

## Summaries of the Articles

---

Number 29, Winter 1962–1963

URI: <https://id.erudit.org/iderudit/58543ac>

[See table of contents](#)

---

Publisher(s)

La Société La Vie des Arts

ISSN

0042-5435 (print)

1923-3183 (digital)

[Explore this journal](#)

---

Cite this article

(1962). Summaries of the Articles. *Vie des arts*, (29), 61–64.

# S U M M A R I E S O F T H E A R T I C L E S

## Ozias Leduc

by JEAN-RENÉ OSTIGUY  
of the National Gallery of Canada

The late Ozias Leduc may have fallen into a somewhat forced style in his religious compositions but in his sketch for the painting of the Immaculate Conception in the chapel of the Bishop's Palace in Sherbrooke there can be found qualities which distinguished several of the painter's best works. Among these are *Pommes Vertes*, *Neige Dorée* and *Le Bon Pasteur*.

Leduc died in 1955 and following a retrospective exhibition organized jointly by the National Gallery and the Quebec Provincial Museum, some of his small paintings began showing up here and there at the rate of one or two a year. Some of these were *Le Mannequin qui Pleure*, *La Fenêtre Ouverte*, two still lifes in the Maurice Corbeil collection, and the portrait of a young boy from the Jules Loeb collection.

The discovery of Leduc paintings, of course, can not go on indefinitely. Occupied as he was with church works, he could not have painted more than a hundred or so pictures, of which perhaps some 75 have been catalogued.

Son of a St. Hilaire carpenter, he learned the rudiments of his art when he went to work for a church decorator named Luigi Capello in 1880. He was 28 when he began doing church work on his own and sent paintings to museums. Five years after this, he went to Europe with Suzor-Côté and spent several months in Paris, visiting exhibitions and drawing.

Despite his visit to Europe and his work in Paris, the artist never patterned his work after any of the masters. In fact, Leduc was to emerge as an independent painter, influenced only by a simple and native attachment to the French-Canadian culture, an attachment which was to result in a striking assortment of very beautiful pictures.

### Page 16

*Le cumulus bleu*, 1913, 36½" x 24¾" (92,70 x 61,95 cm.) Dominion Gallery collection.

### Page 17

*Lueurs du soir*, 1916, 16" x 13" (40,64 x 33 cm), Mr. and Mrs. Maurice Corbeil collection.

*Still life with eggs*, 1898, 12" x 16" (30,48 x 40,64 cm), Mr. and Mrs. Maurice Corbeil collection.

### Page 18

*L'Immaculée-Conception*. Sketch for one of the mural paintings in the chapel of the Bishop's Palace at Sherbrooke, 1928. Crayon painting, 15½" x 7½" (37,15 x 19,50 cm). National Gallery of Canada collection.

### Page 20

*Labour d'automne à Saint-Hilaire*, 1901. Oil on canvas, 24½" x 36" (62,25 x 91,45 cm), Quebec Provincial Museum collection.

### Page 21

*Portrait de petit garçon*, canvas on pasteboard, 9¼" x 8¼" (23,5 x 21 cm). Mr. and Mrs. J. Loeb collection, Hull Que.; at right: *still life*, oil on canvas 12½" x 15¾" (31,75 x 40,10 cm). Dr. Paul Dumas collection.

## Books

by GUY ROBERT

Written works featuring original illustrations may be traced back to a time well before Gutenberg. In fact, there is considerable serious work to be found in old scripts, many of them pertaining to religious subjects. Illustrations were part of the old Egyptian papyrus rituals, the Jewish and the Chinese scrolls, the Byzantine works, the apostolic epistles and the medieval Books of Hours.

Wood engravings were known in China before the ninth century. Oriental wood engravings on silk and fine paper reached a peak about 1765 with Harunobu who gave a rich new variance of color to the Japanese print. (Later refinements were to be reflected in European painting of the 19th century.) And copper engravings were produced in the western world as far back as five centuries ago.

Down through the history of the past few centuries, lovers of books have always insisted on fine papers and rich bindings for their fine editions. But they have also sought original engravings. They form a kind of aristocracy, a group of purists we are proud to emulate in presenting this sampling of fine Canadian books — also complete with original engravings.

### Editions Erta

Under the able direction of Roland Giguère, professional editor, painter and poet, les Editions Erta has had an enviable production record over the past 10 years. Among principal titles were *Totems* (1954), *Au Catalogue de solitudes* (1956), *Aube assassinée* (1957), *Le Défaut des ruines est d'avoir des habitants* (1957), *Adorable femme des neiges* (1959), *Voyage au pays de mémoire* (1960).

### Editions Goglin

The program of Les Editions Goglin can best be described as courageous and somewhat premature in a country like Canada where the bibliophile is practically non-existent. Special mention should be made of such titles as *La Fille unique* (1958), *Broussailles givrées* (1959), *L'Eau, la montagne et le loup* (1959), *Sept Eaux-fortes* (1959), *L'Île endormie* (1959) and *La Lune au village* (1960).

### Richard Lacroix

Goglin launched Richard Lacroix in December of 1959 and 11 months later he produced his *Pierres du soleil* which included nine lithographs in color, accompanied by eight texts by Montrealers and prefaced by Robert Elie. In May, 1961, he produced *Bestiaire*, which includes six etchings. Lacroix is now studying in Europe to complete his three years with Montreal Professor Albert Dumouchel.

### Some Others

*O Visages* is a collection of 33 etchings by Paul Beaulieu with satirical comment by Jean Louis Vallas, an excellent item for the booklover. Mention should also be made of a highly-rewarding set of polychromes by André Jasmin, published in January of 1960.

### Pages 22-23

*O Visages*, satirical poem of Jean Louis Vallas, etching by Paul V. Beaulieu. Printed on pure rag paper made by hand at the Papeteries Lauriat, 1952. (Paris).



Page 24

Broussailles Givrées by Guy Robert. Wood engraving by Janine Leroux. Editions Goglin.

Page 25

Pierres du Soleil, Canadian poems. Lithography by Richard Lacroix.

Page 27

Adorable femme des neiges, poem by Roland Giguère. From the author. Edition Erta.

## Some Notes on the Ice Skate

by L.J. BARCELO

The ice skate is known chiefly today as an object of sport but in olden days it had a very practical purpose.

People have been using skates since well before the time of recorded history. In fact, it is believed that skates were in use as far back as 20,000 years ago. The paleontologist Marcel Baudoin discovered a pair which he calls, in French, "glissoires" (literally sliders) in the Bas-Poitou. They were attached to boots or sandals with cord, as is the case with snowshoes. Professor Baudoin says it is difficult to establish the origin of the skate but he believes it was known to man in the glacier age.

Skating became a favorite sport in such countries as Holland, Scotland, Russia, Poland and the Scandinavian countries at an early time. It was some time later that France discovered the sport but there are some fine 18th Century prints to prove the popularity of this activity at that time.

In Canada, our illustrated information on skating is sparse. There are Kriehoff's paintings showing skaters and some others like Frederick B. Taylor's "Skating on Beaver Lake" and a work by John Little showing a poor Laurentian house with a small rink in front of it. In old periodicals, there are numerous prints, among them Henri Julien's "Fête de Carnaval au Rond Victoria, Montréal, en l'honneur du Gouverneur Général".

Skates really became an integral part of history with the advent of hockey and in the past 50 years, tens of thousands of pictures have been published. For Canada, the past 50 years have been important ones in the development of skating — important in the sense that they have proven beyond doubt that Canadians are among the best skaters in the world.

Page 28

Above, top to bottom: Primitive skate made of the bone of a horse or pig, De Leeuwarden Museum, Holland; wood and iron skate, Mr. and Mrs. J. N. Cole, Montreal, collection; wooden skate, iron blade, 1850, Leeuwarden Museum; forged iron skate for affixing directly to the shoe, Mr. and Mrs. J. N. Cole collection; wooden skate, metal blade, copper button at the end, about 1900, Leeuwarden Museum. Below, A. van Breen, Skaters on Ice, 17th century, Dutch school, painting on wood, Rijksmuseum, Amsterdam.

Opposite page at bottom: Robert Roussil, Les Patineurs, bronze; height, 25" (63,5 cm). Galerie Dresdnere.

Frederick B. Taylor, Skating on Beaver Lake, Montreal. Oil on canvas, 24" x 32" (60,96 x 81,28 cm.) Dominion Gallery.

Page 32

Wooden skates with the arms of the city of Bolsward, Frieze, about 1750, Leeuwarden Museum; below, E. van de Velde, Scene on the Ice, 17th century, Dutch school, painting on wood, Rijksmuseum, Amsterdam.

Page 33

Top to bottom: H. van Avercamp (1585-1663), Winter, Dutch school, painting on wood, Rijksmuseum, Amsterdam; Skaters on the

Neva, color print, early 19th century (Réalités, Paris); three wooden skates with steel blades, 19th century, found in the Quebec area, Mr. and Mrs. J. N. Cole, Montreal, collection.

Page 35

A cycle on the ice, Henri Julien, drawing in the Canadian Illustrated News of March 5, 1881, Quebec Archives. Below: John Little, Skaters, 1960, oil on canvas, C.I.L. collection; Canadian sport emblems, Faïence, about 1870, marked J. M. & Co., Scottish-made, Charles P. de Volpi collection.

Opposite page: Various skates of the 19th century, some of them filed, found in the Quebec area, Mr. and Mrs. J. N. Cole collection; a pair of wooden soles attached to iron framework for walking in the mud, 19th century, Quebec area, Mr. and Mrs. J. N. Cole collection; skates, 19th century, Montreal region, Gerard Beaulieu collection.

Page 36

Below left: A. van der Neer, Frozen River, oil on canvas, 17th century, Dutch school, Rijksmuseum, Amsterdam; at right, engraving, late 17th century, Leeuwarden Museum. These two show players engaged in a game similar to golf or croquet. The game is perhaps a forerunner of our present game of hockey. Opposite: skate similar to that worn by the majestic-looking person in the above engraving. This wooden skate with the ornamented blade dates from the late 19th century. Leeuwarden Museum, Frieze. Below left, Le Carnaval de Québec en 1895, after a lithograph, Quebec Archives. At right, Carnaval sur Patins, William Notman photograph, Montreal, 1870, McGill University Redpath Museum collection. The end of the 19th century and the beginning of the 20th century was the heyday of winter carnivals in Canada. The carnivals gave birth to all sorts of celebrations which attracted just about everybody, some as participants and the rest as spectators.

Page 37

Above: Modern skate designed for speed; Maurice Richard, Montreal's hockey idol. Opposite and below: the skates of Captain Miner and the man himself on his skates, 1870; two carnival costumes of 1870, the four photographs by William Notman, McGill University Redpath Museum collection; Carol Caverly, one of the skates of the Ices Follies.

## Jean-Paul Lemieux

by GABRIELLE ROY

It was at Port-au-Persil, a tiny village near St. Simeon, hemmed in on one side by mountains and on the other by a 20-mile-wide expanse of salt-water river, that I first got to know Jean Paul Lemieux, a cautious, somewhat timid, man whom I shall always remember as the pleasantest of companions.

Lemieux had come to this spot with his young wife some 17 or 18 years earlier and had rented a room in a rustic old house which was to become famous as the summer meeting-place of his artist and other friends. Lemieux had very little money when he first came to this little-known area but he managed to return summer after summer and as time went on, his circle of friends became so big that the owner of the house decided to enlarge the building.

Jean Paul Lemieux had offered to paint me and I had agreed gladly. It is always with a mixture of pleasure and hesitation that one agrees to be examined by the discerning eye of the artist and he had decided to do the work among a wild assortment of fallen rocks with the sea as a backdrop...

Unhappily for me, I had chosen to sit on a very sharp-edged rock ridge from which I found myself unable to move because the artist had already begun to draw the lines defining the area on his canvas.

None of the suffering I experienced day after day for nearly a week, however, shows in the canvas. I appear with



pensive face, my eyes fixed on the blue sea, lost perhaps in some unexplained reverie.

But this is the way Lemieux saw me, the artist adding a little of himself to his creation. And when I look at this fascinating portrait today, I find myself staring at an unknown being — an unknown being that is somehow me.

The face is inscrutable — inscrutable as were his landscapes of the time and as would be the series of lovely little portraits of later years, portraits perhaps of the same anonymous face, thin-lipped, opaque-eyed, inaccessible.

What did Lemieux see in this face which kept coming to life under his brush? Perhaps it was a belief that human beings are unfathomable, that it is impossible ever to really reach into other lives.

It is a feeling, rich and very deep, that also becomes a part of his *Terres Nouvelles* (New Lands) pictured here.

Page 38

*Présence*, 1960. Oil on canvas. 26 1/4" x 20" (66,675 x 50,8 cm).

Page 39

*Le Visiteur du Soir*, 1956. Oil 31 1/2" x 43 1/4" (77,57 x 109,85 cm.) National Gallery of Canada collection.

Page 40

*Nineteen Ten Remembered*, 1962. Oil on canvas.

Page 41

Above: *Nicolas*, 1961. Oil on canvas. 32" x 18" (81,28 x 45,75 cm). *Galerie Dresdner*, Montreal. Opposite: *Jeune fille de profil*, 1960. Oil on canvas. 42 1/2" x 14" (107,95 x 35,56 cm). Mr. and Mrs. Marc Trudeau collection.

Page 43

*La Capitale*, 1961. 33" x 52" (83,82 x 132 cm.) *Galerie Dresdner*, Montreal.

### *Early Canadian Furniture*

by Guillaume JANNEAU

Included among the pioneers who landed on St. Croix Island, at Port Royal and at Quebec at the dawn of the 17th

century were masons, blacksmiths, carpenters, joiners and tool-makers who immediately set about building warm, solid houses and furnishing them with such utilitarian items as tables, benches and chests. These were the simple furniture of rural France, reproduced in Canada.

But a new book by Jean Palardy, a highly-documented, studiously-researched work about the early furniture of French Canada, gives prominence also to another collection of pieces. These were the richer, more elaborate items ordered by the notables of the little colony direct from France. And these, the author says, should not be ignored.

They were to give birth to a Canadian furniture style of remarkable vitality. The builders of the new pieces were to pattern their work after the French models but with an originality all their own.

Here on these pages are some prized collector's items, a sampling of the meticulous workmanship of another day.

### *The Mystery of Filitosa*

by Robert HOLLIER

Who constructed the statues of Filitosa? What strange people, still unknown to historians, erected these great granite blocks eight feet high on the hills to its warriors in combat?

As the result of excavations, all of Corsica was asking the questions this summer. Excavations began in 1954 and led to one discovery after another. In June of this year, I took part myself, being present for the discovery of a new subterranean area under the great monument west of Filitosa.

The oldest statues of Corsica date back to the Bronze Age, 3,000 years before our present era. These were not sculptured. It was not until 1,000 years later that artists began giving the statues human expression. Then, 1,000 years after that, invaders arrived from across the sea to break up the old monuments and build new ones.

What meaning did the statues have? Did they honor the dead? Were they tombstones or were they monuments of hope to the living? No one really knows. For the time being, the answers are locked away in the stony silence of a long-gone era.



## Exhibitions

### Paul Vanier Beaulieu

The exhibition of Paul Vanier Beaulieu's works was held at the Dominion Gallery in October, and a variety of canvasses was shown. "They are, in effect, landscapes which might be described as abstract naturalism," says Beaulieu of his recent works. The artist built up a reserve of visual impressions during a recent tour of Spain and returned to Montparnasse to paint a series of small works, followed by some larger canvasses.

Guy ROBERT

### Robert Roussil

For the first time, a one-man show is being held in a Montreal gallery for Robert Roussil whose work is rapidly establishing him as one of our greatest living sculptors. There are two superb olive-wood sculptures entitled *L'Envol* (The Flight) and *Le Cheval* (The Horse). More important still is Roussil's use of iron in the form of plaques with their various designs (birds, hands, etc.) His work shows vision and originality.

Jacques FOLCH

### Gonzalez

A retrospective exhibition of the works of the late Julio Gonzalez was held in the Montreal Museum of Fine Arts in the fall. The artist died near Paris in 1942. He played a major role in the development of the plastic arts from which the present movement in welded iron takes its roots. There is a rare power and a sense of freedom about his works, among them *Femme au miroir*, *Femme au panier* and *Femme se peignant*.

G. R.

### Real Arsenault

Like Filion, Real Arsenault has achieved a degree of refinement with his new method that makes him not altogether unlike Feito.

Arsenault's brown, white and ferrous tones might give the impression that he is Flemish or Spanish but that a sense of space in his work puts him squarely in a medium that is particularly his own.

J. F.

### Galerie Camille Hébert

A new gallery opened its doors in September under the name of La Galerie Camille Hébert, directed by the famous Montreal collector of the same name. Among Canadian painters at the opening were Borduas, de Tonnancour, Dumouchel, Jaque, Letendre, McEwen, Riopelle. Others included in the opening were Barré, Downing, Feito, Guitet and Koenig. There were also sculptures by Fortier and Marta Pan. The Hébert Gallery is a serious one and one which is most welcome.

G. R.

### Artistic Competition 1962

The Department of Cultural Affairs of the province organized artistic competitions in 1962 in four different categories: painting, drawing and engraving; sculpture; decorative arts; and industrial aesthetics. The entries were numerous in the first three categories but the average quality left something to be desired. And the fourth category, industrial aesthetics, was so lacking in merit that only a third prize was awarded.

G. R.

### Alexis Chiriaeff

The works of Alexis Chiriaeff, a Parisian of Russian origin who studied in Florence and has been in Canada for

12 years, made up an exhibition at the Ars Classica gallery. There were pen and pencil drawings, some sketches of stage sets (Mr. Chiriaeff is well known in the Canadian Broadcasting Corporation), some miniatures and some large works, among them *Les Martiens*. From the point of view of technique, there are few like him.

G. R.

### Gabriel Filion

The real surprise of the season is Gabriel Filion whose new methods are attracting widespread attention among lovers of Canadian art. There is in his works the geometrical touch of Barre, the depth and reserve of Borduas, the purity of Barbeau (Filion apparently was much moved by the recent works of Barbeau) and even a touch of McEwen. All of these qualities may be found here.

J. F.

## Books on Art

### L'Art du Canada

Catalogue prepared by Miss Gilberte Martin-Méry, curator of the *Musées Classés de Bordeaux*, in co-operation with the *Mai de Bordeaux 1962*, devoted to the art of Canada. There are several texts, followed by 77 pages of illustrations. Included are a Canadian selection of paintings from the 17th to 20th centuries, sculptures from the 18th to 20th centuries and examples of the decorative arts and of furniture. There are also samples of Indian and Eskimo art.

### Spoletto

In connection with the fifth Festival des Deux Mondes, held in Spoleto from June to August, 1962, a catalogue was published under the title, *La Peinture Canadienne Moderne: 25 années de peinture au Canada français*. The exhibition was organized by the Quebec delegation to Paris. Among the artists represented in the catalogue: Pellán, Borduas, Riopelle, Mousseau, Barbeau, Leduc, Gauvreau, Ferron, Bellefleur, Blair, Comtois, Letendre, Ewen, Boudreau, Champeau, Gervais.

### Art Abstrait

Marcel Brion's *Art Abstrait* is an authoritative essay on abstract art which describes this particular form of expression as one of the deepest spiritual experiences of modern man. The 324 pages of text, accompanied by 17 color plates and 42 photo plates, make for a distinctive work presenting an efficient picture of the whole problem of abstract art. (Albin Michel, editor — Fomac, Montreal.)

Guy ROBERT

### Arab Painting

Here is a highly objective study, written in English and translated into French by Yves Rivière, on the origins and forms of Arab painting in the Islamic Middle Ages. The author, Mr. Richard Ettinghausen, chief curator of the art of the Near East at the Freer Gallery, Washington, handles his subject in a dynamic way. There are more than 80 illustrations and the work is completely documented with a bibliography and complete index.

Andrée PARADIS

### Paradoxes

*Paradoxes*, by Jacques de Roussan, is a goodhumored and warmly-human collection of essays distinguished by its originality. One of the essays is of particular interest because it concerns Canadian art. In it, the author maintains that it is largely because of its art that a civilization is remembered. *Paradoxes*, published by Les Éditions à la Page, is a book that can be highly commended for the excellence of its general presentation and the obvious care with which it was produced.

A. P.