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James Wilson Morrice 1865-1924. An exhibition held at the Montreal Museum of Fine Arts, 6 December 1985 — 2 February 1986; circulating to the Musée du Québec, 27 February — 20 April 1986, the Beaverbrook Art Gallery, Fredericton, 15 May — 29 June 1986, the Art Gallery of Ontario, Toronto, 25 July — 14 September 1986, and the Vancouver Art Gallery, 9 October — 23 November 1986

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Volume 13, Number 1, 1986

URI: https://id.erudit.org/iderudit/1073558ar
DOI: https://doi.org/10.7202/1073558ar

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Publisher(s)

UAAC-AAUC (University Art Association of Canada | Association d'art des universités du Canada)

ISSN

0315-9906 (print)
1918-4778 (digital)

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Cite this review

Hill, C. C. (1986). Review of [Morrice at Montreal / *James Wilson Morrice 1865-1924*. An exhibition held at the Montreal Museum of Fine Arts, 6 December 1985 — 2 February 1986; circulating to the Musée du Québec, 27 February — 20 April 1986, the Beaverbrook Art Gallery, Fredericton, 15 May — 29 June 1986, the Art Gallery of Ontario, Toronto, 25 July — 14 September 1986, and the Vancouver Art Gallery, 9 October — 23 November 1986]. *RACAR : Revue d'art canadienne / Canadian Art Review*, *13*(1), 52–59. https://doi.org/10.7202/1073558ar

painted ceiling in the tomb reproduction, which at best can be described as sloppy). A note to object cat. 40 warns the reader that cat. 9, 12, and from 40 to 63 (Fig. 4) were included in the installation as the book was going to press and thus their bibliographical entries were kept to a minimum, although some pieces fared better than others. One can well understand the author's dilemma at suddenly being told to add a good number of entries to her ready-for-press manuscript. What is in question here is not the quality of the information contained in the book, but rather the whole organization behind the enterprise. That the author managed to draw together as much information as she did in what would seem to be fairly short notice is clear evidence of her industry and diligence, and for this she should be congratulated.

In the end, notwithstanding the few reservations expressed above, the exhibition was certainly worthwhile. The overall impression of the installation remains a positive one and the show was a wonderful opportunity to see objects which rarely leave Cairo and which never fail to dazzle.

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Morrice at Montreal

James Wilson Morrice 1865-1924. An exhibition held at the Montreal Museum of Fine Arts, 6 December 1985 – 2 February 1986; circulating to the Musée du Québec, 27 February – 20 April 1986, the Beaverbrook Art Gallery, Fredericton, 15 May – 29 June 1986, the Art Gallery of Ontario, Toronto, 25 July – 14 September 1986, and the Vancouver Art Gallery, 9 October – 23 November 1986.

Catalogue: Nicole Cloutier, *James Wilson Morrice 1865-1924*, Montreal, Montreal Museum of Fine Arts, 1985. 262 pp., 145 illus., $29.95 (paper). French/English edition.

In the past few years we have seen quite an increase in the number of publications on James Wilson Morrice and a great advancement in our knowledge of his life and work. There is Lucie Dorais' 1980 Master thesis for the Université de Montréal, 'James Wilson Morrice, peintre canadien (1865-1924). Les années de formation,' a detailed study of Morrice up to 1898, and Irene Szylinger's Master thesis for the University of Toronto, 'The Watercolours by James Wilson Morrice,' 1983. The special issue of the *Revue de l'Université de Moncton* devoted to Canadian art (Vol. 15, April-December 1982) included two articles on Morrice, 'Morrice et la critique' by Ghislain Clermont, and John O'Brian's excellent essay 'Morrice – O'Conor, Gauguin, Bonnard et Vuillard,' discussing Morrice's affinities to these artists. G. Blair Laing's book *Morrice* (Toronto, 1984), sumptuously illustrated in full colour, expanded on the author's own career as a dealer and collector of Morrice's paintings, and elaborated a number of the anecdotes recounted by Donald Buchanan in his pioneering biography of Morrice (Toronto, 1936). Lucie Dorais' publication on Morrice, supposed to have been published by the National Gallery in 1985 in its Canadian Artist Series, has just been released. The above publications, together with John Lyman's excellent study of Morrice published by L'Arbre, Montreal, in 1945, Kathleen Pepper's 1966 biography which quoted for the first time some of the Robert Henri-Morrice correspondence, William Johnston's important catalogue for the 1965 Morrice exhibition at the Montreal Museum of Fine Arts, and Dennis Reid's catalogue for the 1968 Morrice exhibition shown in Bath, London, Bordeaux and Paris, formed the basis for the literature on Morrice. To the above we must now add Nicole Cloutier's catalogue for the Morrice exhibition which opened at the Montreal Museum of Fine Arts 6 December 1985.

This long awaited exhibition, three years in the making, is the first large retrospective of Morrice's work, and the first serious study of his entire career and life, since the last Montreal Museum exhibition organized by William Johnston in 1965 to celebrate the centenary of the artist's birth. The exhibition consists of 109 works (69 canvases, 25 oil sketches, 12 watercolours and three sketchbooks), slightly fewer than the 142 works in the 1965 show. (There were 111 works in the 1925 memorial exhibition and 159 works in the 1937 retrospective.) The exhibition was hung in the four upper galleries of the old Montreal Museum, the first gallery presenting a 'contextual' display consisting of a chronology of the artist's life, photographs of the artist, a map with con-

FIGURE 1. Installation view of *James Wilson Morrice 1865-1924*, Montreal Museum of Fine Arts. Left to right: *Nude with a Feather* (cat. 71), *Flowers* (cat. 73), *Landscape, Trinidad* (cat. 104), *Landscape, Trinidad* (cat. 103) and *The Pond, West Indies* (cat. 106) (Photo: Montreal Museum of Fine Arts).

temporary photographs of cities in which the artist painted, and photographs of early exhibitions in which Morrice exhibited (duplicating the illustrations in the catalogue). The exhibition was hung chronologically, the works in the second gallery covering the first period of Morrice's career, up to about 1900, the large gallery works to about 1909, and the last gallery the remaining works. The watercolours (matted and unframed) and sketchbooks were displayed in cases with rubber 'blinds,' which the public could lift, to protect the works on paper from light. While this caused a certain frustration and incomprehension on the part of the public, it was a suitable solution to enable these works to be included in all the five venues of the exhibition's tour. Cloth covers would have been a more compatible material than the high-tech rubber. The paintings were sparsely hung on pale, peach coloured walls, so that on entering the visitor was first conscious of a mass of discordant frames, only secondarily seeing the paintings. The superb long view from the top of the grand staircase to the long gallery gave on to *The Old Holton House* (cat. 62), far too similar in tonality to the peach wall and which weakly bled into the background. While this painting has a clear historical relationship to the Montreal Museum, being a depiction of the present museum's original site, it is not one of Morrice's strongest works.

The last gallery was definitely the high point of the show (see Fig. 1). While the earlier works showed a consistent development, the paintings had less aesthetic unity. The cumulative effect of *Nude with a Feather, Blanche* and *Flowers* (cat. 71-73), all hung together, was breathtaking. The rich colouring in these and successive works, the remarkable group of works painted on his first visit to Tangiers and exhibited at the Salon d'automne in 1912 (cat. 79, 81, 82), the daring composition of *Gibraltar* (cat. 89), and the rich colouring of the early West Indian works, including the superb painting from the Tate Gallery (cat. 96), not seen in Canada since 1938, led to the late North-African and West Indian works, including the subtle and haunting *The Pond, West Indies* (cat. 106). It is clear that only from about 1910 did Morrice achieve that freedom that allowed the subtle tones of the earlier works to achieve a joyous lyricism. As Donald Buchanan wrote, 'The brilliance of the sun gradually cleared his palette of the last fragments of Whistlerian mist' (Buchanan, *James Wilson Morrice*, 1936, p. 115).

This exhibition, and its accompanying publication, are a major milestone in Morrice studies; but not the definitive study, even if such a thing is possible. According to Nicole Cloutier, the organizer of the exhibition, the selection was determined primarily by her ability to document the works with precision, as well as to give an overall survey of his career. The proposed chronology of his works is certainly the major contribution of the show. Morrice almost never dated his canvases and in the past the works have been catalogued with vague dates – sometimes ranging over a period of ten years

(e.g. *Venetian Girl*, cat. 42, was dated ca. 1896-1906 by Bill Johnston [MMFA, *Morrice*, 1965, p. 66] and is here dated ca. 1902) which prevented a clear perception of the artist's development. In this exhibition and catalogue, for the first time, we have a selection of Morrice's paintings dated with probable certainty and which will constitute a gauge against which other canvases can be compared and dated. Yet this basis for selection does not necessarily show the artist at his best. Some rather weak works have been included (e.g. *Quebec Citadel by Moonlight* and *Morning, Brittany*, cat. 25 and 53 respectively), but more important a number of major works have been omitted, including *The Café, el Pasaje* (repr. colour pl. 84 in B. Laing, *Morrice*, 1984), and *Tanger, la fenêtre* (repr. colour p. 10 in D. Reid, *James Wilson Morrice, 1865-1924*, Bath Festival, 1968), this latter work being discussed twice in the text and not illustrated (pp. 35, 82 – page references are to the English text). Certain of these omissions are due to the failure of private collectors and museums to lend, the latter including refusals from the Musée des beaux-arts de Lyon and The Hermitage, Leningrad. These works are illustrated in the catalogue (pp. 24, 30 and 31). However, certain other omissions mean that aspects of Morrice's work cannot be properly understood. Of the early Quebec winter canvases there are only the aforementioned *Quebec Citadel by Moonlight*, *The Sugar Bush* and *Sainte-Anne-de-Beaupré* (cat. 25, 22 and 23). The inclusion of *The Citadel, Quebec* (MMFA, *Morrice*, 1965, n° 7) would have made an excellent comparison with his prize-winning *Beneath the Ramparts, St. Malo* (cat. 30). The inclusion of *The Pink House, Montreal* (MMFA, *Morrice*, 1965, n° 16) or *Entrance to a Quebec Village* (MMFA, *Morrice*, 1965, n° 18, or the smaller version repr. B. Laing, *Morrice*, 1984, pl. 20) would have borne witness to the truth of John Lyman's description of "a tone of remarkable perfection in a pearly-pink note" (p. 30), seen also in his Venetian canvases (see cat. 42). It was certainly this latter type of work which had such an influence on younger Montreal artists including A.Y. Jackson and Albert Robinson. Of the more intimate urban Quebec canvases only *Mountain Hill, Quebec* (cat. 69) is included, a much broader and more generalized treatment than seen in such works as *Mountain Hill, Quebec* (MMFA, 1965, n° 17), *Canadian Square in Winter* (NGC, *300 Years of Canadian Art*, 1967, n° 176) or *The Barber Shop* (see Fig. 2). In addition to the omission of the rich and thickly painted, Boudin-like *The Beach, St. Malo* (repr. Laing, *Morrice*, 1984, p. 175), there are no examples of the grey, Whistlerian, tripartite compositions of sparsely populated beaches, of which *Dieppe, The Beach, Grey Effect* (MMFA, *Morrice*, 1965, n° 74) is such an excellent example.

Of the numerous canvases of the quays along the Seine there are only three examples (including the two from the Musée d'Orsay, Paris), yet this subject remained a constant fascination for Morrice throughout his career, and his treatment of it up to, and including, the loosely brushed bookstalls possibly painted after the First World War (Fig. 3) would have given us the occasion to study his changing technique and vision. Finally of the late Algerian and southern European canvases we have only two watercolours and an oil sketch.

FIGURE 2. J.W. Morrice, *The Barber shop*, ca. 1905. Oil on canvas, private collection, Montreal (Photo: National Gallery of Canada, Ottawa).

FIGURE 3. J.W. Morrice, *Paris – Autumn*. Oil on canvas, private collection, Montreal (Photo: Notman Photographic Archives, McCord Museum, Montreal).

There are twenty pochades in the exhibition (I am excluding the early sketches on canvas) but as they were interspersed throughout the installation it did not allow for easy comparison. Nor was there, in the Montreal showing, a single oil sketch related to an exhibited canvas. We know that these sketches were important to Morrice (see H.S. Ciolkowski, "James Wilson Morrice," *L'Art et les artistes*, December 1925, p. 92), many are signed and he did exhibit them during his lifetime (in 1905 he exhibited nothing but "études" at the Salon d'automne, though these may have included small canvases, see cat. 12). Morrice's pochades merit further study and appreciation than was able to be allotted to

them in this show. Similarly of the twelve watercolours, five are from the very beginning of his career, the superb *Paris Street* (cat. 35) has no companion, and the six late watercolours include two compositional studies on pages from a sketchbook (interesting in themselves for what they tell us of his changing working methods) and one rather exceptional war work. Only two of his more finished and late watercolours are included and yet, given the number of watercolours and their sometimes curious relationship to the oils, including oil 'sketches,' their omission fails to highlight this important aspect of his later career.

Despite these omissions Nicole Cloutier and the Montreal Museum have provided us with the rare opportunity to compare and to study in one place a large number of works from disparate collections. Placed in close proximity the evolution in his treatment of similar themes becomes clear, e.g. the clarity and structure of *Venice, Looking out over the Lagoon* (cat. 48) are all the more striking in comparison with *The Public Gardens, Venice* (cat. 45) and confirm Cloutier's hypothesis of a later date (ca. 1904) for the former work. *On the Beach, Dinard* (cat. 34) seems somewhat closer to the Cancale canvases of 1896 (see cat. 20) than to the thickly painted canvases of 1899-1900 (cat. 28-33). Similarly the loose brushwork and rich colouring of *Girl Wearing Clogs* (cat. 21) seem to go beyond the restrained colouring of the Cancale canvases and, if the photograph of the Morrice library (repr. p. 18) is correctly dated (1899), this work must date from that year and probably not earlier. Again placed side by side, the similarity in the treatment of the background in *Nude with a Feather, Flowers, Woman in Grey Hat* and *Olympia* (cat. 71, 73, 83 and 84) becomes strikingly clear as does their relationship to *The Fruit Market, Tangiers* (repr. Laing, *Morrice*, 1984, p. 215). Cloutier has made a convincing visual demonstration for a chronological development of Morrice's work which is further supported by the documentation in the catalogue.

The catalogue consists of essays on Morrice by various contributors and full catalogue entries. The first essay by Nicole Cloutier (*The Gentleman Painter*, pp. 17-43) is superbly documented and illustrated with photographs of the artist, his father's library, one unlocated work, paintings not included in the exhibition, and one work by Morrice's close friend in the 1890s Robert Henri, which is convincingly compared to Morrice's *Fête foraine, Montmartre* in The Hermitage. This biography documents his studies, travels, friendships, exhibiting activities, and the critical reaction to and perception of his work, interspersed with brief descriptions of the development of his art. This is certainly the most completely documented account of Morrice's life to date and Cloutier has conscientiously exploited archival resources in Canada (papers of Edmund Morris, Newton MacTavish, William Brymner, John Lyman as well as Morrice's own sketchbooks) and the United States (papers of Robert Henri, Maurice Prendergast, Joseph Pennell and Charles Fromuth), the published diaries and letters of John Sloan and Charles Camoin, other biographies as well as contemporary periodicals and exhibition reviews. One can only hope that the papers of the many other artists and friends of Morrice referred to by Cloutier might become available and provide us with further documentation and insights into his life and attitudes to art, e.g. the American artists Edward Redfield, Everett Shinn, William Glackens and Alexander Harrison, the British painters Alexander Jamieson and John Lavery, and the critics and writers Muriel Ciolkowska, Henry Marcel, Louis Vauxcelles and Charles Borgmeyer.

It is interesting to note, however, that a number of Morrice's friends find no mention in this account of his life. It is especially the British and French references that are missing. We know that Clive Bell, Gerald Kelly, Arnold Bennett and Aleister Crowley all knew Morrice and have written about him yet there is no reference to them in this essay (nor in the bibliography). Admittedly these accounts have been repeated often, most notably in the books by Kay Pepper (1966) and Blair Laing (1984) since first recounted by Donald Buchanan in 1936, but they play an essential rôle in Morrice's biography and are central to our understanding of his milieu and art prior to 1914. In his 1936 biography of Morrice, Buchanan writes at some length of Morrice's friendships with Charles Conder (information about which he presumably got from Clive Bell), Gabriel Thompson (whose name appears in Morrice's sketchbooks and who loaned works by Morrice to the 1926 exhibition at the Galeries Simonson) and Roderic O'Conor (see also J. O'Brian's article in *Revue de l'Université de Moncton*, April-December 1982, pp. 9-34), yet again we do not find these names in this essay. Similarly such French dealers, writers and collectors as Jacques Rouché, Charles Pacquement, Charles Masson, Frantz Jourdain and André Schoeller, all of whom owned works by Morrice during his lifetime, are not referred to. André Schoeller was director of the Galeries Georges Petit where Morrice regularly exhibited with the Société Nouvelle from 1908 to 1914 (see Laing, *Morrice*, 1984, p. 204). It was in a letter to Edmund Morris that Morrice announced his election to this society of which 'the principal members are (Jacques-Émile) Blanche, (Charles) Cottet, (André) Dauchez (and Gaston) La Touche' (Morrice to Morris, 22 Feb. 1908, AGO Library). Hopefully further research and publications in France will amplify our understanding of Morrice's participation in this group (which is not referred to in Cloutier's text though his exhibiting with them is documented on pp. 47-48) and indeed will give us a clearer idea of Morrice's true position in Parisian art circles. While his debts to Bonnard, Vuillard, Gauguin and Matisse have been discussed, Morrice's other affinities in early twentieth-century art remain to be explored.

Using mostly North-American sources Cloutier has fallen into the trap of perceiving Morrice only in relation to current art historical interests in Canada and the United States: Cullen, Henri, Prendergast and Matisse.

British art is out of fashion here as are the French decorative painters of the turn of the century. Yet this also was the milieu in which Morrice lived and worked, and their art, diaries and biographies must add to our understanding of Morrice as a man and as an artist. Similarly, by confining her account of Morrice's life principally to contemporary documents, having little faith in subsequent accounts by Morrice's friends, we have a strong skeleton but we have lost the flesh. Even Buchanan's detailed account of Morrice's last year, his travels and hospitalization (Buchanan, *Morrice*, 1936, pp. 135-141), is given little credence (at least there is no mention of these events) though presumably Buchanan obtained this information from Morrice's family and friends. While this strict approach is admirable it only gives us part of the whole picture.

Cloutier's essay is followed by a chronology (pp. 44-45) which is the weakest element of this catalogue. Much of the information in Cloutier's text, as well as additional information given in John O'Brian essay in this catalogue (e.g. his trip to Venice in the summer of 1907, see p. 91), is not included and the nature of the material to be included is inconsistent. The sales of certain works are noted, though the acquisition of Morrice's paintings by the Art Association of Montreal in 1913 and 1915 and by the Mount Royal Club in 1907 and 1914 are omitted. The deaths of both of Morrice's parents in November and December 1914 are not referred to, nor are his election to the Société nationale des beaux-arts, International Society of Sculptors, Painters and Gravers, the Société Nouvelle, the Royal Canadian Academy, or his appointment as Vice-President of the jury for the 1908 Salon d'automne. Using the information provided in the catalogue by the various contributors, one could prepare a more adequate and useful chronology of Morrice's life.

The chronological list of exhibitions and works exhibited by Morrice which follows the chronology (pp. 46-48) is the most complete to date and an important complement to the entries for the catalogued works. To this list I would only add the Ontario Society of Artists in 1907, the Inaugural Loan Exhibition at The Arts Club, Montreal, March 1913, the Canadian National Exhibition in 1913, and the Loan Exhibition at the Art Gallery of Toronto, January 1920. Clearly displayed and easy to read, this three-page list will be an invaluable tool for researchers, and is amplified by the following essay by Cloutier on Morrice's exhibiting activities (*Morrice, a Canadian Artist for the World*, pp. 49-62), discussing his reasons and motives for submitting his paintings to various societies. Again the Société Nouvelle is not discussed nor his regular participation in the Goupil Gallery Salon in London from 1906 to 1923. This article is complemented by a chronological and geographical diagram of Morrice's exhibitions and seven photographs of installations of three exhibitions in which Morrice had paintings. *Charenton, Washing Day* is the Morrice canvas identified in four of these views.

Lucie Dorais' contribution to this catalogue is an essay on Morrice as a figure painter (*Morrice and the Human Figure*, pp. 63-72), and as she did in her excellent thesis on Morrice's early years (see above), she has decided to play the rôle of the iconoclast in this catalogue. While this questioning and re-evaluation is important, it results in certain contradictions in the information supplied in the catalogue, which should have been addressed, if not resolved, by the general editor. First, Dorais examines certain identified portraits, analysing their composition and use of colour and discussing these and other figure studies in relationship to the work of Whistler, Manet and Matisse. Questioning the identification of the oil study of the presumed Director of the Venice International Exposition from 1904 to 1908, she incorrectly transcribes the inscription which actually gives the source of this identification to Clarence Gagnon (see p. 63 and 71, n. 4, 5), a more credible source than Maurice Gagnon. She also refers to the signature on the signed version of this portrait as dating from before 1897 without any justification or explanation. Dorais suggests that the portrait of John Ogilvy (p. 63), known only from a photograph, is unfinished. There is rather extensive correspondence between Morrice and Newton MacTavish concerning this work and its reproduction in *The Canadian Magazine* (see p. 71, n. 12, 13) which gives absolutely no suggestion that Morrice thought this work unfinished. Dorais dismisses the identification of the supposed portrait of Matisse, which is illustrated on page 94 of this catalogue with its traditional identification. This contradiction is not discussed, nor is her identification of *Woman in Grey Hat* (cat. 83) as the painting *Blanche* exhibited at the Salon d'automne in 1912. Cloutier catalogues n° 72 as *Blanche* and identifies it as the 1912 Salon painting based on an inscription on the stretcher. In regards to the painting *Woman in a Grey Hat*, I believe Dorais has also made a serious error in her reading of the documents. She states (p. 72, n. 35) that Harry McCurry, Director of the National Gallery, had certain overpainting in the background drapery at the left of the composition removed at the time of its acquisition. A more careful reading of the correspondence between the vendor William Watson and Harry McCurry shows that McCurry was disturbed by the discrepancies between the details in this area of the work at the time he received it and its reproduction as pl. XIII in Buchanan's 1936 biography of Morrice. The overpainting had covered the details apparent in the reproduction and these were not removed after its purchase by the Gallery (see the conservation report in the Gallery's curatorial file for this painting dated 30 March 1948). It was established at that time 'that the over paint referred to was executed by the artist himself.'

Dorais has brought into the discussion of the dates of Morrice's paintings new arguments based on the sitter's costume (see p. 72, n. 34). These justifications are derived from contemporary fashion magazines; however, the world of fashion was, and is, not the day-to-day life of most citizens, even artists' models, so I feel these arguments have to be received with some caution.

Dorais does raise an interesting hypothesis concerning the two versions of *Blanche* (cat. 72) dated by Cloutier ca. 1909-1912 and ca. 1915 by Dorais (p. 72, n. 34, based on the sitter's hat). She suggests that the red and blue versions may have been inspired by Matisse's reworking of his painting *La desserte, harmonie rouge* from blue to red. This should be looked at in light of other known similar though variant compositions by Morrice and other contemporary artists. I was pleased to see that she has illustrated the *Nude Standing* (p. 67) in its original state, prior to its subsequent vandalism.

Regrettably, Dorais' statement concerning Morrice's painting from photographs (p. 69) is not developed.

If, as Cloutier states, 80% of Morrice's known works are landscapes (p. 78, n. 2), her essay on Morrice as a landscape painter (pp. 73-78) does not do justice to this aspect of his art. The article describes his themes, compositions and varying treatment of light and in one paragraph she discusses the relation of pencil sketch to pochade to canvas, without reference to specific works, concluding that 'Morrice did not transform nature, he only communicated what he saw to the spectator' (p. 75). This rather vague statement is surely belied by the subtle, overall tonalities which Morrice applies to his landscapes and their very structured organization. Morrice's landscapes do not strike the viewer as being objective visions but distanced memories, 'les personnages, les objets n'y sont jamais au premier plan de la réalité mais enveloppés dans une sorte de brume qui amortit les effets les plus vifs, dispose sur tout un lointain de rêve et mêle intimement à la reproduction de ce que le peintre a eu sous les yeux comme une part de souvenir' (Marius-Ary Leblond, *Peintres de races*, Bruxelles, 1910, p. 197). For Morrice a landscape was a composed expression of a mood, of 'un état d'âme' as he wrote in his sketchbook (n° 10, coll. Montreal Museum of Fine Arts). It was Marius-Ary Leblond who again noted Morrice's affinities with Corot and Watteau (*op. cit.*, pp. 201-203) and in this Morrice can be seen in association with other artists of the 1890s eighteenth-century revival, such as Charles Conder. Morrice's landscapes are the essence of his art and merit a far more extensive study, discussing his treatment of figures in the landscape, their content and their affinities with the work of his contemporaries.

Irene Szylinger has contributed a quite lengthy essay on Morrice's watercolours (*A Brief Analysis of the Watercolours*, pp. 79-88), the effectiveness of which is unfortunately limited by the few watercolours in the exhibition and the paucity of works reproduced. It would also appear that there was a lack of coordination regarding the selection of works for the show, for in her discussion of the early Maine watercolours six works are discussed, only one of which is reproduced (cat. 1) and which is dismissed by Szylinger as 'rather washed out' (p. 80). Regrettably, Szylinger does not help us with her argument by referring the reader to reproductions of the works being discussed. This is a constant problem throughout the catalogue but is especially frustrating in this essay. Without illustrations this detailed discussion of Morrice's watercolours is incomprehensible, especially as Szylinger repeatedly writes at length about works not reproduced here and only incidentally of works included in the exhibition. None the less she does provide a careful study of the evolution of Morrice's use of watercolour from the transparent and loosely brushed works done in Maine and on his arrival in Saint Malo (cat. 3 and 5), to the more opaque and structured *Paris Street* (cat. 35), very similar in approach to his oils. In the Venetian and first Tangiers watercolours (none of which are reproduced) she interestingly notes a continuing influence of Whistler in Morrice's treatment of atmosphere, and in the post-war works the 'element of pattern ... far stronger ... and the division of the picture plane into areas of strong, opaque colours with an outline of contrasting shades, firmly establish the flattened effect now found increasingly in Morrice's work' (p. 84). In the last group of watercolours Szylinger stresses 'the delicate colouration, the transparent wash quality of the colour and the complete elimination of detail...' (p. 86). Hopefully this essay will be published elsewhere with proper illustration or expanded to accompany an exhibition devoted solely to Morrice's watercolours.

John O'Brian's essay, *Morrice's Pleasures (1900-1914)* (pp. 89-97), a superb complement to Nicole Cloutier's essay *The Gentleman Painter*, argues 'that the personal traits so often remarked by Morrice's friends – his incessant need for travel, his indulgence in things and places pleasurable, most of all his love of Paris ... are closely bound up with the qualities and characteristics of his art ... (and) that the subject matter of his painting, and the "delicate", "decorative", "spontaneous" qualities which critics perceived in his work, reflect a fundamentally hedonistic conception of art, a conception that in certain ways he shared with other painters of the time' (p. 89-90). Using letters (including newly discovered letters from Clive Bell to Roderic O'Conor) and diaries of Morrice's friends, he describes Morrice's lifestyle and sketching process (quoting Muriel Ciolkowska's 1925 article in *The Canadian Forum* which can be compared to Somerset Maugham's description of Morrice, alias Warren, in *The Magician*, quoted in Buchanan, 1936, pp. 51-52) with Baudelaire's definition of the flâneur in *The Painter of Modern Life*. This excellent perception is then turned around as the basis for the analysis of one of Morrice's pochades. Quoting Lyman's writings on Morrice, a source under-utilized elsewhere in this catalogue, O'Brian then situates Morrice in relationship to the artistic milieu of his generation and especially to Matisse, noting the similar attitudes of the two artists. O'Brian closes this excellent essay: 'he (Morrice) was an artist who was always contriving to represent the world while escaping from it, and constantly trying to reconcile his pursuit of transient pleasures with the activity of painting.'

The catalogue entries by Nicole Cloutier are definitely the most complete documentation of these works to date. Each entry consists of a physical description (medium, support, measurements), signature, date, collection and credit line, detailed transcriptions of inscrip-

tions, stamps and labels, full provenance, exhibition histories (for which the transcriptions are often the confirmation), and bibliographies (including manuscript references and newspaper articles). These are followed by notes which variously describe the biographical context in which the work was painted, justifications for dating, and related works. Regrettably the reader is almost never told where the related works referred to in these texts are reproduced for comparison. Five pages from each of the three sketchbooks in the exhibition are illustrated, corresponding to the pages to be displayed at the five venues of the exhibition's tour. Each page is again accompanied by a note as well as a text for the sketchbook as a whole.

The catalogue entries are given in French and English and, as in the preceding essays, quotations in-text are given in their original language and translated into French or English, as required, in the footnotes. The translation is excellent, however, I would advise the English reader of these entries to check the entries in both languages. Certain errors in translation or proofing could cause confusion, e.g. cat. 28, p. 127, 'marchand de toiles Paul Foinet' is translated as art dealer when it more correctly should be 'colourman' or vendor of art supplies; cat. 48, p. 157, 'dessin' is translated as sketch when it would appear the author means 'drawing'; cat. 106, p. 239, the MMFA 1965 catalogue number is given as 14 in the English and correctly as 114 in the French entry.

Inevitably in dealing with such complicated technical apparatus slip-ups can occur. The French and English texts are intermingled on page 144 and the bibliography for cat. 100 was omitted, possibly on the designer's desk.

There are a number of omissions in the exhibition history and bibliographies which can only complement the excellent job Nicole Cloutier has done. To identify only a few early ones: cat. 36 was exhibited at AAM, 1925, n° 97 as *The Market Place, Dieppe*; cat. 40 was exhibited at Venice, 1905, n° 30 as *Sulla spiaggia*, at the Art Gallery of Toronto, January 1920, *Catalogue of a Loan Collection of Paintings*, n° 92 as *Figures*, and reproduced in Christian Brinton's article on the Société Nouvelle in *Academy Notes* (Buffalo), November 1911, p. 136 (the pagination of this important article is incomplete in the bibliography, p. 249); cat. 58 was exhibited at the CNE, 1913, n° 321; both catalogue numbers 79 and 81 were exhibited at the CNE in 1930 (n°s 140 and 141 respectively); cat. 101 was exhibited at Wembley in 1924, n° 168 as *Winter, Sainte Anne de Beaupré*, and Ottawa, NGC, Jan. 1926, *Special Exhibition of Canadian Art*, n° 122. It is probably the same work as *Winter, Sainte Anne de Beaupré* exhibited at the Carnegie Institute in Pittsburgh in April 1922, cat. 241. References to the March 1937 Morrice exhibition at W. Scott & Sons in Montreal have not been included. There is a checklist for this exhibition. The following works are reproduced in Laing, 1984, in colour: cat. 16, 22 and 70 (plates 54, 41 and 87 respectively).

The bibliographies and exhibition histories add a great deal to our knowledge of these works and are important tools for further research so it is useful to identify a few errors that have been made. The sale of the stock of W. Scott & Sons by Fraser Bros. at the Windsor Hotel in Montreal took place 28-31 March 1938 (see St. George Burgoyne, 'W. Scott & Sons Leaving Business,' *The Gazette*, 4 March 1939, in which he refers to the previous year's sale), and not 1939 (see cat. 83, 104 and 77, the latter in bibliography). There was a separate sale of Morrice works at Scott's in January 1939 (see cat. 100 and John Lyman, 'Art,' *The Montrealer*, 1 February 1939, an important article on Morrice's late work unfortunately missing from Cloutier's bibliography).

Cat. 104 was not exhibited at The Goupil Gallery in 1921. A label on the frame of the National Gallery's *Bathing Cove, Trinidad* (5890) identifies it as the work exhibited at the Goupil Salon. Nor was cat. 104 in the above-mentioned Scott's sale in March 1938. The painting was included in the 1937 Morrice memorial exhibition (as n° 111 not 11) and was purchased by the Gallery directly from that show, in 1938, not 1939.

There is little reason to believe Edwin Holgate owned cat. 29. We do know Holgate owned the sketch for the National Gallery's *La Communiante* (repr. Laing, 1984, pl. 88) and it is more likely that work that he loaned to the 1925 Morrice exhibition, though it is not identified as a sketch in the catalogue. Given the American provenance for this work it is more probable that it was sold in Philadelphia in 1900 and the work exhibited at the Goupil Gallery in 1914 is the National Gallery painting.

Cat. 82 was exhibited at Paris, 1927, n° 180 (confirmed by installation photographs) as *Environs de Tanger*, loaned by M. Simonson, and was most probably n° 29 or 48, *Environs de Tanger*, in the Morrice exhibition at Galeries Simonson, January 1926. The painting exhibited at the AGO, May 1932, n° 22, was '20 × 28½ inches' (see AGO Archives), smaller than cat. 82, and therefore probably not the same as exhibited at Scott's in April 1932 (the catalogues are identical). We know that Lilias Newton loaned cat. 82 to the Imperial Economic Conference in July 1932 and therefore it is certainly not the same as the work exhibited for sale at Mellors in April 1934. The work was again loaned to the 1937 Morrice exhibition by Lilias Newton. The painting exhibited as *Environs of Tangiers* at Scott's 1932, AGO 1932, Mellors 1934 and Scott's 1937 is probably the work catalogued as *Environs of Tangiers* in Buchanan, 1936, pp. 175-176, and may be the same as exhibited at AAM, 1925, n° 24. It is only by the proper identification of these paintings that we can approach the preparation of a catalogue raisonné of Morrice's work.

The catalogue ends with a bibliography broken down into unpublished manuscript sources, theses, and published sources including books, catalogues, periodical and newspaper articles. These have been supplied with French headings only but, given the scholarly nature of this apparatus, this is a totally acceptable space and cost saver.

There are some manuscript sources that have been omitted: the National Gallery's exhibition files for the Morrice exhibitions in Paris 1927, Ottawa 1937, and

Venice 1958, and installation photographs of the 1927 Paris exhibition; the Clarence Gagnon papers at the McCord Museum which include his controversial speech on Morrice given at the Art Association of Montreal in 1938 and which so roused the ire of John Lyman (see Lyman, *The Montrealer*, 1 March 1938, in bibliography p. 250); and the Roderic O'Conor letters to Clive Bell in the National Gallery of Ireland, Dublin, referred to by John O'Brian, p. 97, n. 13.

The greatest omission in the list of books is the lack of any reference to the Morrice-related literature on Clive Bell, Arnold Bennett, Gerald Kelly, Roderic O'Conor, Somerset Maugham and Aleister Crowley. I would refer the reader to John O'Brian's article in *Revue de l'Université de Moncton* for these references. One could add to this list of books, Margaret Drabble's biography, *Arnold Bennett* (1974), Elizabeth Robins Pennell, *The Life and Times of Joseph Pennell* (Boston, 1929, 2 volumes) and *The Canadian Art Club 1907-1911* (Toronto, n.d.). The inclusion of publications on Prendergast, Henri, and the American friends of Morrice is somewhat spotty but should include H.H. Rhys, *Maurice Prendergast 1859-1924* (Cambridge, Mass., 1960).

The list of exhibition catalogues will be very useful in the preparation of the exhibition history of Morrice's works after 1924, where Cloutier's list ends, but the format is quite inconsistent. Some catalogues are entered by author, others by the sponsoring institution. Some are given as publications, others as exhibition titles with catalogue numbers. The catalogues of two exhibitions organized by the Davis & Long Company in New York should not have been omitted: *Charles Conder, Robert Henri, James Morrice, Maurice Prendergast, The Formative Years, Paris 1890s*, May 1975, and *Robert Henry Logan (1874-1942)*, March 1980. This latter catalogue discusses the work of a friend of Robert Henri who is supposed to have painted in Morocco with Morrice.

To the list of periodical articles I would add: Donald Buchanan, 'A Canadian in Saint Malo,' *Queen's Quarterly*, XLIII (Fall 1936), pp. 298-300; Donald Buchanan, 'The World of Art,' *Saturday Night*, LIII (15 January 1938), p. 6; Donald Buchanan, 'Morrice by John Lyman,' *Canadian Art*, III (October 1945), p. 39; André Fontainais, 'Les expositions,' *Art et Décoration*, XLIX (January 1926), p. 3; the afore-mentioned article by John Lyman in *The Montrealer*, 1 February 1939; H.R. MacCallum, 'James Wilson Morrice,' in C.G.D. Roberts and A.L. Tunnell, eds., *A Standard Dictionary of Canadian Biography* (Toronto, 1934), Vol. I, pp. 368-370; 'James Wilson Morrice,' in H.J. Morgan, *The Canadian Men and Women of the Time* (Toronto, 1912), pp. 824-825; and Guy Viau, 'Morrice,' *Le Quartier Latin*, XXVI (17 December 1943), p. 11.

The catalogue has two indexes, to titles and proper names, in both French and English.

If deficient in certain aspects, this exhibition and catalogue have fulfilled a need in Morrice studies. In response to the somewhat overly anecdotal accounts by Buchanan, Pepper and Laing, Cloutier has offered a well-documented study and, most importantly, an excellent proposal for the chronological development of Morrice's painting. Lucie Dorais raises some contentious questions about Morrice's figure painting. Irene Szylinger has focussed on an aspect of Morrice's work too often ignored in the past, and John O'Brian has capsulized the link between Morrice's personality, his art and his times. This exhibition and catalogue are exactly what is needed at this point to give a new direction to Morrice studies and must be seen as a complement to the previous publications. It is clear that future exhibitions or studies must focus on particular aspects of Morrice's art and life, e.g. his pochades, drawings or watercolours, the paintings done in 1912 and 1913 in North Africa, his West Indian works, the late works in light of Clarence Gagnon's and John Lyman's debate, Morrice as member of the Société Nouvelle, or Morrice and his British contemporaries, both writers and painters. Much remains to be done and this exhibition and catalogue have given us a good start.

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