion an artist is attempting to convey, and in this case he suggests unshowy introspection through his orchestration of sober browns interrupted only by essential highlighting.

Brymner favoured the conservative aesthetics in which he had been schooled in France in the 1870s and 1880s. In *Woman with a Book* the impact of his training as a draftsman is evident in the care with which the body is articulated under the clothing. Yet Brymner was also receptive to more recent art. Impressionism—a style on which he lectured in 1886 and 1897—is evident in the cursory treatment of the sitter's ears, the daffodils, and especially the obscure object, perhaps a cushion, on which she leans her right elbow. Also modernist is the use of highly visible, broad brushwork throughout the painting, and the combination in the blouse of scumbled paint and exposed ground. According to one critic, Brymner's openness to stylistic diversity meant that with each new artwork he began "not only with different aims but sometimes even with new technical methods, but in every case he got something which was well worth having". Those words could easily be applied to *Woman with a Book*.

We extend our thanks to Brian Foss, Carleton University Chancellor's 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 contributing the preceding essay.

\$15,000–\$18,000

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## ALBERT HENRY ROBINSON

### La Malbaie

oil on canvas

signed lower left and titled lower right

22 ins x 26.25 ins; 55.9 cms x 66.7 cms

### PROVENANCE

G.L. Robinson, Toronto, by 1955

Morris Gallery, Toronto

Acquired by the present Private Collection, May 1978

### EXHIBITED

*Forty-eighth Annual Exhibition, Royal Canadian Academy of Arts, Art Gallery of Toronto*, 18 November 1926–2 January 1927, no. 125

*Spring Exhibition, Art Association of Montreal*, 19 March–12 April 1936, no. 285

*Albert Henry Robinson Retrospective Exhibition, Art Gallery of Hamilton*; travelling to National Gallery of Canada, Ottawa, 1 April–6 May 1955, no. 37

*Canadian Classics, Morris Gallery, Toronto*, 13 May–3 June 1978, no. 47  
*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. 83 as circa 1926

*Hommage à Albert H. Robinson, Galerie Walter Klinkhoff, Montreal*, September 1994, 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

*Highlights from "Embracing Canada", Galerie Eric Klinkhoff, Montreal*, 22 October–5 November 2016, no. 19

### LITERATURE

*Albert Henry Robinson Retrospective Exhibition, Ottawa*, 1955, no. 37

*Canadian Classics, Morris Gallery, Spring 1978, Toronto*, no. 47, reproduced

Dennis Reid, *Collector's Canada: Selections from a Toronto Private Collection, Toronto*, 1988, no. 83, reproduced page 76

*Hommage à Albert H. Robinson, Galerie Walter Klinkhoff, 1994*, no. 10, reproduced page 4

Ian Thom, et al., *Embracing Canada: Landscapes from Krieghoff to the Group of Seven, Vancouver/London*, 2015, reproduced page 163



Born in Hamilton, Ontario, Albert Robinson left Canada to pursue academic training in Paris in 1903, where he studied at the Académie Julian under William Bouguereau and at the École des beaux-arts before embarking on painting trips throughout Normandy in the summers of 1904 and 1905. Holding fast to the tenets of his formal European training, Albert Henry Robinson would nonetheless remain faithful to his Canadian roots, returning to paint the rural landscapes of Ontario and Quebec for the remainder of his career alongside Clarence Gagnon, Edwin Holgate, and A.Y. Jackson. Despite his initial foray along the south shore of the Saint Lawrence River with Jackson in 1921, Robinson preferred to paint the north shore where, throughout the 1920s and into the early 1930s, his annual trips in Beaufré and Charlevoix counties included visits to Saint-Tite-des-Caps, Baie-Saint-Paul, Les Éboulements, Murray Bay (now La Malbaie), Saint-Fidèle and Saint-Siméon.

Robinson's scenes of the Quebec countryside and its inhabitants are characterized by their simplified forms and gentle hues, mixed with generous amounts of white paint and applied with the artist's characteristic crisp, rectilinear brushstrokes. In *La Malbaie*, the artist used a palette of pastel tones repeated throughout the composition, accentuated by a bright orange-red building in the centre and a brown horse pulling a sleigh. Rather than capturing the country through depictions of barren terrain, Robinson narrows his focus on the dwellings of emerging towns and cities in the early twentieth century, lending life and narrative to the prevailing landscape painting tradition in Canada.

\$70,000–\$90,000











## CLARENCE ALPHONSE GAGNON

**Ice Harvest, Quebec, 1935**

oil on canvas

signed lower right; Lucile Rodier Gagnon Inventory no. 190

25 ins x 36 ins; 63.5 cms x 91.4 cms

**PROVENANCE**

Miss Helen Norton, Ayer's Cliff

Walter Klinkhoff Gallery, Montreal

W. Allen Manford

Acquired by the present Private Collection, September 1988

**EXHIBITED**

*Exhibition of Contemporary Canadian Paintings: Palace of Fine Arts, Arranged on Behalf of the Carnegie Corporation of New York for Circulation in the Southern Dominions of the British Empire*, Johannesburg, South Africa; travelling to major cities in South Africa, Australia, New Zealand, Hawaii, September 1936–April 1939, no. 25

*Sixtieth Annual Exhibition of the Royal Canadian Academy of Arts*, Art Association of Montreal, 16 November–16 December 1939, no. 75

*Exhibition of Maple Leaf Fund Inc.*, Grand Central Art Galleries, New York, 6–18 April 1942, no. 261

*Memorial Exhibition of the work of Clarence Gagnon, R.C.A. and J.W. Beatty, R.C.A., O.S.A.*, Art Gallery of Toronto, October–November 1942, no. 47

*Memorial Exhibition Clarence Gagnon, 1881–1942*, Musée de la province de Québec, Quebec City, no. 37; travelling to Art Association of Montreal, no. 37; Art Gallery of Toronto, no. 47; National Gallery of Canada, Ottawa, no. 41, 16 June 1942–January 1943

*Clarence Gagnon, 1881–1942: Dreaming the Landscape*, Musée national des beaux-arts du Québec, Quebec City; travelling to National Gallery of Canada, Ottawa; McMichael Canadian Art Collection, Kleinburg, 7 June 2006–19 August 2007, no. 166

*Masterpieces of Canadian Impressionism, Retrospective Exhibition*, Galerie Eric Klinkhoff, Montreal, 8–22 November 2014, no. 19

*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

*Highlights from Embracing Canada*, Galerie Eric Klinkhoff, Montreal, 22 October–5 November 2016, no. 20

**LITERATURE**

*Exhibition of Contemporary Canadian Paintings for Circulation in the Southern Dominions of the British Empire*, Ottawa, 1936, unpaginated, reproduced

Duncan Campbell Scott, "Clarence A. Gagnon. Recollection and Record", *Maritime Art*, Halifax, Vol. 3, no. 1 (October–November 1942), reproduced page 9

*Memorial Exhibition of the Work of Clarence Gagnon, R.C.A. and J. W. Beatty, R.C.A., O.S.A.*, Toronto, 1942, no. 47

*Memorial Exhibition of Paintings, Sketches, Etchings, Etc. by Clarence Gagnon, R.C.A.*, Montreal, 1942

*Memorial Exhibition Clarence Gagnon, 1881–1942*, Ottawa, 1942, no. 37, no. 47 and no. 41, unpaginated, reproduced

Hugues De Jouvancourt, *Clarence Gagnon*, Montreal, 1970, reproduced page 126

Guy Boulizon, *Le paysage dans la peinture au Québec, vu par les peintres des cent dernières années*, Quebec, 1984, reproduced page 26

Joan Murray, *Home Truths*, Toronto, 1997, plate 32, reproduced page 55

*Canada Year Book 1999*, Statistic Canada, 1999, reproduced page 227

Hélène Sicotte, Michèle Grandbois, *Clarence Gagnon, 1881–1942*, *Dreaming the Landscape*, Québec, 2006, reproduced page 203 and page 363

A.K. Prakash, *Impressionism in Canada: A Journey of Rediscovery*, Stuttgart, 2015, reproduced page 599

Ian Thom, et al., *Embracing Canada: Landscapes from Krieghoff to the Group of Seven*, Vancouver/London, 2015, reproduced page 164

Michèle Grandbois, "Cinq paysagistes au Québec, en quête de spiritualité et d'identité" in *Chefs-d'œuvre de l'exposition Embracing Canada*, Galerie Eric Klinkhoff, Montreal, 2016, reproduced page 11

In 1925, the painter Clarence Gagnon began his fifth and final stay in France – the longest in fact – which spans more than ten years. Punctuated by numerous trips to Europe and Scandinavia, this period has new plastic experiments for him, this time with illustrations. In 1925 and 1926, he provided original designs for the Christmas cards of the Canadian Artists Series published by Rous and Mann Limited of Toronto. He was also interested in monotypes with an eye to illustrating books ordered by Éditions Mornay in Paris: *Le Grand Silence Blanc* by Louis-Frédéric Rouquette, published in 1928, and *Maria Chapdelaine* by Louis Hémon, which was published in 1933. The book and its 54 illustrations of Maria Chapdelaine enjoyed immediate success in France and Canada. But this exhausting work leaves little room for painting: after 1933, Gagnon hardly painted anymore.

*Ice Harvest, Quebec*, from 1935, is one of the last known paintings by this major artist, whose work spread throughout Canada, Europe and the United States during the first half of the twentieth century.

Born in Montreal in 1881 into a wealthy family, Clarence Gagnon refused to follow the commercial career his father intended for him. He enrolled in evening classes at the Conseil des arts et manufactures of Edmond Dyonnet, then to the Art Association of Montreal, where he studied until 1903 with William Brymner. During the summers of 1900 to 1903, the aspiring painter worked outdoors on the Beupré coast, a popular place for a colony of Montreal and Toronto artists called the Bande de Beupré. Like them, he appreciated the original and authentic character of the region during this period of industrialization and modernization of cities. The young Gagnon is also influenced by Horatio Walker, *the eulogist of Île d'Orléans*, recognized in New York for his works painted in the spirit of the Barbizon school. The peasant scenes that he brought back to Montreal from his excursions on the Beupré coast and in Charlevoix catch the attention of James Morgan, an art dealer from the Henry Morgan store in Montreal, which offered him work under contract in return for an income that will finance his first trip to France from 1904 to 1908. After a few months of attendance at Jean-Paul Laurens' workshop at the académie Julien in Paris, Gagnon abandoned his academic studies to travel through the regions of France, Spain, Morocco and Italy. He was soon recognized at the Salon of the Society of French Artists for his etchings (1906). A few months before his first return to Canada (1908–1909), the artist set up his studio in Paris, at 9 rue Falguière, in the Cité des artistes, which he would keep until his death.

In Paris, Clarence Gagnon's painting first evolved under the influence of Japanese art and impressionism. His "guides" are Whistler and Morrice. The palette of colours of the Canadian then lightened, as evidenced by his beach scenes of Saint-Malo and Dinard (1907–1910), which proved very successful during their presentations in Montreal and Toronto. Yet the artist abandoned this seaside theme, which was



very fashionable at the Paris Salon, in favour of the landscapes of its native Canada to which he always remained deeply attached: Baie-Saint-Paul and its region. He convinced the Parisian dealer Adrien M. Reitlinger, whose gallery was established in the 8th arrondissement, to dedicate a special exhibition to them. *Paysages d'hiver dans les montagnes des Laurentides au Canada* was presented in November and December 1913. The culmination of five years of work and two stays in Baie-Saint-Paul (1908–1909 and 1912–1913) resulted in 75 paintings and oil studies, which is undoubtedly a first for a Quebec artist in Paris. During the First World War, Gagnon spent most of his time in Canada, which extended until December 1924 before he set off for his last stay in Paris for a dozen years.

*The International Exhibition of Modern Decorative and Industrial Arts* was held in Paris in 1925, with twenty-one participating countries. Over six months, from May to October, the event attracted thousands of visitors daily to the national pavilions stationed between the Esplanade des Invalides and the Grand and Petit Palais. Clarence Gagnon was won over by the section devoted to illustrated books and luxury editions. From that point on, book illustration would take precedence over painting in his work. He began experimenting with the technique of oil monotypes in colours to illustrate *Le Grand Silence blanc* et *Maria Chapdelaine* (1925–1933), which contained over ninety small compositions involving an extensive amount of work, even if only in the innumerable preparatory studies and proof adjustments that were necessary for each. It is, therefore, not surprising that Gagnon's painting was transformed under the influence of illustration. The syncretism that followed the atmospheric effects of the subject matter

in his Laurentian landscapes achieved decorative stability. The play of arabesques and serpentine lines form the composition, creating flat areas of colour that are uniformly applied to a smooth and polished surface.

*Ice Harvest, Quebec* features among the emblematic works of this final stylistic period in Clarence A. Gagnon's art. Just like the painting *Spring Thaw* of 1934 (Vancouver Art Gallery), it uses the same spatial organization and stylization effect as the thumbnail illustration on page 1 of *Maria Chapdelaine*. Articulated in three horizontal planes—the icy surface of the water in the foreground, the snow-covered hill and the village in the background, and the mountains with rounded peaks in the background—the work is animated by an ascending upward direction, which begins at the ice picking, follows the path up to the village and ends at the church spire pointing in the blue sky. As soon as your eye reaches the summit, your gaze is projected downward into multiple directions, guided by the delicate wooden fences which divide the fields into a white quilt where the sense of calm of a village in winter reigns. This dynamic coming-and-going is complemented by the spiral effect traced on the snow by the sleds and the stomping of the five ice cutters.

With the exception of the thumbnail image on page 155, *Maria puisant de l'eau* (McMichael Canadian Art Collection, 69.4.44), Gagnon's illustrations for *Maria Chapdelaine* do not include a scene related to ice cutting. However, the artist created a small gouache on paper (private collection), likely between 1928 and 1933, relating to ice harvesting, the central activity of the Nordic culture of the time.



Would he have thought of including it in the book? Nevertheless, this previously unpublished piece bears compositional similarities to *Ice Harvest, Quebec*. It was found in 2017 in the studio collection of the xylographer and illustrator Jean L  b  deff (1884–1972), one of the pillars of the revival of woodcut illustration during the interwar period in Paris. Furthermore, the view of the hill, the snow-covered fields and the village at the centre of the composition of *Ice Harvest, Quebec*, is inspired by the decor of the *Course sur la glace* [*Horse raising in Winter*] of 1927, held at the Art Gallery of Ontario.

The splendid *Ice Harvest, Quebec* participated in large-scale retrospective exhibitions highlighting Clarence Gagnon's rich contribution to Canadian art history. In 1936, the year of the artist's final return to Canada, the work toured for three years as part of the *Exhibition of Contemporary Canadian Art*, organized by the National Gallery of Canada and the Carnegie Corporation of New York in South Africa, Australia, New Zealand and Hawaii (southern countries of the British Commonwealth). Until now, given the lack of inscription to provide a precise date, this painting had been dated as "1934–1935". Thanks to the discovery of a letter that Clarence Gagnon wrote in November 1935 upon his return from Scandinavia, in which he explains having put the last touches on the painting before he departed from Paris in June of the same year, it is now known that it dates to 1935.

*Ice Harvest, Quebec* concludes the cycle of this period, which began ten years earlier upon Gagnon's return to Paris with *Village dans les Laurentides*, one of the key works of the second edition of the Canadian showing at the *British Empire Exhibition* at Wembley (London) in May 1925 and the *Exposition d'art canadien* at the Mus  e du Jeu de Paume in Paris (1927). *Ice Harvest, Quebec* is one of the very few major late paintings by Clarence Gagnon that is held in a private collection.

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

\$400,000–\$600,000



Clarence Gagnon  
*Sans titre [La recolte de la glace]*  
 gouache, 10.1 x 12.6 cms  
 Private Collection  
*Not for sale with this lot*



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## WILLIAM RAPHAEL

### Throwing the Bait, River St. Charles, Quebec, 1895

oil on canvas

signed twice and dated 1895 lower right; titled and inscribed "River St. Charles Qc." on the reverse

17 ins x 27 ins; 43.2 cms x 68.6 cms

#### PROVENANCE

Dr. M.J. Raff, Montreal

Linda Raff

International Auction Gallery, California, 2018, lot 181

Galerie Cazeault, Montreal

Acquired by the present Private Collection, 2020

#### LITERATURE

Sharon Rose Goelman, *William Raphael, R.C.A. (1833–1914)* (M.A. thesis, Concordia University, 1978) pages 155, 159, 344, no. 82 as *Fishing from the Red Canoe*

Arriving in Montreal from Prussia in 1857, William Raphael had a long and diverse career. A painter of portraits, still lifes, landscapes and genre scenes, it is the latter that appears to have retained his continuing interest as seen in his paintings of street life around Montreal's Bonsecours Market from the 1860s, his studies of Canadian "characters" and this painting of two people in a canoe on the Saint Charles River near Quebec City.

Wearing a mauve dress and white straw hat decorated with mauve ribbons, the young woman somewhat tentatively casts her line into the still waters of the river. The reflections of the two figures animate the greens and yellows of the grasses and water lilies that complement the red canoe. The large rocks by the water's edge, the dense foliage and hills glimpsed at the right give evidence of Raphael's talents as a landscape painter, but it is the two figures that are the centre piece of this painting. Seated on a backed seat, she is the principal actor while he lounges back, smoking a cigarette and reading the newspaper.

*Throwing the Bait* is a variant of a canvas dated 1892 and titled *With the Current* in the Montreal Museum of Fine Arts. The greatest differences between the two paintings are to be found in their respective landscapes. In the 1892 canvas the boulders are more prominent and the trunk of a willow tree is seen behind the male figure. In *Throwing the Bait* the landscape is more open revealing sky and distant hills. Landscape and figures evoke all the calm of a summer day vacation.

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



## DAVID BROWN MILNE

**Outlet of the Pond, Late Afternoon, 1926***oil on canvas*

*signed and dated 1926 upper right; titled on the exhibition label on the reverse; titled and dated "Landscape, Temagami Period, 1928" on the gallery label on the reverse; Milne catalogue raisonné no. 207.80*  
 18.25 ins x 22 ins; 46.4 cms x 55.9 cms

**PROVENANCE**

Acquired directly from the Artist  
 Emily Kimball, New York  
 Jerrold Morris Gallery, Toronto  
 Dr. and Mrs. A.D. Taliano, Ontario  
 Acquired by the present Private Collection, November 1985

**EXHIBITED**

*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. 91  
*David Milne Retrospective Exhibition*, Galerie Walter Klinkhoff, Montreal, September 2001, no. 30  
*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  
*David Milne Modern Painting*, Dulwich Picture Gallery, London, England; travelling to Vancouver Art Gallery; McMichael Collection of Canadian Art, Kleinburg, Ontario, 14 February 2018–13 January 2019  
*This Museum Lasts One Night, Pop Up Museum*, Canadian Friends of the Israel Museum, Toronto, 13 August 2019

**LITERATURE**

Dennis Reid, *Collector's Canada: Selections from a Toronto Private Collection*, Toronto, 1988, no. 91, page 6, reproduced page 81  
 David P. Silcox, *Painting Place: The Life and Work of David B. Milne*, Toronto 1996, page 173  
 David Milne Jr. and David P. Silcox, *David B. Milne: Catalogue Raisonné of the Paintings, Volume 1: 1882–1928*, Toronto, 1998, no. 207.80, listed and reproduced page 430  
 Sarah Milroy and Ian A.C. Dejardin (eds.), *David Milne: Modern Painting*, Dulwich Picture Gallery, London, reproduced page 136  
 Ian Thom, et al., *Embracing Canada: Landscapes from Krieghoff to the Group of Seven*, Vancouver/London, 2015

David and Patsy Milne lived in the Moose Lake and Lake Placid area of the Adirondack Mountains in New York State from 1924–29. Milne was then in his mid-forties, highly accomplished, and especially during his early years in New York City, highly acclaimed. But no matter what his talent, achievements, and passionate commitment to painting, Milne was not established financially. He chose the Lake Placid area in part because it was a year-round vacation destination for the elite of the Northeast USA. The Milnes often lived and worked there in the winters. In the summers, they managed a tea house on nearby Big Moose Lake.

Always striving for independence, Milne borrowed money from his collector and confidant, James Clarke, to purchase land and built a large cottage at Big Moose Lake. He planned to either rent or sell it. The project took much longer, and cost more, than he anticipated. The cabin did not sell until the summer of 1928. Milne made his plight clear in a letter to letter to Clarke in September 1926: "The teahouse season hasn't been anything wonderful. The house isn't sold yet. I have no pants, none to speak of, and not much in the way of coat and shirt, but I still feel nearly human. The little trickle of painting has given me some feeling of life...". Energetic but impecunious, he had little time for his art.

Milne's difficult situation makes *Outlet of the Pond, Late Afternoon* especially remarkable. Reflecting his life circumstances only to the extent that it was a local scene, the painting is confident yet subtle. His touch in this oil is characteristically delicate, both in the linear outlines of shorelines, for example, and in the contrasting dark pigments that have soaked into the canvas across the top, suggesting trees. Pinpoints of orange, purple, and green indicate early autumn. These accents reverberate on the stumps and fallen timber in the foreground. We are clearly not in the wilderness; the felled trees are perhaps an echo of Milne's own hand-built cabin, for which he used local trees he cut and prepared himself. Typically for Milne, the scene is not naturalistic but redolent of a specific 'painting place,' as he called a series of paintings done later in this area. His painting is 'atmospheric' in two ways: we are aware of the saturated air in which the colours seem to swim and of the mood of tranquility amidst seasonal change.

Especially memorable in *Outlet of the Pond, Late Afternoon* are the evocative reflections of foliage in the mirror-still water. Here Milne reaches back to a motif and a technique that he had mastered in what he called in the 1920s his "pool pictures." It is this effect that transforms a quite ordinary landscape on an ordinary day into a memorable scene, a place for reflection in a fuller sense.

We extend our thanks to Dr. Mark A. Cheetham, a freelance writer, curator and professor of art history at the University of Toronto for contributing the preceding essay. He is the author of *Abstract Art Against Autonomy: Infection, Resistance, and Cure since the '60s* (Cambridge University Press).

**\$70,000–\$90,000**





## FRANKLIN CARMICHAEL

**Winter, 1916**

oil on board

signed and dated 1916 lower right; titled "Down in the Valley, 1916" on a label on the reverse

22 ins x 23.75 ins; 55.9 cms x 60.3 cms

**PROVENANCE**Mellors Fine Arts, Toronto as *Winter*

Blair Laing Gallery, Toronto

Private Collection

**EXHIBITED**

*Forty-fourth Annual Exhibition*, Ontario Society of Artists, Art Museum of Toronto, 11 March–15 April 1916, no. 24 as *Winter*  
*The Thornhill Circle: J.E.H. MacDonald and His Associates*, Varley Art Gallery of Markham, 16 November 2006–14 January 2007, no. 5 as *Down in the Valley*, 1916

*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

**LITERATURE**

Christopher Jackson, *The Thornhill Circle: J.E.H. MacDonald and His Associates*, Markham, 2006, unpaginated, no. 5 as *Down in the Valley*, 1916

Charles C. Hill, "No Timid Play of Subtleties, but Bold and Massive Design: The Group of Seven and Canadian Landscape," in Ian M. Thom, et al., *Embracing Canada: Landscapes from Krieghoff to the Group of Seven*, Vancouver Art Gallery, 2015, listed page 200, reproduced page 110



Franklin Carmichael,  
*Spring Landscape, circa 1914-1919*

oil on wood, 20 x 27.1 cms

Museum London

Gift of Mr. &amp; Mrs. James Mastin, Richmond Hill, Ontario, 1996

Not for sale with this lot

In the winter of 1914–15, Franklin Carmichael had just returned from study in Antwerp, Belgium at the Académie Royale des beaux-arts. His time there was truncated by the outbreak of the First World War to only one curriculum year, and the program of focus was drawing, not painting. That winter, though, Carmichael had the good fortune of living a frugal life with Tom Thomson in the "Shack" once located on Severn Street, Toronto, a building now part of the grounds of the McMichael Canadian Art Collection. Learning from practice, trial and error, and Thomson, Carmichael began anew to create small pochades in oil, and to work the stronger of such images into larger easel paintings. His skills developed rapidly and mastering the subject of winter in oil paint remained his focus for over a year.

In the *plein air* sketch for *Winter*, 1916, in the collection of Museum London, Ontario, Carmichael stood further back from the distant forest than for the easel painting. When it came to enlarging this scene, he moved in closer to the fast-moving water and ice floes coursing the river, thereby bringing the distant trees into closer view. The deep blue colours of the river are more greatly amplified to evoke the chill of this winter-spring day. *Winter* is also much sharper in focus and the overall scene is more snowbound than the sketch, particularly the snow-weighted trees in the far distance.

At this time, Carmichael was only beginning to develop easel paintings produced in studio, the first of these being *Winter Evening*, known today as *A Muskoka Road*, 1915 (McMichael Canadian Art Collection) which he exhibited in the annual spring exhibition of the Ontario Society of Artists in 1915. Carmichael's finite production at this time is partly explained by economics since he struggled to find work during wartime and had scrimped to save for his wedding to Ada Went on 15 September 1915. When he was re-hired at Rous and Mann in January 1916, a change in finances meant that Carmichael could now better afford essential painting supplies.

By January 1916, the Carmichaels had moved from Bolton to Thornhill, Ontario where a small artists colony had begun to develop around the family of J.E.H. MacDonald. Arthur Lismer and his family also lived there between 1915–16. It was in Thornhill that Carmichael painted *Winter* in the early weeks of 1916, time enough so he could include it in the spring annual exhibition of the Ontario Society of Artists, one of three canvases he showed then. In Thornhill, Carmichael once again had the benefit of artist friends to share ideas and techniques on painting in oil. MacDonald's famous *Tangled Garden*, 1916 (National Gallery of Canada) was completed that same year.

*Winter*, 1916 is one of Carmichael's earliest essays in Impressionist painting and evidence of his swift capacity to handle the oil medium. He learned expediently from his friend and mentor in Tom Thomson, whose Sketch for *In Algonquin Park*, 1914, had been Carmichael's choice for a wedding gift offered by the artist, a work Carmichael no doubt studied carefully over the fall of 1915. *Winter*, though, is a light-filled scene, much enriched from the sketch. It shows Carmichael's use of broken brushwork throughout, most especially in the foreground areas of river and snow. A decorative fan-like approach was used to articulate the middle-ground trees and flatten their three-dimensionality to emphasize the impasto surface. When Carmichael ventured further north in the late summer of 1916 to the cottage of patron-ophthalmologist, Dr. James Metcalfe MacCallum (1860–1943) in Monument Channel, Georgian Bay, he knew he now had command over painting snow in oil. Among the next subjects leading to Carmichael's role in co-founding the Group of Seven in 1920 would





be the rugged rocks of the Pre-Cambrian Shield and the splendour of colours offered by the fall season in southern Ontario.

Although the provenance for *Winter*, 1916 is not fully documented, gallerist Blair Laing represented Carmichael's work posthumously. Labels on the verso from his own gallery, and that of his father's (Mellors Fine Arts, est. 1932), make it virtually certain that *Winter* originally came directly from either the artist's studio or the artist's widow, Ada Carmichael. The painting is a sterling example of the early years of Carmichael's landscape work in oil.

We extend our thanks to Catharine Mastin, PhD, art historian, curator, and Adjunct Member of the Faculty of Graduate Studies in Art History at York University for contributing the preceding essay. Mastin also curated the exhibition *Franklin Carmichael: Portrait of a Spiritualist*, an exhibition organized by the National Gallery of Canada, Ottawa, which toured Canada between 1999 and 2001.

**\$100,000–\$150,000**



## JAMES EDWARD HERVEY MACDONALD

### Laurentian Hillside, October 1914

oil on canvas

signed and dated 1914 lower right; inscribed "\$850" on the reverse

30.25 ins x 40.5 ins; 76.8 cms x 102.9 cms

#### PROVENANCE

Estate of the Artist

Thoreau MacDonald, Thornhill, Ontario

Mellors Galleries, Toronto, 1939

Dominion Gallery, Montreal, April 1947

Oliver West, Qualicum, B.C., 14 October 1947

Auction, Victoria, B.C., July 1964

Rowland Webb, Esq., F.R.S.A.I.

Walter Klinkhoff Gallery, Montreal

W. Howard Wert, Montreal, circa 1966

Walter Klinkhoff Gallery, Montreal

Bram Garber Collection, Montreal

Acquired by the present Private Collection, 1994

#### EXHIBITED

*Thirty-sixth Annual Exhibition of the Royal Canadian Academy of Arts*, Toronto Art Museum, Public Library Building, 19 November 1914, no. 132 as *Laurentian Hillside, October*

*Provincial Exhibition*, Fine Art Gallery, New Westminster, 1922, no. 53 as *Laurentian Hills, October*

*Exhibition of the Work of Tom Thomson and J.E.H. MacDonald*, Mellors Galleries, Toronto, 11–18 February 1939, no. 4, as 30x30

*J.E.H. MacDonald Memorial Exhibition*, Dominion Gallery, Montreal, 20 November–3 December 1947, no. 13

*J.E.H. MacDonald, R.C.A., 1873–1932*, Art Gallery of Toronto; travelling to the National Gallery of Canada, Ottawa, 13 November 1965–6 February 1966, no. 18

*Le Groupe des Sept/The Group of Seven*, National Gallery of Canada, Ottawa; travelling to the Montreal Museum of Fine Arts, 19 June–31 October 1970, no. 35

*Max Stern: The Taste of a Dealer: Works from Private Collections Acquired through the Dominion Gallery*, Leonard & Bina Ellen Art Gallery, Concordia University, Montreal, 1 September–9 October 2004, no. 75  
*Painting Canada: Tom Thomson and the Group of Seven*, Dulwich Picture Gallery, London, England; travelling to National Museum of Art, Architecture and Design, Oslo; Groninger Museum, Groningen, The Netherlands, 19 October 2011–28 October 2012, no. 86

*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

Margaret Fairbairn, "Five Canadian Artists Gain Distinctions," *Toronto Star Weekly*, 8 March 1913

"A Hey day of Colours," *Canadian Courier*, XVI:26, 28 November 1914, page 14

F.B. Housser, *A Canadian Art Movement: The Story of the Group of Seven*, Toronto, 1926, page 91

E.R. Hunter, *J.E.H. MacDonald: A Biography & Catalogue of His Work*, Toronto, 1940, page 50

"J.E.H. MacDonald's Art Shown in Wide Scope," *The Gazette* (Montreal), 22 November 1947

Nancy Robertson, *J.E.H. MacDonald, R.C.A., 1873–1932*, Toronto, 1965, page 24, reproduced page 53

Colin S. MacDonald, *A Dictionary of Canadian Artists*, vol. 4, Ottawa, 1967, page 983, as a Gattineau subject

Helen Bradfield, *Art Gallery of Ontario: The Canadian Collection*, Toronto, 1970, page 274

Dennis Reid, *Le Groupe des Sept/The Group of Seven*, Ottawa, 1970, pages 62–63, reproduced page 63

Peter Mellen, *The Group of Seven*, Toronto/Montreal, 1970, reproduced page 44

Paul Duval, *The Tangled Garden*, Scarborough, Ontario, 1978, pages 49–52

Jeremy Adamson, *Lawren S. Harris: Urban Scenes and Wilderness Landscapes 1906–1930*, Toronto, 1978, page 47

Bram Garber, *A Collector's Choice of Canadian Art: The Bram Garber Collection*, Montreal, 1981, reproduced page 19

David Silcox, *The Group of Seven and Tom Thomson*, 2003 (and 2011), reproduced page 188

*Max Stern: Montreal Dealer and Patron*, Montreal, 2004, reproduced page 37, caption page 91

*Painting Canada: Tom Thomson and the Group of Seven*, London, 2011, reproduced page 159

Ian Thom, et al., *Embracing Canada: Landscapes from Krieghoff to the Group of Seven*, Vancouver /London, 2015, reproduced page 91, caption page 202

"Lawren Stewart Harris, 'Laurentian Landscape,'" *Heffel Fine Canadian Art Auction*, 25 May 2016, lot 142, pages 62–65, reproduced page 65

J.E.H. MacDonald began his career as a graphic designer, working for Grip Limited in Toronto, then moved to London, England in 1903 to work for Carlton Studios, a design firm established by former members of the Toronto Art League. In 1907 he returned to Grip where he met Albert Robson, Tom Thomson, Frank Johnston, and Arthur Lismer. The artists were encouraged to sketch on weekends in the country surrounding Toronto and MacDonald was soon exhibiting landscapes in the annual exhibitions of the various societies. His first subjects were sketched around his home near High Park and the Humber Valley, in what was then Toronto Junction, and in 1909 he painted at Burks Falls and on the Magnetawan River.



James Edward Hervey MacDonald  
*October Afternoon, Laurentians*, 1914  
oil on canvas, 87.5 x 115.5 cms  
TD Corporate Art Collection  
*Not for sale with this lot*



MacDonald had associated with Toronto's Arts and Letters Club from its establishment in March 1908; however, possibly for financial reasons, he only became a member in February 1911. The Arts and Letters Club provided MacDonald with new associates and it was there that he met Lawren Harris, chairman of the club's picture committee during the winter of 1911–1912. In November Harris arranged for an exhibition of MacDonald's paintings, an exhibition that was enthusiastically reviewed by C.W. Jefferys in the December 1911 issue of the club's publication, *The Lamps*. Spurred by a greater ambition to paint, MacDonald left Grip in late 1911.

Lawren Harris was MacDonald's closest painting companion during these years. They sketched together on the Toronto waterfront during the winter of 1911–1912 and painted together at Mattawa (spring 1912 and 1913), on the Magnetawan River (fall 1912) and at Saint Jovite in the Laurentians in the fall of 1913. In January 1913 they had travelled to Buffalo to see an exhibition of Scandinavian art that proved to be a catalyst for the burgeoning movement that would become the Group of Seven. Increased production was met with greater exhibiting opportunities. MacDonald's career as a painter was launched and the development in his work was noted by Margaret Fairbairn in Toronto's

*Star Weekly*. "When Mr. J.E.H. MacDonald, A.R.C.A. of Toronto first exhibited, his subjects were invariably low-toned effects of night, moonlight on snow or twilight and they attracted the attention of knowing ones by their discriminating appreciation of tone. They were little harmonies and symphonies. The canvases were small, but the feeling shown was not. His choice of these subjects, he avers, was not because of any decided predilection for them, but because he happened to have more and better opportunities to study the nuances of twilight, of night, than anything else. Of late he has been experimenting with the atmospheric effects of dazzling sun and snow, an added impetus being the wonderful paintings of a Scandinavian artist shown at Buffalo."

MacDonald was entranced by the Laurentian landscape and, from Saint Jovite, wrote home to his wife. "Lawren and I have done nothing but admire one fine view after another between sketches and meals. It is certainly a great country this... The colouring is very fine. The trees are well turned, and I have never seen such brilliance of colour and such masses of it."



Two very different canvases resulted from this trip. *October Afternoon, Laurentians* (TD Corporate Art Collection) is a panoramic view of a Laurentian valley. The foreground rises left and right, dipping in the centre to reveal an open, almost empty field in the centre. In the distance are low, sketchily-brushed hills under a vast sky. It is a minimalist composition compared to *Laurentian Hillside, October* with its animated and emphatically broken brushwork and delicate range of tones. It was referred to as a “Persian rug effect” by the writer, probably Augustus Bridle, in the *Canadian Courier*, when the painting was exhibited with the Royal Canadian Academy of Arts.

The canvas rather closely follows the oil sketch MacDonald had painted in October 1913 (lot 122). The curves of the foreground draw the eye from lower left to centre right, like a proscenium to the massive hill beyond. The brushwork is further enhanced and is more vigorous and definite than in the oil sketch. The birch at the right is more defined and the colour in the far hill is more diffuse. The touch of blue in the upper right of the sketch is incorporated into the overall mauve tonality of the hill. The most notable differences between the sketch and canvas are the addition of the blue-doored white cabin by the shoreline and the farmer with brown and white horses pulling the plough in the middle ground. As heir to the concerns of the members of the Toronto Art Students League, MacDonald retained an interest in the human presence and agricultural development of an earlier generation.

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.

\$250,000–\$350,000

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## JAMES EDWARD HERVEY MACDONALD

### Laurentian Hillside, 1913

oil on book binder's board

initialed lower left; signed and inscribed "Sketch for Laurentian Hillside" on the reverse

6 ins x 8 ins; 15.2 cms x 20.3 cms

#### PROVENANCE

G. Blair Laing, Toronto

Egerton Brown

G.E. Brown

Acquired by the present Private Collection, March 1999

#### EXHIBITED

Possibly *Second Annual Exhibition of Little Pictures by Canadian Artists*, Toronto Art Galleries of the Public Reference Library, 7–28 February 1914, no. 229 as *October Color, Laurentians*

*Painting Canada: Tom Thomson and the Group of Seven*, Dulwich Picture Gallery, London, England; travelling to National Museum of Art, Architecture and Design, Oslo; Gröninger Museum, Groningen, The Netherlands, 19 October 2011–28 October 2012, no. 85

*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

Peter Mellen, *The Group of Seven*, Toronto/Montreal, 1970, page 44

Paul Duval, *The Tangled Garden*, Scarborough, Ontario, 1978, pages 49–52

Ian A.C. Dejardin, et al., *Painting Canada: Tom Thomson and the Group of Seven*, London, 2011, no. 85, reproduced page 158

Ian Thom, et al., *Embracing Canada: Landscapes from Krieghoff to the Group of Seven*, Vancouver/London, 2015, reproduced page 90, caption page 202



J.E.H. MacDonald

*Rain, Laurentians*, 1913

oil on cardboard, 20.4 x 25.3 cms

National Gallery of Canada

Gift of an anonymous donor, 1999

Not for sale with this lot



Having worked as a graphic designer since the mid-1890s, J.E.H. MacDonald's debut as a painter was somewhat late. He only began to exhibit paintings in 1908 at the age of thirty-four but was encouraged by his fellow employees at Grip Limited and through his friendship with Lawren Harris, a fellow member of Toronto's Arts and Letters Club. It was Harris who arranged MacDonald's well-received solo exhibition at the club in November 1911 and soon Harris became J.E.H. MacDonald's most frequent painting companion. They sketched together on several occasions and, in the fall of 1913, they travelled to Saint Jovite in the Laurentians. From there MacDonald wrote home to his wife. "Lawren and I have done nothing but admire one fine view after another between sketches and meals. It is certainly a great country this... The colouring is very fine. The trees are well turned, and I have never seen such brilliance of colour and such masses of it. But don't expect our sketches to show it. We have been following lamely after it, hoping to catch up to it some day.... The weather has been rather trying, very rainy, but picturesque in cloud and atmosphere. We have managed to work steadily, thanks to our umbrellas and wind shield. When the rain was on we turned the wind shield into a roof, and we were as comfortable under it as gypsies under a hedge..."

The two artists worked closely together as evidenced by Harris' sketch, *Laurentian Landscape* (sold at Sotheby's/Ritchies, 27 May 2003, lot 152) that has a similar open foreground, yellow-leafed trees along the water's edge and rocky hill. An overall mauve and khaki palette is predominant in the Harris sketch, evidence of the inclement, overcast weather that MacDonald had observed. Similar weather effects are depicted in MacDonald's sketch, *Rain, Laurentians* (National Gallery

of Canada) with its bold brushwork, overcast hills and dramatic sky effects. But in this sketch for *Laurentian Hillside* MacDonald did catch up with nature's colouring. Purple-grey rocks and lovely green slopes define the foreground with lovely red, orange and yellow trees by the water's edge. A birch rises from centre right to touches of blue upper right. Autumn foliage creates an arabesque across the rocky slopes of the hill echoing the orange and yellow trees below. The hill is painted in purple-greys and greens and mists rise across the crest of the hill.

The artists painted a good number of sketches on each expedition though production was always subject to weather conditions. Only selected studies were worked up into canvases. Clearly MacDonald was so pleased with the effects captured in this sketch that he used it to develop a major canvas over the winter of 1913–1914. The resultant canvas, *Laurentian Hillside, October* (lot 121), is being offered in this sale. MacDonald exhibited a related etching, *Autumn Weather, La Toque, Laurentians*, in the Art Museum of Toronto exhibition *Etchings by Toronto Etchers* in April 1914. Impressions of this etching are in the collections of the Art Gallery of Hamilton and the Art Gallery of Ontario.

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.

**\$20,000–\$30,000**



**EDWIN HEADLEY HOLGATE****Autumn Tangle***oil on canvas**signed lower left**12.5 ins x 14.5 ins; 31.8 cms x 36.8 cms***PROVENANCE**

A.K. Prakash &amp; Associates, Inc., Toronto

Walter Klinkhoff Gallery, Montreal as *Autumn Tangle, Laurentians*, circa 1948

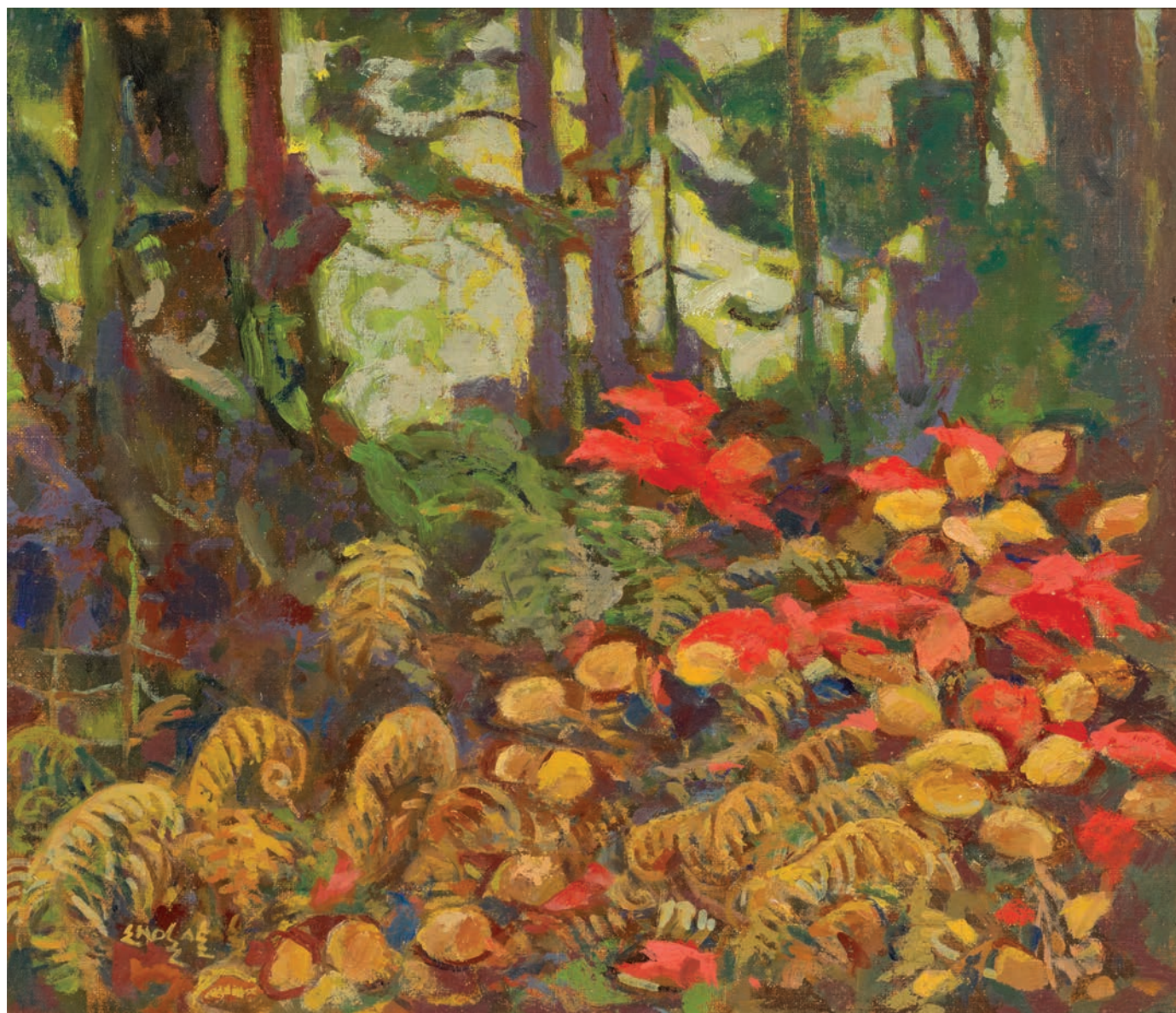
Private Collection, Toronto

**EXHIBITED***Edwin Holgate*, The Montreal Museum of Fine Arts; travelling to the Glenbow Museum, Calgary; The McMichael Canadian Art Collection, Kleinburg; National Gallery of Canada, Ottawa; Beaverbrook Art Gallery, Fredericton, 26 May 2005–15 April 2007, no. 119*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 *Autumn Tangle*, circa 1940**LITERATURE**Dennis Reid, *Edwin H. Holgate*, Ottawa, 1976, page 22Brian Foss, Rosalind Pepall and Laura Brandon, *Edwin Holgate*, 2005, no. 119, reproduced page 161Ian Thom, et al., *Embracing Canada: Landscapes from Krieghoff to the Group of Seven*, Vancouver/London, 2015, reproduced page 139

A landscape painter, portraitist, muralist, printmaker and illustrator, Edwin Holgate most often found his subjects in the province of Quebec. The artist loved the outdoors and had always been interested in depicting the wilderness of the Laurentians. He built a cabin at Lake Tremblant in 1925, but later sold the property to purchase a nine-acre piece of land in Morin Heights, where he settled with his wife Frances in 1946.

Holgate painted *Autumn Tangle, Laurentians* two years later, depicting his preferred subject of periods of rapid change of the Canadian landscape between seasons. Dennis Reid remarks on Holgate's artistic output following his move, which accurately describes the colourful and dense composition: "His small oil sketches of the late forties and fifties in particular are sure and deft, spontaneous in response, yet resolved, tight works of art. Usually close-in, intimate studies of forest interiors, they are rich in observed detail and exciting colour." Reid describes the artist's Laurentian works as "among the most sensual of his works, they reveal across every inch of their surfaces the long hours of concentration that have brought to them the gentle glow of life."

\$30,000–\$50,000













## LAWREN STEWART HARRIS

## Lake Superior Sketch no. 3

oil on beaverboard

signed, titled and dated circa 1926 on a label on the reverse: inscribed "This is an authentic sketch by Lawren Harris made at Lake Superior about 1926. A.J. Casson May 8, 1973" and "4/3" on the reverse

12 ins x 15 ins; 30.5 cms x 38.1 cms

## PROVENANCE

The Artist, Vancouver

Gwethalyn Graham, Montreal

Frank Benish, Sudbury, circa 1978

Christopher Varley, Toronto

Acquired by the present Private Collection, December 1994



Lawren S. Harris

*North Shore, Lake Superior*, 1925

graphite on paper, 18.8 x 24.1 cms

Dalhousie Art Gallery

Not for sale with this lot



Lawren S. Harris

*Lake Superior Painting*, circa 1927–1928

oil on canvas, 101.6 x 127 cms

Private Collection

Not for sale with this lot

## EXHIBITED

*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 as *Barren Land, Lake Superior*

*Collectors' Treasures: Annual Loan Exhibition*, Galerie Eric Klinkhoff, 19 October–2 November 2019, no. 18

## LITERATURE

[Fred Jacob], "Ontario Painters Doing Vital Work," *Mail and Empire* (Toronto), 17 March 1924

Doris Mills, *The paintings of Lawren Harris compiled by Mrs. Gordon Mills*, July–December 1936, Library and Archives of the National Gallery of Canada as *Lake Superior Sketches, Number 3*, with drawing by Hans Jensen

Naomi Jackson Groves, "Foreword," in *A.Y.'s Canada Drawings by A.Y. Jackson*, Toronto/Vancouver, 1968

Ian Thom, et al., *Embracing Canada: Landscapes from Krieghoff to the Group of Seven*, Vancouver/London, 2015, reproduced page 131, caption page 201, as *Barren Land, Lake Superior*

The exploration of Canada's many landscapes saw the artist members of the Group of Seven paint on Georgian Bay and in Algonquin Park and Algoma. Following their regular practice, they painted their canvases in their Toronto studios from oil sketches 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. The two artists would return to the north shore almost every autumn for the next seven years, exploring the region's many dramatic features.

Harris' first paintings of the north shore focused on the rocky hills overlooking the lake and around Port Coldwell. But the bare stumps of fire-devastated trees overlooking Lake Superior were a repeated attraction for Harris and first appeared in his canvas *Above Lake Superior* (Art Gallery of Ontario, acc. 1335), the hit of the 1924 Ontario Society of Artists exhibition.

The oil sketch for that canvas (Thomson Collection at the Art Gallery of Ontario) is on a panel 10 ½ x 13 ¾ inches (26.7 x 35 cm) and was probably painted in 1923. However, in 1925, to better encompass his expanding vision of the lake's vast spaces, Harris began painting on panels approximately 12 x 15 inches (30.5 x 38.1 cm), the dimensions of this oil sketch.

At the same time Harris painted, he also drew, though the relationship of his drawings to his oil sketches is not always clear. Were drawings done when weather didn't permit painting? Did the drawing in the Dalhousie Art Gallery precede the oil sketch and was the sketch painted in his studio? These tree stumps are clearly defined in the drawing, though the clouds are more stylized and hover closer to the horizon in the sketch, the centre hump of land is higher and more prominent and the island at the right fills the horizon centre right. Jackson's drawings were made in front of the motif after painting the oil sketch "to catch what he has termed an 'alternative line for later decision,'" as Naomi Groves has observed, or to note variant colours or changes of light. While Harris' paintings undoubtedly came out of his response to the light and forms in the landscape before him, they are



more intellectual constructs than Jackson's immediate responses to the particularities of his subjects. The fleeting effects of light were of less interest to Harris.

The artists made numerous oil sketches but only a few were selected to be worked up into a canvas. This oil sketch was developed into a canvas generically titled *Lake Superior* (private collection). The tree stumps remain faithful to the drawing and sketch, but the silhouettes of the foreground forms, the island at the right and the clouds are closer to the drawing. It is more likely the drawing was done after the oil sketch,

preparatory to the canvas. The overall tonality of the canvas differs from the small oil but the most dramatic change is in the treatment of light. Shafts of light illuminate the clouds, water and trunks, creating a remarkably different effect from the sketch, an effect characteristic of Harris' major Lake Superior canvases of the late 1920s.

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



**ALBERT HENRY ROBINSON****Opulent Autumn, Ste Geneviève***oil on panel**signed lower left and titled lower right**11 ins x 13 ins; 27.9 cms x 33.0 cms***PROVENANCE**

Watson Art Galleries, Montreal

Walter Klinkhoff Gallery, Montreal, by 1968

Peter Bronfman, Montreal

Waddington Gallery, Montreal

Acquired by the present Private Collection, May 1978

**EXHIBITED**

*Albert H. Robinson*, University of Guelph; travelling to Kitchener-Waterloo Art Gallery, 3 March–21 April 1968 as *Ste Geneviève*, 1928  
*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. 84 as *circa 1928*

*Hommage à Albert H. Robinson*, Galerie Walter Klinkhoff, Montreal, September 1994, no. 2

*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**

Dennis Reid, *Collector's Canada: Selections from a Toronto Private Collection*, Toronto, 1988, no. 84, reproduced page 77

*Hommage à Albert H. Robinson*, Galerie Walter Klinkhoff, Montreal, September 1994, no. 2, reproduced page 8

Ian Thom, et al., *Embracing Canada: Landscapes from Krieghoff to the Group of Seven*, Vancouver / London, 2015, reproduced page 145

Albert Henry Robinson spent most of his career based in Montreal, where he was a member of the Pen and Pencil Club of Montreal and the Arts Club of Montreal. He was also 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 through Quebec villages.

This vibrant autumn scene, appropriately titled *Opulent Autumn, Ste Geneviève*, employs a very modernist colour palette, also akin to the paintings of the Beaver Hall artists of the time. The golden overflowing hay wagon, contrasted with the bright green grass, the figure's blue pants, the pink panelling on the side of the building, as well as the orange foliage form a harmonious combination of warm colours in this charming village scene. Robinson has used loose yet deliberate brushstrokes to create simplified forms that retain a strong attention to detail, such as a man's straw hat and the pot of flowers under the porch.

The location depicted in this oil painting is the village of Sainte-Geneviève, located on the north-west shore of the Island of Montreal. At the time this artwork was completed in circa 1928, it was a small village populated by traditional Quebec-style dwellings and colonial mansions; today it is one of the many neighbourhoods forming the West Island of Montreal. In the background of the scene are two tall church spires, protruding upward beyond the border of the painting. The church is the Église Sainte-Geneviève, built in 1844 and designed by renowned Quebec architect Thomas Baillargé. Construction began in 1843 and borrowed heavily from Neo-classic, Colonial and Spanish revival, using locally-quarried materials. The stone facade has two silver spires that tower 34 metres (111 feet) above the ground. In 1926, fellow Quebec artist Ozias Leduc was appointed as artistic director for the decoration of the interior, and the stained glass windows were created by the renowned glass artist John Patrick O'Shea.

\$25,000–\$35,000





## ALEXANDER YOUNG JACKSON

**Montreal River, Algoma, 1919***oil on wood*

*signed lower left; signed, titled, dated "October 1919" and inscribed "\$35" on the reverse; inscribed "To Jane Stewart Fifteen Years Since Oct. 25. 1924"; inscribed "Told us this was the exact spot from when J. E.H. MacDonald painted "The Solemn Land"; NJG Inventory No. 2405 on the reverse*

*8.5 ins x 10.5 ins; 21.6 cms x 26.7 cms*

**PROVENANCE**

The Artist

Jane Stewart, Toronto, 25 October 1939

McCreedy Gallery, Toronto

S.C. Torno, Toronto, by 1969

Acquired by the present Private Collection, 23 October 1971

**EXHIBITED**

*Le Groupe des Sept/The Group of Seven*, Ottawa, National Gallery of Canada; travelling to the Montreal Museum of Fine Arts, 19 June–31 October 1970, no. 95

*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. 65

*Annual Group of Seven Dinner featuring works by Alexander Young Jackson*, 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 as *Montreal, Algoma River*

**LITERATURE**

Dennis Reid, *Le Groupe des Sept/The Group of Seven*, Ottawa, 1970, reproduced page 138

Dennis Reid, *Collector's Canada: Selections from a Toronto Private Collection*, Toronto, 1988, no. 65, reproduced page 63

Charles Hill, "No Timid Play of Subtleties, but Bold and Massive Design", in Ian Thom, et al., *Embracing Canada Landscapes from Krieghoff to the Group of Seven*, Vancouver /London, 2015, page 87 (with incorrect comparative reproduction), reproduced page 114, caption page 201 as *Montreal, Algoma River*

Mid-September 1919 A.Y. Jackson joined Lawren Harris, J.E.H. MacDonald and Frank Johnston on a trip to Algoma on the Algoma Central Railway. Harris and MacCallum had first visited this region in the spring of 1918 and had been joined by MacDonald and Johnston that fall. This was Jackson's first trip to Algoma. The artists first painted at the Canyon at mile 113 from Sault Ste. Marie, then at Hubert (at mile 96), from where they could travel to the falls of the Montreal River (at mile 92) by handcar, and then at Batchewana at mile 80. The autumn colour had been glorious when they first arrived, but plagued by constant rain, the reds soon turned to orange and yellow and the hills to purplish grey.

The artists worked closely together and in early October Jackson and MacDonald painted on a hill above the Montreal River, under varying weather conditions. In Jackson's sketch the autumn colour is a complex arrangement of oranges, reds, browns and greens with purplish grey



J.E.H. MacDonald

*Solemn Land, Algoma, 1919*

oil on composite wood-pulp board, 21.6 x 26.7 cms

Art Gallery of Ontario

Gift by Subscription, 1933

*Not for sale with this lot*



J.E.H. MacDonald

*Solemn Land, 1919*

oil on paperboard, 21.6 x 26.6 cms

The Thomson Collection at the Art Gallery of Ontario

*Not for sale with this lot*



J.E.H. MacDonald

*The Solemn Land, 1921*

oil on canvas, 122.5 x 153.5 cms

National Gallery of Canada

*Not for sale with this lot*



cliffs under an overcast sky. The striking graphic design of the body of water and surrounding land echo the curves of the hills and clouds. The paint is applied assertively in almost sculptural, patterned forms.

MacDonald, not atypically, painted three oil sketches from a height near Jackson, possibly on the same day. In the oil sketch in the collection of the Art Gallery of Algoma, dramatic storm clouds roll across the sky, casting dark shadows over the water and hills. Yellow, brown foliage in the lower right curves down to the water and spit of land then rises above the foreground rocks to the looming, grey cliffs. The surrounding hills encircle the still water.

In MacDonald's study in the Thomson Collection at the Art Gallery of Ontario, painted from a nearby viewpoint, the green and brown leafed trees cascade across the dense foreground rising to the brown-crested, purple cliff. The foreground plays a more dominant role in the composition. Paint is applied more fluidly and the blues of the water blend into the sky overhead.

Under a somewhat clearer sky MacDonald painted the third oil sketch in the collection of the Art Gallery of Ontario. Oranges accent the foreground and shadows and sunlight fall across the cliff and distant hill. Clouds, no longer dark, roll across the sky above the blue waters.

The patterns of light and shadow and cloud forms seen in this last sketch would be further developed in the resultant canvas, *Solemn Land*, completed one and a half years after painting on the Montreal River. The canvas was worked up from the three sketches, yet it shares the subdued tonality of the Jackson sketch and similarly enhances the graphic design of the water and surrounding cliffs. The paintings of the Group of Seven grew out of, not only a shared vision, but also constant dialogue and mutual perceptions.

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.

\$30,000–\$40,000



**CORNELIUS KRIEGHOFF****The Mid-day Halt, circa 1860***oil on canvas**signed lower left**13 ins x 18 ins; 33.0 cms x 45.7 cms***PROVENANCE**

Laing Galleries, Toronto

Ken Thomson

Loch Gallery, Toronto

Acquired by the present Private Collection, November 2005

**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**LITERATURE**J. Russell Harper, *Krieghoff*, Toronto, 1979, pages 44 and 137Dennis Reid, *Krieghoff, Images of Canada*, Toronto, 1999, pages 58 and 59Louise Vigneault, "Portraying Indigenous Peoples in Nineteenth Century Art: Conciliatory, Resistant, Immutable" in Ian Thom, et al., *Embracing Canada: Landscapes from Krieghoff to the Group of Seven*, Vancouver/London, 2015, page 18, reproduced page 29

Cornelius Krieghoff's images of Canada's Indigenous people are some of his most acclaimed within a wide range of subject matter. Depictions of the Indigenous population make up approximately one-third of the artist's known body of work. As J. Russell Harper notes, Krieghoff portrayed "man unspoiled by the complexities of artificial and unnatural civilization." Krieghoff settled in Montreal in 1846, where he regularly painted the people of Caughnawaga, a reserve south of the island. He produced large canvases for wealthy clients and very small ones for those with modest incomes. In 1853 the artist moved to Quebec and revisited this preferred subject throughout the city and its surrounding regions, including the Lorette Reserve. While Canada was undergoing major constitutional changes in addition to industrialization and urbanization during Krieghoff's two decades in the country, the artist rarely depicted evidence of this transformation in his artworks. Rather, he was firmly preoccupied with French-speaking 'habitants' and the Indigenous People of rural life. Impressed by the presence of Indigenous communities, Krieghoff did depict them with humour as he did the French Canadians. Dennis Reid notes that the artist's German roots would have probably inspired a profound respect for the peoples who maintained an organic link with nature and who resisted "civilization".

In *The Mid-day Halt, circa 1860*, Krieghoff depicts four Indigenous men seated around a fire in an autumn forest. Displaying the artist's strong attention to detail, the scene has many finely painted elements, including the figures' dress, their pipes and rifles, and their accompanying black and white dog. In the *Embracing Canada: Landscapes from Krieghoff to the Group of Seven* exhibition catalogue, art historian Louise Vigneault comments on this oil painting, remarking that "*The Mid-day Halt* present[s] an autumnal landscape wherein hunters gather around a fire at the foot of a massive rock onto which trees cling - a motif that seems to symbolize resistance to uprooting, echoing the condition of the communities that were under pressure to be removed from their territories."

Vigneault expands on this common depiction of Indigenous People in the landscape, writing "Over the course of the nineteenth century, as Canada moved from the challenges of colonization to those of urbanization and industrialization, the figure of 'the Native' played the roles of intermediary for the environment and model for political resistance and cultural perpetuation."

**\$40,000–\$60,000**





## WILLIAM RAPHAEL

**Encampment by the River, 1871***oil on canvas**signed and dated 1871 lower left**11 ins x 16.5 ins; 27.9 cms x 41.9 cms***PROVENANCE**

Pinney's, auction, Montreal, 7 December 1999, lot E125, dated 1896

Acquired by the present Private Collection, December 1999

**EXHIBITED**Possibly *Seventh Annual Exhibition of the Ontario Society of Artists*, Toronto, from 14 May 1879, no. 24 as *Point au Pic, Murray Bay*Possibly *Canadian Academy of Arts First Annual Exhibition*, Ottawa, 8–19 March 1880, no. 73 as *Point au Pic, Murray Bay***LITERATURE**Sharon Rose Goelman, *William Raphael, R.C.A. (1833–1914)* (M.A. thesis, Concordia University, 1978), pages 148–150, 158Sharon Rose Goelman, *William Raphael, R.C.A. (1833–1914)*, Walter Kinkhoff Gallery, Montreal, 1996, reproduced page 13 as *The Last of the Wigwams*Michel Lessard, *Québec éternelle : Promenade photographique dans l'âme d'un pays*, Montreal, 2013, pages 382–383

Appointed a charter member of the Canadian Academy of Arts (Royal Canadian Academy of Arts from summer 1880) by the Governor General the Marquis of Lorne, in March 1880, William Raphael submitted a large painting titled *Indian Encampment on the Lower Saint Lawrence* as his Diploma Work, the prerequisite for receipt of his diploma as Academician. Further to the constitution of the newly created society, these Diploma Works were to be donated to the National Gallery in Ottawa. That no such institution existed seems not to have disturbed the Governor General, for on receipt of the Academicians' donations, a National Gallery was created and two years later found a temporary home.

*Indian Encampment on the Lower Saint Lawrence* (National Gallery of Canada) depicts a night scene on the shores of the Saint Lawrence below Pointe-au-Pic near Murray Bay, a popular, summer tourist destination. Moonlight illuminates the river and a search light at the end of the quai. A wooden house can be seen at the top of the cliff, light shining dimly from its windows. Two figures land a boat lower right while a man collects kindling on the stony beach before three tents. A hot fire is seen burning in the bark-covered tent at the left. While the varying light sources are a principal theme, the painting also speaks of the interaction of cultures at Pointe-au-Pic where tourism, commerce and Indigenous cultures met. A photograph published by Michel Lessard, taken by the Quebec City photographer Jules-Ernest Livernois on the beach at Pointe-au-Pic shows tourists admiring and purchasing baskets woven by the woman seated in the foreground. Behind are birchbark covered huts with stove pipes emerging from the roofs.

William Raphael's painting of three bark covered tents, two pointed teepees with smoke emerging from the smoke holes, one lower with a flatter peak, are reprised in *Indian Encampment on the Lower Saint Lawrence*, having first appeared in the canvas being offered here dating from 1871. On the beach below the cliff at Pointe-au-Pic, a man wearing a yellow shirt with an embroidered collar, his pipe in hand, spoon on the ground, sits at the entrance of the left tent, his gun leaning by his side. and a pot is heated over an open fire. Two women and a child, their dresses creating vibrant accents of pink, yellow, green and mauve, are busy with baskets in front of the middle tent. A canoe sits on the rocks before a view of the river and distant hills.



William Raphael

*Indian Encampment on the Lower St. Lawrence, 1879*

oil on canvas, 61.3 x 107 cm

National Gallery of Canada

Royal Canadian Academy of Arts diploma work, deposited by the artist, Montreal, 1880

*Not for sale with this lot*

Jules-Ernest Livernois

*Huts and basket maker, Murray Bay, circa 1873*

gelatin silver print, 15.3 x 20.3 cms

McCord-Stewart Museum, Montreal

Gift of David Watson

*Not for sale with this lot*



An undated painting currently titled *Three Montagnais with Wigwams, La Malbaie* in the McCord-Stewart Museum is almost identical in composition and of similar proportions. Raphael repeats the patterning of light and dark barks on the tents though the colouring is more muted and less sharp and no smoke emerges from the smoke holes.

The three tents with the same patterning of light and dark barks appear in two variant compositions, an undated work given the title *The Last of the Wigwams*, and in a painting dated 1876 (sold Sotheby's, Toronto, 27 November 2012, lot 166). In the latter a white shirted figure is the principal accent, two canoes are pulled up on the beach and there is a more expansive view of the landscape beyond.

This brilliant canvas of 1871 is a key work in a new genre in the work of the Montreal artist William Raphael and the precursor of his Diploma Work in the National Gallery of Canada.

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



William Raphael  
*Three Montagnais with Wigwams, La Malbaie*  
 oil on canvas 30.2 x 44.8 cms  
 McCord-Stewart Museum, Montreal  
 Gift of Mrs. W.D. Lighthall  
 Not for sale with this lot



## EMILY CARR

**Nirvana, circa 1930***oil on paper, mounted on canvas*

35.25 ins x 20.25 ins; 89.5 cms x 51.4 cms

## PROVENANCE

Collection of the Artist

Major Holmes, Victoria, B.C.

Cecily Thompson (daughter of Major Holmes), Victoria  
Sotheby's Canada, auction, Toronto, 6 November 1991,  
lot 65 as *Totem Poles/Nirvana*

Private Collection

## EXHIBITED

*The Paintings of Charles Burchfield: North by Midwest*, Columbus  
Museum of Art, Ohio; travelling to Burchfield-Penney Art Center,  
Buffalo, 23 March 1997–17 August 1997*Emily Carr (1871–1945) Retrospective Exhibition*, Galerie Walter  
Klinkhoff, Montreal, 14–18 September 2002, no. 15*This Museum Lasts One Night, Pop Up Museum*, Canadian Friends of the  
Israel Museum, Toronto, 13 August 2019

Emily Carr

*Tanoo*, 1912

watercolour on paper, 74.5 x 53.2 cms

McMichael Canadian Art Collection

Gift of Dr. and Mrs. Max Stern, Dominion Gallery, Montreal

Not for sale with this lot

## LITERATURE

Sotheby's Canada, *Important Canadian Art*, 6 November 1991,  
Toronto, unpaginated, reproduced; also reproduced on the back outside  
cover*The Paintings of Charles Burchfield: North by Midwest*, Ohio, 1997,  
reproduced page 17*Magazin'Art* 12:1 (Fall 1999), reproduced page 135*Etcetera*, 11 September 2002, reproduced page 13*Emily Carr (1871–1945) Retrospective Exhibition*, Galerie Walter  
Klinkhoff, Montreal, September 2002, no. 15, reproduced page 7

Emily Carr first became interested in depicting the totemic art of the Indigenous peoples of British Columbia's Pacific coast during a trip to Alaska with her sister Alice in 1907. Carr was deeply moved by the poles that she saw on that journey and journeyed north in both 1908 and 1909 to depict them. She realized however that her training in London and San Francisco had not equipped her with the artistic tools to depict the poles in a way that pleased her. In her quest to gain the technique necessary to depict these poles to her satisfaction, she travelled to France in the fall of 1910 and spent much of 1911 training with three expatriate artists – John Duncan Fergusson, Harry Phelan Gibb and Frances Hodgkins. Each of these teachers encouraged Carr to paint in a manner influenced by the ideas of both the Impressionists and post-Impressionists. Hodgkins was particularly important in freeing up Carr's approach to the use of watercolour. In 1912, following her return to Canada from France, Carr again visited northern British Columbia and began a serious campaign to depict the poles she saw in a new, more modern manner. Key amongst her 1912 visits was time spent on Haida Gwaii (formerly the Queen Charlotte Islands) and the deserted village of Tanoo (now T'anuu). Carr produced several sketches on the spot and these *en-plein-air* sketches were used to produce more finished watercolours and canvases in her studio. She held a major exhibition of these works in Vancouver in 1913. Among them is a superb 1912 watercolour *Tanoo* (now in the McMichael Canadian Art Collection). The 1912 works and the exhibition itself were received less enthusiastically than Carr had hoped for but, in 1927, these paintings were shown in the *Exhibition of Canadian West Coast Art Native and Modern*, held at the National Gallery of Canada (and subsequently shown in Montreal and Toronto). This important exhibition introduced Carr to the larger Canadian art world and marked the beginning of her association with Lawren Harris and other members of the Group of Seven.

The enthusiasm that Harris (and others) expressed for Carr's totemic work encouraged her to return to painting (which she had largely abandoned between 1913 and 1927) and, the following year, 1928, Carr returned to northern BC to paint the totems she so admired. Carr also re-examined the work from 1912 and she revisited some of the watercolours and sketches as source-material for canvases in the early thirties. One of the most notable examples is her use of *Cumshewa*, 1912 (National Gallery of Canada) as the source for *Big Raven*, 1931 (Vancouver Art Gallery). Carr also revisited *Tanoo* but unlike the pairing of the watercolour *Cumshewa* and the canvas, *Big Raven*, she employed oil on paper as an intermediary step between the watercolour and the final canvas, *Nirvana* (formerly in the collection of Charles Band, now in a private collection). Carr had begun using oil on paper as her primary sketching medium in the early 1930s (unfortunately most of these works are undated), and many but not all were conceived of as source material for canvases rather than works of art in themselves. The oil on paper sketch, *Nirvana*, circa 1930, is highly unusual within Carr's oeuvre. Rather than working directly from the motif, she worked from the 1912 watercolour, *Tanoo*. This seems to





be the only time in Carr's career that she took this approach. *Nirvana* is also the only known example of an oil on paper with totemic subject matter. *Nirvana*, among Carr's earliest oil on paper sketches, was done at the time of *Untitled* (Forest Interior, black, grey and white), circa 1930 (Vancouver Art Gallery), when Carr was exploring the role of oil on paper sketches in her work. This may explain both the unique subject matter and the fact that *Nirvana* is based, not on direct observation, but on the 1912 watercolour.

The exploration of this trilogy of depictions of the two T'anuu poles is fascinating. In the earliest depiction, the 1912 watercolour *Tanoo*, we see two Haida poles (both depicting ravens and eagles), rising from a sea of bushes, the poles set against a background of silhouetted trees. The two poles are placed in the middle distance, somewhat removed from the viewer. In the oil on paper, *Nirvana*, the setting of the poles has been radically altered. Here we see the right-side pole brought up to the picture plane and the two poles are dramatically separated by the simplified tree-forms which recall those seen in *Untitled* (Vancouver Art Gallery). The background is simplified into a curtain of brushstrokes which suggest but do not delineate a sky and forest. The oil paint, thinned with gasoline, has been quickly and decisively applied to the paper. There is a more substantial, volumetric quality to the image suggested by the more emphatic application of the paint. In the final canvas, *Nirvana*, circa 1930, Carr revisits the landscape setting, providing a much more descriptive background for the two poles. There is a village on a shoreline, backed by enormous trees. In the foreground, Carr has placed a swirling base of foliage from which the two poles rise. The placement of the poles within the composition has also shifted to the right. This allows her to introduce a shaft of light into the middle ground of the work. Interestingly, the final canvas has rendered the poles as much less colourful, as if the poles were unpainted much as Carr was to do in *Big Raven*.

All three of Carr's depictions of the T'anuu poles are wonderful examples of her work. The oil on paper *Nirvana* is a fascinating and rare example of Carr's use of the technique in a study of a totemic subject. These varied compositions reveal how engaged Carr was with this subject and how varied her approach to depicting them was.

We extend our thanks to curator and art historian, Ian Thom, for his assistance in researching this artwork and for contributing the preceding essay.

\$250,000–\$350,000



Emily Carr,  
*Nirvana*, circa 1930  
oil on canvas, 108.6 x 69.3 cms  
Private Collection  
*Not for sale with this lot*



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## ROBERT HARRIS

### The Skipper's Daughter, 1908

oil on canvas

signed lower left; titled on the stretcher on the reverse

24 ins x 30 ins; 61.0 cms x 76.2 cms

#### PROVENANCE

Paul Duval, Toronto

Acquired by the present Private Collection, circa 1970

#### EXHIBITED

*Twenty-Fifth Spring Exhibition*, Art Association of Montreal, 2-24 April 1909, no. 171

*Fortieth Annual Exhibition*, Ontario Society of Artists, Toronto, 9-30 March 1912, no. 66

*Impressionism in Canada: 1895-1935*, Art Gallery of Ontario; travelling to the Vancouver Art Gallery; Edmonton Art Gallery; Saskatoon Gallery and Conservatory Corporation; the Confederation Art Gallery and Museum, Charlottetown; The Robert McLaughlin Gallery, Oshawa; the Art Gallery of Ontario, Toronto, 16 January 1974-5 January 1975, no. 61

*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. 29

*Home Truths*, Robert McLaughlin Gallery, Oshawa; travelling to Mississauga Library Arts Centre; Rodman Hall, Saint Catharines, 4 September 1997-22 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

*Canadian Art: A Child's World*, Galerie Eric Klinkhoff, Montreal, 28 October-11 November 2017, no. 4

*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. 56

#### LITERATURE

Joan Murray, *Impressionism in Canada: 1895-1935*, Art Gallery of Ontario, 1974, no. 61, reproduced page 79  
Dennis Reid, *Collector's Canada: Selections from a Toronto Private Collection*, Toronto, 1978, no. 29, reproduced page 38

Paul Duval, *Canadian Impressionism*, Toronto/London, 1990, reproduced page 67

Norma Broude, *World Impressionism: The International Movement 1860-1920*, New York, 1990, no. 120, reproduced page 104

Joan Murray, *Home Truths*, Toronto, 1997, plate 60, reproduced page 85

Ian Thom, et al., *Embracing Canada: Landscapes from Krieghoff to the Group of Seven*, Vancouver/London, 2015, reproduced page 80

A.K. Prakash, *Impressionism in Canada: A Journey of Rediscovery*, Stuttgart, 2015, plate 21.3, reproduced page 644

*Canadian Art: A Child's World*, Galerie Eric Klinkhoff, Montreal, 2017, no. 4, reproduced

Katerina Atanassova, *Canada and Impressionism: New Horizons 1880-1930*, Ottawa, 2019, no. 56, reproduced page 182

*The Skipper's Daughter* depicts a fashionably dressed young girl seated in a wooden chair. Behind her is a setting of a small body of water with two boats; the opposite shore shows hints of buildings. The sitter is said to be Lilius Torrance Newton, Robert Harris' goddaughter, who would grow up to be an influential portrait artist herself and member of the influential Beaver Hall Group. She was dressed in formal white attire to attend a wedding that same day.

*The Skipper's Daughter* was completed in 1908, as Robert Harris turned to painting in an Impressionist-influenced mode after purchasing the first book in English on the subject, *The French Impressionists (1860-1900)* by Camille Mauclair, published in 1903. He began to incorporate small touches of vibrant colour and the fluid brushwork of the Impressionists, while still maintaining the formal characteristics of academic portraiture. This painting displays a strong stylistic influence of Impressionism, with a pastel colour palette, loose brushstrokes, as well as a bright, warm light emanating from the canvas.

\$15,000-\$18,000



## CHARLOTTE MOUNT BROCK SCHREIBER

### Don't Be Afraid

oil on canvas

titled and dated circa 1878 on the exhibition labels on the reverse

32.25 ins x 43 ins; 81.9 cms x 109.2 cms

### PROVENANCE

Estate of the Artist

Herbert ("Harrie") Schreiber, Toronto

By descent to Paris ("Perry") Harrie Stuart Schreiber, Port Carling, Ontario

Paul Duval, Toronto

Acquired by the present Private Collection, circa 1968

### EXHIBITED

*Sixth Annual Exhibition of the Ontario Society of Artists*, Toronto, May 1878, no. 57 as *Don't Be Afraid* at \$200

*Second Annual Sale by Auction of Paintings and Drawings under the Auspices of the Society of Artists*, Exhibition Rooms, Toronto, 7 December 1878, no. 89 as *Don't Be Afraid*

*Charlotte M. Schreiber: A Retrospective*, University of Toronto, Erindale Campus Art Gallery, 30 October–18 November 1967, no. 7 as *Sleighbing Scene, Springfield on the Credit*, (1875) (Harrie, Edith & Delisle Schreiber as children)

*Ontario Society of Artists: 100 Years*, Art Gallery of Ontario, Toronto; travelling to Art Gallery of Hamilton; London Public Library and Art Museum; Sarnia Public Library and Art Gallery; and Art Gallery of Windsor, 16 September 1972–29 April 1973, no. 105 as *Springfield on the Credit*, 1875

*From Women's Eyes: Women Painters in Canada*, Agnes Etherington Art Centre, Kingston, 12 December 1975–1 February 1976, no. 16 as *Springfield on the Credit*, 1875

*Through Canadian Eyes: Trends and Influences in Canadian Art 1815–1965*, Glenbow–Alberta Institute, Calgary, 22 September–24 October 1976, no. 31 as *Springfield on the Credit*, 1875

*The Child in Ontario Art*, The Macdonald Gallery, Queen's Park, Toronto, 27 June–29 July 1979, no. 16 as *Springfield on the Credit*, 1875

*Charlotte M. Schreiber: A Retrospective*, Erindale Campus Art Gallery, University of Toronto, Toronto, 16 September–27 October 1985, no. 32 as *Springfield on the Credit* and undated

*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. 23 as *Springfield on the Credit*, circa 1880

*Home Truths*, Robert McLaughlin Gallery, Oshawa; travelling to Mississauga Library Arts Centre; Rodman Hall, Saint Catharines, 4 September 1997–22 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 as *Don't Be Afraid*, circa 1878

*Highlights from Embracing Canada*, Galerie Eric Klinkhoff, Montreal 22 October–5 November 2016, no. 7

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

### LITERATURE

"Ontario Society of Artists," *Daily Mail* (Toronto), 22 May 1878

"Ontario Society of Artists," *The Daily Globe* (Toronto), 24 May 1878

"Ontario Society of Artists Second Annual Sale," *The Daily Globe* (Toronto), 9 December 1878

J. Russell Harper, *Painting in Canada: A History*, Toronto, 1966, page 217, reproduced page 253 as *Springfield on the Credit*, 1875

Joan Murray, *Ontario Society of Artists: 100 Years*, Toronto, 1972, reproduced page 54 as *Springfield on the Credit*, 1875 and as possibly exhibited O.S.A. 1876, no. 9 as *A Game of Play*

Paul Duval, *High Realism in Canada*, Toronto, 1974, page 26, reproduced page 19 as *Sleighbing on the Credit*, circa 1875

Nathalie Luckyj and Dorothy Farr, *From Women's Eyes: Women Painters in Canada*, Kingston, 1975, reproduced page 22 as *Springfield on the Credit*, 1875

Margaret Fallis, *Charlotte Schreiber, R.C.A. 1834–1922*, (MA Thesis Research Paper, Carleton University, Ottawa, 1985), pages 45, 51–52, 70, 76–77, cat. 34 as *Springfield on the Credit*, 1875

*Charlotte M. Schreiber: A Retrospective*, Erindale Campus Art Gallery, 1985, no. 32 as *Springfield on the Credit* and undated, reproduced in colour on cover

Dennis Reid, *Collector's Canada: Selections from a Toronto Private Collection*, Toronto, 1988, no. 23, page 32, reproduced page 33 as *Springfield on the Credit*, circa 1880

Joan Murray, *Home Truths*, Toronto, 1997, reproduced page 101 as *Springfield on the Credit*, circa 1884

A.K. Prakash, *Independent Spirit: Early Canadian Women Artists*, Richmond Hill, 2008, page 38, reproduced page 39, detail page 323 as *Springfield on the Credit*, circa 1880

Joan Barrett and Gail Crawford, "Charlotte Brock Schreiber (1834–1922)," in *Extraordinary Lives: Inspiring Women of Peel*, Mississauga, 2012, page 26

Tobi Bruce, "Revisiting Charlotte Schreiber," in Ian Thom, et al., *Embracing Canada: Landscapes from Krieghoff to the Group of Seven*, Vancouver/London, 2015, pages 36–39, reproduced page 37, caption page 203, as *Don't be Afraid*, circa 1878

"Charlotte Schreiber, 'Edith Schreiber with her Sleigh'," *An Important Private Collection of Canadian Art*, Cowley Abbott, Toronto, 1 December 2022, lot 131, reproduced page 64

Charlotte Mount Brock Schreiber (née Morrell) (1834–1922), second cousin of Sir Isaac Brock, the hero of the War of 1812, was born in Colchester, Essex in 1834. She studied in England with John Rogers Herbert (1810–1890), a Nazarene-influenced painter of biblical and historical subjects and exhibited her paintings with the Royal Academy in London from 1855 to 1874. She illustrated two books, Edmund Spenser's *Legend of the Knight of the Red Crosse or of Holiness* (1871) and Elizabeth Barrett Browning's *Rhyme of the Duchess May* (1873), both published by Sampson Low, Son & Marston in London. However, in 1875, at the age of 41 she married her Canadian cousin, Weymouth George Schreiber and moved to Toronto. Here she embarked on a new life as stepmother to three children by Schreiber's first marriage to Harriet deLisle (died 1861), Edith Harriet Schreiber (1857–1939), Weymouth deLisle Schreiber (1858–1955) and Herbert ("Harrie") Schreiber (1861–1942). In Toronto she immediately became an active contributor to the city's developing arts community. She was elected a member of the Ontario Society of Artists in 1876, taught figure drawing at the Ontario School of Art from 1877 to 1880 and was a charter member of the Canadian Academy of Arts in 1880, the first and only woman member until the election of Marion Long in 1933.



Schreiber was a relatively prolific artist during her first decade in Canada and her best-known paintings are *The Croppy Boy*, *The Confession of an Irish Patriot* (1879), her Diploma Picture donated to the National Gallery of Canada (acc. no. 118) as a condition of her appointment to the Academy, and this painting, for many years known as *Springfield on the Credit* and variously dated from 1875 to 1884. For over fifty years this latter work has represented Schreiber in numerous exhibitions and publications thanks to the generosity of its owners.

Charlotte Schreiber moved back to England following her husband's death in 1898, but many of her paintings subsequently returned to the extended Schreiber family in Canada. Howard G. Schreiber, grandson of Herbert ("Harrie") Schreiber, undertook the cataloguing of the paintings in family collections and in a letter of 1 November 1960 to Nancy Robertson at the Art Gallery of Toronto he identified a canvas with P.H.S. Schreiber of Port Carling, Ontario, *Children at Play* approximately 3 feet square – "the three children of Dr. Wright of Ottawa playing in the snow." This is likely the same painting in the Charlotte Schreiber retrospective exhibition Howard Schreiber

organized at Erindale College at the University of Toronto in 1967 when it was catalogued as *Sleighb Scene, Springfield on the Credit*: (1875) (Harrie, Edith & Delisle Schreiber as children). That painting appears on a list dated 8 January 1968 as "*Springfield on the Credit* – 1875 (43" x 32" Sleighb Scene)" in the collection of P.H.S. Schreiber, the son of Herbert "Harrie" Schreiber.

It was possibly family tradition that led to the identification of the subjects as noted on a label on the back of the canvas. It is signed by "S.S.", Sally Schreiber, wife of John Harrie Schreiber, grandson of Herbert "Harrie" Schreiber. The setting has also been identified as Springfield on the Credit River (present day Erindale, Mississauga) where the Schreibers had a cottage from 1876. There they eventually built three homes, one of which is the current residence of the President of Erindale College. Howard Schreiber dated the painting 1875, the year Charlotte arrived in Canada. Yet the three children of Weymouth Schreiber were born in 1857, 1858 and 1861, which would have made them approximately eighteen, seventeen and fourteen in 1875, older than the children depicted in the canvas.



More recently Tobi Bruce of the Art Gallery of Hamilton has identified this painting as a work titled *Don't Be Afraid* that Schreiber exhibited with the Ontario Society of Artists in May 1878. The painting was noted by the writer in Toronto's *Daily Mail* on 22 May 1878. "*Don't Be Afraid*, by Mrs. Schreiber, is the largest picture she sends, and certainly does her credit; it is not a scene from the imagination but a reality, and the characters who inspired the painter with the idea can be seen any fine winter's day on many a Canadian hillside. *Don't be Afraid* – we almost hear those words as we read the roguish but kindly look in those 'big brother's' faces as they start their pretty little sister on her downward trip and seem to instruct as well as try to cheer."

Schreiber subsequently submitted *Don't Be Afraid* to the Ontario Society of Artists' second annual auction in December 1878 when the writer in *The Daily Globe* observed on 9 December 1878, "Mrs. Schreiber's excellent picture, *Don't Be Afraid*, only elicited a bid of \$78, though it was not overpriced last summer at \$200." Was the canvas withdrawn at the low bid or was it purchased by a family member and thus descended in the family?

The history is further complicated by an apparently identical painting (there are slight variations in the landscape upper left and lower right) offered by The Old Print Shop in New York and reproduced in black and white in advertisements in *The Old Print Shop Portfolio* in December 1964 (page 92) and in *Antiques Magazine* in January 1966 (page 2). That unsigned painting, measuring 30 ½ x 40 inches, was attributed by The Old Print Shop to the American artist Junius Brutus Stearns (1810–1885), but might it in fact be the canvas sold at auction in December 1878 or a replica painted by Schreiber?

Whatever the identity of the subjects and the painting's early exhibiting history, this canvas, descended in the Schreiber family and is a major work in Charlotte Schreiber's career and a characteristically Canadian subject. The two boys are dressed in Red River Coats, one with red trim, one with a red sash. Edith wears a Little Red Riding Hood cape and bonnet and blue skirt and all three wear boots and stockings. Indeed red is a repeated accent across the foreground of the picture, from the cloth in the basket, to the boys' trim and sash, to Edith's coat to the lining of the gloves in the snow. Edith nervously holds on to her brother's arm, his gloves thrown into the snow at the left, while he explains how to use the rope to steer the wooden runners of the green sled. The diagonal line created by the sled and figures crosses a diagonal line leading from the woven picnic basket and abandoned satchel, across the rear boy's back to the tree at the crest of the hill upper left. The central grouping is magnificently framed by the snowy hill and trees.

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.

\$100,000–\$150,000

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## CHARLOTTE MOUNT BROCK SCHREIBER

### Study for *Don't Be Afraid*, circa 1878

oil on paper laid down on paper board

8 ins x 10 ins; 20.3 cms x 25.4 cms

#### PROVENANCE

Estate of the Artist

By descent to Mrs. D.H.C. Mason, Toronto

By descent to Ottilie Marjorie Beatty, Toronto

D&E Lake, Toronto

Acquired by the present Private Collection, 1983

#### EXHIBITED

*Home Truths*, Robert McLaughlin Gallery, Oshawa; travelling to Mississauga Library Arts Centre; Rodman Hall, Saint Catharines, 4 September 1997–22 February 1998 as *Springfield on the Credit*, oil on canvas board, circa 1884

*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 *Study for Don't be Afraid*, circa 1878

*Our Children: Reflections of Childhood in Historical Canadian Art*, Varley Art Gallery, Markham, Ontario, 13 April–23 June 2019, no cat. no., as *Sketch for Don't be Afraid*, circa 1875



Charlotte Mount Brock Schreiber

*Springfield on the Credit* (Harrie, Edith, and Weymouth deLisle Schreiber), circa 1875

oil on canvas, 21.9 x 27.5 cms

National Gallery of Canada

Gift of James R.G. Leach, Hamilton, 2005

Not for sale with this lot



## LITERATURE

Margaret Fallis, *Charlotte Schreiber, R.C.A. 1834–1922*, (MA Thesis Research Paper, Carleton University, Ottawa, 1985), pages 45, 52, no. 35 as *Springfield on the Credit*, oil on canvas, 20.5 x 25.5 cm  
Dennis Reid, *Collector's Canada: Selections from a Toronto Private Collection*, Toronto, 1988, page 32

Joan Murray, *Home Truths*, Toronto, 1997, reproduced page 100 as *Sketch for Springfield on the Credit*, oil on paper, circa 1884

Tobi Bruce, "Revisiting Charlotte Schreiber," in Ian Thom, et al., *Embracing Canada: Landscapes from Krieghoff to the Group of Seven*, Vancouver /London, 2015, pages 36–39, reproduced page 41, caption page 203, as *Study for Don't be Afraid*, circa 1878

To prepare her large paintings Charlotte Schreiber worked out her compositions in small oil sketches. A study for her Academy Diploma Picture, *The Croppy Boy: Confessions of an Irish Patriot* is in the National Gallery of Canada (acc. no. 42261) and two oil sketches are known for her canvas *Don't Be Afraid* (see lot 131), for which the artist's three stepchildren apparently posed. Comparison of the two sketches with the final canvas provides important insights into the evolution of the painting. In this sketch the boys wear brown, Red River jackets with red sashes and the stockings of the boy at the rear are red. The young girl wears a yellow jacket and bonnet trimmed with red and a green skirt with lovely pink striped stockings. The tones of the unpainted sled complement her jacket as do the basket and satchel on the snow lower

right. The snowy hill, with a few saplings suggested top centre, rises to a bare crest upper left. The landscape here more closely approximates the background in the canvas with *The Old Print Shop* in New York in the 1960s (see lot 131).

The National Gallery's sketch is closer in composition to the final canvas (see lot 131). The young girl wears a red coat and bonnet with a blue skirt, purple striped stockings and boots. The gloves in the snow at the left and the satchel and basket lower right are absent in this sketch, the spaces filled by dead flowers and grasses showing through the snow. The figures are more finished and less sketchily treated and the stump of a tree anchors the composition upper left. This tree stump is further developed in the final canvas but the colouring is altered again and the configuration of the snow surrounding the figures is further developed. In the canvas the green sled is more precariously balanced at the edge of the drop lower right and the tracks of the sled defined. Schreiber worked out her composition combining elements from both sketches in the final work.

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.

**\$20,000–\$30,000**



## JAMES WILSON MORRICE

**Portrait, circa 1896-1897**

oil on panel

signed lower left; inscribed "Portrait of the Director of the International Exposition (Exhibition) in Venice 1904-1908, attribution by Clarence Gagnon R.C.A" on a label on the reverse

9.5 ins x 6.5 ins; 24.1 cms x 16.5 cms

**PROVENANCE**

Wm Scott &amp; Sons, Montreal

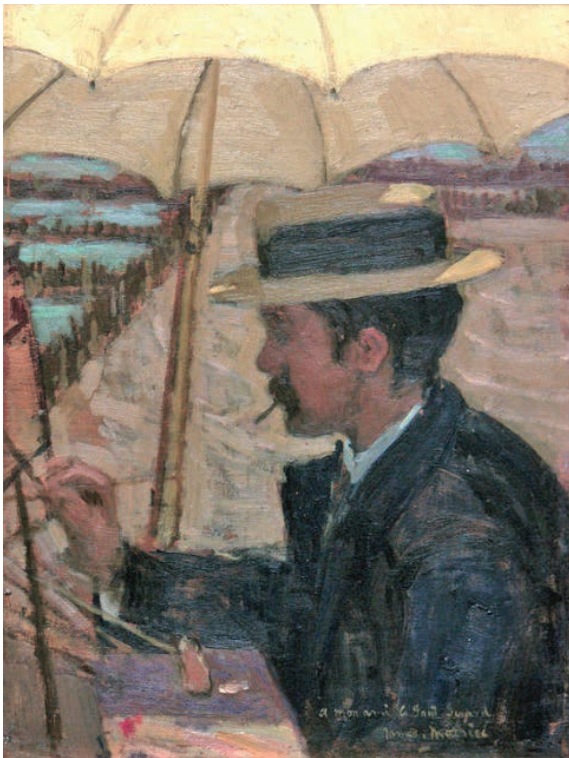
F.R. Heaton

Continental Galleries, Montreal, as *Portrait of an Artist*

Mrs. P.A. Chester (Isabel Ivey), Winnipeg, 2 March 1951

Private Collection, Toronto

Acquired by the present Private Collection, 1967

**EXHIBITED***The Private Collection of the Late F.R. Heaton*, Continental Galleries, Montreal, 22 October-4 November 1949*Portraits: Mirror of Man*, Winnipeg Art Gallery, 30 September-28 October 1956, no. 72 as *Portrait of the Director of the International Exposition in Venice, 1904-1908* (coll. Mrs Philip A. Chester, Winnipeg)*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. 46 as *Portrait*

J.W. Morrice

*Le peintre Le Gout Gérard sur le motif*

oil on panel, 32 x 24 cms

Private Collection

Not for sale with this lot

**LITERATURE**(Anon.), "Fine Paintings Shown in Heaton Collection", *The Gazette* (Montreal), 22 October 1949, page 22, mentions "a portrait of a black-bearded fellow artist with the sea as a background"Lucie Dorais, "Morrice et la figure humaine / Morrice and the Human Figure", in Nicole Cloutier, *James Wilson Morrice 1865-1924*, page 53, 63Charles C. Hill, "Morrice at Montreal", *RACAR* 13/1, 1986, page 56Dennis Reid, *Collector's Canada: Selections from a Toronto Private Collection*, Toronto, no. 46, reproduced page 52

Morrice always owed his fame to his landscapes, big or small, brought back from the many lands he visited; but he also wanted "to be known as a portrait painter" (Newton MacTavish, *Ars Longa*, 1938)... In reality, model studies and portraits count for about six percent of his output; portraits of individuals, as the present one, are extremely rare, about fifteen; and only six when we exclude representations of two lady friends – a lovely blonde with a chignon around 1894-95, and then his long-time companion, Léa Cadoret. Of the remaining ones, all men, three are identified as painters William Brymner, Robert Henri and Fernand Le Gout-Gérard; the others, as our *Portrait* was in the 1949 review, and the sketch long known as "Matisse", are often referred to as "fellow artists".

Here a middle-aged man is relaxing in a comfortable seat; the wooden armrest prolonged by a shiny metal bar could mean a small boat, the bar being a handle or an oar lock. His near-perfect profile is outlined over the calm turquoise water; the sun has just set over the high horizon. He is not a "local model", more probably an acquaintance of Morrice. Canadian painter Clarence Gagnon identified him as the Director of the Venice Biennale, probably the powerful Secretary General, Antonio Fradeletto, who sported a remarkable black beard, but cut square and paired with a long, upward pointing mustache: not our man; the President, Count Filippo Grimani, never had a beard. The dates given by Gagnon are also puzzling: the Biennale was then held on odd years, and both officials were on the Board from the first, in 1895, until well after the war. It is hard, given these facts, to give any credence to Gagnon's souvenir, which dates from around 1940 (he died in 1942).

*Portrait* is not dated, but its composition, technique and palette, strongly influenced by Manet, suggest circa 1896-1897. The Canadian artist visited Venice in 1897, but nothing here is particularly Venetian, and the (presumed) boat is not a gondola. Morrice had spent part of the previous summer in the fishing town of Cancale, north east of Saint-Malo, producing more than twenty-five small paintings and sketches, and almost filling a sketchbook. For once, he looked at the human beings around him, the women and children working in the oyster beds while the men were away fishing. This interest extended to fellow painters, like the anonymous, older artist showing his painting to a little girl *On the Beach* (Vancouver Art Gallery, wrongly located in Dinard).

A splendid portrait on a wood panel, *Le peintre Le Gout Gérard sur le motif*, personally dedicated by Morrice (private collection), is directly linked to Cancale 1896. The French artist is sitting close to the picture plane, in the act of painting, protected from the sun by his parasol; his profile is outlined by the sandy beach, with the oyster beds in the background: in true classic tradition, the painting includes details describing the sitter and locating it. Morrice's *La Bretonne*, a young Cancalaise seen in profile against an elaborate landscape (National Gallery of Canada), is composed similarly. But the setting of *Portrait* is



too vague, and neither rock outcropping on the horizon is the famous Rocher de Cancale. The subject occupies all the foreground space, requiring our exclusive attention, forcing us to admire the painting technique of the artist rather than his skill at depicting a person. But we are still curious to know who he is... his creamy-white blouse, casually opened, almost certainly belongs to a painter, taking a break from his easel. Dare we suggest a name?

That summer, Fernand Le Gout-Gérard was accompanied by another painter of the sea, his friend Maurice Courant. The late Jean-Thierry Du Pasquier, a specialist of Courant, saw him in our *Portrait*, adding that the French artist wore a similar blouse and hat when working. In the photo he sent, Courant's long beard and mustache are very close to

our model's; an 1891 painted portrait of him show the same dark beard and bushy hair; unfortunately, here the hat prevents a full comparison. Our model seems younger than Courant, who was then 48 years old. But we think him a better candidate than Signore Fradeletto... whom Morrice actually did meet briefly, but only in 1901, at the Venice Biennale.

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.

\$30,000–\$50,000



## PAUL PEEL

**The Young Biologist, 1891***oil on canvas**signed lower left**18.25 ins x 15 ins; 46.4 cms x 38.1 cms***PROVENANCE**

Isaure Verdier Peel, 1892

By descent to Marguerite Peel, *circa* 1936

Haynes Art Galleries, Toronto, 1936

Private Collection, Baltimore, Maryland

Sotheby's Canada, auction, Toronto, 31 May 1990, lot 58

Private Collection

**EXHIBITED**Haynes Art Galleries, Toronto, 17–19 December 1936 as *The Unexpected Meeting**Home Truths*, The Robert McLaughlin Gallery, Oshawa; travelling to the Mississauga Living Arts Centre, Ontario; Rodman Hall, St. Catharines, 13 November 1997–22 February 1998*The Group of Seven: Revelations and Changing Perspectives*, McMichael Canadian Art Collection, Kleinburg, 22 May–20 September 2010*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*Canadian Art: A Child's World: Annual Loan Exhibition*, Galerie Eric Klinkhoff, Montreal, 28 October–11 November 2017, no. 11*Our Children: Reflections of Childhood in Historical Canadian Art*, Varley Art Gallery of Markham, 13 April–23 June 2019**LITERATURE**Sotheby's Canada, *Important Canadian Art*, Toronto, 1990, unpaginated, lot 58, reproduced on back coverJoan Murray, *Home Truths: A Celebration of Family Life by Canada's Best-Loved Painters*, Toronto, 1997, plate 55, reproduced page 80 "Review of Home Truths", *St. Catharines Standard*, 25 January 1998, reproduced*Magazin/Art* (Spring 2002), reproduced page 158A.K. Prakash, *Canadian Art: Selected Masters from Private Collections*, Ottawa, 2003, reproduced page 40Christine Boyanoski, "Figures in the Landscape en plein air" in Ian M. Thom, et al., *Embracing Canada: Landscapes from Krieghoff to the Group of Seven*, Vancouver/London, 2015, page 60, reproduced page 74

This is the smallest of two known artist's autographed replicas of *The Young Biologist* (Art Gallery of Ontario), completed between January and May 1891 in the artist's Paris studio. A larger oil on canvas replica (22 x 18 ¼ inches) is in private hands. In the nineteenth century, artist's replicas were considered originals, not copies, and were highly valued by collectors. Motivated by a combination of aesthetic and commercial interests, Paul Peel frequently produced signed replicas of his paintings in different formats. All renderings of this composition, alternatively titled *The Unexpected Meeting*, were yet to be sold at the time of the artist's untimely death in October 1892.

*The Young Biologist* was conceived a decade after the artist moved to Paris. It is not a portrait, as the simplified composition might suggest, but a narrative genre painting. The priority given to the human figure in this and most of Peel's artwork demonstrates an ongoing aesthetic

allegiance to the French academic style introduced in the Paris studio of Jean-Léon Gérôme (1881–1883). Further experience painting directly from nature (*en plein air*) in the French countryside alongside fellow graduates of the Philadelphia Academy of Fine Arts, and later at the Paris Académie Julian (1887–1889) encouraged the more colourful, painterly style of his later years, of which this is an example. An interest in children as preferred painting subjects is traceable throughout Peel's career, but effectively becomes the artist's "brand" with the public success of *After the Bath* at the Paris Salon of 1890, portraying two toddlers innocently warming their unclothed bodies before a glowing hearth.

*The Young Biologist*, completed in its varied formats a year later, situates the central figure of a little boy within a landscape setting, balancing flora and fauna with the human figure. The pictorial narrative (highlighted in the artist's exhibition title) focuses on the interplay between human and nature, a benevolent one in this case, as the little boy prepare to capture the frog in a hidden pail, but nonetheless one in which humanity has control. This composition finds its roots in a series of outdoor studies of children at play Peel explored during his summer sojourns in Brittany and Normandy. One example, *The Two Friends* (1886)—a small *plein air* study of a little boy with back turned, placing a wreath of daisies on a dog—was replicated by the artist at least three times.

In *The Young Biologist*, Peel seeks to capture the honest, if fleeting, human emotion of surprise, one of the seven universal emotions arising when we encounter sudden and unexpected sounds or movements. Despite the inherent sweetness of the model, the picture avoids self-indulgent sentimentalism (bathos) by an empirically objective representation of naturally occurring and illuminated plant and animal life. Herein manifests the dual relationship of Victorian audiences to the natural world: at once scientific and emotional. Indeed, the very concept of biology as a single coherent field arose in the 19th century, yet, for more Victorians their encounters with nature, whether in person or through art, remained, above all, a repository of feeling.

Precedents for this little composition are found in *The Gleaner* (1888, Art Gallery of Ontario) and *The Young Botanist* (1888, 3 versions, including Museum London) based on *plein air* studies painted around Étapes, Normandy, during the summer of 1887, in which the sun-drenched figure of a poor local girl is represented (originally in pastel), respectively standing and sitting, on a sand dune. Similarly, the protagonist is emotionally distanced from the viewer by studied self-absorption with butterflies and flowers, respectively. Peel's interpretation of humanity's relationship with the natural world is ever gentle founded upon the inherent innocence and vulnerability of the central child subject. This wholesome vision aligned with the middleclass values of art collectors at home in Canada, where Peel regularly exhibited his work.

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

**\$100,000–\$150,000**





## 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; 55.9 cms x 40.6 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*, Willstead 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 the 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.

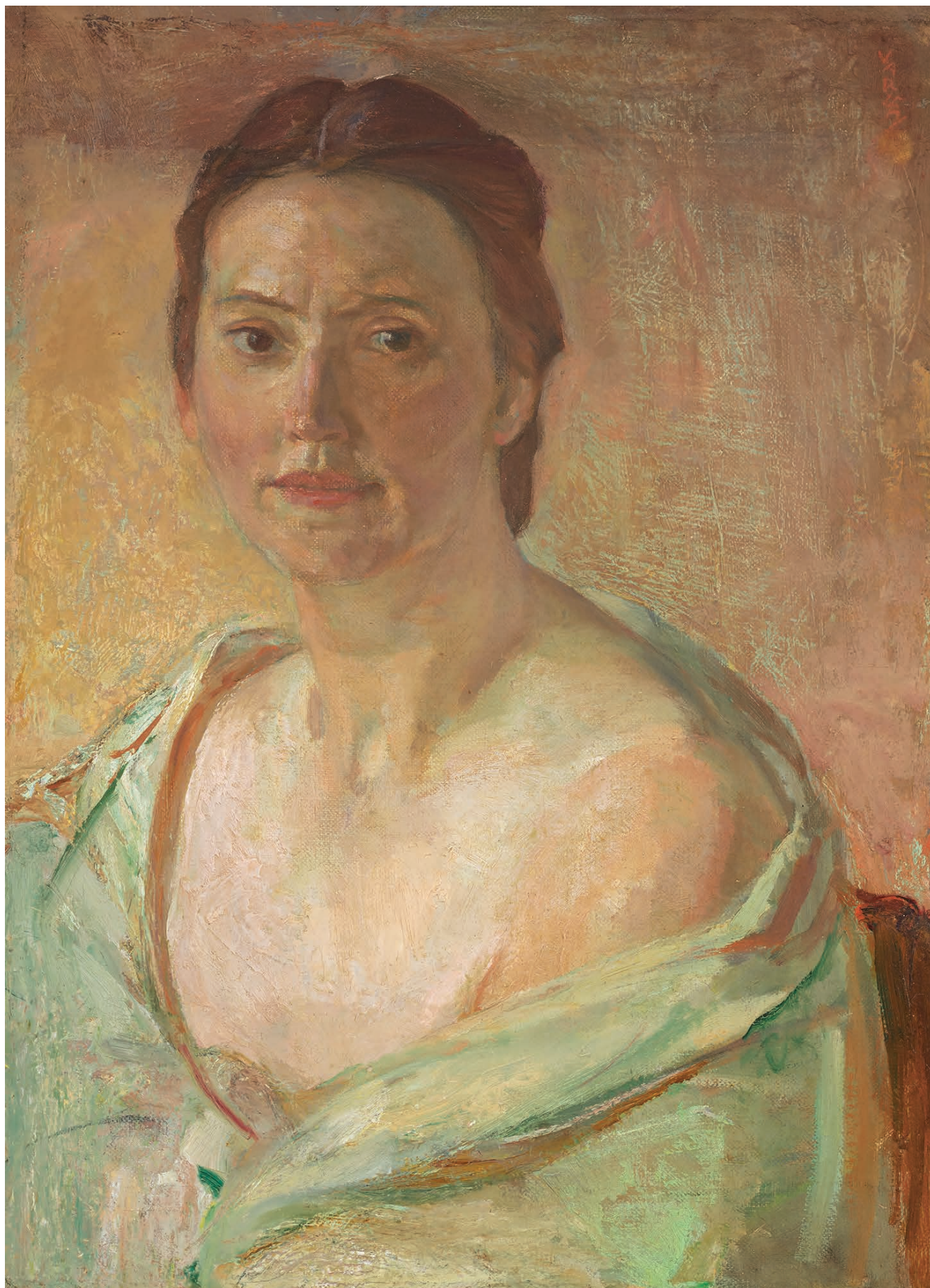
After moving to Vancouver in 1926 to teach at the newly established Vancouver School of Decorative and Applied Arts, Varley pursued portraiture with dedication and fervor; his portraits of his lover Vera Weatherbie and other women from this period are some of the highlights from his career. Vera was, 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."

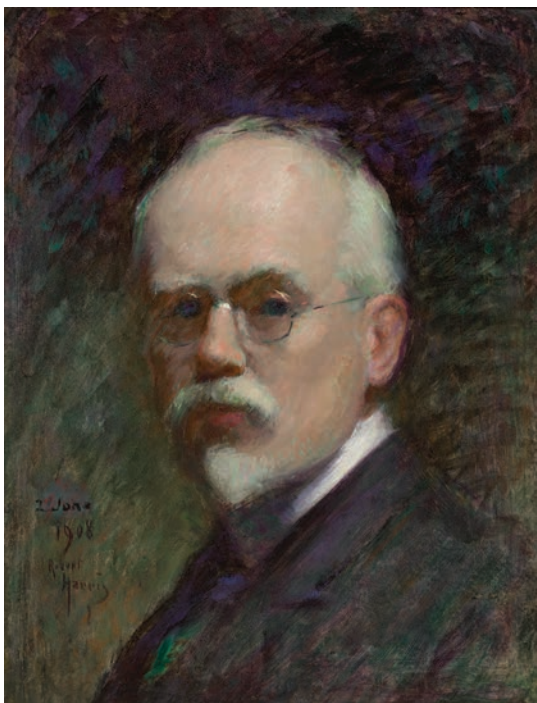
We extend our thanks to Devon Smither for contributing the preceding essay. Devon's research focuses on gender, women artists, and Canadian art history. She has recently published on the self-portraits of artist Pegi Nicol MacLeod and is preparing a monograph on MacLeod for the Art Canada Institute.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

\$60,000–\$80,000









136

## ROBERT HARRIS

### Self-Portrait

oil on board

signed and dated "2 June 1908" lower left; signed, titled and dated on a gallery label on the backing on the reverse

13.25 ins x 10.5 ins; 33.7 cms x 26.7 cms

### PROVENANCE

Morris Gallery, Toronto

Acquired by the present Private Collection, October 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. 28

### LITERATURE

Dennis Reid, *Collector's Canada: Selections from a Toronto Private Collection*, Toronto, 1988, no. 28, reproduced page 57

A painter of the social and political elite in Toronto and Montreal, Robert Harris is considered Canada's most renowned historical portrait artist. *The Fathers of Confederation* (1883), commissioned early in his career, quickly established his reputation as one of the most distinguished portrait painters in Canada. Between 1889 and 1896, he painted over 55 commissioned portraits. This self-portrait dates to 1908, when the artist was heavily influenced by impressionism. The loose, detached brushstrokes in a decorative palette of greens and purples are repeated in his clothing, his hair and in the background, thus attesting to this moment in Harris' career.

\$5,000–\$7,000



137

## OZIAS LEDUC

### Portrait de Rodolphe Brunet

oil on board

monogrammed and dated 1897 towards middle right along the edge; signed, titled and dated on multiple gallery labels on the backing on the reverse

11 ins x 8.5 ins; 27.9 cms x 21.6 cms

### PROVENANCE

The Artist

Rodolphe Brunet, 1897

Rolande Brunet-Raymond, 1949

Galerie l'Art français, Montreal, 1988

Jean-Pierre Valentin, Montreal

Acquired by the present Private Collection, September 1997

### EXHIBITED

*Ozias Leduc, peintre et citoyen de Saint-Hilaire*, Musée d'art de Mont-Saint-Hilaire, Quebec, 1995

*Ozias Leduc: Art Art of Love and Reverie*, Montreal Museum of Fine Arts; travelling to Art Gallery of Ontario, Toronto, 22 February–19 May 1996, no. 85

*70th Anniversary Exhibition*, Galerie Valentin, Montreal, 8–25 September 2004

### LITERATURE

*La vie culturelle à Montreal*, vers 1900, reproduced page 64

André Michel, *Ozias Leduc, peintre et citoyen de Saint-Hilaire*, Mont-Saint-Hilaire, 1995, reproduced page 18

Pierre Lambert, *Ozias Leduc: Le peintre en quête de beauté*, Montreal, 2013, reproduced page 55

Laurier Lacroix, *Ozias Leduc: An Art of Love and Reverie*, Montreal, 1996, no. 85, reproduced page 121

\$5,000–\$7,000

138

**JOHN WENTWORTH RUSSELL**

**The Dancer**

*oil on board*

*signed lower right; titled and dated circa 1925 on the gallery label on the reverse; with an unfinished pencil sketch of two figures on the reverse*  
 10.5 ins x 8.5 ins; 26.7 cms x 21.6 cms

**PROVENANCE**

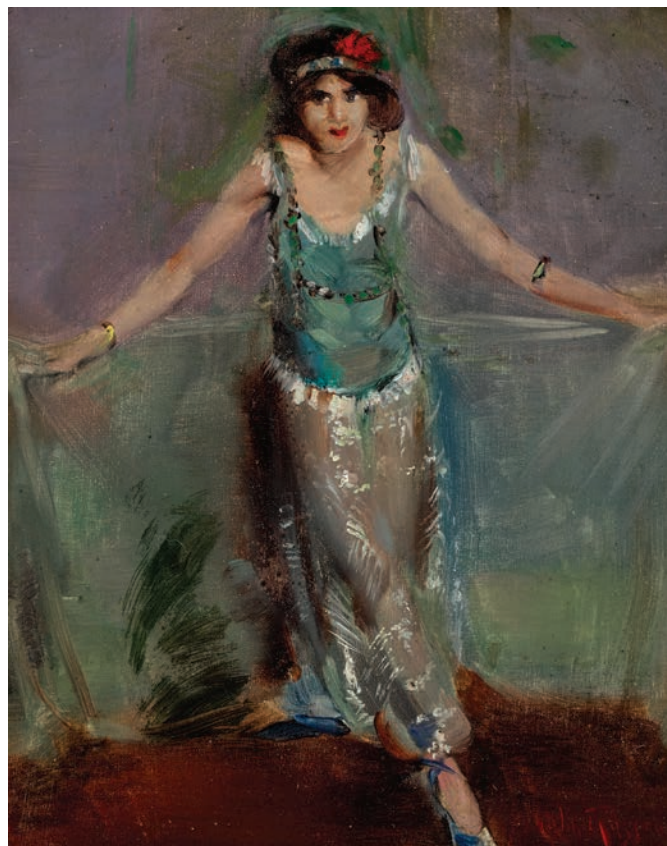
Galerie d'art Michel Bigué, Saint-Sauveur  
 Acquired by the present Private Collection, 2001

**LITERATURE**

Paul Duval, *Canadian Impressionism*, Toronto, pages 70 and 153

John Wentworth Russell studied at the Art Students League in New York, where he developed his distinct impressionist style before arriving in Paris in 1905. Upon his return to Canada, Russell opened his own art school in Toronto. Paul Duval writes of the artist: "A strong individualist, Russell avoided joining organized art societies, and was often embroiled in controversy because of his outspoken comments." He goes on to describe Russell as "a provocateur, defending his position on art and vigorously nettling opposing schools of painting".

\$2,500–\$3,500



139

**OZIAS LEDUC**

**Madame Louise Lecours, née Higgins, 1916**

*bronze*

*signed and dated middle right towards the edge; titled around the edge*  
 8.75 ins x 8.75 ins; 22.2 cms x 22.2 cms

**PROVENANCE**

Galerie d'Art Vincent, Montreal  
 Acquired by the present Private Collection, July 2012

**LITERATURE**

Jene-René Ostiguy, *Ozias Leduc: Symbolist & Religious Painting*, Ottawa, 1974, pages 202–203  
 Laurier Lacroix, *Ozias Leduc: An Art of Love & Reverie*, Montreal, 1996, page 200

\$2,500–\$3,500













## HELEN GALLOWAY MCNICOLL

**The Chintz Sofa, circa 1912**

oil on canvas

signed lower left; studio stamp and titled on the reverse

31.75 ins x 39 ins; 80.6 cms x 99.1 cms

**PROVENANCE**

The Artist

By descent to Dollie and May McNicoll, Montreal  
Continental Galleries, Montreal

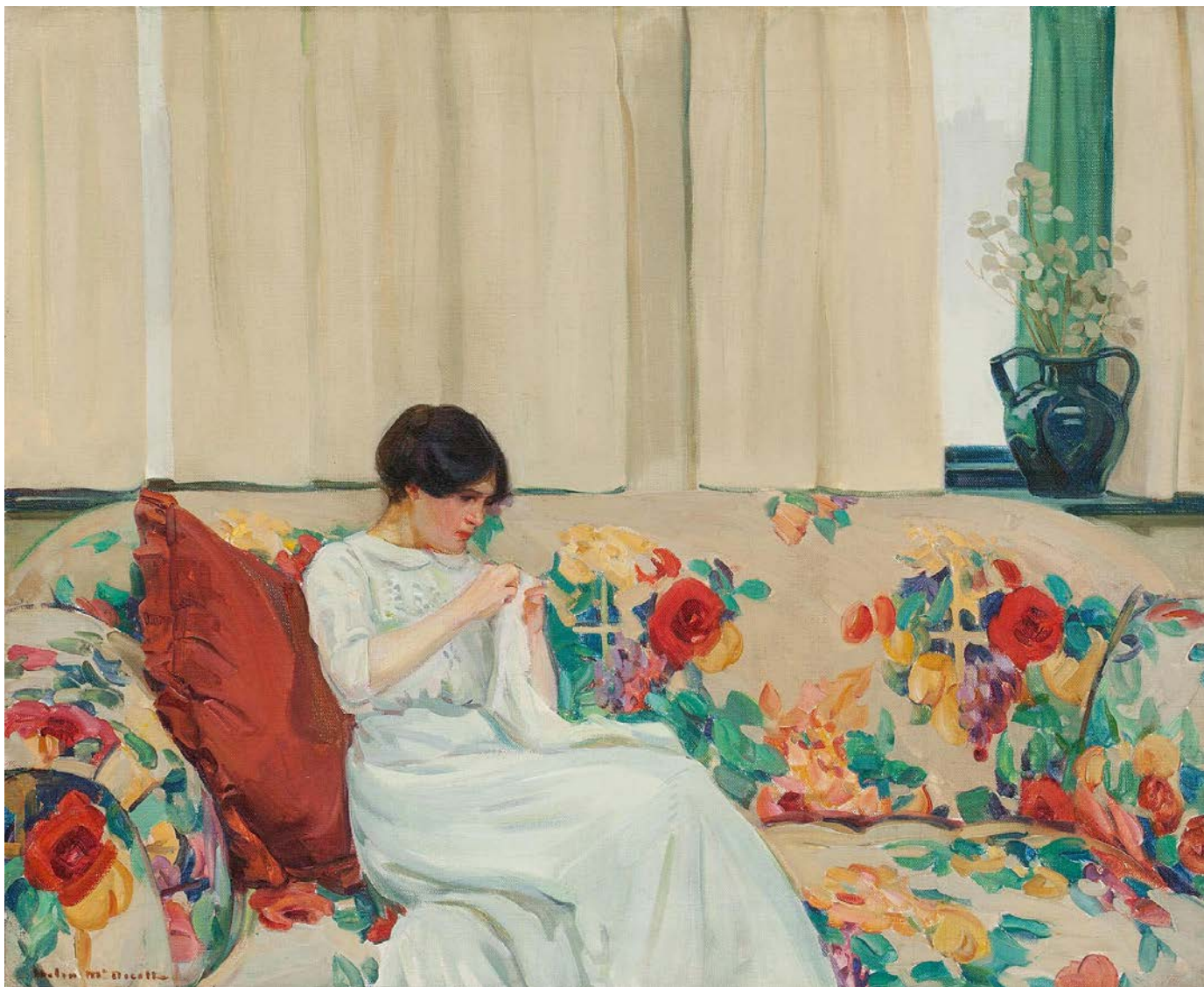
Paul Duval, Toronto

Acquired by the present Private Collection, circa 1970

**EXHIBITED***One hundred and thirty-ninth Annual Spring Exhibition*, Royal Society of British Artists, London, 1913, no. 190*Memorial Exhibition of Paintings by the Late Helen G. McNicoll, R.C.A., A.R.C.A.*, Art Association of Montreal, 7 November–6 December 1925, no. 77*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. 49*Season Opening Exhibition of Canadian Art*, Granite Club, North York, Ontario, October 1970*Visions of Light & Air: Canadian Impressionism, 1885–1920*, Musée du Québec; Québec City; travelling to Americas Society Art Gallery, New York; The Dixon Gallery and Gardens, Memphis; The Frick Art Museum, Pittsburgh; Art Gallery of Hamilton, 14 June 1995–8 December 1996, no. 59*Helen McNicoll: A Canadian Impressionist*, Art Gallery of Ontario, Toronto, 10 September–12 December 1999, no. 41*The Group of Seven: Revelations and Changing Perspectives, Gallery One: Salon Style*, McMichael Canadian Art Collection, Kleinburg, 2010*Forging the Path: The Forerunners (1870–1920)*, McMichael Canadian Art Collection, Kleinburg, 2 October 2010–30 January 2011*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. 73*Cassatt–McNicoll: Impressionists Between Worlds*, Art Gallery of Ontario, Toronto, 31 May–4 September 2023**LITERATURE**Dennis Reid, *Collector's Canada: Selections from a Toronto Private Collection*, Toronto, 1988, reproduced page 54Paul Duval, *Canadian Impressionism*, Toronto, 1990, page 96, reproduced page 97Carol Lowrey, "Into Line with the Progress of Art: The Impressionist Tradition in Canadian Painting, 1885–1920," in Lowrey, *Visions of Light and Air: Canadian Impressionism, 1885–1920*, New York, 1995, no. 59, reproduced page 130Jonathan Goodman, "Impressionism–Canadian Style," *Montreal Gazette*, 18 February 1996, reproduced page F3Natalie Luckyj, *Helen McNicoll: A Canadian Impressionist*, Toronto, 1999, page 63, reproduced page 65Regina Hagg, "Reviving a Faded Glory," *Hamilton Spectator*, 13 November 1999, reproduced page W6Paul Gessell, "Women's Art Comes out of the Crate," *Ottawa Citizen*, 23 November 2000, reproduced page F1Kristina Huneault, "Impressions of Difference: The Painted Canvases of Helen McNicoll," *Art History* 27, no. 2 (April 2004), pages 220–221, reproduced page 220A.K. Prakash, *Independent Spirit: Early Canadian Women Artists*, Richmond Hill, 2008, page 70, reproduced page 71A.K. Prakash, "Independent Spirit: Early Canadian Women Artists," *Queen's Quarterly* 116, no. 3, reproduced page 361Katerina Atanassova, *Forging the Path: The Forerunners (1870–1920)*, Kleinburg, 2010, reproduced page 23Katerina Atanassova, *The Group of Seven: Revelations and Changing Perspectives*, Kleinburg, 2010, reproduced page 13A.K. Prakash, *Impressionism in Canada: A Journey of Rediscovery*, Stuttgart, 2015, reproduced pages 496–497Katerina Atanassova, *Canada and Impressionism: New Horizons, 1880–1930*, Ottawa, 2019, pages 95, 265, reproduced page 194Samantha Burton, *Helen McNicoll: Life and Work*, Toronto, 2020, page 50, reproduced page 51Devon Smither, Alena Buis, Sarah E.K. Smith, Johanna Amos, Jennifer Kennedy & Liz Cavaliere, eds, *CanadARThistories: Reimagining the Canadian Art History Survey* (Toronto: eCampus Ontario, 2022 & ongoing), <https://ecampusontario.pressbooks.pub/canadarthistories>, reproduced page 173Samantha Burton, "From Chintz to Crinoline: McNicoll in the Studio," in Caroline Shields, ed., *Cassatt–McNicoll: Impressionists Between Worlds*, Toronto, 2023, pages 86–91, reproduced page 89

McNicoll's companion, Dorothea Sharp, in their home and studio at 81 Ashworth Mansions, Maida Vale, circa 1912.

A.K. Prakash, *Impressionism in Canada, A Journey of Rediscovery*, Stuttgart, 2015, page 494*Not for sale with this lot*



Helen McNicoll's early training at the Art Association of Montreal under William Brymner was followed by study at the Slade School of Fine Art in London and at the Cornish School of Landscape and Sea Painting in St Ives. For most of her adult life she lived in England with British artist Dorothea Sharp (1873–1955), whom she had probably met at St Ives and with whom she traveled and painted in Britain, France and Italy, the pair often producing parallel views of the same scenes of landscape, children and rural women. McNicoll's critical reputation rested primarily, both during her lifetime and posthumously, on her many outdoor views drenched in scintillating impressionist sunlight. However, even her comparatively rare indoor subjects, such as *The Chintz Sofa*, exploit the warm whites, yellows and greens of her outdoor scenes.

*The Chintz Sofa* is set in a room at 81 Ashworth Mansions, in the Maida Vale section of West London: the home-studio that McNicoll shared with Sharp in 1912–13. The delimited view shows a comfortable sofa in an apparently domestic space, with drapes to ensure privacy. A wider-angle 1912 or 1913 photograph of Sharp seated on the same sofa as the one in the painting shows that beyond the right edge of *The Chintz Sofa* the room was indeed a sitting room, complete with a large oriental carpet and grandfather clock. However, the room as it existed beyond the left edge of the painting functioned as a studio rather than

a sitting room, as is evident in a photograph published in the *Montreal Daily Star* on 2 April 1913. That photograph shows the painting's sofa, large cushion and surmounting window and drapes; but it also includes a stove, an artist's easel, and paintings in progress. It was thus with justification that the newspaper described the view as "a corner of [McNicoll's] studio".

The sense *The Chintz Sofa* conveys of an ordered interior is achieved through the image's division into two equal-sized rectangles, one above the other, comprising the covered window in the upper half, and the sofa and sitter in the lower one. Compositional variety is achieved through the juxtaposition of the vertical folds of the drapes and upward thrust of the flowers in the upper half, with the horizontal character of the lower. The woman's pose unites the two halves, her upright torso echoing the vertical lines of the upper section while her legs reinforce the horizontality of the lower. The composition's calm stability is animated, however, by the brilliantly coloured and lushly painted blaze of red, yellow, green and purple flowers printed on the sofa's chintz cover. Although chintz first came to Britain as a painted textile from India, by the time McNicoll created *The Chintz Sofa* the fabric was being mass-produced at home rather than imported, and had come to be seen as an archetypically British form of decoration. McNicoll was visibly intrigued by the chintz's riot of colour, which gave her an



opportunity to indulge her propensity for impressionist visual effects. Significantly, the title of the painting derives from the sofa itself rather than from the sitter's identity or actions (sewing or embroidering), or even from any mood suggested by the scene. McNicoll's attraction to the bright floral pattern is also evident in another canvas she painted in the same room at about the same time and that is now also titled *The Chintz Sofa* (private collection). That painting shows the sofa and an identically upholstered wing chair, the latter occupied by a woman who may be the artist Marcella Smith, Sharp's life partner following McNicoll's death in 1915. The identity of the sitter in *The Chintz Sofa* itself is similarly uncertain. In her 1999 McNicoll exhibition—the artist's first major museum show since her memorial exhibition in 1925—Natalie Luckyj states that the model was most likely Dorothea Sharp, and subsequent writers have repeated that identification. But Sharp's facial features as seen in the above-mentioned 1912/1913 photograph are difficult to reconcile with those of the woman in *The Chintz Sofa*. The model is, however, unmistakably the same person (of unknown identity) who posed with an infant for McNicoll's *The Shadow of the Tree*, circa 1914 (Musée national des beaux-arts du Québec).

With an asking price of £30 (approximately £4430/\$7500 today), *The Chintz Sofa* was one of three paintings McNicoll exhibited with the Royal Society of British Artists in 1913, soon after being elected an associate member. She was probably inspired to apply because Sharp was already a member, just as Sharp's position as vice-president of the Society of Women Artists could have been an impetus for McNicoll's participation in that group's activities. In addition, Sharp and McNicoll—who shared a professional identity as independent women living together and successfully building careers in an art world dominated by men—may well have had a mutual allegiance to the women's suffrage movement. (No firm documentation confirming or denying McNicoll's relationship to the movement is known to exist.)

The suffrage movement was at a peak of public attention when *The Chintz Sofa* was painted. In June 1913 Emily Wilding Davison was trampled to death when she ran in front of the King's horse at the Epsom Derby, and in March 1914 Mary Richardson, a Canadian-born fine arts student, slashed Velázquez's *Rokeby Venus* in the National Gallery, London. Natalie Luckyj has suggested that the white dress worn by the figure in *The Chintz Sofa* derives from such suffrage activities as the "Women's Sunday" Hyde Park rally staged by the Women's Social and Political Union on 21 June 1908, to which the almost 500,000 attendees had been encouraged to wear white dresses. White had the advantages of symbolizing the marchers' purity of intention, and of being a relatively inexpensive colour that was within the budgets of women from various social strata. If Luckyj's theory is correct, *The Chintz Sofa* would be an example of McNicoll undermining gender expectations by taking an activity associated with 'appropriate' femininity (in *The Chintz Sofa*, the act of sewing or embroidering), and presenting it as a veiled reference to political activism. But whether *The Chintz Sofa* is a political statement or a captured moment of introspective tranquility, it is proof that McNicoll's achievements as an artist extended beyond the outdoor scenes that earned her the epithet "painter of sunshine".

We extend our thanks to Brian Foss, Carleton University Chancellor's 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.

\$250,000–\$350,000



Helen McNicoll  
*The Chintz Sofa*, circa 1913  
 oil on canvas, 81.3 x 99 cms  
 Private Collection  
 Not for sale with this lot



Helen Galloway McNicoll  
*À l'ombre de l'arbre (In the Shadow of the Tree)*, around 1910  
 oil on canvas, 100 x 81.5 cms  
 Musée national des beaux-arts du Québec  
 Not for sale with this lot

## MARC-AURÈLE DE FOY SUZOR-COTÉ

### Self-Portrait

oil on canvas

signed lower right

25.5 ins x 21.25 ins; 64.8 cms x 54.0 cms

### PROVENANCE

Estate of the Artist

David Molson, Montreal

Mr. Farmer

Eugenie Farmer

Acquired by the present Private Collection,

February 1999

### EXHIBITED

*Rétrospective Suzor-Coté*, Galerie l'art vivant, Montreal, 2-31 December 1964, no. 7

*Suzor-Coté Retour à Arthabaska*, Musée Laurier, Arthabaska, Québec, 31 May-27 September 1987, no. 2

*Marc-Aurèle de Foy Suzor-Coté, Retrospective Exhibition*, Galerie Walter Klinkhoff, Montreal, 13-27 October 2018, no. 1

### LITERATURE

Hugues de Jouvincourt, *Suzor-Coté*, Montreal, 1978, reproduced on the frontispiece

Laurier Lacroix, *Suzor-Coté Retour à Arthabaska*, Arthabaska, Québec, 1987, no. 2, reproduced

Marc-Aurèle de Foy Suzor-Coté was a painter, sculptor, and church decorator, often considered to be French Canada's most versatile artist. Known for his landscapes of the thawing winter rivers of Arthabaska, his topics also include genre, history, portraits, and the female nude. Born in the village of Arthabaska, Marc-Aurèle de Foy Suzor-Coté came from an affluent family. In 1891, he moved to Paris for three years to study fine art at the École de beaux-arts. His art was included in the Paris Salon of 1894. He returned to North America briefly, pursuing commission work, before returning to Europe for an extended period between 1897 and 1907. He had an early interest in landscape painting, however, his academic training held strong and he continued to paint historical pictures until 1902. Suzor-Coté was a very versatile artist and upon returning to Canada in 1907, he began to produce his richly textured style inspired by the Impressionist work he saw in Paris. The artist's reputation was well established by the time he returned to Montreal.



This rare self-portrait dates to 1891, the same year that the young artist first left Arthabaska for Paris. The oil on canvas depicts Suzor-Coté in detail in a formal setting; the dark colour palette is accented with the sitter's red boutonniere. *Self-Portrait* demonstrates a strong handling of the medium, with areas of light and shadow on the face as well as the subtle variations in the skin tone and hair.

Suzor-Coté would go on to have a successful career as a portrait artist, both in oil painting, pastel and bronze. Inspired by French Realist artists such as Jean-François Millet, Suzor-Coté focused on portraying the Québécois peasants in their daily life through portraits and genre scenes. He took it upon himself to celebrate and perpetuate the memory of this 'humble hero,' together with other Québécois artists including Horatio Walker, Alfred Laliberté, and Clarence Gagnon. In the early 1900s, Suzor-Coté received many commissions to paint portraits of members of the social elite, as well as one of Sir Wilfrid Laurier in 1909. In these works he enlivened the poses and portrayed a more official character to his sitters. Yet the artist always preferred to paint more unassuming individuals.

\$20,000–\$30,000





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## MARC-AURÈLE DE FOY SUZOR-COTÉ

### Le vieux pionnier canadien

bronze

signed (incised), dated 1912 and inscribed "Copyrighted—Canada 1914" and "USA" on the base; stamped "Roman Bronze Works N.Y." on the underside of the base

16 ins x 16 ins x 8.5 ins; 40.6 cms x 40.6 cms x 21.6 cms

#### PROVENANCE

Walter Klinkhoff Gallery, Montreal

David Molson, Montreal

Waddington & Gorce, Montreal

Acquired by the present Private Collection, 2002

#### LITERATURE

Pierre L'Allier, *Suzor-Coté, L'oeuvre sculpté*, Quebec City, 1991, pages 48-49

The multi-talented Quebec artist was also able to seamlessly shift from painting to working in three dimensions. Marc-Aurèle de Foy Suzor-Coté's 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. Suzor-Coté presents *Le vieux pionnier canadien* as a dreamer, pondering his life, the rifle and varied tools represented on either side of the base testifying to his activities. Suzor-Coté depicts the figure in a comfortable seated position, capturing the essence of his subject, the heritage of his people present in the features and attitude of his model. While the artist was renowned for his depictions of the landscape, he was also determined to include images of their rural inhabitants. Inspired by French Realist artists such as Jean-François Millet, Suzor-Coté focused on portraying the individuals in their daily life through portraits and genre scenes. The artist had a particular respect and empathy for these people, which is "attributable to the fact that the artist and model shared a common origin."

\$5,000–\$7,000



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## MARC-AURÈLE DE FOY SUZOR-COTÉ

### La compagne du vieux pionnier canadien

bronze

signed (incised), dated 1912 and inscribed "Copyright of Canada, 1914, U.S.A." on the base; stamped "Roman Bronze Works N.Y." on the underside of the base

16 ins x 17 ins x 9.25 ins; 40.6 cms x 43.2 cms x 23.5 cms

#### PROVENANCE

Walter Klinkhoff Gallery, Montreal

David Molson, Montreal

Waddington & Gorce, Montreal

Acquired by the present Private Collection, 2002

#### LITERATURE

Pierre L'Allier, *Suzor-Coté, L'oeuvre sculpté*, Quebec City, 1991, pages 48-49

The faithful companion to *Le vieux pionnier canadien*, Pierre L'Allier describes *La compagne du vieux pionnier canadien* as more discrete than that of her partner, whose strong personality is imposed by the sculptor. Unlike her husband, "La compagne's" world is defined within the home. Suzor-Coté included clear detail in the quilted texture of the sitter's skirt (suggesting homespun clothing) and the grained design of the floor beneath her chair. Even at her advanced age, she continues to knit. Suzor-Coté's preoccupation with the gestures of "La compagne" are evident, paying special attention to the hands of the old woman, which show clear signs of strength and arthritic wear.

L'Allier notes that *Le vieux pionnier canadien* and *La compagne du vieux pionnier canadien* form a pair of inseparable figures, completing a cycle of existence, the husband and wife symbolizing the tenacity and perseverance of rural life.

\$5,000–\$7,000



## ROBERT HARRIS

**The Unruly Guest (Portraits of Children of G. Stethem, Esq.), 1880***oil on canvas**signed lower right; signed and titled on a label on the stretcher on the reverse**36 ins x 48 ins; 91.4 cms x 121.9 cms*

## PROVENANCE

Commissioned by George Stethem, Peterborough, Ontario, January 1880

By descent to Lieutenant-Colonel A.J.R. Stethem, Montreal  
Walter Klinkhoff Gallery, Montreal

Acquired by the present Private Collection, September 1987

## EXHIBITED

Canadian Academy of Arts, *First Annual Exhibition*, Ottawa, 1880, no. 112*Robert Harris (1849–1919)*, Confederation Art Gallery and Museum, Charlottetown; travelling to National Gallery of Canada, Ottawa; Sir George Williams University, Montreal; Norman Mackenzie Art Gallery, Regina; Winnipeg Art Gallery; Edmonton Art Gallery, 1 July 1973–30 April 1974, no. 19 as *The Stethem Children**The Work of Art: Six Artists*, Art Gallery of Ontario, Toronto; travelling to Kitchener–Waterloo Art Gallery; Art Gallery of Windsor; Rodman Hall Arts Centre, St Catharines; Confederation Centre Art Gallery and Museum, Charlottetown, Beaverbrook Art Gallery, Fredericton; Glenbow–Alberta Institute, Calgary; Laurentian University Museum and Arts Centre, Sudbury, 4 November 1978–21 October 1979, no. 20 as *The Stethem Children**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. 25*Hommage to Walter Klinkhoff*, Galerie Walter Klinkhoff, Montreal, 12–26 September 1998, no. 14*Canadian Art: A Child's World*, Galerie Eric Klinkhoff, Montreal, 28 October–11 November 2017*Our Children: Reflections on Childhood in Historical Canadian Art*, Varley Art Gallery, Markham, 13 April–23 June 2019

## LITERATURE

"Opening of the Canadian Academy of Arts at Ottawa. His Excellency Declaring the Exhibition Open," *Canadian Illustrated News* 21 (20 March 1880), visible in cover illustrationMoncrieff Williamson, *Robert Harris 1849–1919: An Unconventional Biography*, Toronto, 1970, page 64, reproduced plate 23 as *The Peterborough Group*Moncrieff Williamson, *Robert Harris (1849–1919)*, Ottawa, 1973, pages 51–53Dennis Reid, *Collector's Canada: Selections from a Toronto Private Collection*, Toronto, 1978, no. 25, page 12, reproduced page 35Reissa Schrager, *The Work of Art: Six Artists*, Toronto, 1978, pages 13–14, reproduced page 15Moncrieff Williamson, *Island Painter: The Life of Robert Harris (1849–1919)*, Charlottetown, 1983, pages 71–72*Confederation Centre Art Gallery and Museum, Permanent Collection*, Charlottetown, 1986, pages 117, 119Joan Murray, *Home Truths*, Toronto, 1997, plate 105, pages 128–133, reproduced page 133Loren Lerner, "Canadian Art: A Child's World," in *Canadian Art: A Child's World*, Galerie Eric Klinkhoff, 2017, reproduced page 4

In 1878 Robert Harris returned to his home town of Charlottetown after several months of study in London and Paris. On the advice of Lucius O'Brien, who assured him that Toronto was "the best art centre in Canada" (14 August 1879), he moved to that city and soon established himself as a leading figure painter and portraitist. His reputation developed so quickly that in January 1880, little more than a year after arriving in Toronto, he was commissioned by George Stethem, a Peterborough hardware merchant, to paint a group portrait of his family's four children. This was Harris's first major commission and much depended on it, although he knew it would be a challenge. "As the youngsters are aged one, two, four and six," he wrote, "you can imagine what steady models I have."

Harris had already proved himself a sensitive, unsentimental children's portraitist in paintings such as *The News Boy*, 1879 (Art Gallery of Ontario). His biographer, Moncrieff Williamson, records that Harris adored children, who in turn were fascinated by him. However, prior to 1880 he had focused on street youth, whereas the Stethem children came from a financially successful family, and for their tea-party portrait were elaborately dressed in their best clothes, complete with lace collars and cuffs, the boy on the left wearing velvet and the girl on the right in heavy ribbed silk. Two surviving preparatory works—a graphite-on-paper drawing and a slightly more detailed oil sketch (both, Confederation Centre Art Gallery)—differ from the final composition only in minor details. The CCAG also owns studies for each of the three oldest children: Catherine Beatrice (1874–90; the girl on the far right), George Archibald (1876–1963; admonishing the dog for breaking a plate), and Winifred Gertrude (1877–96; next to Catherine). Beside Winifred is one-year-old William Gilbert (b.1878), for whom no preliminary studies are known.



Harris described *The Unruly Guest* as “a kind of fancy piece”—i.e., a picture enlivening daily life with an engaging narrative: the dog’s interruption of the tea party. The scene takes place in what must have been the children’s nursery or play room, the rear wall of which is decorated with three paper illustrations, one of them an indistinctly captioned representation of Blunderbore the Giant from the fairy tale *Jack the Giant Killer*. The visual relationship between George Archibald and the dog is uncannily echoed in an illustration seen in what appears to be a children’s magazine titled *The Boys [sic] Friend*, open on the ground at George’s feet, while a second portfolio lies near Catherine’s chair. The portfolios, reproductions, tea service and sumptuous clothing all signal George Stethem’s vision of his family’s social status, as does the fact that Robert Harris, a fast-rising star on the Canadian art scene, was commissioned to make the painting.

Although Harris’s images of young people were much admired, he lamented that children were in general “awful sitters” and that the amount of time involved in coaxing them to hold their poses made paintings like *The Unruly Guest* unprofitable for him. Those difficulties aside, *The Unruly Guest* successfully balances accurate portraiture with narrative interest, all in an understated composition that sets the verticality and physical dynamism of George Stethem and the dog against the more sedate horizontal placement of his three siblings, with Catherine Stethem, the eldest, directly engaging the viewer and

also physically closing the horizontal line on the right. The painting gained public recognition outside the family circle when it was featured in 1880 in the first annual exhibition of the Canadian Academy of Arts (renamed the Royal Canadian Academy of Arts later that year) in Ottawa. Soon thereafter, J.T.M. Burnside, one of Toronto’s leading citizens, commissioned Harris to make a group portrait of the four Burnside children (1881; Confederation Centre Art Gallery). What Harris wrote about his goals for that painting are equally applicable to his achievement in *The Unruly Guest*: “It will be a picture, quite irrespective of the portraits. I mean that, though they are portraits, it won’t depend for its content on that only.”

We extend our thanks to Brian Foss, Carleton University Chancellor’s 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.

\$20,000–\$30,000



**DANIEL FOWLER****Group of Game (Canadian Game), 1869***watercolour on paper**signed and dated 1869 lower left; titled on the exhibition labels on the reverse**18.5 ins x 27 ins; 47.0 cms x 68.6 cms***PROVENANCE**

The Artist

J. Spooner, Toronto

C.W. Irwin, Toronto

Mrs. Dalton Wells

Waddington's, auction, Toronto, 30 October 1980, no. 759

G. Blair Laing, Toronto

Thomson Collection

A.K. Prakash &amp; Associates, Inc., Toronto

Acquired by the present Private Collection, December 2006

**EXHIBITED***Canadian Section, Colonial Exhibition, London, 1886 as**Group of Game or Canadian Dead Game**Dominion Industrial Exhibition, Canadian National**Exhibition, 1903, no. 211 or no. 212**Fourth Loan Exhibition, Paintings by Deceased Artists, The**Art Museum of Toronto, January–February 1911, no. 39**or 40**Inaugural Exhibition, The Art Gallery of Toronto,**29 January–28 February, 1926, no. 213 or 222**Possibly First Exhibition, Ontario Society of Artists, 1873,**no. 160 as Dead Game \$100**Possibly Third Exhibition, Ontario Society of Artists, 1875,**no. 32 as Dead Game N.F.S.**Possibly Fourth Exhibition, Ontario Society of Artists,**1876, no. 195 as Dead Game \$125**Possibly First Exhibition, Royal Canadian Academy, 1880,**no. 216 or 222**Possibly Seventh Exhibition, Royal Canadian Academy,**1886, no. 101 as Dead Game \$150**Second Exhibition, Society of Canadian Artists, 1870,**no. 64 or no. 78 as Dead Game \$100**Daniel Fowler (1810–1864), Agnes Etherington Art**Centre, Kingston, October 1964, no. 23**Daniel Fowler, Agnes Etherington Art Centre, Kingston,**January 1978, no. 565***LITERATURE**Agnes Etherington Art Centre, *Daniel Fowler**(1810–1864), Kingston, 1964, no. 23, reproduced*G. Blair Laing, *Memoirs of An Art Dealer 2*, Toronto, 1982, plate 38, reproduced page 87 as *Game Birds–Still Life*, 1869

\$4,000–\$6,000

**ALFRED LALIBERTÉ****Head of Marc-Aurèle de Foy Suzor-Coté***bronze**signed and dated 1906 lower right**8.75 ins x 7.5 ins x 0.75 ins; 22.2 cms x 19.1 cms x 1.9 cms***PROVENANCE**

Private Collection, Montreal

Private Collection

**LITERATURE**Odette Legendre, *Alfred Laliberté, Pensées et Réflexions*, Quebec City, 2008, unpaginated, reproduced

\$2,500–\$3,500

## WILLIAM RAPHAEL

**The Habitant at Home, 1873**

oil on paper laid down on cardboard  
signed and dated lower right  
10.25 ins x 7.75 ins; 26.0 cms x 19.7 cms

**PROVENANCE**

McCready Gallery, Toronto

Albert Latner, Toronto

Acquired by the present Private Collection, August 1974

**EXHIBITED**

*Retrospective Exhibition William Raphael (1833–1914)*,  
Walter Klinkhoff Gallery, Montreal, 7–21 September  
1996, no.5

**LITERATURE**

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*  
Sharon Rose Goelman, *William Raphael, R.C.A. (1833–1914)*, Walter Klinkhoff Gallery, Montreal, 1996,  
reproduced page 7

Born in Nakel, Prussia in 1833, William Raphael studied at the Royal Academy of Art in Berlin and in 1857 emigrated to Montreal, where, like so many of his fellow Montreal artists, he began working for the noted photographer William Notman. A portrait, genre, still life and landscape painter, William Raphael, is possibly best known for his rollicking paintings of people gathering at Montreal's Bonsecours Market, possibly inspired by the paintings of James Duncan. Yet he painted numerous small paintings of Canadian "characters" as he titled two paintings he exhibited in



William Raphael  
*Preparing for a Smoke, 1873*  
oil on paper, mounted on board, 23.8 x 16.3 cms  
Private Collection (Sold at Cowley Abbott,  
1 December 2022, lot 135)  
*Not for sale with this lot*



the third exhibition of Montreal's Society of Canadian Artists in March 1871. His subjects included habitants variously occupied at different tasks, an organ grinder, a peddler, a flower vendor, a herb seller and a newspaper vendor, among others.

While titled *The Habitant at Home* in the 1996 Raphael exhibition at Galerie Walter Klinkhoff in Montreal, it would appear he is in fact an urban coachman, as identified by his coat, rather than a rural worker. Despite the extreme heat visible in the pot belly stove at the right, the moustached figure sits enfolded in his coat carving a handle for his homemade cane, his clay pipe resting in his left hand. His solid wooden chair sits on a catalogue runner on a wood floor. His blue coat is framed by the red clothing on the line above him and the red of the hot fire. The artist has signed and dated the painting on what appears to be a container for the ashes while a coal bucket sits closer the stove.

Raphael painted a number of variants of these single figure studies but none are true replicas. Each differs in detail and mood and are sensitive, intimate characterizations of his fellow Québécois.

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





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**JOSEPH-CHARLES FRANCHÈRE**

**Le Fiacre, Rue Champlain,  
Quebec City**

*oil on canvas*

*signed and dated 1899 lower left*

*23.25 ins x 17 ins; 59.1 cms x 43.2 cms*

**PROVENANCE**

Walter Klinkhoff Gallery, Montreal

A.K. Prakash & Associates, Inc., Toronto

Victor Gordin, Toronto

A.K. Prakash & Associates, Inc., Toronto

Acquired by the present Private Collection,

March 2001

**LITERATURE**

A.K. Prakash, *Canadian Art—Selected Masters from Private Collections*, Toronto, 2003, reproduced page 67

Joseph-Charles Franchère belongs to the generation of French-Canadian artists born during the 1870s who would make their mark on the Canadian scene at the end of the 19th century. Franchère established his reputation in the early 1890s with a contract for decorating the Notre-Dame-du-Sacré-Coeur chapel in Notre-Dame de Montréal Church. He then studied in Paris at both the Colarossi Studio and at the Académie Julian for several years, and was a pupil of painter and sculptor Jean-Léon Gérôme. He returned to his native Montreal in 1890 to accept a commission to execute the principal paintings of the Sacred Heart Chapel of Notre-Dame Church, which soon led to further commissions.

Painted by Franchère in 1899, *Le Fiacre* depicts Quebec City's most charming street both then and now, Rue Champlain. Made of cobblestones and lined with historic stone buildings, it is one of North America's oldest commercial streets. The title translates to "the cab", referring to the horse and carriage in the foreground that is transporting a well-to-do couple. Franchère depicts the famous downward-sloping street from the base of the Escaliers Casse-Cou (The Breakneck Stairs), the quintessential vantage point used for paintings and photographs in order to capture the charm of the area.

Shortly after *Le Fiacre* was completed, Franchère became an associate of the Royal Canadian Academy in 1902, exhibiting with the Art Association of Montreal, further cementing his standing in the milieu of Canadian artistic circles.

\$4,000–\$6,000



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## ROBERT WAKEHAM PILOT

### Dufferin Terrace, Winter

oil on board

signed lower right; titled "Dufferin Terrace, Winter" and dated circa 1950 on a gallery label on the reverse

8 ins x 10.5 ins; 20.3 cms x 26.7 cms

#### PROVENANCE

Walter Klinkhoff Gallery, Montreal

Canadian Fine Arts, Toronto

Acquired by the present Private Collection, October 2017

#### LITERATURE

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

Similar to Maurice Cullen, Robert Pilot's most renowned work focuses on the villages and towns of Quebec and eastern Canada. A.K. Prakash, describing the work for which Pilot received accolades throughout his life, says that through his work, the painter "offered his own interpretation of the Canadian landscape, one he handled

with great visual clarity and sharp focus. Although he painted many charming subjects throughout Canada, Spain, Morocco, England, France, and Italy, it was the countryside and the urban life of old Quebec that were his preferred subjects – as they had been for Cullen, Suzor-Coté, and Gagnon before him."

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." *Dufferin Terrace, Winter* depicts the famous boardwalk located next to the Château Frontenac, offering a stunning view of the St. Lawrence River and surrounding area. The loose brushwork and limited colour palette of grey, white and brown recall the work of the European Impressionists; however, Pilot has applied these methods to a wintry subject that remains quintessentially Canadian.

\$6,000–\$8,000



## MAURICE GALBRAITH CULLEN

**Shipyard at Lévis, 1897***oil on canvas**signed and dated 1897 lower right; titled on multiple gallery labels on the reverse; Cullen Inventory No. 1130**16.25 ins x 18.25 ins; 41.3 cms x 46.4 cms***PROVENANCE**

Haynes Art Gallery, Toronto

Watson Art Galleries, Montreal, 1956

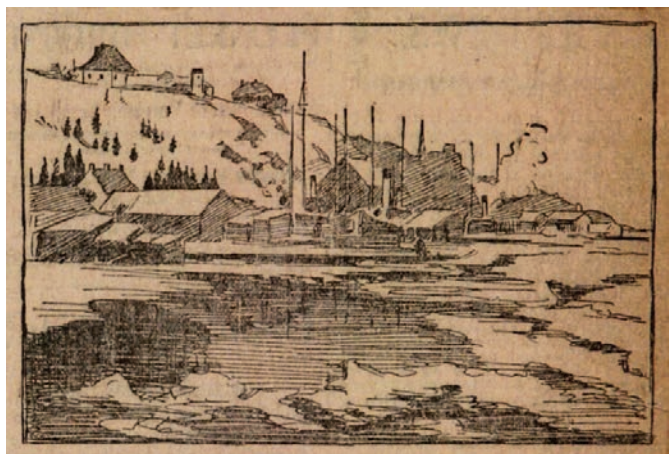
Paul Duval, Toronto, 1956

M. F. Feheley, Toronto, 1956

The Park Gallery, Toronto

Dr. Lancelot Barnes, Toronto

Framing Gallery, Toronto

Acquired by the present Private Collection, *circa* 1970**EXHIBITED**Possibly, *Oil paintings by Mr. Maurice Cullen of Paris, France*, Fraser Institute Hall, Montreal, 17 December 1897, no. 11 as *Lévis Docks from the Hill**Maurice Cullen 1866–1934*, Art Gallery of Hamilton; travelling to Art Gallery of Toronto; Montreal Museum of Fine Arts, 5 October 1956–July 1957, no. 13*Impressionism in Canada: 1895–1935*, Vancouver Art Gallery; travelling to Edmonton Art Gallery; Saskatoon Gallery and Conservatory; Confederation Art Gallery and Museum, Charlottetown; Robert McLaughlin Gallery, Oshawa, Toronto Art Gallery of Ontario, Toronto, 16 January 1974–5 January 1975, no. 6*1855/Maurice Cullen/1934*, The Agnes Etherington Art Centre, Kingston; travelling to Art Gallery of Ontario, Toronto; Art Gallery of Hamilton; National Gallery of Canada, Ottawa; Edmonton Art Gallery; Musée des beaux-arts de Montréal, 26 September 1982–22 January 1984, no. 12

Maurice Cullen

*Lévis [On the Wharf, Lévis]**Montreal Star* 2 April 1897*Not for sale with this lot**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. 43*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**Edmond Dyonnet, *Mémoires d'un artiste canadien*, Ottawa, 1968, page 67Joan Murray, *Impressionism in Canada 1895–1935*, Toronto, 1973, no. 6, reproduced page 22Hugues de Jouvancourt, *Maurice Cullen*, Montreal, 1978, reproduced opposite page 10*Artswest*, 8:6 (June 1983), reproduced page 16*Canadian Collector*, July 1983, reproduced page 33Sylvia Antoniou, *1866/Maurice Cullen/1934*, Kingston, 1982, no. 12, pages 12, 62, reproduced page 27Dennis Reid, *Collector's Canada: Selections from a Toronto Private Collection*, Toronto, 1988, no. 43, reproduced page 49Dennis Reid, "Impressionism in Canada" in Norman Broude, editor, *World Impressionism: The International Movement, 1860–1920*, New York, 1990, reproduced page 98A.K. Prakash, *Impressionism in Canada: A Journey to Rediscovery*, Stuttgart, 2015, page 304Ian Thom, et al., *Embracing Canada: Landscapes from Krieghoff to the Group of Seven*, Vancouver/London, 2015, reproduced page 153, caption page 200

Born in Saint John's, Newfoundland in 1866, Maurice Cullen came to Montreal as a youth. There he studied with the sculptor Louis-Philippe Hébert and with a small inheritance, he travelled to Paris in 1888 to study at the Académie Colarossi and École des Beaux-arts. Having been elected an Associate member of the Société nationale des beaux-arts in 1895, the French state purchased his painting *Été* from the Société's annual salon (now at the Musée de Pithiviers).

The following year Cullen returned to Canada and painted at Beauré on the north shore of the Saint Lawrence and around Québec City, working with James Wilson Morrice in mid-winter 1897. He exhibited four winter canvases at the 1897 Spring Exhibition at the Art Association of Montreal *Quebec from Lévis*, *In Winter Quarters*, *On the Wharf, Lévis* and *The Ship's Dock*, subjects painted at Lévis, across the Saint Lawrence from Québec City or on the Saint Charles River. Additional titles included in the auction of ninety-two paintings Cullen organized in Montreal in December 1897, intended to finance his return to France, included, *In the Dockyard (Lévis)*, *Lévis Docks from the Hill* (possibly this painting), *Lévis*, *At Point Lévis* (2 canvases), *Early Morning, Lévis* and *At the Wharves, Lévis*. According to the memoirs of his friend Edmond Dyonnet, Cullen realized only \$800 for the lot.

Cullen's painting of 1897, *Shipyard at Lévis*, depicts a National Historic Site, the yards of Davie Shipbuilding, a company founded in 1825 and still in business. Here the dockyard is viewed from the terrace above while other canvases of 1897 depict Lévis viewed from the docks or Québec City seen from Lévis. From left to right the artist included a large ship at dock, three ships supported by logs along the quai, the



winch house, boiler room and forge and the railway tracks used for loading and unloading the ships. The eye is directed from the shadow lower left, along the shore road to the houses on the cliff upper right. Red, pale oranges and mauves accent the snowy landscape from which emerge dark green firs along the cliff's edge. Blue water emerges from the river's ice and Beauport and the Laurentian hills can be seen on the horizon upper right below the moving clouds.

Maurice Cullen's and James Wilson Morrice's landscapes of 1897 mark a turning point in the history of Canadian art, bringing a new

light and colour to depictions of the winter landscape. These are not sites for recreation and sport as seen in the paintings of an earlier generation, but places of labour and daily life, inhabited by the artists' contemporaries.

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



**CHARLOTTE MOUNT BROCK SCHREIBER****Edith Quin (née Schreiber), circa 1880***oil on canvas**titled and dated circa 1890 on the exhibition label on the reverse**38.5 ins x 30.5 ins; 97.8 cms x 77.5 cms***PROVENANCE**

Herbert Harrie Schreiber, Toronto

By descent to Mrs. Cecil Swanson (Enid Maye Schreiber), Calgary

By descent to Mrs. Cecil deLisle Parke, Calgary

Acquired by the present Private Collection, 1985

**EXHIBITED***Charlotte M. Schreiber: A Retrospective*, Erindale Campus Art Gallery, University of Toronto, 16 September–27 October 1985, no. 31*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. 24

Charlotte Schreiber

*Edith Schreiber with her Sleigh, circa 1878**oil on board, 31.1 x 23.5 cms*

Private Collection (Sold at Cowley Abbott, 1 December 2022, lot 131)

*Not for sale with this lot***LITERATURE**Margaret Fallis, *Charlotte Schreiber, R.C.A. 1834–1922*, (MA Thesis Research Paper, Carleton University, Ottawa, 1985), reproduced, unpaginatedDennis Reid, *Collector's Canada: Selections from a Toronto Private Collection*, Toronto, 1988, no. 24, page 34, reproduced page 34 as *Portrait of Edith Quinn (née Schreiber), circa 1890*A.K. Prakash, *Independent Spirit: Early Canadian Women Artists*, Richmond Hill, 2008, page 40, reproduced page 41 as *Portrait of Edith Quinn (née Schreiber), circa 1890*

Charlotte Schreiber became well known in Toronto art circles for her large paintings of figures illustrating historical and literary figures, frequently accompanied by long citations from literary texts. However, her production also included portraits, as well as animal studies and genre paintings. Schreiber never pursued a professional career in portraiture and thus was spared the demands of clients and the need to work from photographs. Yet she was a talented portrait painter, her best subjects being family members, mostly women. The subjects were frequently painted as half figures and seated, as in this portrait of the artist's stepdaughter, Edith Harriet Quin (née Schreiber) (1857–1939). Edith is also said to be depicted in Schreiber's major canvas, *Don't Be Afraid* (see lot 131) and in the wonderful study known as *Edith Schreiber with her Sleigh* where she is dressed in a Red River coat in a snowy landscape.

Edith Schreiber married William Quin (1855– before 1901) on 9 December 1880 when she was twenty-three. This may have been the occasion for the painting of this portrait. Though previously dated *circa 1890*, no rationale for such a dating has been published. She appears to be somewhat younger than the thirty-three years she would have been in 1890. She is depicted in a black dress with a sheer white shawl, ruffled collars at her wrists and neck and a pearl necklace. It is a Christmas portrait as she arranges holly in a vase and wears holly on her chiffon shawl. The red and greens of the foliage and baize over the table beautifully respond to the colors of the shawl on the back of the chair. The light illuminates her lovely face that is silhouetted against the wall and framed by the chair back and curtain. All attention is focused on her quiet act of contemplation. It is an intimate study, not melancholy, but thoughtful, full of restrained emotion and evokes the affection between the artist and her step-daughter.

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.

**\$15,000–\$20,000**





## FREDERIC MARLETT BELL-SMITH

### Fishing Fleet, Mouth of the Fraser River, B.C., circa 1910

oil on canvas

signed lower right

22 ins x 34 ins; 55.9 cms x 86.4 cms

#### PROVENANCE

Uno Langmann Antiques, Vancouver, 1980

Private Collection, Vancouver

Acquired by the present Private Collection, Spring 1981

#### EXHIBITED

*Thirty-Eighth Annual Exhibition*, Ontario Society of Artists, Toronto, from March 1910, no. 8

*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. 21

*Artists on the CPR*, Glenbow Museum, 20 June–20 September 2009

*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

"Uno Langmann Limited", *Antiques and Art* 7, October–November 1980, reproduced on inside back cover as *Salmon Fishing Fleet at the Mouth of the Fraser River, B.C.*

Dennis Reid, *Collector's Canada: Selections from a Toronto Private Collection*, Toronto, 1988, no. 21, reproduced page x and 30

Ian Thom, et al., *Embracing Canada: Landscapes from Krieghoff to the Group of Seven*, Vancouver/London, 2015, reproduced page 79

Geoff Meggs, *Strange New Country: The Fraser River Salmon Strikes of 1900–1901 and The Birth of Modern British Columbia*, British Columbia, 2018, reproduced on the cover

Frederic M. Bell-Smith took advantage of the new Canadian Pacific Railway from 1887 onward and travelled to western Canada. In 1886 the vice-president of the railway, William Cornelius Van Horne, offered free travel passes to several artists who would sketch and paint vistas of the Canadian west. He wanted artwork that would heighten public interest in transcontinental travel. Enamoured by the majesty of the Rockies, Bell-Smith found inspiration in the distinct landscape and returned throughout the remainder of his life to render the terrain in watercolour and oil paintings.

The longest waterway in British Columbia, The Fraser River is a historic fishing destination, known for its sturgeon and salmon. In *Fishing Fleet, Mouth of the Fraser Rivers, B.C.*, Bell-Smith depicts a scene of sailing fishermen out on the river, with multiple sailboats lining the horizon in the distance, below the rocky mountains on a sunny day. His regional and cross-country travels led Bell-Smith to advocate for a Canadian school of art which distinguished itself by the use of the Canadian landscape as its subject matter. Later artists, including Tom Thomson, Emily Carr and the Group of Seven, would further develop this focus on Canada's natural environment in art.

Bell-Smith returned to Europe many times throughout his career; he painted a series of pictures on the Death of Sir John Thomson who died at Windsor Castle minutes after being sworn in by Queen Victoria as a member of the Privy Council of Canada. While at Windsor Castle he did several canvases of the Queen, two of which are in the collection of the National Gallery of Canada. In 1896 he studied at the Académie Colarossi in Paris before returning to Alma College in St. Thomas, Ontario 1897 to resume his duties as art director until 1910. *Fishing Fleet* was painted in 1910, while at Alma College and during the height of the artist's career. The artist contemplated moving to Britain during this time, but he decided to remain based in Canada. Back in Ontario, Bell-Smith advocated for a distinctly Canadian style, foreshadowing the major art movements to come.

\$15,000–\$20,000





## GEORGE AGNEW REID

**Toronto Waterfront, 1886***oil on canvas**signed and dated 1886 lower left**24 ins x 36 ins; 61.0 cms x 91.4 cms***PROVENANCE**

Kaspar Gallery, Montreal

Brian Ayer, Guelph

Joyner-Waddington's, auction, Toronto, 30 May 2006, lot 70

Mr. and Mrs. Ken Thomson

Acquired by the present Private Collection, November 2008

**EXHIBITED***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**Christine Boyanoski, *Sympathetic Realism: George A. Reid and the Academic Tradition*, Toronto, 1986, pages 15–17Rob Cowley, "The Urban Toronto Landscape in Art," *Arabella* 2, no. 1 (Spring 2009), pages 69–70, reproduced page 71Christine Boyanoski, "Figures in the Landscape en plein air," in Ian Thom, ed., *Embracing Canada: Landscapes from Krieghoff to the Group of Seven*, Vancouver, 2015, page 61, reproduced pages 68–69

George A. Reid

*Toronto Bay, Ontario, 1887**oil on canvas, 55.6 x 138.5 cms*

Toronto Public Library

J. Ross Robertson Collection

*Not for sale with this lot*

In the summer of 1886 George Reid and his wife, Mary Hiester, moved from a two-room apartment-studio on Toronto's Adelaide Street to bigger quarters at 31 King Street East, where George had more space to make the sizeable paintings appropriate to his ambition to become a recognized artist. *Toronto Waterfront* dates from that summer and is one of his earliest large canvases. A few months later he reprised the subject as *Toronto Bay*, 1887 (Toronto Public Library, J. Ross Robertson Collection), his only other known version of the subject. *Toronto Waterfront* encompasses a panorama that includes a sky with richly textured clouds, a sprawling city skyline that is more than twice as extensive than the one in *Toronto Bay*, and a lower half filled with the water's convincingly rendered ripples and reflections. Despite its breadth and its variety of incident, *Toronto Waterfront* coheres well, thanks in part to the small but crucial fulcrum figure of the rower whose body occupies the exact centre of the canvas. The focal point of imaginary horizontal lines emanating from the two rowboats on either side of him, and additional lines originating in the channel markers and in the rowboat in the right foreground, he is the anchor around which the rest of the sprawling painting revolves.

Toronto's Inner Harbour, on the doorstep of the city's downtown, was a popular locale both for pleasure boating as seen in the various two-person vessels in *Toronto Waterfront*, and for racing. The most socially prominent clubs were the Toronto Boat Club (today the Royal Canadian Yacht Club), the Argonaut Rowing Club, and the Toronto Canoe Club (today the Toronto Sailing and Canoe Club). The subject may be a homage to Thomas Eakins, Reid's principal professor and mentor at the Pennsylvania Academy of the Fine Arts (1882–84). Reid had been close to Eakins, who appointed him a demonstrator in anatomy classes and who used him and another favourite pupil, J. Laurie Wallace, as the models for his 1883 canvas *Professionals at Rehearsal* (Philadelphia Museum of Art). During the 1870s Eakins made a number of oils and watercolours of racing sailboats and of scullers. *Toronto Waterfront* includes several sailboats scattered across its breadth, and, near the left edge, a single sculler. That figure was perhaps intended to evoke Edward (Ned) Hanlan, the local rower who captured Torontonians' admiration when he catapulted to international fame by holding the single sculls world championship from 1880 to 1884.

Eakins's influence on Reid is also apparent in *Toronto Waterfront*'s city skyline. As a teacher, Eakins stressed the importance of optical veracity and detail. Although a dozen years later Reid would move away from those lessons, in 1886 he was still under the sway of Eakins's aesthetic. This is apparent in his depiction of the skyline where, despite their distance from Reid's presumed vantage point on one of the Inner Harbour islands, several of the buildings are identifiable.



In the centre are the three domed towers of the second (1873–1927) Union Station, designed by Thomas Seaton Scott and located at the water's edge between Simcoe and York streets. To its left, on Simcoe Street, is William George Storm's Romanesque Revival St Andrew's Presbyterian Church, completed in 1876 and identifiable by its four pinnacles. Midway between Union Station and the first of two large brown waterfront warehouses is the tower of the first John Street Pumping Station (demolished in *circa* 1904). Conspicuous on the right side of the canvas is the spire of the Cathedral Church of St James, at the time the tallest structure in Canada, and slightly to the right of that is St Lawrence Hall (constructed in 1850 and located at 157 King Street East).

In 1886, the same year Reid painted *Toronto Waterfront*, he began *The Call to Dinner* (Art Gallery of Hamilton), the first of a series of major canvases inspired not by Toronto but by his memories of growing up in rural Ontario. Then, beginning at the end of the 1880s, Reid's burgeoning interest in mural painting turned him away from both perspectival depth and the depiction of detail. *Toronto Waterfront*, with its generous depth and breadth, its focus on detail, narrative incident, and its theme of social life in a modern city, is thus a swan song rather than the groundwork for what was yet to come in Reid's career.

We extend our thanks to Brian Foss, Carleton University Chancellor's 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.

\$70,000–\$90,000



## ROBERT CLOW TODD

**Corbeau at Montmorency Falls***oil on canvas**signed, titled and dated 1845 towards lower left**21 ins x 26.5 ins; 53.3 cms x 67.3 cms***PROVENANCE**

Commissioned by Allan Gilmour

By descent to the Gilmour family, Liverpool

Sir John Gilmour, Liverpool, by 1962

Oscar Gagnon, Cobalt, Ontario

Acquired by the present Private Collection, March 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. 2*The Spectacle of Play*, Art Gallery of Hamilton, 25 May 2013–13 January 2014*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*Chefs-d'œuvres de l'exposition 'Embracing Canada'*, Galerie Eric Klinkhoff, Montreal, 22 October–5 November 2016**LITERATURE**Klaus Neumann, "Everybody's Art Boom: Early Canadiana", *Maclean's Magazine*, 16 July 1960, reproduced page 18John Russell Harper, *Painting in Canada: A History*, Toronto, 1966, page 129, (2nd edition, 1977, page 103)Mike Pearson, "Cobalt Resident Treasures 132-Year-Old Canadian Painting", *Northern Daily News*, 20 January 1977Dennis Reid, *Collector's Canada: Selections from a Toronto Private Collection*, Toronto, 1988, no. 2, reproduced on page 16 and on the coverVictoria Baker and Didier Prioul, "Robert Clow Todd", *Painting in Quebec, 1820–1850: New Views, New Perspectives*, Quebec City, 1991, pages 482–489, no. 224AMario Béland, "À l'anse aux Sauvages", *Cap-aux-Diamants*, no. 69, (Spring 2002), page 63Ian Thom, ed., *Embracing Canada: Landscapes from Krieghoff to the Group of Seven*, Vancouver, 2015, reproduced pages 6 and 7, caption page 203

A native of Berwick-upon-Tweed (Northumberland) on the Scottish border, Robert Clow Todd (*circa* 1809–1866) settled in Quebec City in 1833. His training is unknown, but in January 1834, he announced that he would continue to offer his services as: "House, Sign, Carriage and Ornamental Painter," adding that "having been for several years employed by many of the first nobility and gentry in London and Edinburgh, trusts that he shall give satisfaction to those who may favour him with their patronage" (*The Quebec Gazette*, January 27, 1834).

The people of Quebec appear to have been receptive to his proposal as he successfully shifted from a sign painter to a painter of fine art. The conditions were ripe for Todd to continue his training while generating commissions. His business prospered. In May 1838, he looked for an apprentice to assist him. In 1840, he added "figure carving, gilding" to the services he already offered and, in the fall of 1842, he opened a drawing and painting school.

The few known paintings by Todd can be dated to the 1840s. His output from this time appears to have been quite productive judging by the auction he held in 1854, when he was preparing to leave Quebec for Toronto, likely due to the competition Krieghoff introduced into the local market. The twenty-five paintings include mostly copies (after Murillo, Landseer, and Lawrence, among others). There are also two views of Montmorency Falls in summer and winter and a small painting titled *Montmorenci vu de l'Anse des Sauvages, Pointe-Lévi* (Musée national des beaux-arts du Québec).

*Corbeau at Montmorency Falls* illustrates Todd's ties to the prosperous lumber merchant, shipbuilder and ship owner Allan Gilmour (1805–1884). Established in Quebec in 1828, Allan Gilmour and Company set up on the north and south shores of the St. Lawrence (Anse au Foulon also known as Wolfe's Cove and Indian Cove), building ships and storing timber rafts.

Although Gilmour settled in Glasgow as of 1838, he maintained ties with Quebec, as evidenced *The Timber and Shipbuilding Yards of Allan Gilmour and Company at Wolfe's Cove Quebec Viewed From the South and the West* (1840). These two paintings, which remained in the Gilmour family in Liverpool until the National Gallery of Canada acquired them in 1987, demonstrate how Todd established his reputation as an easel painter after spending six years in Quebec.

Also in 1845, Gilmour commissioned Todd once again to celebrate another of his possessions, his trotting horse *Corbeau*, which translates to raven, named for its shiny black coat. A first painting shows Corbeau in all his splendour, easily recognizable by his white muzzle, on a cliff that overlooks the St. Lawrence River in summer (1845, National Gallery of Canada). The painting offered for sale integrates Corbeau into the picturesque setting of the Montmorency Falls in winter. The horse earned its title of nobility on March 18, 1845, when it won a race in Laprairie against the American champion and favourite named *Dread*. "Such trotting as was displayed by the latter [*Corbeau*] had not been seen on the ice here for many a-day" (*The Montreal Courier*, 19 March 1845). Todd depicted the victorious horse in front of what was considered the most famous Canadian winter landscape, the Montmorency Falls, which flow into the St. Lawrence River.



A short distance from Quebec City (twelve kilometres), the falls are a favourite destination for Quebecers in all seasons. In winter, the formation of an ice cone, known as the Sugarloaf, makes the place even more distinctive and conducive to recreation. The cliff, partly covered with snow, emphasizes the falls and the steep slope on the right, which can be used for sliding, just like the Sugarloaf. The arrangement of harnessed or mounted horses evokes the depth of the basin of the waterfall, the icy ground appearing as a vast smooth plane.

Todd combines this quintessential view with *Corbeau* running at a trot and hitched to a sled, the driver firmly holding the reins in order to control the beast as it speeds through the icy snow. The sled's thin blades and minimalist frame lighten the load of the horse, whose shadow suggests that the horse is floating above the white ground. A man holding a flag stands to the left, marking the finish line of a race, and no other racer follows *Corbeau*. Four people on the right salute the champion's achievement. Todd executes the painting in variations

of white and black, accented with touches of red and green. This is an image of a sunny winter day, with pure and crisp air, executed in a sharp design.

The painting became famous in Quebec City, as evidenced by Todd's return to similar depictions of proud owners of horse carriages in front of the Montmorency Falls during winter at least three other times (Art Gallery of Ontario, National Gallery of Canada, Power Corporation of Canada). These paintings led to many emulators of Todd's work. By bringing together the famous landscape of the falls in winter and the dashing *Corbeau*, Todd presents a symbol and an account of the colonization in Canada.

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

**\$150,000–\$250,000**



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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.





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