



128

**128 JAMES EDWARD HERVEY (J.E.H.)
MACDONALD**

ALC CGP G7 OSA RCA 1873 ~ 1932

Morning, Algoma, Agawa Canyon

oil on board, on verso signed and titled in graphite
and certified by Thoreau MacDonald, circa 1919
8 3/8 x 10 1/2 in, 21.3 x 26.7 cm

PROVENANCE:

Galerie Walter Klinkhoff Inc., Montreal; Private Collection, Montreal

LITERATURE:

Paul Duval, *The Tangled Garden: The Art of J.E.H. MacDonald*,
1978, page 87

MacDonald traveled to Algoma on the Group of Seven boxcar trips in
1918 and 1919, and returned in the spring and autumn of 1920. His first

sight of Algoma in 1918 was from a CPR boxcar specially outfitted for
camping and transported along the Algoma Central Railway, from which
he saw great autumn panoramas and dramatic canyons such as shown in
this fine, atmospheric painting. MacDonald's reaction to this beautiful
landscape was exultant, and he wrote in tribute to the Agawa canyon's
beauty, "The great perpendicular rocks seemed to overhang as though
they might fall any minute, and the dark Agawa moving quietly through it
all had an uncanny snakiness. On a fine day, such as this, the canyon
seems to lead upwards, and has all the attributes of an imagined
Paradise... There are beautiful waterfalls on all sides, and the finest trees ~
spruce, elm and pine. It is a Shelley-like kind of place and certainly would
make a great background for gods and goddesses, either white or red."
MacDonald did some of his greatest work here, and as A.Y. Jackson
famously wrote, "What Thomson was to the Algonquin Country,
MacDonald was to Algoma."

ESTIMATE: \$30,000 ~ 50,000



**129 THOMAS JOHN (TOM) THOMSON**

G7 OSA 1877 ~ 1917

Spring, Algonquin Park

oil on canvas on board, stamped with the estate stamp and on verso inscribed by MacCallum *Spring 1914 ~ sun setting and light shining on newly budded Hardwood trees, Algonquin Park* and stamped with the estate stamp
8 1/2 x 10 1/2 in, 21.6 x 26.7 cm

PROVENANCE:

Evelyn Renfrow

The Art Emporium, Vancouver, 1977

Mr. & Mrs. Gordon T. Southam, Vancouver

LITERATURE:A.Y. Jackson, *A Painter's Country, The Biography of A.Y. Jackson*, 1958, page 39Joan Murray, *Tom Thomson: The Last Spring*, 1994, pages 68 and 74

The springs of Tom Thomson's beloved Algonquin Park are not prettified, verdant springs, with green leaves sprouting and flowers blooming; rather, they are the real springs of the northern woods. In them, mud thaws, rain-laden grey skies cling close to the earth, water breaks free of ice and green slowly creeps in. Therein lies their appeal ~ that they are so real. *Spring, Algonquin Park*, is characteristic of this type. Clad in last autumn's brown, the distant hills are wet with thaw and yet to warm under the short day's worth of sun. The grasses in the middle ground, still golden after having lain under snow for months, are hummocked and rippling. The bushes near to us are barely there, naked and leafless with their branch tips rounded in bud, and the tall tree in the centre right is painted in a thin line, just edged with green and topped with a fan of swatted-on sparse, upright, budding branches. The sun has gone down, leaving the wet sky with just a touch of pink. It is an unglorious, real spring. Thomson recorded the scenery as he saw it, unadorned, and commented: "When I take these sketches down to Toronto, the experts will scoff at them, but those were the colours I saw." *Spring*, now in the collection of the Art Gallery of Ontario, is a comparable work. Although decidedly more somber in its overall colour, it is very like *Spring*,

Algonquin Park, in its feeling ~ both have a sense of something beginning, something new about to happen.

There is a very strong sense of stillness in this work, captured by the reflections in the water below the evergreen forest and the full depth of field. The muted colours, softly echoing each other here and there, further this sense of serenity ~ it is quiet and open. Thomson's art has been described as a reflection of his moods, which were many, and quite unpredictable. He was often despondent, prone to periods of zealous non-stop work and periods of complete joy. This work, then, came from a period of anticipatory calm. We sense that the winter is over and life is beginning anew.

The year 1914 was a time of particular artistic vitality in Thomson's Algonquin life. A.Y. Jackson had visited him there in February and they had sketched together in the snow and zero-degree weather. Lismer would follow later in the spring and undertake a canoe trip with Thomson on Canoe Lake. Jackson would return in the fall, having enjoyed working with Thomson in Algonquin very much. In reflecting back on this time, Jackson remarked: "There is an old saying that 'Gazing man is keenest fed on sparing beauty.' To most people, Thomson's country was a monotonous dreary waste, yet out of one little stretch he found riches undreamed of."

After Thomson's death on Canoe Lake, Dr. James MacCallum set to work putting in order the many sketches and canvases left in the Studio Building. MacCallum "cared so much about Thomson's work that... he dated the sketches in the Studio Building... and on some of them he wrote titles and notes." These notes are extremely valuable in helping us to lay Thomson's works out in a timeline, and are noted for their meticulous accuracy. The inscription on the back of this work is just so: "Spring 1914 ~ sun setting and light shining on newly budded Hardwood trees, Algonquin Park." MacCallum's descriptive eloquence in this short sentence speaks to his respect for the artist, his affection for Algonquin Park, and his keen understanding of the importance of Thomson's work and future place in the art history of Canada.

This work will be included in Joan Murray's forthcoming catalogue raisonné on the artist's work.

ESTIMATE: \$600,000 ~ 800,000



130

130 ALEXANDER YOUNG (A.Y.) JACKSON

ALC CGP G7 OSA RCA RSA 1882 ~ 1974

The Woods in February

oil on panel, signed and on verso
signed, titled and inscribed *Studio Building,
Severn St., Toronto and Bon Echo*, circa 1925
8 1/2 x 10 1/2 in, 21.6 x 26.7 cm

PROVENANCE:

Masters Gallery Ltd., Calgary
Private Collection, Vancouver

LITERATURE:

Peter Mellen, *The Group of Seven*, 1970, page 119

The Woods in February is a classic Group of Seven period winter scene. Jackson traversed the countryside in winter in many locations, from

Quebec townships to the Arctic, painting snow in all its forms, soft and drifting, icy or melting. This beautiful winter landscape captures perfectly the brightness of sunlight reflected on the snow and the striking blue shadows cast by the trees and created by the hollows of snow banks. Jackson would set out to find these scenes in snowshoes, painting on the spot, undeterred by cold hands and sluggish paint. Fellow Group of Seven artist Arthur Lismer succinctly expressed the nature of Jackson's vision: "He has an out looking eye not an in looking mind. He paints from visual contact with nature, and his selective range and summarizing technique is amazingly alert and vigorous. It comes from a prodigious experience of analysis and rejection, and of using pigment or the medium of paint as an emotional instrument itself to express the textures, the plastic forms, and environmental character of things seen. He solves most of his problems on the spot from experience, not from theory or fashion."

ESTIMATE: \$25,000 ~ 35,000



131

131 EDWIN HEADLEY HOLGATE

AAM CGP CSGA G7 RCA 1892 ~ 1977

Winter, Morin Heights

oil on canvas, signed and on verso titled on a label
17 x 15 in, 43.2 x 38.1 cm

PROVENANCE:

Galerie Walter Klinkhoff Inc., Montreal
Private Collection, Toronto

LITERATURE:

Rosalind Pepall, *Edwin Holgate*, The Montreal Museum of Fine Arts,
2005, page 23

Edwin Holgate, born in Allandale, Ontario, experienced many different landscapes, countries and cultures, from his upbringing in Montreal to his experiences in Jamaica and Paris. Holgate is one of Canada's most accomplished and well-respected artists.

After his service as a Second World War artist and upon returning to Canada, Holgate and his wife Frances relocated to Morin Heights, a lovely area slightly northwest of Montreal. The landscape of the captivating Laurentians provided a wide breadth of subject matter for Holgate as is illustrated in this attractive winter scene. Pepall notes that Holgate "was not very productive in the summer but the winter and spring saw a good deal of activity... Holgate continued painting landscape scenes and portraits of his friends in the community, and, ever the teacher, gave art classes to local groups." The tranquility and happiness Holgate derived from his everyday life in Morin Heights is reflected in his paintings of the period. The quiet flow of the river and the bright sunshine atop the snow mounds symbolize all the natural beauty and serenity of a typical Quebec winter.

ESTIMATE: \$30,000 ~ 50,000



**132 THOMAS JOHN (TOM) THOMSON**

G7 OSA 1877 ~ 1917

Early Morning, Georgian Bay

oil on board, on verso titled and dated 1914
on the G. Blair Laing label and stamped faintly
with the estate stamp

7 1/2 x 9 1/2 in, 19 x 24.1 cm

PROVENANCE:

G. Blair Laing Limited, Toronto

Private Collection, Montreal

By descent to the present Private Collection, Vancouver

LITERATURE:

Dennis Reid, editor, *Tom Thomson*, transcript of letters
compiled by Joan Murray, Art Gallery of Ontario/
National Gallery of Canada, 2002, page 298

In 1914, Tom Thomson spent part of his spring and summer at Georgian Bay. The area served as a seasonal magnet for artists due to the good offices of ophthalmologist Dr. J.M. MacCallum, who invited Thomson and friends such as A.Y. Jackson, Arthur Lismer, J.E.H. MacDonald and F.H. Varley, though all at different times, to stay with him and his family in the rambling cottage he had built on property he owned near Go Home Bay. Mingling with the genial doctor, his family and guests, these painters, and many others later, found Georgian Bay a productive and picturesque setting.

Thomson, who arrived at Georgian Bay on May 30, 1914 and left early in August, seems to have found the atmosphere of the cottage less than congenial. He wanted to camp, not to attend birthday parties or chat with children. For him, the place recalled the home life in one of the more well-to-do neighborhoods of Toronto, the city where he lived and

worked most of the year. As he wrote to Varley in July, "This place is getting too much like north Rosedale to suit me ~ all birthday cakes and water ice etc."

This sketch resembles others he painted in Georgian Bay in the expression of his delight in conveying the scene before him, with its distinctively sculptural effect formed from the contrasting shapes of the low whale-back rocks and wind-blown pines. Observing his usual habit, he seems to have painted first the trees at left, then the rocks, background and water, followed by the sky which he applied with a drier brush (note that in some places the branches of the trees are almost obliterated by grey patches of sky). As in other sketches, he built up the masses of rock and tree foliage using a heavier paint application.

However, in contrast to his usual theme of windy weather in the islands, in this sketch of dawn in the north, he chose to depict a more tranquil moment, one that reflected the serenity of the time of day. Due to the mysterious pearly light which heralds dawn in the north, he discovered new colour in the rocky island ~ red, gold and blue. The result is livelier than many other works he painted in this season.

Thomson wrote in a letter to Varley that he had "not made any sketches for a few weeks" but felt like "starting in again." Possibly this painting, with its delicate way of capturing light, was painted in the latter part of his trip. At this time, having become accustomed to the landscape of Georgian Bay, he would have been seeking novel ways to express its essential qualities. In its own quiet way, especially with the motif of the bent pine that Thomson painted on the right side of the work, it serves as a harbinger of the imaginative and important masterpieces he would create in the future.

We thank Joan Murray for contributing the above essay.

This work will be included in Joan Murray's forthcoming catalogue raisonné on the artist's work.

ESTIMATE: \$400,000 ~ 600,000



**133 DAVID BROWN MILNE**

CGP CSGA CSPWC 1882 ~ 1953

Dark Pool, Temagami

oil on canvas, signed and on verso titled *Dark Pool*
and inscribed by Massey 124, 1929

16 x 20 in, 40.6 x 50.8 cm

PROVENANCE:

Milne sale to Vincent Massey, 1934

Laing Galleries, Toronto, 1958

Mrs. Isabella Erskine, London, Ontario, 1958

Sold sale of *Canadian Art*, Sotheby Parke Bernet (Canada) Inc.,
November 8, 1983, lot 148

Kenneth G. Heffel Fine Art Inc., Vancouver, 1983

Sold sale of *Canadian Art*, Joyner Fine Art Inc., May 26, 1986, lot 123

Mira Godard Gallery, Toronto

Mr. & Mrs. Gordon T. Southam, Vancouver, 1988

LITERATURE:Rosemarie L. Tovell, *Reflections in a Quiet Pool, The Prints of David Milne*,
National Gallery of Canada, 1980, the etching of this subject entitled
Prospect Shaft reproduced page 152Karen Wilkin, *Fifty Years of Canadian Landscape Painting*, GraceBorgenicht Gallery, 1987, titled *Dark Pool*, reproduced page 11Ian M. Thom, editor, *David Milne*, essay by F.M. Gagnon, the Vancouver
Art Gallery / McMichael Canadian Art Collection, 1991,
pages 132 and 135David Milne Jr. and David P. Silcox, *David B. Milne: Catalogue Raisonné
of the Paintings Volume 2: 1929 ~ 1953*, 1998, page 458, reproduced
page 457, catalogue #208.4**EXHIBITED:**Kitchener~Waterloo Art Gallery, *David Brown Milne*, January 11 ~
February 3, 1963London Regional Art Gallery, *The David Milne Cameo Exhibition*, July 16 ~
September 12, 1982Grace Borgenicht Gallery, New York, *Fifty Years of Canadian Landscape
Painting*, April 3 ~ May 2, 1987

The subject of this fine painting is an abandoned prospecting shaft
belonging to Dan O'Connor, a subject that Milne found so interesting
that, while based at the mining and resort village of Temagami, he
produced at least thirteen paintings of it over the summer. Later in 1931,
he also created a colour drypoint entitled *Prospect Shaft* that was based on
a related painting entitled *Flooded Prospect Shaft I*. Milne wrote about the

site that, "to the painter in search of colour it is a find. Everything in the
way of colour that there is and in all possible intensities and combinations.
The pits are filled with water [of various colours]...Set to work in the
blistering (but very welcome) sun. The shapes in the piles of rock and the
blasted rock nearby all angular. Again, of course, using the three main
black and white values, with special attention to the difficult middle value.
In this case I used the dark value ~ black ~ merely as a colour ~ and the
light value as a contrast spot, dazzle spot, throwing the rest of the picture
together by its contrasting shock...The shapes in the pool of water are
angular as in the rocks, but there is a softness about them. This suggests
leaving out the black line used in drawing the shapes and running the
colours together. I have used something of the kind in skies ~ sometimes
outlining very slightly and then keeping the colours or values farther apart
than [usual] and keeping the canvas showing. This is a very simple and
powerful means of simplification."

The water in the pits contained dramatic colours such as apple green and
yellow due to metals leaching from the mine such as copper, gold, silver,
arsenic and sulphur. The extraordinary appearance of these unnatural
colours in the water, described by Milne as a "collision between Winsor
and Newton's and a coal mine", made it a fine painting subject. But in spite
of this explosion of colour, he kept to his dark palette of black, gray and
white, only adding touches of green, yellow and mauve. Milne's intent in
representing landscape with simplified line and colour was not merely to
represent what he saw, but to transform his impression of nature into an
aesthetic emotion. By eliminating unnecessary detail and simplifying his
palette, Milne delved to the heart of what stirred him.

His use of black to paint in shapes rather than just outlines, and leaving the
shapes with outlines of primed but unpainted canvas, was something new
for Milne, and the effect was highly dramatic. Where he had previously
focused more on drawn lines to create shapes, he now used solidly painted
areas. Milne created dynamic contrasts ~ between textures of trees and
angular rocks and the still, smooth pool, between density of form and the
openness of the sky and its reflection in the pool. In style, Milne uses a
loose, brushy approach to areas such as the dark part of the pool with a
kind of calculated spontaneity. Milne chose not to show what surrounds
the pool in a mirror image, but only reflected light from the sky, his "dazzle
spot" next to a darker abstract colour field. Milne considered the reflective
surface of the pool to be his "painting page at the time", where "a fragment
of the universe is reflected." *Dark Pool, Temagami* is a superb painting,
embodying the thrill of aesthetic emotion that Milne continually sought to
capture in his work.

ESTIMATE: \$150,000 ~ 250,000



**134 THOMAS JOHN (TOM) THOMSON**

G7 OSA 1877 ~ 1917

Northern Clouds

oil on canvas board, on verso dated 1913 in graphite
9 7/8 x 7 in, 25.1 x 17.8 cm

PROVENANCE:

Estate of the Artist

Lottie Gilchrist, Winnipeg

A gift to Lottie Gilchrist's granddaughter, California

LITERATURE:

Dennis Reid, editor, *Tom Thomson*, essay by Charles C. Hill, Art Gallery of Ontario/National Gallery of Canada, 2002, page 121

Tom Thomson first went to Algonquin Park, which had been set aside in 1893 as a park, in 1912. Algonquin was special to Thomson, and one reason was due to his family history ~ his cousin, Dr. William Brodie, was one of the finest naturalists of the day, exploring the park after its creation, and he contributed to Thomson's reverence for nature. From childhood Thomson had fished and was used to the outdoors, but in Algonquin he gained a greater depth of experience, and became known as a superb woodsman, expert canoist and guide. This wild country took a strong hold on Thomson, and he longed to return as soon as the ice broke in the spring. It is believed that Thomson set out for Algonquin Park in May of 1913, and in August canoed to Manitou and North Tea Lakes in the northwestern part of the park. By September 19 he was back at his base at Canoe Lake, only returning to Toronto in November.

The paintings that Thomson did that year marked a turning point in his work, showing a dramatic advance in technical sophistication from the year before. Soon after his return, Group of Seven patron Dr. James MacCallum, who provided Thomson with financial sponsorship so that he could devote himself to painting, viewed the work that he had done

there, and related that he saw sketches of "lightning flashes, moving thunder storms, trees with branches lashing in the wind." Group member A.Y. Jackson, whom he met for the first time on his return to Toronto that year, and who had an important influence on him, noted that the paintings "were peculiar in composition in that many of them were of an upright panel shape, showing a low shore line and a big sky. The country in them seemed always to be viewed extensively." *Northern Clouds* is consistent with these descriptions, and for a painting that is 9 7/8 x 7 inches, conveys a scale far beyond its size. The size of this sketch is directly due to Thomson's first sketch box, acquired in 1912, which stored works up to 7 x 10 inches. Thomson worked out of doors to capture the true essence of this great landscape. Big skies and narrow shores are one of Thomson's great themes, and *Northern Clouds* is a superb example of this. Thomson took this perspective from his view while traveling by canoe on the lakes. Also, as a woodsman, Thomson would have paid great attention to what was transpiring in the sky as a harbinger of coming weather. And of course, the beauty and clarity of those skies with their constant changes throughout the day and night (Thomson also painted exceptional night skies) was aesthetically dazzling. Thomson's attraction to brooding, dramatic weather is manifest in *Northern Clouds*, with the steely thunderheads rimmed by bright light, the chop of whitecaps on the water and shadows rolling across the verdant green hills. Thomson was known for his driven intensity when the creative urge came upon him, and this painting conveys the emotional thrill that Thomson must have felt on viewing the scene. Thomson was one of Canada's greatest landscape painters, expressing the very essence of the wild; his legacy is truly unforgettable.

This work will be included in Joan Murray's forthcoming catalogue raisonné on the artist's work.

ESTIMATE: \$100,000 ~ 150,000



135

135 DAVID BROWN MILNE

CGP CSGA CSPWC 1882 ~ 1953

***Stump among the Saplings /
White Clouds and Autumn Hills (verso)***

double-sided oil on canvas, signed, 1932

12 x 16 1/4 in, 30.5 x 41.3 cm

PROVENANCE:

Milne sale to Vincent Massey, 1934

Laing Galleries, Toronto, 1958

Mr. & Mrs. E.A. Wells, Toronto

By descent to the present Private Collection, Ontario

LITERATURE:Ian M. Thom, editor, *David Milne*, essay by Megan Bice,
the Vancouver Art Gallery / McMichael Canadian Art Collection,
1991, page 113

verso 135

David Milne Jr. and David P. Silcox, *David Milne: Catalogue Raisonné of the Paintings Volume 2: 1929~1953*, 1998, reproduced page 532, catalogue #302.116; verso reproduced page 546, catalogue #302.157

EXHIBITED:

Mellors Galleries, Toronto, 1934, catalogue #39

James Wilson & Co., Ottawa, 1935, catalogue #25

W. Scott & Sons, Montreal, 1935, catalogue #25

Laing Galleries, Toronto, 1958, catalogue #10, exhibited as *Tree Stump*

From 1930 to 1933, Milne lived in Palgrave, a small town in the Caledon hills northwest of Toronto. Milne created a large body of work during this time, but the Depression made conditions difficult, and on occasion Palgrave canvases were painted on both sides, as with this fine work. He hardly left Palgrave during this time, and his subjects, some of which he painted in series, were all close at hand. In these two splendid paintings Milne uses coloured lines to define form, and contrasts dark values against areas of brightness ~ the light sky or ground. In 1934, Milne sold all the paintings produced in Palgrave to Alice and Vincent Massey, intending that they could be studied in relationship to each other, and in a letter to them revealed his creative insight for the work: "The painter gets an impression from some phase of nature. He doesn't try to reproduce the thing before him: he simplifies and eliminates until he knows exactly what stirred him, sets this down in colour and line as simply, and so as powerfully as possible, and so translates his impression into an aesthetic emotion."

ESTIMATE: \$100,000 ~ 150,000

136 ALFRED JOSEPH (A.J.) CASSON

CGP CSPWC G7 POSA PRCA 1898 ~ 1992

Autumn Woodland, Barry's Bay

oil on board, signed and on verso

signed, titled and dated 1957

12 x 15 in, 30.5 x 38.1 cm

PROVENANCE:

Roberts Gallery, Toronto

Private Collection, Ontario

Casson explored and painted throughout the villages and rural landscapes of Ontario, and this deep woodland work from Barry's Bay in the Madawaska Valley is prime Casson subject matter. The year 1957 was an important one for Casson ~ he left the commercial art firm of Sampson and Matthews Limited to devote himself full time to his painting. Rock formations emerging from the earth and the remains of a fallen tree are strong sculptural elements against a backdrop screen of trees blazing with autumn colours.

ESTIMATE: \$20,000 ~ 25,000



137

137 BERTHE DES CLAYES

ARCA 1877 ~ 1968

Spring on Mount Royal

oil on panel, signed

and on verso signed and titled

10 1/2 x 13 1/2 in, 26.7 x 34.3 cm

PROVENANCE:

W. Scott & Sons, Montreal

Private Collection, Montreal

ESTIMATE: \$4,000 ~ 6,000



136



**138 THOMAS JOHN (TOM) THOMSON**

G7 OSA 1877 ~ 1917

Forbes Hill, Huntsville

oil on panel, signed and on verso
titled in graphite, spring 1915
8 3/8 x 10 3/8 in, 21.3 x 26.3 cm

PROVENANCE:

The Morris Gallery, Toronto
The Art Emporium, Vancouver
Private Collection, Vancouver
Sold sale of *Important Canadian Art*, Sotheby's Toronto,
December 3, 1997, lot 179
Private Collection, Toronto
Private Collection, British Columbia

LITERATURE:

Tom Thomson to Dr. J.M. MacCallum, April 22, 1915, *MacCallum papers*,
National Gallery of Canada Archives, Ottawa
Harold Town and David P. Silcox, *Tom Thomson: The Silence and the Storm*,
1977, reproduced page 91

Tom Thomson Calendar, published in conjunction with the publication of
Tom Thomson: The Silence and the Storm, 1983, reproduced

In the spring of 1915, Winifred Trainor invited Tom Thomson to visit her in the town of Huntsville, Ontario before he traveled to Algonquin Park to paint. The snow-covered scenery seemed dramatic to him and, even before he got to the Park, he was making observations for the canvases he wished to produce in the studio back in Toronto. He wrote his friend and patron Dr. MacCallum from the Park on April 22 that he stayed in Huntsville for two days, then continued on his journey to observe and paint the snow. When he got to Algonquin Park, the snow in the woods was about two or three feet deep, but it gradually disappeared until only spots in the thick swamps remained. The ice on the lakes gradually broke up, as he also noted. On April 27 he bought a fishing license, and the following day went camping with a fishing party from Pittsburgh, returning May 19. He stayed in Algonquin Park, working as a guide and painting, until the autumn.

Thomson's interest in the decorative arrangements afforded by snow was a response to the concerns of his colleagues. Both Lawren Harris and

J.E.H. MacDonald had been to Buffalo in January 1913 and seen an exhibition of Contemporary Scandinavian Art at the Albright Art Gallery (later the Albright-Knox). Among the paintings and tapestries that impressed the pair were works by Gustav Fjaestad and Harald Sohlberg, as we know from annotations in MacDonald's catalogue. Later, Harris wrote that the trip turned out to be one of the most stimulating and rewarding experiences enjoyed by either himself or MacDonald. Here were a large number of paintings that gave body to their nebulous ideas of "northernness." Here was an art, bold, vigorous and uncompromising, embodying direct experience of the great north.

Both men would have shared their enthusiasm and determination to explore the country for its creative and expressive possibilities in painting. Likely they would have also noticed articles in *Studio* magazine on Swedish art and shared them with their peers as well.

Thomson's paintings of that winter such as *Northern River* show that he found compelling the accounts of his comrades. The work in that canvas is quietly decorative and beautifully designed ~ note the delicate tracery of branches and rich colour. This "swamp picture", as Thomson called it, was bought by the National Gallery of Canada.

His sketches that spring are proof that he wished to consolidate the new direction in his work. The palette Thomson used in *Forbes Hill, Huntsville* ~ grey-green, greyed white, lavender, cobalt blue and a touch of red ~ has a delicate lyricism. The scene is of landscape with the barest suggestion of a building, unlike the fuller use of architecture he made in two other works he painted that spring ~ *Snow in the Village* in the collection of the Art Gallery of Ontario and *Fraser's Lodge* in the collection of the Edmonton Art Gallery. Clearly, Thomson had devised an innovative method to express his response to the unfamiliar surroundings, but he used a motif from *Northern River* ~ the sweeping diagonal which in *Northern River* appears as a branch and here as the snow on the hillside ~ to lend the work a vibrant quality. The use of this motif underscores the personal perspective of an artist who found a fresh store of inspiration in the landscape.

We thank Joan Murray for contributing the above essay.

This work will be included in Joan Murray's forthcoming catalogue raisonné on the artist's work.

ESTIMATE: \$350,000 ~ 450,000



139

139 FREDERICK ARTHUR VERNER

ARCA OSA 1836 ~ 1928

Indian Encampment

oil on canvas, signed and dated 1907

24 1/4 x 42 in, 61.6 x 106.7 cm

PROVENANCE:

Private Collection, Montreal

LITERATURE:

Joan Murray, *The Last Buffalo: The Story of Frederick Arthur Verner, Painter of The Canadian West*, 1984, page 22

Frederick Verner was a highly accomplished academic artist who derived great inspiration from his skilled predecessor Paul Kane. Verner continuously sought to improve his depictions of the North American Indians and to do this he used source materials that included photography, research and illustrated books to convey a sense of realism in the scenes he depicted.

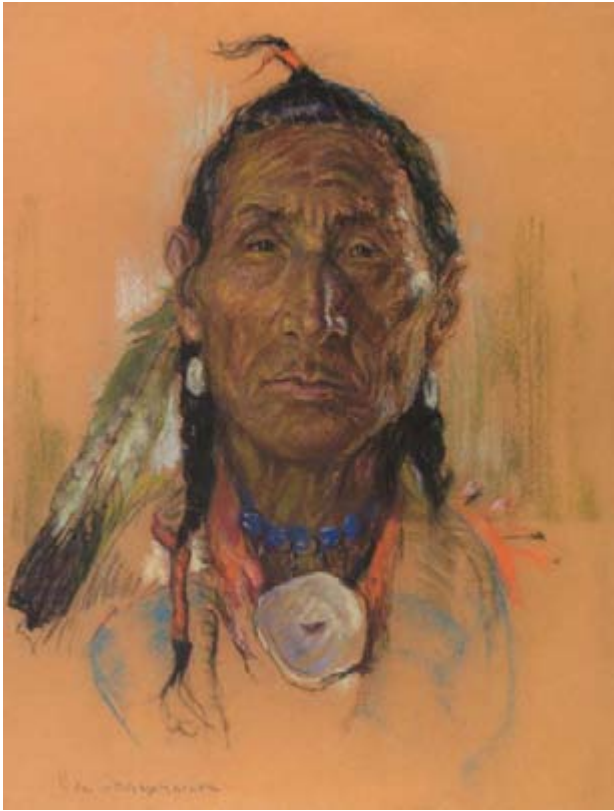
Indian Encampment is most likely a representation of Hudson's Bay Company traders, with hanging decorative blankets and a tepee in the background. Verner was able to capture the element of the sublime in many of his canvases. He returned to this kind of subject repeatedly, and it acquired a personal significance for him. Murray writes, "The valleys with the mist rising from the lakes came to seem like his own paradise

consecrated by the presence of the Indian people who, in his romantic view, expressed the natural state of man, before kings and laws and prohibitions."

ESTIMATE: \$80,000 ~ 120,000



141



140

140 NICHOLAS DE GRANDMAISON

ARCA OC 1892 ~ 1978

Indian Chief

pastel on paper, signed
18 x 14 in, 45.7 x 35.6 cm

PROVENANCE:

Private Collection, Montreal

ESTIMATE: \$15,000 ~ 20,000**141 EMILY CARR**

BCSFA RCA 1871 ~ 1945

Klee Wyck Ceramic Bowl with Beaver Motif

ceramic sculpture, signed Klee Wyck, circa 1924 ~ 1926
1 3/4 x 3 x 3 in, 4.4 x 7.6 x 7.6 cm

PROVENANCE:

Private Collection, Montreal

ESTIMATE: \$4,000 ~ 6,000

142

142 NICHOLAS DE GRANDMAISON

ARCA OC 1892 ~ 1978

Chief Hector of the Stoney Tribe from Morley

pastel on paper, signed and on verso
inscribed on a label for Robert B. Walls ~ Belle Beveridge
15 1/2 x 11 1/2 in, 39.4 x 29.2 cm

PROVENANCE:

Thomas and Janet Beveridge, Calgary

By descent to E. Belle Beveridge, Calgary

Gift to Robert and Audrey Walls, Calgary, 1987

Private Collection, Calgary

On verso is an inscription that describes the provenance of this work and how it was originally acquired by Thomas and Janet Beveridge. De Grandmaison was living in Calgary in the Queens Hotel with his family, and selling his paintings wherever he could. At the Beveridges' home, he hung this painting on the wall, and commented, "You wouldn't want to take it down, would you?" Mrs. Beveridge did not, and paid him his asking price of \$40.

ESTIMATE: \$12,000 ~ 16,000



143

143 CORNELIUS DAVID KRIEGHOFF

1815 ~ 1872

In Camp at Night

oil on canvas, signed, dated 1858 and inscribed *Quebec*
and on verso titled on the Dominion Gallery label
13 1/4 x 18 1/4 in, 33.7 x 46.3 cm

PROVENANCE:

Dominion Gallery, Montreal
Galerie Walter Klinkhoff Inc., Montreal
Mr. & Mrs. J.P. Boutin, Quebec
Private Collection, Montreal

LITERATURE:

Hughes de Jouvancourt, *Cornelius Krieghoff*, 1971, titled as *Indian Camp at Night* with a date of 1848, reproduced page 21

The glow of the large campfire is one of two focal light sources within *In Camp at Night*. The second source is the natural beauty of the moonlight, which casts a serene and striking glow over the entire canvas. Like many of Krieghoff's night scenes, there is a mood of peace and tranquility with night enveloping the camp. Krieghoff evokes master seventeenth century Dutch artists by using inner light sources as a stylistic element in the canvas. Krieghoff was known to have painted night views of various subjects, including a series on Indians spearing fish in the St. Lawrence at night. Such subjects would have been exotic to viewers at the time, and Harper comments, "Indians with smoking torches, reflections in the water, a rising moon, and the velvet darkness of the surrounding woods intrigued a romantically inclined nineteenth century audience."

ESTIMATE: \$50,000 ~ 70,000



144

144 CORNELIUS DAVID KRIEGHOFF

1815 ~ 1872

Camp Scene at Night

oil on canvas, signed and dated 1867

12 1/4 x 18 in, 31.1 x 45.7 cm

PROVENANCE:

Mr. & Mrs. W.W.C. Wilson, Montreal

Watson Art Galleries, Montreal

Stevens Art Gallery, Montreal

Sold sale of *Canadian Art*, Joyner Fine Art Inc., May 16, 1989, lot 107

Private Collection, Montreal

LITERATURE:Marius Barbeau, *Cornelius Krieghoff, Pioneer Painter of North America*, 1934, listed on page 143

Krieghoff was a highly skilled artist, adept at capturing the environment of his subjects and in *Camp Scene at Night*, it is the mystery of the forest at night that holds the viewer's attention. The brilliant parting of clouds to reveal the splendor of the moon lighting up a patch of grey-blue sky brings the activities of the natives in the distant far right into focus. Krieghoff dramatically lights the dark forest with warm firelight and cool moonlight, creating a romantic image of natives living an idyllic, natural life in the wild beauty of nature.

Throughout his oeuvre, Krieghoff allowed his viewers to witness images of natives hunting, cooking and trading, as well as canoeing on lakes and traveling by portage. Ethnographically precise in detail, the artist provides an opportunity to visually experience an early way of life in Canada through the medium of painting.

ESTIMATE: \$50,000 ~ 70,000



145

145 CORNELIUS DAVID KRIEGHOFF

1815 ~ 1872

***Indian Trapper with Red Feathered Cap
in Winter***

oil on canvas, signed, circa 1860
11 x 9 1/4 in, 27.9 x 23.5 cm

PROVENANCE:

Colonel Miller, President of Polson's Iron Works, Toronto
Haynes Art Gallery, Toronto, 1932
George Samuel Harold, Regina, 1932
By descent to the present Private Collection, British Columbia

146 FRITZ BRANDTNER

CGP CSGA CSPWC QMG 1896 ~ 1969

Harvest

wood carving in mahogany,
on verso signed, titled and dated 1932
8 1/2 x 32 in, 21.6 x 81.3 cm

PROVENANCE:

Acquired directly from the Artist by a Private Collector, Montreal
By descent to the present Private Collection, Montreal
Fritz Brandtner immigrated to Canada in 1928 from Berlin where he had taken multi-disciplinary studies in the arts. *Harvest* is a fine work of

A large body of Krieghoff's work was devoted to images of First Nations people, either as part of landscape tableaux or of individuals such as in this portrayal of a proud and vital Indian trapper. When Krieghoff moved to Montreal, he encountered descendants of the Mohawks, and began painting solitary moccasin or basket sellers and hunters. He took a romanticized view of his native subjects, seeing them as noble, living in harmony with nature. In 1853 he moved to Quebec City, and there came into contact with Hurons at Lorette, as well as Micmac and Montagnais peoples. Krieghoff and his friends hired natives as guides for hunting and fishing trips ~ Krieghoff enjoyed hunting, and was said to have been an excellent marksman ~ and the image of the hunter/trapper on snowshoes in winter was one of his favourites. In this exceptional painting, Krieghoff takes a finely detailed approach to the distinctive clothing, depicting the blanket coat with sash, moccasins and jaunty, feathered red cap. The colouration of this work remains particularly fresh and fine, and Krieghoff captures the native figure in motion like the snapshot of a camera, poised for action.

Included with this lot is the original correspondence between Haynes Art Gallery and George Harold regarding the purchase of this Krieghoff for \$140 in 1932.

ESTIMATE: \$25,000 ~ 35,000