

Homer Watson in the Kitchener-Waterloo Art Gallery

Jennifer C. Watson

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Article abstract

Homer Watson (1855?-1936) était un paysagiste canadien à succès, mais sa renommée artistique déclina avant qu'il ne meure; pourtant, aux alentours des années soixante, Watson connut un regain d'intérêt et la galerie d'art de Kitchener-Waterloo entreprit de réunir des exemples de l'oeuvre de ce peintre local. La galerie a actuellement en sa possession la plus grande collection de ses tableaux et la seconde plus grande collection de son oeuvre. Cet article a pour but de publier pour la première fois les vingt-cinq tableaux, dessins et l'unique gravure que possédait la galerie en date de novembre 1983. Le catalogue est lui-même compilé par ordre chronologique (y compris les oeuvres non datées), commençant par le plus ancien dessin, datant d'après 1867, et se terminant par le plus récent tableau, remontant à 1935, qui était encore sur le chevalet de Watson lors de sa mort. En plus des paysages, la collection se compose de deux allégories, d'une scène de guerre en commande et de trois tableaux d'un voyage à l'ouest, dont l'un d'eux est une marine. Toutes les oeuvres sont représentées, dont un grand nombre pour la première fois, ce qui donne une bonne vue d'ensemble du développement stylistique de Watson. Chaque entrée renseigne sur la provenance, les expositions, les critiques et s'accompagne d'un bref commentaire. Cinq représentations comparatives, y compris une esquisse à l'huile, un pendant et la peinture définitive à partir d'un dessin de la collection, éclairent sur la méthode de travail de l'artiste. Les nouvelles découvertes comprennent une première version préalablement non publiée de la plus grande gravure de Watson, *The Pioneer Mill*. Notons entre autres *The Source* (1898), *The Stronghold* (1910), *Woods in June* (1910), *Ice Break, Grand River* (1920), *The Valley of the Ridge* (1922) et *Drouth, Grand River* (1930) qui ont tous figuré à des expositions du Club d'art canadien, du R.C.A., de la C.N.E. ou de l'Association artistique de Montréal. En introduction, un bref résumé de la vie et de la carrière artistique de Watson, s'accompagnant de références précises aux oeuvres qui figurent dans le catalogue. On souligne là les dates disparates de sa naissance, de son lieu de naissance, de l'âge auquel il quitta l'école et de ses voyages en Colombie britannique et aux É.-U., contradictions qui jusqu'ici étaient passées inaperçues, en s'appuyant sur des sources locales. L'essai retrace aussi le développement de la collection au cours des vingt-cinq années et souligne les oeuvres importantes. Enfin, on y trouve un programme détaillé des expositions et des agrandissements de la galerie durant ces mêmes années puisqu'ils se rattachent au développement de la collection Watson.



FIGURE 112. Homer Watson, *Brickmakers at Euchre*. Kitchener-Waterloo Art Gallery (Photo: Robert McNair, courtesy Kitchener-Waterloo Art Gallery).

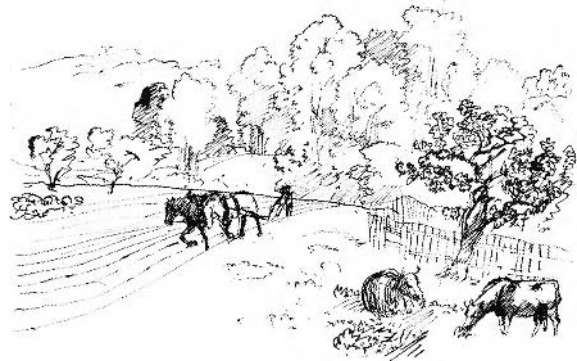


FIGURE 114. Homer Watson, *Untitled*, 1880s. Kitchener-Waterloo Art Gallery (Photo: Robert McNair, courtesy Kitchener-Waterloo Art Gallery).



FIGURE 113. Homer Watson, *Untitled*, early 1880s. Kitchener-Waterloo Art Gallery (Photo: Robert McNair, courtesy Kitchener-Waterloo Art Gallery).



FIGURE 115. Homer Watson, *The Pioneer Mill* verso, 1888. Kitchener-Waterloo Art Gallery (Photo: Kitchener-Waterloo Art Gallery).



FIGURE 116. Homer Watson, *The Pioneer Mill*, 1880. Windsor Castle, Royal Collection (Photo: Reproduced by gracious permission of Her Majesty The Queen).



FIGURE 117. Homer Watson, *Untitled*, 1890s. Kitchener-Waterloo Art Gallery (Photo: Robert McNair, courtesy Kitchener-Waterloo Art Gallery).

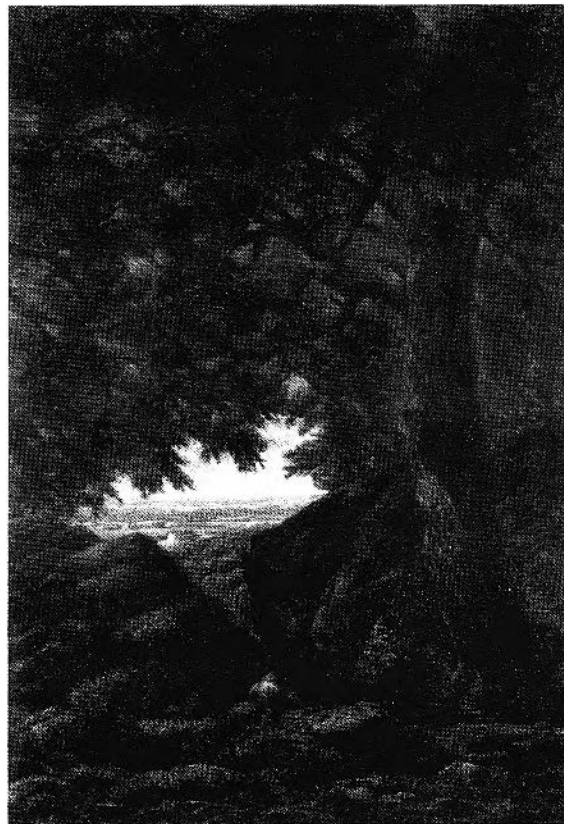


FIGURE 118. Homer Watson, *The Source*, 1898. Kitchener-Waterloo Art Gallery (Photo: Herb Rauscher, courtesy Kitchener-Waterloo Art Gallery).



FIGURE 119. Homer Watson, *The Stronghold*, 1910. Kitchener-Waterloo Art Gallery (Photo: Kitchener-Waterloo Art Gallery).

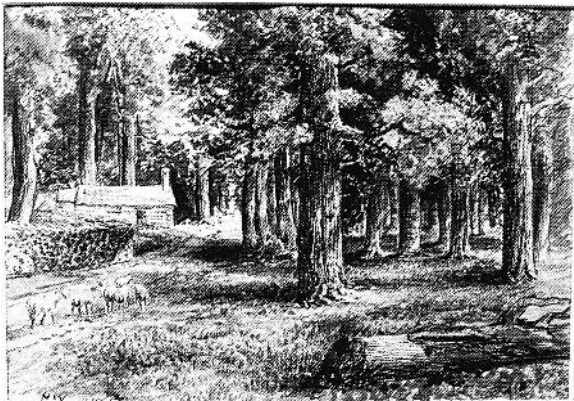


FIGURE 121. Homer Watson, *The Home of the Woodman*, ca. 1913. Kitchener-Waterloo Art Gallery (Photo: Kitchener-Waterloo Art Gallery).



FIGURE 122. Homer Watson, *Sugar Cabin*, 1913. Baden, Collection Mr. and Mrs. Harris Veitch (Photo: Kitchener-Waterloo Art Gallery).

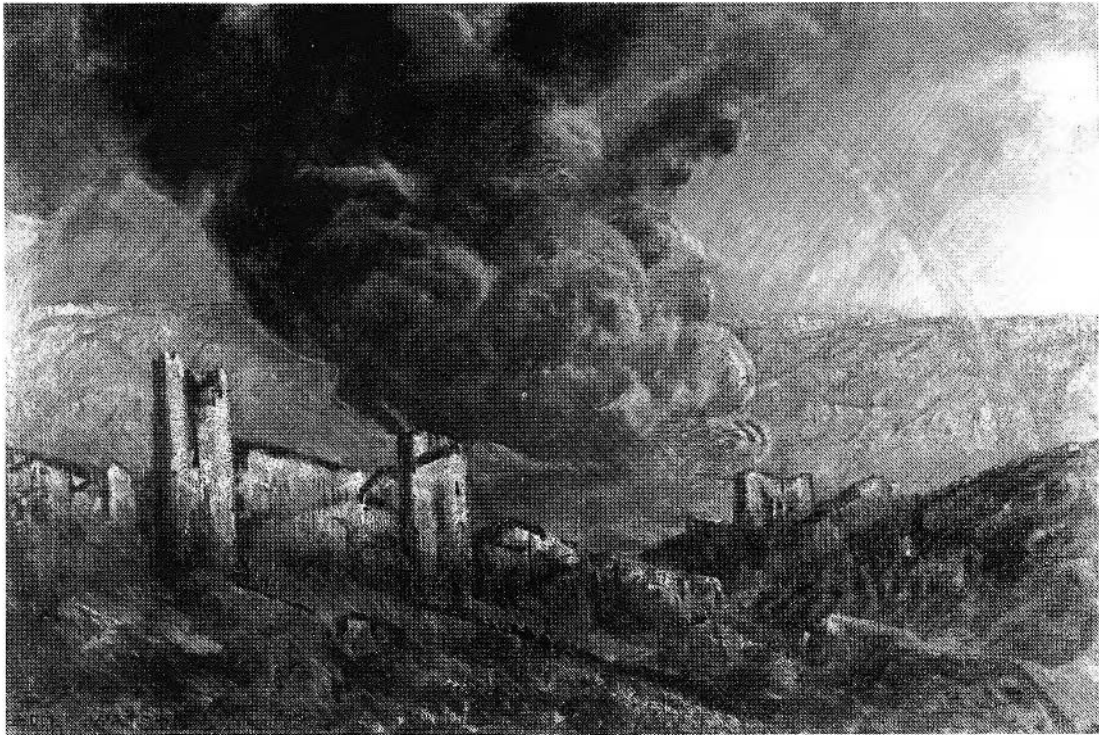


FIGURE 123. Homer Watson, *Out of the Pit*, 1919-20. Kitchener-Waterloo Art Gallery (Photo: Herb Rauscher, courtesy Kitchener-Waterloo Art Gallery).



FIGURE 124. Homer Watson, *Passage to the Unknown*, 1919-20. Location unknown (Photo: Courtesy Ellen Donald).

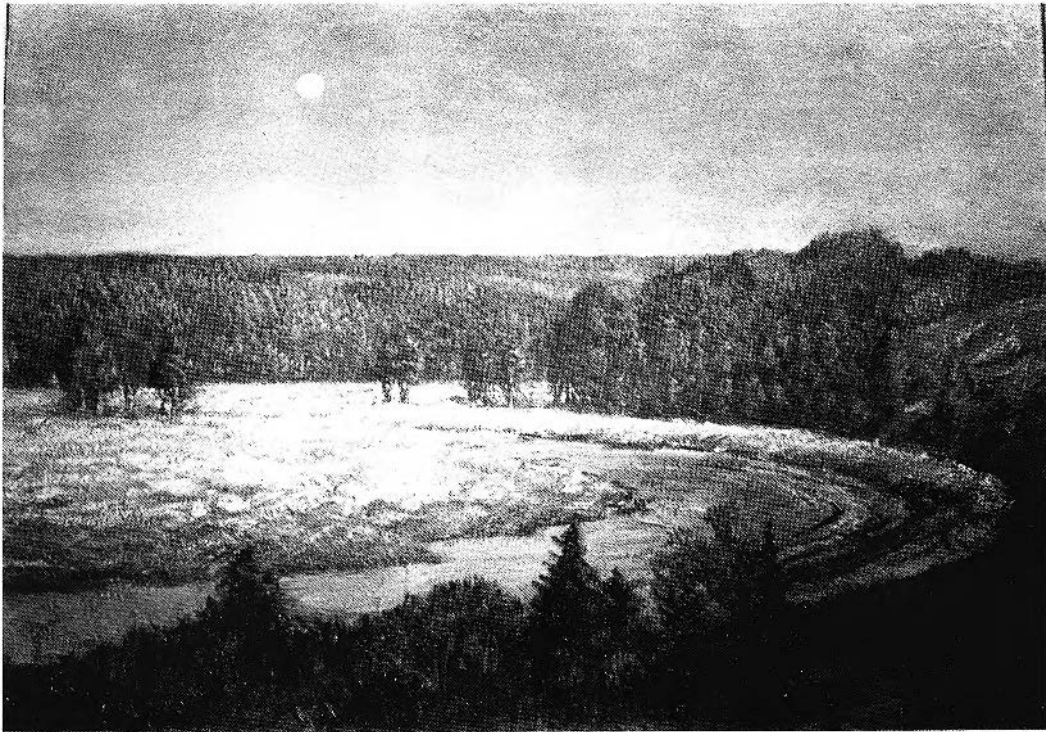


FIGURE 125. Homer Watson, *Ice Break, Grand River*, 1920. Kitchener-Waterloo Art Gallery (Photo: Kitchener-Waterloo Art Gallery).



FIGURE 126. Homer Watson, *Landscape with River and Cows*. Kitchener-Waterloo Art Gallery (Photo: Kitchener-Waterloo Art Gallery).



FIGURE 127. Homer Watson, *The Valley of the Ridge*, 1922. Kitchener-Waterloo Art Gallery (Photo: Herb Rauscher, courtesy Kitchener-Waterloo Art Gallery).



FIGURE 128. Homer Watson, *Midsummer on the Grand River*, 1926. Kitchener-Waterloo Art Gallery (Photo: Kitchener-Waterloo Art Gallery).



FIGURE 129. Homer Watson, *Upland Field*. Kitchener-Waterloo Art Gallery (Photo: Kitchener-Waterloo Art Gallery).



FIGURE 130. Homer Watson, *The Wheat Field*. Kitchener-Waterloo Art Gallery (Photo: Herb Rauscher, courtesy Kitchener-Waterloo Art Gallery).



FIGURE 131. Homer Watson, *May Day*, 1927. Kitchener-Waterloo Art Gallery (Photo: Herb Rauscher, courtesy Kitchener-Waterloo Art Gallery).



FIGURE 132. Homer Watson, *Season of Frost and Thaw*, 1927. Kitchener-Waterloo Art Gallery (Photo: Herb Rauscher, courtesy Kitchener-Waterloo Art Gallery).



FIGURE 133. Homer Watson, *The Clearing*, ca. 1928. Kitchener-Waterloo Art Gallery (Photo: Herb Rauscher, courtesy Kitchener-Waterloo Art Gallery).



FIGURE 136. Homer Watson, *Drouth at Boulder Creek*, 1930. Kitchener-Waterloo Art Gallery (Photo: Herb Rauscher, courtesy Kitchener-Waterloo Art Gallery).



FIGURE 134. Homer Watson. *Seascape*, ca. 1929. Kitchener-Waterloo Art Gallery (Photo: Herb Rauscher, courtesy Kitchener-Waterloo Art Gallery).



FIGURE 135. Homer Watson, *Untitled*, ca. 1896. Doon, Homer Watson House (Photo: Robert Huth).

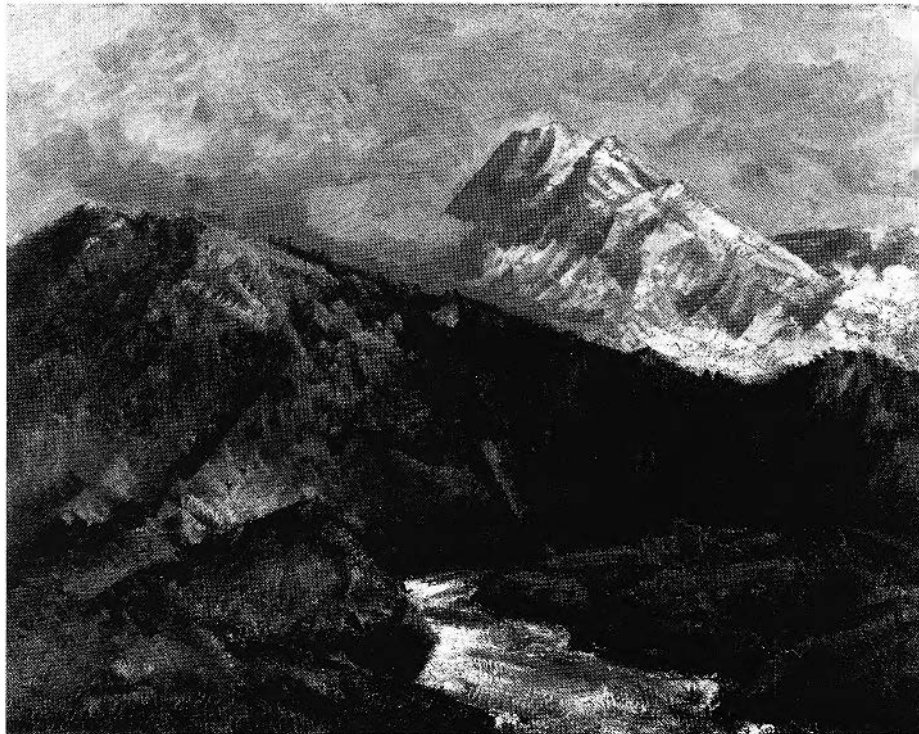


FIGURE 137. Homer Watson, *Scene on the Fraser River*, 1930. Kitchener-Waterloo Art Gallery (Photo: Herb Rauscher, courtesy Kitchener-Waterloo Art Gallery).



FIGURE 138. Homer Watson, *Storm Drift*, 1934. Kitchener-Waterloo Art Gallery (Photo: Herb Rauscher, courtesy Kitchener-Waterloo Art Gallery).



FIGURE 139. Homer Watson, *Cattle Fording River in Moonlight*, ca. 1935. Kitchener-Waterloo Art Gallery (Photo: Kitchener-Waterloo Art Gallery).



FIGURE 140. Homer Watson, *High Water, Pine Bend*, 1935. Kitchener-Waterloo Art Gallery (Photo: Herb Rauscher, courtesy Kitchener-Waterloo Art Gallery).



FIGURE 141. Homer Watson, *Sketch for "High Water, Pine Bend,"* ca. 1935. Hamilton, McMaster University Art Gallery (Photo: McMaster University Art Gallery).

Homer Watson in the Kitchener-Waterloo Art Gallery*

JENNIFER C. WATSON

Kitchener-Waterloo Art Gallery

RÉSUMÉ

Homer Watson (1855?-1936) était un paysagiste canadien à succès, mais sa renommée artistique déclina avant qu'il ne meure: pourtant, aux alentours des années soixante, Watson connut un regain d'intérêt et la galerie d'art de Kitchener-Waterloo entreprit de réunir des exemples de l'oeuvre de ce peintre local. La galerie a actuellement en sa possession la plus grande collection de ses tableaux et la seconde plus grande collection de son oeuvre. Cet article a pour but de publier pour la première fois les vingt-cinq tableaux, dessins et l'unique gravure que possédait la galerie en date de novembre 1983. Le catalogue est lui-même compilé par ordre chronologique (y compris les oeuvres non datées), commençant par le plus ancien dessin, datant d'après 1867, et se terminant par le plus récent tableau, remontant à 1935, qui était encore sur le chevalet de Watson lors de sa mort. En plus des paysages, la collection se compose de deux allégories, d'une scène de guerre en commande et de trois tableaux d'un voyage à l'ouest, dont l'un d'eux est une marine. Toutes les oeuvres sont représentées, dont un grand nombre pour la première fois, ce qui donne une bonne vue d'ensemble du développement stylistique de Watson. Chaque entrée renseigne sur la provenance, les expositions, les critiques et s'accompagne d'un bref commentaire. Cinq représenta-

tions comparatives, y compris une esquisse à l'huile, un pendant et la peinture définitive à partir d'un dessin de la collection, éclairent sur la méthode de travail de l'artiste. Les nouvelles découvertes comprennent une première version préalablement non publiée de la plus grande gravure de Watson, *The Pioneer Mill*. Notons entre autres *The Source* (1898), *The Stronghold* (1910), *Woods in June* (1910), *Ice Break, Grand River* (1920), *The Valley of the Ridge* (1922) et *Drouth, Grand River* (1930) qui ont tous figuré à des expositions du Club d'art canadien, du R.C.A., de la C.N.E. ou de l'Association artistique de Montréal. En introduction, un bref résumé de la vie et de la carrière artistique de Watson, s'accompagnant de références précises aux oeuvres qui figurent dans le catalogue. On souligne là les dates disparates de sa naissance, de son lieu de naissance, de l'âge auquel il quitta l'école et de ses voyages en Colombie britannique et aux E.-U., contradictions qui jusqu'ici étaient passées inaperçues, en s'appuyant sur des sources locales. L'essai retrace aussi le développement de la collection au cours des vingt-cinq années et souligne les oeuvres importantes. Enfin, on y trouve un programme détaillé des expositions et des agrandissements de la galerie durant ces mêmes années puisqu'ils se rattachent au développement de la collection Watson.

Canadian landscapist Homer Watson enjoyed prodigious success early in his career, but before his death in 1936 his artistic reputation had waned and he died bankrupt. By the early 1960s, however, art historians had sparked renewed appreci-

ation of Watson's work. J. Russell Harper then pointed out:

As early as 1880 one of his paintings had found its way to the walls of Windsor Castle; his intimates during his long artistic career were the leading Canadian artists, such varied English painters as Clausen and Whistler, at least one Canadian Prime Minister, and varied celebrities from Sir William Van Horne to Oscar Wilde. He became a Canadian art legend during his lifetime . . .¹

* I wish to express my thanks to Professor Gerald Noonan, who is preparing a monograph on Watson, and to Rosemarie L. Tovell for their helpful comments. I am also grateful to the staffs of the Art Gallery of Ontario Library, Kitchener Public Library, and particularly Maija Vilcins of the National Gallery Library. Cynthia Schaefer kindly read the draft of this article and made several suggestions for improvements.

¹ J. Russell Harper, *Homer Watson, R.C.A., 1855-1936: Paintings and Drawings* (Ottawa: The National Gallery of Canada, 1963).

In 1962, the recently formed Kitchener-Waterloo Art Gallery was presented with its first Watson acquisitions. Today the gallery is fortunate in possessing the second largest collection of his work²—hitherto unpublished—and by far the largest collection of his paintings.

Most publications affirm that Homer Ransford Watson was born in 1855³ in Doon (Mills),⁴ now part of Kitchener. His father, a mill and factory owner, had a small library which influenced Watson's drawing style when still at school.⁵ His interest and talent were apparent, for a teacher gave him his first watercolours and an aunt, in 1870, his first oils. Among other early influences was the enigmatic encouragement of T. Mower Martin, whom he consulted in Toronto two years later.

After receiving an inheritance from his grandfather, at age 19 Watson moved to Toronto, associating with such artists as J. A. Fraser and studying the Normal School collection. Following a visit to New York where his style became affected by the Hudson River school, Watson returned to Canada, dividing his time between Toronto and Doon for the next several years. His work in this period—both his drawings (Figs. 112-114, 117) and his low-toned paintings—is characterized by meticu-

lous detail. Sometimes the drawings served as the basis for paintings many years afterward; *The Home of the Woodman* (Fig. 121) is probably an example. He first exhibited professionally in 1878. Just two years later a canvas of his shown at the Royal Canadian Academy, *The Pioneer Mill* (Fig. 116), was bought for Queen Victoria's collection, and Watson achieved national prominence.

In 1887, in order to develop as an artist, Watson left Doon and made the first of several trips abroad to study the Old Masters. He travelled to Paris and lived for a time in Scotland and England, where he met James McNeill Whistler and George Clausen, among others. Stimulated by criticism, the painter's work appreciably changed. Watson set aside his rich tone and warm colours for a palette of grey hues, striving to capture the mistiness of England. Under Clausen, in 1889-90, he even took up etching; *The Pioneer Mill* (Fig. 115), based on his earlier composition, is Watson's largest print. He continued to exhibit both at home and in Europe, receiving a number of awards.

Despite increasing international recognition, he was determined to return to Canada and to Doon. Here Watson arrived at his mature style. Work of the 1890s and early 1900s reveals an increasing appreciation of colour and a broader and freer technique; we can see this development further in comparing *The Source* (Fig. 118) with *The Stronghold* (Fig. 119) or *Woods in June* (Fig. 120). Surfaces apparently were worked and reworked; the artist himself wrote, "I consider smooth, meticulous painting is an offence against the vital feeling one has when studying the beautiful and strong forces of nature as we have it in Canada."⁶ Although he lived in Doon, he evidently continued to be influenced by his European experiences. For in 1896 Watson built a studio where he painted in a freize on his studio walls the names and small landscapes in the styles of the artists he admired: Bastien-Lepage, Claude, Constable, Corot, Daubigny, Diaz, Gainsborough, Hobbema, Millet, Rosa, Rousseau, Ruisdael (Fig. 135), Turner. He held a successful one-artist show in London, followed by another in New York. Gradually, however, Watson centred his interest on his own country, and served as founding president of the Canadian Art Club, an official war artist, and still later president of the R.C.A.

In his late years, we find further changes. During his lengthy war commission, *Out of the Pit* (Fig. 123) and *Passage to the Unknown* (Fig. 124), Watson's interest in drawing declined in favour of oil sketches. A car purchased in 1923 provided the

2 After that of the National Gallery.

3 Not only published accounts, but Watson himself has given his year of birth as both 1855 and 1856: the former, on the National Gallery's Information Form and The Montreal Museum of Fine Arts's Record of Canadian Artists; the latter, on the Art Gallery of Ontario's Biographical Data form. Although I have been unable to trace his birth or baptismal records, 1855 is in fact borne out by the 1861 and 1871 Public Archives of Canada censuses. This discrepancy in the artist's birthdate has not before been recognized to my knowledge.

Many biographies of Watson have been written. The most useful to my mind are Harper, *Homer Watson*; Muriel Miller, *Homer Watson: The Man of Doon* (Toronto, 1938); and Dennis Reid, *A Concise History of Canadian Painting* (Toronto, 1973), 105ff. Yet, like contemporary accounts, even these disagree in several important particulars, and none includes footnotes. I have here followed a generalized version of the facts.

4 Jane VanEvery, in *With Faith, Ignorance and Delight: Homer Watson* (n.p., 1967), 8, is the only biographer to state that Watson was born in "upper Doon, sometimes called Towtown." On Tremaine's Map of the County of Waterloo of 1861, there is no indication of Towtown. Curiously, neither is there indication of any Watsons in Doon, yet in Oregon, which is at least half a mile west, two properties are shown belonging to James Watson (his grandfather); and Ransford Watson (his father) is listed as "Proprietor of Woollen Factory, Saw Mill, Tub and Pail Factory, Oregon." However, Frank E. Page affirms that Ransford's mill was in Oregon, which he incorrectly terms "a suburb of Doon," and Homer Watson was born in Doon; see *Homer Watson, Artist and Man* (Kitchener, [1939]), 2. The present approved name apparently is Doon Mills, through usage shortened to Doon. There are no modern references to Oregon.

5 Interestingly, the 1871 census shows Watson, age 16, as being at school, contradicting the oft-repeated assertion that he left school earlier, never to return.

6 Cited by Miller, *Homer Watson*, 101.

mobility that stimulated him to produce numerous on-the-spot sketches—fresh, spontaneous, vivid in colour (Figs. 126, 128-131). Not all of them served as the basis for larger works (Figs. 140-141). Thus at the age of 75, Watson wrote, “We live and learn, and I hope my last five years of intensive study of nature will give me a decided change. I have given more thought to spacing, line, and decorative pattern lately”⁷ His paint handling continued to broaden and his palette shifted from green and gold (Fig. 133), one reviewer noted,⁸ to chalky grey and brown about 1930; then purple, orange, slate blue, and mulberry (Fig. 140). Among his last pictures were mountain scenes, the results of a visit to the Pacific coast (Figs. 136-137).⁹

A retrospective of his work was held in 1920, and another one 10 years later. In addition, there were several one-artist shows during this period. In 1936 Watson died in Doon, and he was awarded a posthumous LL.D. degree. Thus, except for travels to Europe and sketching trips, Watson’s working life was almost entirely spent in Doon. As he acknowledged, “After some years of restless wandering in quest of adequate media of expression in art It came to me that among the nooks and scenes of this village nestling among the hills, I should find ample material to fix in some degree the infinite beauties that emanate from the mystery of sky and land.”¹⁰ Oscar Wilde’s sobriquet, “The Canadian Constable,” is not inappropriate, for Watson’s devotion to the dignity and beauty of Waterloo County can be compared to that of John Constable to Suffolk and East Bergholt. In fact, Watson built a gallery adjoining his Doon studio so that he could permanently exhibit his paintings for the community. Surely it is appropriate that his celebrated works are gathered together in Kitchener.

The collection itself spans nearly 70 years of Watson’s career. As noted above, the collection was begun only 25 years ago,¹¹ and more remarkable

still, these works were acquired exclusively by gift. The earliest donation—including the earliest work—comprised all the drawings and a single print, part of the vast number bought from the artist’s estate by the National Gallery; of significance is the previously unrecorded first state of *The Pioneer Mill* (Fig. 115). The following year, 1963, the first painting was given, an unfinished landscape of particular interest for his working method. The curator having recommended to the Board that local owners be encouraged to donate their Watsons, a new acquisition policy was established in 1965 which affirmed “that a major collection of Homer Watson become a goal of this Gallery as well as a Homer Watson archive which has to some extent already begun.”¹² But it was not until the 1970s that further additions were made, among them several oil sketches, notably painted *en plein air*, and the admirable canvas *Woods in June* (Fig. 120). During 1979-80, the collection all but doubled in size through two Earl Putnam gifts. These, while consisting chiefly of late works, included a number of his more important paintings: *The Stronghold* (Fig. 119); *The Valley of the Ridge* (Fig. 127); *The Source* (Fig. 118); *Out of the Pit* (Fig. 123), a major undertaking; three landscapes from a trip to the West; and his last picture, *High Water, Pine Bend* (Fig. 140). At the same time, the gallery programme has long supported its growing Watson collection. The first of three exhibitions devoted to his work was organized in 1975. Entitled *Nature Seen through a Temperament*, it was a large-scale retrospective with loans from the Royal Collection. This was succeeded by the popular extension show *Homer Watson: A Landscape Painter from Doon* (1978-83), and then by *Homer Watson in the Collection* (1983), when the collection was displayed in house in its entirety for the first time. In 1983, the gallery also participated in the Homer Watson Homecoming and Doon School Reunion. However, the idea of establishing the gallery as the Homer Watson Centre, as a recent management study suggested, remains to be explored.

A local artist who achieved international renown, Watson without doubt made a distinguished contribution to Canadian painting. As Harper rightly concluded, he was “the man who first saw Canada as Canada and in that sense was a forerunner of the Group of Seven”¹³ (though their rise corresponded to his decline). His greatness as

7 To Frederick S. Haines, cited by Miller, *Homer Watson*, 108.

8 C. C. MacKay, “Canadian Academy’s Jubilee,” *Saturday Night*, XLVI (22 November 1930), 5.

9 The biographical sources cited above state that Watson went to the Pacific coast in 1929. Curiously, a letter headed “Fernie B.C./Sep 26th” postmarked 1933 indicates the artist was again out west, for he wrote, “I leave here for Vancouver & Victoria to morrow morning That something in the way of a picture will come out of it is almost certain” (Homer Watson to Mrs. Clive Bean, personal papers of Ruth Whiting, Brantford). This previously unrecorded trip must cast some doubt on the dating of two western views catalogued here (Figs. 134, 137). The same papers include a postcard of Utah from Watson, postmarked 1924 which seems likewise a previously unrecorded trip.

10 Cited by Miller, *Homer Watson*, 43.

11 This and the following paragraph are based upon minutes of Acquisition Committee, Executive Committee, and

Board of Directors meetings; exhibition and extension files; publicity scrapbooks; and other records in the gallery archives. The information given is complete through November 1983.

12 Kitchener-Waterloo Art Gallery, Acquisition Committee Policy, 27 May 1965, 2.

13 Harper, *Homer Watson*.

a Canadian landscapist can now be studied at the Kitchener-Waterloo Art Gallery, for all periods of Watson's *oeuvre* are represented. The present article deals with those works received through November 1983 and will be succeeded, as opportunity offers, by a further note devoted to recent acquisitions, among them a number of large, important drawings dating from his early and middle career—complementing the collection discussed here, in which late paintings predominate. One could hardly find another collection which offers a better sampling of Watson's art.

CATALOGUE OF WORKS

This catalogue contains all 25 paintings, drawings, and (one) print which resulted from the policies and collection growth discussed above. It does not, however, contain the following pictures on loan: *O'er the Western Hills and the Sun* from the Waterloo County Hall of Fame; *Evening after the Rain* (1898) from Woodside National Historic Park; *Summer Landscape near Doon* from the Ontario Heritage Foundation; and *Early Winter* from the National Gallery. Nor does it contain various archives, among them, photographs of Watson and his associates, biographical data, letters and accounts, not to mention two easels. Yet, as the wide range of media, sizes, and dates attests, the present catalogue provides an important overview of Watson's stylistic development, for the works appear here in chronological sequence and all are illustrated, many for the first time.

Whenever possible, titles used are those recorded in exhibition catalogues from the artist's lifetime. Dates largely follow Muriel Miller if not inscribed, except for Figures 133 to 138 deriving from Eaton's handlist; undated works are given in suggested chronological order. For works on paper, the dimensions refer to sheet size unless stated otherwise. Cited inscriptions are those believed to be in the artist's hand. It should be noted that loans arranged by the Watson estate, shows by the gallery's extension department, and installations of the permanent collection have been omitted. Similarly, the gallery's Calendar, Annual Report, and newspaper references do not appear here.

ABBREVIATIONS

A.A.M.	Art Association of Montreal
A.G.T.	The Art Gallery of Toronto
Miller	Muriel Miller, <i>Homer Watson: The Man of Doon</i> (Toronto: The Ryerson Press, 1938)
R.C.A.	Royal Canadian Academy of Arts

- Watson (1930) *Paintings by Homer Watson, R.C.A., O.S.A.* (The Art Gallery of Toronto, October 1930)
- Watson (1947) *Memorial Exhibition of Original Paintings by Homer Ransford Watson, R.C.A., LL.D.* ([The Waterloo Trust and Savings Company, Kitchener, from 1 December] 1947)
- Watson (1969) *Paintings by Homer Watson R.C.A.; O.S.A. The Earl Putnam Collection* (Eaton's Fine Art Galleries [Toronto, 8-22 March 1969])
- Watson (1975) *Nature Seen through a Temperament: Homer Watson, 1855-1936* (Kitchener-Waterloo Art Gallery, 5 June-31 August 1975)
- Watson (1983) *Homer Watson in the Collection* (Kitchener-Waterloo Art Gallery, 6 January-6 February 1983)

1. *Brickmakers at Euchre* (Fig. 112)

Brush and ink over graphite on paper, 25.4 × 21.3 cm
Signed in brush and ink, lower right: *HR Watson.*; inscribed lower centre: *Brickmakers at Euchre*

PROVENANCE: Estate of the artist

Anonymous gift, 1962 (1962.6.2)

EXHIBITIONS: *Watson* (1975), 3, cat. 4; *Watson* (1983)

LITERATURE: Miller, 9, 120

From a sketch-book. Dated by Miller after 1867, 120, where she also wrote the theme is drawn from the brickyard in which Watson was working; J. Russell Harper, while agreeing it was done in his teens, has termed it an illustration for a story called "Brickmakers at Euchre."

2. *Untitled*, early 1880s (Fig. 113)

Verso: Part of a map (?)

Pen and ink with graphite on paper board, 14.5 × 21 cm
Initialed in pen and ink, lower left: *H.W.*

PROVENANCE: Estate of the artist

Anonymous gift, 1962 (1962.6.6)

EXHIBITIONS: *Watson* (1975), 3, 7, cat. 12, illus. (as *Drawing from a Sketch Book*, 1880; detail); *Watson* (1983)

From a sketch-book. Dated by J. Russell Harper.

3. *Untitled*, 1880s (Fig. 114)

Verso: slight sketch, subject unclear
Pen and ink on paper, 27 × 20.8 cm

PROVENANCE: Estate of the artist

Anonymous gift, 1962 (1962.6.4)

EXHIBITION: *Watson* (1983)

From a sketch-book. Dated by J. Russell Harper.

4. *The Pioneer Mill*, 1888 (Fig. 115)

Verso: Earlier state of the same print illustrated
Etching on paper, 30.2 × 41.1 cm (imp.)

Signed in graphite, lower right: *Homer Watson*; inscribed in pen and brown-black ink, lower left: *The Pioneer Mill*; lower centre: *Painted 1878—Etched 1888*

Signed in graphite, on verso: *Homer Watson*

PROVENANCE: Estate of the artist
Anonymous gift, 1962 (1962.6.5)

EXHIBITION: *Watson* (1983)

The recto is a State 1/II impression as defined by Rosemary L. Tovell, letter dated 20 January 1983. The verso is therefore a previously undescribed first state, before hatching was added in the sky, river, rocky area at lower left, trees in the centre, and rocky headland at upper right.

The composition is based, with some changes, on a painting of the same title in the collection of Her Majesty Queen Elizabeth II (Fig. 116). The inscribed dates may be questioned for the canvas is clearly dated 1880 and, according to Miller, 37ff., Watson's etching career was confined to the winter of 1889-90. Miller also cited a letter from the artist's wife referring to an intermediary drawing.

5. *Untitled*, 1890s (Fig. 117)

Graphite on paper, 11.7 × 16.7 cm
Initialed lower right: *HW*

PROVENANCE: Estate of the artist
Anonymous gift, 1962 (1962.6.3)

EXHIBITIONS: *Watson* (1975), 4, cat. 28, illus.; *Watson* (1983)

From a sketch-book. Dated by J. Russell Harper.

6. *The Source*, 1898 (Fig. 118)

Oil on canvas, laid on Masonite, 122 × 86.5 cm
Signed in black, lower left corner: *HOMER WATSON*

PROVENANCE: Estate of the artist
Gift of Earl Putnam, 1980 (1980.15.4)

EXHIBITIONS: *3rd Canadian Art Club Exhibition* (Art Museum of Toronto, 7-27 January 1910), cat. 63, illus.; *32nd R.C.A. (A.A.M., from 24 November 1910)*, 13, cat. 192; *5th Canadian Art Club Exhibition* (Art Museum of Toronto, 8-27 February 1912), cat. 67; *Canadian National Exhibition* (Toronto, 24 August-9 September 1912), 63, cat. 295; *34th R.C.A. (Victoria Memorial Museum, Ottawa, from 28 November 1912)*, 19, cat. 221; *35th R.C.A. (A.A.M., from 20 November 1913)*, 21, cat. 301; *Masterpieces of Canadian Art by Homer Watson, P.R.C.A.* (Jenkins' Art Galleries [Toronto], 25-30 October 1920), cat. 23; *Watson* (1930), 11, cat. 50; *Homer Watson, R.C.A., L.L.D., Memorial Exhibition of Selected Works* (Mellors Galleries [Toronto, 1936]), 8, cat. 2 (as *The Sources*); *Watson* (1947), 4, cat. 3-3; *Watson* (1969), cat. 9; *Watson* (1975), 4, cat. 35; *Watson* (1983)

LITERATURE: P.O.D., "The Canadian Art Club Exhibition," *Saturday Night*, xxiii (22 January 1910), 5, illus.; "Studio-Talk," *The Studio*, lvii (December 1912), 246; Miller, 92, 128-29, 141, illus. opp. 55; Muriel Miller, "Homer Watson, R.C.A., L.L.D., Landscape Painter," *Onward* (29 January 1939), 68; Graham McInnes, *Canadian Art* (Toronto, 1950), 46

According to Miller (opp. 55), Watson himself called this "an effect of a classical idea gleaned from the landscape in the Niagara district"; also, 129, "a thought engendered from a view," the artist's summing up of life, natural and human.

7. *The Stronghold*, 1910 (Fig. 119)

Oil on Masonite, 81.4 × 116.8 cm
Signed in ochre, lower left: *HOMER WATSON*

PROVENANCE: Estate of the artist
Gift of Earl Putnam, 1979 (1979.9.4)

EXHIBITIONS: *32nd R.C.A. (A.A.M., from 24 November 1910)*, 13, cat. 193; *33rd R.C.A. (Art Museum of Toronto, from 23 November 1911)*, 18, cat. 172; *Canadian National Exhibition* (Toronto, 24 August-9 September 1912), 63, cat. 296, illus.; *Masterpieces of Canadian Art by Homer Watson, P.R.C.A.* (Jenkins' Art Galleries [Toronto], 25-30 October 1920), cat. 14; *Watson* (1930), 11, cat. 52; *Watson* (1947), 4, cat. 9-9; *Watson* (1969), cat. 14 (as *The Strong Hold*); *Watson* (1975), 5, cat. 54, illus.; *Watson* (1983)

LITERATURE: *The Studio* (15 March 1911), 160; "Studio-Talk," *The Studio*, lvii (December 1912), 246; Miller, 92, 128-30, 143; Frank E. Page, *Homer Watson, Artist and Man* (Kitchener, [1939]), 179; Muriel Miller, "Homer Watson, R.C.A., L.L.D., Landscape Painter," *Onward* (29 January 1939), 68

According to Miller, 129-30, Watson called this his "conception of man's struggle in life, reaching great heights only to be confronted with more difficulties." *The Studio* for 1911 praises *The Stronghold* as one of his masterpieces.

8. *Woods in June*, 1910 (Fig. 120; see cover)

Oil on canvas, 70.1 × 98.1 cm
Signed and dated in black, lower left corner: *HOMER WATSON 1910*

PROVENANCE: A. R. Kaufman, by 1930
Gift of William H. Kaufman, Helen M. Sandwell, and S. Jean Koetsier in memory of Alvin R. and Jean H. Kaufman, 1978 (1978.1)

EXHIBITIONS: *4th Canadian Art Club Exhibition* (Art Museum of Toronto, 3-25 March 1911), cat. 70, illus. (as *Spring in the Woods*); (?) *Canadian National Exhibition* (Toronto, 28 August-13 September 1915), 76, cat. 247; *37th R.C.A. (A.A.M., 18 November-18 December 1915)*, 28, 35, cat. 218, illus.; (?) *46th R.C.A. (The National Gallery of Canada, Ottawa, 20 November-20 December 1924)*, 17, cat. 207; *Watson* (1930), 13, cat. 85; *Watson* (1975), 5, cat. 53, illus. (as *Cressman's Woods in June*); *Nine Regional Nineteenth Century Artists* (London Regional Art Gallery, 6-29 October 1978), 19 (as *Cressman's Wood in June*); *Watson* (1983)

LITERATURE: "The Canadian Art Club's Exhibition," *Saturday Night*, xxiv (11 March 1911), 25, 29, illus. (as *Spring in the Woods*); Miller, 144 (as *Cressman's Woods in June*, 1914); *Waterloo Region Magazine*, v (Winter 1983), 12, illus. (as *Cressman's Woods in June*)

In the *Canadian National Exhibition* catalogue, one of two works by Watson is illustrated as *Woods in June*. Since the same illustration appears in *The Studio*, xlix (1910), 244, as *The Broken Field*, and does show a field broken by a pit or plough, it seems reasonable that this work was miscaptioned in 1915 and that *Woods in June* was indeed shown. Hence, *Woods in June* exhibited in 1924 should also be identified with the above canvas. The *Saturday Night* review, 29, terms this work "thoroughly satisfying," "an altogether delightful picture."

9. *The Home of the Woodman*, ca. 1913 (Fig. 121)

Verso: Study of cows

Brush and ink over graphite on paper, 25.7 × 35.9 cm
Initialed in pen and ink, lower left: HW; inscribed in graphite, lower centre: *The HOME of the Woodman*; lower right corner: *Picture painted from this about 1920*

PROVENANCE: Estate of the artist

Anonymous gift, 1962 (1962.6.1)

EXHIBITIONS: *Watson* (1975), 5, cat. 58 (as *The Home of the Woodsman*); *Watson* (1983)

From a sketch-book. The painting from this noted in the inscription, despite changes, is clearly *Sugar Cabin* (Fig. 122); Miller, 143, dates the canvas 1913.

10. *Out of the Pit*, 1919-20 (Fig. 123)

Oil on canvas, 136 × 204.3 cm

Signed in black-brown, lower left: HOMER WATSON

PROVENANCE: Painted for Comdr. J. K. L. Ross; estate of the artist, by 1939

Gift of Earl Putnam, 1979 (1979.9.5)

EXHIBITIONS: *Masterpieces of Canadian Art by Homer Watson, P.R.C.A.* (Jenkins' Art Galleries [Toronto], 25-30 October 1920), cat. 101, illus.; *42nd R.C.A. (A.A.M., from 18 November 1920)*, 18, cat. 254; *Watson* (1947), 4, cat. 24-24 (as *Out of the Pit of War*); *Watson* (1969), cat. 17 (as *Out of the Pit of War*); *Watson* (1975), 6, cat. 66, illus. (as *Out of the Pit of War*); *Watson* (1983)

LITERATURE: Miller, 89, 90, 92-94, 146; Frank E. Page, *Homer Watson, Artist and Man* (Kitchener, [1939]), illus. opp. 6; Jane VanEvery, *With Faith, Ignorance and Delight: Homer Watson* (n.p., 1967), 56, illus.

An allegory of the end of World War I, 11 November 1918, and pendant to *Passage to the Unknown* representing the war's beginning, also commissioned by Comdr. J. K. L. Ross (Fig. 124). Of these, Watson wrote in the spring of 1919: "The two pictures when finished will pictorially summarize, I hope, the epoch as far as Canada is concerned" (cited by Miller, 93). According to Miller, the depiction of Armistice Day had almost been completed when it was discarded, as Ross disliked it, and the present canvas begun. Walter Allward, the sculptor, apparently suggested the rainbow as an arch of triumph. Miller also mentioned colour sketches, one of which, entitled *Study for Pit*, was likewise exhibited in Jenkins's *Masterpieces of Canadian Art*, cat. 70. Reviewers of this exhibition discussed the companion pieces at length.

11. *Ice Break, Grand River*, 1920 (Fig. 125)

Oil on canvas, laid on Masonite, 86.3 × 121.9 cm

Signed and dated in black, lower left: *Homer Watson 1920*

PROVENANCE: Estate of the artist

Gift of Earl Putnam, 1980 (1980.15.2)

EXHIBITIONS: (?) *Masterpieces of Canadian Art by Homer Watson, P.R.C.A.* (Jenkins' Art Galleries [Toronto], 25-30 October 1920), cat. 58 (as *Ice Jam—Grand River*); (?) [One-artist] (Eaton Art Galleries, Toronto, ca. 14 April 1923); *Watson* (1930), 11, cat. 46 (as *Ice Break, Evening, Grand River*); *53rd R.C.A. (A.G.T., 4-30 November 1932)*, 19, cat. 198 (as *Ice Break in March*); *50th Spring Exhibition* (A.A.M., 16 March-16 April 1933), 19, cat. 336

(as *March Ice Break, Grand River*); (?) *Retrospective Exhibition of Paintings by Seven Waterloo County Artists* (The Preston Springs, 30 July-14 August 1937), 3, cat. 4 (as *Grand River Breakup*); *Watson* (1947), 4, cat. 15-15; *Watson* (1969), cat. 6 (as *Ice Break at Grand River, 1924*); *Watson* (1975), 6, cat. 73, illus. (as *Icebreak at Grand River, 1924*); *Watson* (1983)

LITERATURE: Miller, 147 (as *Icebreak, Grand River, 1924*)

March evening. This work appears on a 1933 agreement between Watson and The Waterloo Trust and Savings Company as *Ice Break, Grand River*.

12. *Landscape with River and Cows* (Fig. 126)

Oil on paper board, 25.5 × 35.7 cm

Signed in black, lower left: HOMER WATSON.

Gift of Dr. H. C. Bliss, 1978 (1978.11.1)

EXHIBITION: *Watson* (1983)

Possibly to be identified with *Summer Day on Grand River* (1922), described in Miller, 150, as in the collection of Dr. Bliss.

13. *The Valley of the Ridge*, 1922 (Fig. 127)

Oil on canvas, laid on Masonite, 135.9 × 201.8 cm

Signed in black, lower left: HOMER WATSON

PROVENANCE: Estate of the artist

Gift of Earl Putnam, 1980 (1980.15.1)

EXHIBITIONS: *45th R.C.A. (A.G.T., 22 November 1923-2 January 1924)*, 16, cat. 171; *46th R.C.A. (The National Gallery of Canada, Ottawa, 20 November-20 December 1924)*, 17, cat. 205; *Canadian National Exhibition* (Toronto, 29 August-12 September 1925), 52, cat. 353 (as *Valley of the Ridge*); *47th R.C.A. (A.A.M., 19 November-20 December 1925)*, 21, cat. 222; *Watson* (1930), 9, 11, cat. 45, illus.; *Watson* (1947), 4, cat. 1-1 (as *Valley of the Ridge*); *Watson* (1969), cat. 4 (as *Valley of the Ridge*); *Watson* (1983)

LITERATURE: Stanley G. Moyer, "The Laird of Doon," *The Canadian Magazine* (November 1930), 12, illus. (erroneously as collection The Art Gallery of Toronto); *Homer Watson, Artist—A Tribute* (n.p., [? 1933]), illus. (erroneously as *Vista*); *Homer Watson, R.C.A., I.L.D., Memorial Exhibition of Selected Works* (Mellors Galleries [Toronto, 1936]), 9, illus.; *Memorial Exhibition of Original Paintings by Homer Ransford Watson, R.C.A., I.L.D.* ([The Hamilton Art Association Gallery, 2-6 November] 1936), 9, illus.; Miller, 131, 147, illus. opp. 118; Frank E. Page, *Homer Watson, Artist and Man* (Kitchener, [1939]), 46, 68-69; Muriel Miller, "Homer Watson, R.C.A., I.L.D., Landscape Painter," *Onward* (29 January 1939), 68 (as *Valley of the Ridge*); *Homer Watson Art Centre* (n.p.), illus.

This apparently hung above the artist's casket.

14. *Midsummer on the Grand River*, 1926 (Fig. 128)

Oil on paper board, 31.7 × 41.7 cm

Signed in brown-black, lower left corner: HOMER WATSON

Inscribed in buff, on verso: . . . *Midsummer [sic] on the Grand River*

Gift of Dr. H. C. Bliss, 1978 (1978.11.2)

EXHIBITION: *Watson* (1983)

LITERATURE: Miller, 152 (as *Midsummer on the Grand*)

15. *Upland Field* (Fig. 129)

Oil on paper board, 31.8 × 41.9 cm

Signed in black, lower left: HOMER WATSON

PROVENANCE: (?) The Fine Art Society (Canada) Limited, Toronto; Katherine Wilks
Anonymous gift, 1976 (1976.4.1)

EXHIBITIONS: (?) *Oil Paintings by Homer Watson, R.C.A.* (J. Merritt Malloney's Gallery, Toronto, 22 January-6 February 1932); *Watson* (1983)

16. *The Wheat Field* (Fig. 130)

Oil on paper board, 20.5 × 30.7 cm

Signed in dark brown, lower left corner: HOMER WATSON

PROVENANCE: Estate of the artist
Gift of Dr. H. C. Bliss, 1978 (1978.11.3)

EXHIBITION: *Watson* (1983)

17. *May Day*, 1927 (Fig. 131)

Oil on paper board, 45.7 × 60.9 cm

Signed in grey-black, lower left corner: HOMER WATSON

PROVENANCE: Mellors Fine Arts Limited, Toronto, 1937; James Y. Murdock, by 1938; Laing Galleries, Toronto, 1942

Gift of the estate of Lt. Col. H. J. Heasley, 1973 (1973.1.16)

EXHIBITIONS: *Homer Watson, R.C.A., LL.D., Memorial Exhibition of Selected Works* (Mellors Galleries [Toronto, 1936]), 8, cat. 8; *Works by Senior Painters in Canada* (A.G.T., January 1937), 15, cat. 98; *Watson* (1947), 4, cat. 26-27; *Watson* (1975), 7, cat. 89 (as 1932); *Watson* (1983)

LITERATURE: Miller, 148

Possibly to be identified with *May Day in the Lane*, exhibited in *Little Pictures by Members of the Ontario Society of Artists* (A.G.T., November 1931), 13, cat. 309. Certified by The Waterloo Trust and Savings Company, Kitchener.

18. *Season of Frost and Thaw*, 1927 (Fig. 132)

Oil on paper board, 86.4 × 111.8 cm

Signed in dark grey, lower left: HOMER WATSON

PROVENANCE: Estate of the artist
Gift of Earl Putnam, 1979 (1979.9.2)

EXHIBITIONS: [Canadian paintings] (J. Merritt Malloney's Gallery, Toronto, ca. 21 September 1929); *Watson* (1930), 11, cat. 64; *Memorial Exhibition of Original Paintings by Homer Ransford Watson, R.C.A., LL.D.* ([The Hamilton Art Association Gallery, 2-6 November] 1936), 6, cat. 1-8 (as *Frost and Thaw*); *Memorial Exhibition of Original Paintings by Homer Watson, R.C.A., LL.D.* (n.p., [1938]), 6, cat. 3 (as *The Season of Frost and Thaw*); *Watson* (1947), 4, cat. 8-8 (as *The Season of Frost and Thaw*); *Watson* (1969), cat. 7 (as 1924); *Watson* (1983)

LITERATURE: Miller, 102, 148

The *Toronto Daily Star* reviewer of Malloney's 1929 show wrote: "'Frost and Thaw'... is creating much comment."

19. *The Clearing*, ca. 1928 (Fig. 133)

Oil on board, laid on Masonite, 81.1 × 116.9 cm

Signed in black, lower left corner: HOMER WATSON.

Gift of Earl Putnam, 1979 (1979.9.7)

EXHIBITIONS: (?) *Canadian National Exhibition* (Toronto, 25 August-9 September 1933), 40, cat. 177 (as *Clearing*); *Watson* (1969), cat. 27; *Watson* (1983)

20. *Seascape*, ca. 1929 (Fig. 134)

Oil on Masonite, 81 × 116.7 cm

PROVENANCE: Estate of the artist, by 1947
Gift of Earl Putnam, 1979 (1979.9.3)

EXHIBITIONS: *Watson* (1969), cat. 12; *Watson* (1983)

Evidently stems from Watson's trip to the Pacific coast during the summer of 1929. There is indication in the top of the cliff of repainting, at least the sky. Now, except for this sky, the composition virtually repeats part of the frieze around Watson's studio built in 1896, a seascape superimposed on the name "RUYSDAEL" (Fig. 135). Despite the spelling, and the fact that Watson in a speech written about 1900 also referred to "Ruysdael" (information courtesy Gerald Noonan), Seymour Slive recently agreed that he almost certainly meant Jacob van Ruisdael. As Professor Slive noted, Jacob's surname was frequently spelled "Ruysdael" by earlier writers, and the stormy sea clearly evokes Jacob, not Salomon van Ruysdael. Besides which, the second landscape on the frieze name RUYSDAEL is a waterfall, typically associated with Ruisdael. (Distinction between Watson's two possible artistic sources has not previously been made.) *A Rough Sea*, believed to be by Ruisdael when in the collection of James Ross, a prominent patron of Watson's, may have influenced his conception.

21. *Drouth at Boulder Creek*, 1930 (Fig. 136)

Oil on paper board, 86 × 121.4 cm

Signed in dark grey, lower left corner: HOMER WATSON

PROVENANCE: Estate of the artist
Gift of Earl Putnam, 1979 (1979.9.1)

EXHIBITIONS: *51st R.C.A.* (A.G.T., November 1930), 18, cat. 164; *6th Exhibition of Canadian Art* (The National Gallery of Canada, Ottawa, 1931), 26, cat. 267; *Canadian National Exhibition* (Toronto, 28 August-12 September 1931), 81, cat. 486; *50th Spring Exhibition* (A.A.M., 16 March-16 April 1933), 19, cat. 334 (as *Drouth at Boulder Creek, B.C.*); *Watson* (1947), 4, cat. 16-16 (as *Boulder Creek*); *Watson* (1969), cat. 1 (as *Boulder Creek*); *Watson* (1983)

British Columbia. Evidently stems from Watson's trip to the Pacific coast during the summer of 1929. Of this painting, the artist wrote to Eric Brown in 1931: "I lost my vision in the Boulder Creek composition ie. in the foreground. Last minute work again, and now that foreground is simply beastly. Some day the vision will

come back I have hopes, as of yore" (Queen's University, Kingston).

22. *Scene on the Fraser River*, 1930 (Fig. 137)

Oil on canvas, laid on Masonite, 86.5 × 111.3 cm
Signed in dark brown, lower left: HOMER WATSON

PROVENANCE: Estate of the artist
Gift of Earl Putnam, 1979 (1979.9.6)

EXHIBITIONS: *Watson* (1947), 4, cat. 20-20 (as *Scene on the Fraser*); *Watson* (1969), cat. 11; *Watson* (1983)

Evidently stems from Watson's trip to the Pacific coast during the summer of 1929.

23. *Storm Drift*, 1934 (Fig. 138)

Oil on paper board, 86.5 × 121.8 cm
Signed in black-green, lower left: HOMER WATSSON [sic]

PROVENANCE: Estate of the artist
Gift of Earl Putnam, 1980 (1980.15.3)

EXHIBITIONS: *55th R.C.A. (A.G.T., 2 November-3 December 1934)*, 17, cat. 192; *52nd Spring Exhibition (A.A.M., 21 March-14 April 1935)*, 20, cat. 340 (as *Storm Drift at the Pitt*); *Memorial Exhibition of Original Paintings by Homer Watson, R.C.A., LL.D. (n.p., [1938])*, 6, cat. 1 (as *The Storm Rift*); *Watson* (1947), 4, cat. 12-12 (as *The Storm Rift*); *Watson* (1969), cat. 8 (as *The Storm Rift*); *Watson* (1983)

LITERATURE: Miller, 115 (as *Gravel Pit in a Storm*)

Evidence of a gravel or sand pit at right with figures. Clearly it is this work referred to in Wyly Grier's letter of 1934 as *Gravel Pit in a Storm* (cited by Miller, above).

24. *Cattle Fording River in Moonlight*, ca. 1935 (Fig. 139)

Oil on paper board, 122.2 × 168.3 cm

Gift of Frank E. Page, 1963 (1963.2)

EXHIBITIONS: *Watson* (1975), 7, cat. 94, illus. (as *Cattle Fording River in Moonlight*); *Watson* (1983)

Apparently unfinished at the artist's death. Title modern.

25. *High Water, Pine Bend*, 1935 (Fig. 140)

Oil on paper board, 86.2 × 121.3 cm
Signed in dark green, lower left: HOMER WATSON

PROVENANCE: Estate of the artist
Gift of Earl Putnam, 1980 (1980.15.5)

EXHIBITIONS: *53rd Spring Exhibition (A.A.M., 19 March-12 April 1936)*, 27, cat. 450 (as *High Water, Pine Bend, Grand River*); *57th R.C.A. (A.G.T., from 6 November 1936)*, 19, cat. 200 (as *High Water at Pine Bend*); *Retrospective Exhibition of Paintings by Seven Waterloo County Artists (The Preston Springs, 30 July-14 August 1937)*, 3, cat. 2 (as *Moonlight at Pine Bend*); *Watson* (1947), 4, cat. 31-32 (as *Moonlight at Pine Bend*); *Watson* (1969), cat. 10 (as *Moonlight at Pine Bend*); *Watson* (1983)

LITERATURE: Miller, 117, 131, 149 (as *High Water at Pine Bend*); Marlene Bryan, "Homer Watson" (University of Waterloo, 1974), 15 (as *High Water at Pine Bend*); Carol Moore Ede-Myers, *Homer Watson (1855-1936)*, Lives and Works of the Canadian Artists series, no. 14 (Toronto, n.d.); *Watson* (1975), 8; Mary McLennon, "'The Fine Poetry of Human Interest' in a Rediscovered Painting by Homer Watson" (University of Toronto, 1983), 6, illus. (as *Moonlight at Pine Bend*)

Grand River. This was shown posthumously in 1936 at the wish of Wyly Grier, P.R.C.A., and G. A. Reid who requested "the last picture on his easel when he died It is a moonlight we think with river" (Queen's University, Kingston). Despite some differences, clearly the work called *Moonlight at Pine Bend* now at McMaster is a preparatory sketch (Fig. 141).