Sophie Frank
watercolour on paper, signed M. Emily Carr
and dated 1914 and on verso inscribed Sophie
Frank (Emily’s Indian Friend) and with a dedication
from Carr on the original backing
9 1/2 x 7 1/2 in, 24.1 x 19.1 cm

PROVENANCE
Collection of the Artist
Estate of the Artist
By descent to Ira Dilworth
By descent to Jack and Edna Parnall
(née Dilworth, niece of Ira Dilworth)
By descent from the above to their goddaughter,
Vancouver Island

LITERATURE
Emily Carr, Klee Wyck, 1941, pages 33 - 46, reproduced
fronispiece, book is dedicated “To Sophie”
Maria Tippett, Emily Carr: A Biography, 1979, pages 80 - 81 and 204, a photograph of Sophie Frank reproduced page 80
Emily Carr, The Complete Writings of Emily Carr, Klee Wyck, 1993, page 35
Susan Crean, Opposite Contraries: The Unknown Journals of Emily Carr and Other Writtngs, 2003, an earlier version of Carr’s story “Emily,” pages 162 - 166
Gerta Moray, Unsettling Encounters: First Nations Imagery in the Art of Emily Carr, 2006, pages 8-3 and 331, reproduced page 83
Linda Morra, editor, Corresponding Influence: Selected Letters of Emily Carr and Ira Dilworth, 2006, page 40
Charles C. Hill et al., Emily Carr: New Perspectives on a Canadian Icon, National Gallery of Canada, 2006, reproduced pages 61 and 65

EXHIBITED
Royal British Columbia Museum, Victoria, Emily Carr: Eccentric, Artist, Author, Genius, 2001 - 2002
Art Gallery of Greater Victoria, extended loan
National Gallery of Canada, Ottawa, Emily Carr: New Perspectives on a Canadian Icon, June 2 - September 4, 2006, traveling in 2006 - 2008 to the Vancouver Art Gallery, the Art Gallery of Ontario, Toronto, the Montreal Museum of Fine Arts and the Glenbow Museum, Calgary, catalogue #199
Vancouver Art Gallery, extended loan, 2008 – 2018

In May, when the village was white with cherry blossom and the blue water of Burrard Inlet crept almost to Sophie’s door—just a streak of grey sand and a plank walk between—and when Vancouver city was more beautiful to look at across the water than to be in,—it was then I loved to take the ferry to the North Shore and go to Sophie’s.

Behind the village stood mountains topped by the grand old “Lions,” twin peaks, very white and blue. The nearer mountains were every shade of young foliage, tender grey-green, getting greener and greener till, when they were close, you saw that the village grass outgreened them all. Hens strutted their broods, papooses and pups and kittens rolled everywhere—it was good indeed to spend a day on the Reserve in spring.

Sophie, seated on the floor of her house, saw me coming through the open door and waved the papoose cradle. Two little girls rolled round on the floor; the new baby was near her in a basket-cradle… Sophy herself was small and square. Her black hair sprang thick and strong on each side of the clean, straight parting and hung in twin braids across her shoulders. Her eyes were sad and heavy-lidded. Between prominent, rounded cheekbones her nose lay rather flat, broadening and snubby at the tip… She had a soft little body, a back straight as honesty itself…

—EMILY CARR
for Sophie: “Sophie was terribly glad to see me... Her love for me is real and mine for her... Out in the spaces there is a bond between us where color, creed, environment don’t count. The woman in us meets on common ground and we love each other.”

Yet the sense of introspection and longing that the portrait conveys signals the dark realities of colonial relations—irredeemable rupture and loss.

We thank Dr. Gerta Moray, Professor Emerita, University of Guelph, and author of *Unsettling Encounters: First Nations Imagery in the Art of Emily Carr*, for contributing the above essay.

**Estimate:** $50,000 – 70,000