

A DISCUSSION OF THE STYLISTIC DEVELOPMENT  
IN THE DATED OIL PAINTINGS OF  
LIONEL LEMOINE FITZGERALD (1890-1956)

by

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## ABSTRACT

This thesis discusses the stylistic development of Lionel LeMoine FitzGerald (1890-1956) as seen in his dated oil paintings.

Chapter I outlines FitzGerald's formative years (1890-1919). It attempts to explain how his love of the prairies and interest in art developed. It suggests the dominant influences in his study of art. It includes a stylistic discussion of FitzGerald's earliest works, including his well known, Late Fall, Manitoba (1918).

Chapter II attempts to explain why FitzGerald suddenly lightened and brightened his palette. It explores the sources which may have influenced the development of FitzGerald's impressionistic style (1920-October 1921) and it provides a stylistic analysis of two of his impressionistic works, Summer East Kildonan (1920) and Summer Afternoon, The Prairie (1921).

Chapter III discusses the importance of FitzGerald's first trip to New York, his study at the Art Students' League (December 1921 - May 1922) and his study of the works of European masters at the Metropolitan Museum. It explores the influence his two art instructors, Boardman Robinson and Kenneth Miller may have had on his work. It also suggests the importance of the works of Cezanne to FitzGerald's development.

Chapter IV discusses the new directions FitzGerald pursued upon his return from New York. It reveals that FitzGerald's new style of painting, as seen in Potato Patch, Snowflake (1925) was fairly dependent on the external influences he had seen while in New York. This chapter also discusses the importance of

FitzGerald's appointment as instructor for the Winnipeg School of Art, to his development of a new more studied style, as seen in Williamson's Garage (1927).

Chapter V explores the influences of his second trip to the East (June 1 - July 1, 1930) on his artistic development, through revealing statements drawn from FitzGerald's Diary.

Chapter VI reveals FitzGerald's striving towards more personal expressions during the thirties and forties, as seen in three major works from this period, Doc Snider's House (1931), Jar (1938), and Still Life: Two Apples (1940).

Chapter VII discusses FitzGerald's gradual move towards abstraction. Suggestions of this direction, are already noted in From an Upstairs Window, Winter (1948). It includes a stylistic analysis of two abstract works, Composition No. 1 (c. 1950-51) and Abstract: Green and Gold (1954). The last major oil, Hat (1955), is discussed in terms of a final statement made by the artist. An attempt is made to determine the essential characteristics of FitzGerald's paintings, which enable them to transcend their regional boundaries and speak to all of Canada.

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## CHAPTER I

### FORMATIVE YEARS (1890 - 1919)

"The faculty of being able to see in their surroundings something beautiful no matter how apparently ordinary they may be, is invaluable."<sup>1</sup>

These are the words of Lionel LeMoine FitzGerald, a man who never tired of the prairie landscape and who found beauty in the simplest still life arrangements; comprising only of a jug or a discarded milk can. Lionel LeMoine FitzGerald was fortunate in having that rare gift that only master artists possess, that enables them to turn the commonplace -- be it a small corner of the landscape or everyday objects -- into works of art. Primarily a landscape artist, FitzGerald saw and experienced the prairie in a way that few people have done or ever will. FitzGerald's own description of a train ride to Regina reveals the depth of this man's perception.

The day was especially lovely, with a fine sky and plenty of lights and shadows to break up the visible expanse of land seen through the car windows. I was more than ever impressed with the wide variations in the contours from the flatness outside Winnipeg to the gradually increasing roll of the ground as we went westward. A marked blue in the distance, gave the feeling of low lying hills and, sometimes, close up a higher mound, topped with trees, broke the long line of the horizon in a most pleasant way. Even where flatness dominated and the horizon seemed one long straight line, bluffs of poplar, farm buildings and the wide variety in the fields from the light of the stubble to the dark of the freshly ploughed land, relieved the possible monotony and kept the interest.<sup>2</sup>



FitzGerald spent his early life in Winnipeg, except for the summers when he went to visit his grandparents' farm in Snowflake, Manitoba, a small town south of Winnipeg. It was in Snowflake, that FitzGerald developed his appreciation for nature and, in particular, for the prairie. This love of nature and the prairie developed simultaneously and was later strongly reflected in his drawings and paintings. FitzGerald said, "The summers spent at my grandmother's farm in southern Manitoba were wonderful times for roaming through the woods and over the fields and the vivid impressions of those holidays inspired many drawings and paintings of a later date."<sup>3</sup>

According to Robert Ayre, a close friend of the mature artist, FitzGerald's only boyhood daily farm chore was to bring the cows home. "FitzGerald respected the placid undemanding cows, which kept their own counsel and let him keep his, leaving him to his thoughts and dreams."<sup>4</sup> He was a dreamy child of modest upbringing who grew to become a quiet man who enjoyed working independently.

FitzGerald was born in Winnipeg, Manitoba on March 17, 1890. From his sister, Mrs. Perry, can be traced his family origins. His father was Lionel Henry FitzGerald, a descendant of Irish nobility, who was brought to Canada from Nassau in the Bahamas while a young boy and reared by his uncle, Sir Issac Lemoine, at the Grange Estate near Quebec City. It was from Sir Issac that FitzGerald received his middle name.<sup>5</sup> According to Patricia Bovey, "Lionel Henry FitzGerald had come West with a survey party, and he later returned to Winnipeg as a bank messenger."<sup>6</sup> Mrs. Perry stated that "Henry FitzGerald came to Manitoba when he was seventeen... In 1889 he married Belle Wicks, a native of Exeter, Ontario,

whose parents owned a farm in Snowflake, Manitoba."<sup>7</sup> Belle Wicks was a descendant of yeoman farmers of Devonshire who had settled in Exeter. Even though LeMoine's maternal grandfather had died when he was only five or six years old, his grandmother kept up the farm.

According to FitzGerald, his first interest in art came when he was in Grade III.

My first recollection of an interest in pictures goes back to the day when I was a pupil in a Grade III class at the Isbister School here in Winnipeg. The teacher - all I remember about her now is that she was a motherly sort of person - showed us some of those small brown reproductions of art masterpieces known as Perry Pictures. She explained that these cost one or two cents each and that if we wished to buy some we could bring the money to her and she would order them for us. She also told us that there were larger ones that cost twenty-five cents each. I had been saving my money to buy my father and mother a gift for their wedding anniversary and I decided right then that I'd get one of those larger prints for them.<sup>8</sup>

This interest in art grew with each successive year. FitzGerald, wishing to increase his knowledge about art and artists, frequently visited the small art section of the William Avenue Branch of the Winnipeg Library, that had recently opened in 1904. Recounting his early exposures to art through the medium of books, FitzGerald wrote,

I read Ruskin at almost the beginning and all that clings to me as closely as my vacation days at Snowflake at my grandmother's farm... Strange books I read at that time trying to find out something about art. Ruskin pretty weighty stuff, but through a lot of wading and looking at the illustrations a lot of avenues opened just a little and naturally, Turner became something of a god. I still retain something of that illusion with the greater knowledge that has come with the passing years and contact with many reproductions of his work and the seeing of a few original works. For the first time, I read of the other artists that Ruskin wrote of in comparison with Turner and began a study of the history of art in this way. I got a wonderful thrill from the two volumes of Holman Hunt's Pre-Raphaelitism and the Pre-Raphaelite

Brotherhood. The earlier days of the brotherhood existence naturally interested me the most and I read and looked at the production of these days with something of awe, at the, to my mind then, terrific achievements of such young men.

...Perhaps Ruskin's Elements of Drawing was the most fascinating to me, of all the books. Here I had something definite, a plan of study, that might lead me into the way of doing things that promised possibilities in the future.

...Not from the library but from a friend came the loan of an issue of the Studio containing a long article on Bonington with numerous illustrations, one in colour, very lovely, a street in Rouen. From a watercolour drawing with some body-colour, I made a copy of this and read and reread the text and learned some of the reproductions almost by "heart". From this I became pretty intimate with Bonington and my admiration of that time has only increased.

Gradually, by such a hit and miss method I got started. The library was invaluable and I always look at it with a special feeling.<sup>9</sup>

Thus at an early age, FitzGerald had absorbed aspects of the history of art through the writings of Ruskin. What was the thrust of Ruskin's teaching and how did they influence the later artistic development of FitzGerald? According to Elizabeth Holt, "For Ruskin the artist's whole function was to be seeing, feeling, -- (quoting Ruskin) -- 'an instrument of such tenderness and sensitiveness that nothing shall be left unrecorded'."<sup>10</sup> According to Ruskin, "The greatest thing a human being ever does in this world is to see something, and tell what he saw in a plain way."<sup>11</sup> These words appear to have formed the guiding light for FitzGerald. His mature oils like Jar of 1938 (Slide 12) and Still Life: Two Apples of 1940 (Slide 13), reveal that FitzGerald retained a considerable amount of Ruskin's philosophy of the artist as the 'seeing and feeling recorder'.

It is obvious from FitzGerald's letter that he immensely enjoyed reading Ruskin's Elements of Drawing (1857). One of the interesting aspects of this

book, with respect to the study of FitzGerald's work, is the section on colour theory. According to Holt, Elements of Drawing presents an advanced colour theory advocating a stippling technique of pure colour over a white ground. This also influenced the Neo-Impressionists, since Ogden Rood in his book Modern Chromatics (1879), entitled Théorie Scientifique des Couleurs (1881) in the French version; included large sections of Ruskin's colour theory.<sup>12</sup>

Several of FitzGerald's works done in a dapple technique (for example, Three Apples on a Purple Plate of 1949 (Slide 16), may have had their origins in his early involvement with Ruskin's theory. FitzGerald never adhered strictly to any theory, yet he seemed to absorb fragments from many different sources, and modified them to serve his own ends.

It is likely that the young FitzGerald had also read at least one of Ruskin's volumes on Modern Painters (1843-60) which extolled the virtues of Turner as the ideal painter. After reading Ruskin, FitzGerald, as quoted, had felt that Turner was something of a god. In Modern Painters Ruskin wrote:

Turner is the only painter, so far as I know, who has ever drawn the sky...all previous artists having only represented it typically or partially, but he, absolutely and universally...He is the only painter who ever drew the stem of a tree, Titian having come the nearest before him, and excelling him in the muscular development of the large trunks (though sometimes losing the woody strength in a serpent like flaccidity), but missing the grace and character of the ramifications.<sup>13</sup>

In Poplar Woods of 1929 (Slide 10), FitzGerald has also portrayed the muscular development of the large trunk, without losing its "woody strength", and has given the tree a certain universal quality and a pervading grace. No doubt, Ruskin would have commended his vicarious student for this work.

According to Holt, "The Pre-Raphaelites received Ruskin's endorsement for they were earnest men."<sup>14</sup> FitzGerald, too, was an earnest man, a man whose lifestyle was not divorced from his art. He was a sincere, quiet, casually dressed prairie artist who worked diligently at his art. His works reveal his diligence, and are sincere, quiet and unadorned depictions relating to his prairie experience. FitzGerald's life style and the style of his works mirror each other fairly accurately.

Did FitzGerald's readings on Pre-Raphaelitism have any effect on his later works? It would appear that the stylistic influence of the Pre-Raphaelites (Holman Hunt, William Rossetti and John Everett Millais) was very minimal or non-existent. FitzGerald probably enjoyed Holman Hunt's Pre-Raphaelitism and the Pre-Raphaelite Brotherhood (1905) more as a piece of literature than a philosophy of art. The young FitzGerald had felt awe for these artists, yet the mature FitzGerald realized their frailties. The only direct correlation between FitzGerald and the Pre-Raphaelite Movement (and this is one reason why the latter was supported by Ruskin would seem to be their insistence on studying directly from nature).

The last artist, which FitzGerald made reference to having read about during his formative years, was Richard Parkes Bonington (1801 - 1828), in an article published in The International Studio magazine. Through reading his article, FitzGerald felt that he "became pretty intimate with Bonington's works...and my admiration of that time has only increased."<sup>15</sup>

This article written by Henri Frantz in December of 1904, established Richard Bonington as a renowned artist and as a direct precursor of Impressionism. Referring to Bonington's works, Frantz wrote,

Naturalism succeeds to Romanticism only to give way its turn before Impressionism, and still the water-colours and oils from this artist's hand retain all that freshness of charm, all that modern feeling, which is as enchanting for us as for our fathers.<sup>16</sup>

Bonington's oil paintings and watercolours might well be divided under three general heads. . . . In the secondary category . . . Bonington became more closely attached to Romanticism, and followed a course parallel to that of Delacroix; nay, perhaps it would be more exact to say that he followed him.<sup>17</sup> The third . . . are canvases . . . all shimmering with light, all overflowing with the glorious rays of that Italian sun. . . .<sup>18</sup> Bonington, I consider, shares with Turner the title of the most luminous colourist of the English nineteenth century school.<sup>19</sup>

Since FitzGerald read this article, presumably shortly after it was published in December of 1904, he was also aware, at least to some degree, of the works of Delacroix and Constable, and he had heard of the term "Impressionism" as early as 1904-05.<sup>20</sup> Thus prior to receiving any formal art training, FitzGerald had learned a certain amount about nineteenth century English and French painting through art books and periodicals.

It was also during his formative years, that he first became acquainted with the works of Millet, the great French master, who depicted the quiet dignity of farm life. His Grade IV teacher had several prints of Millet's paintings in the classroom.<sup>21</sup> According to Ayre, FitzGerald had appreciated them but did not grasp their importance. Ayre wrote, these "had struck a note but he had not understood it."<sup>22</sup> Bovey asserts that he certainly understood Millet's works by the time he painted The Potato Patch, Snowflake of 1925 (Slide 8).<sup>23</sup> Thus

FitzGerald, while still a youth, had been exposed to several famous artists through reading and seeing colour reproductions.

FitzGerald enjoyed the school art classes which allowed him to create his own art. Several of his art sketch books from his school days are still extant. These sketch books were formerly in the possession of Mrs. Pat Morrison, FitzGerald's daughter, but are now located in the FitzGerald Study Centre at the University of Manitoba. Bovey writes, "These show a remarkably steady hand and a keen interest in drawing. His later concentration on detail and command of technique are certainly foreshadowed in these early works."<sup>24</sup> FitzGerald wrote his own comments about these early sketches years later in a letter to Robert Ayre,

Very recently I ran across some drawings made as exercises and I think the ideas good. They were simple and Ruskin-like, called for great honesty of purpose, and a reverence for the finest things. Not a bad programme for the young mind -- or for the older one for that matter.<sup>25</sup>

One of the more finished sketches in one of the sketch books, dated probably around 1906, is an untitled pencil drawing of two large bags which are firmly tied up with string. Already his natural sense of balance in compositional arrangement is apparent. The drawing itself is very fine and has that subtlety of line which FitzGerald retained all his life.

He attended school only until the age of fourteen which was the common practice for children of families of moderate means. In later years, FitzGerald tried to reassure his mother that "he had an education deeper than any he could have squeezed out of books and lectures."<sup>26</sup>

It was after he had left school and started working at a wholesale drug office, that his childhood enjoyment of art began to develop as an increasingly more important part of his life. FitzGerald wrote,

After leaving school (in 1904), I worked in a wholesale drug office, and finding the job not quite satisfying, I felt the first real urge to draw, so I got some drawing-paper, a pencil, and eraser and started work. One of the first efforts, out-of-doors, was the drawing of a large elm tree and I remember a friend and I making great preparations and walking a long distance to find a subject that appealed to us. I think perhaps the walk into the country held as much fascination for us as the work. However, we did find this lovely old tree and tried our best to put down what it looked like but my remembrance is chiefly of the soft warmth of the sunny day, the quiet country around us, and our walk home.<sup>27</sup>

From 1909 to 1912, FitzGerald spent his days working at various jobs. His first job was in Stovel's publishing house,<sup>28</sup> which was probably owned by Mr. J. Stovel, who later became an M.L.A. and was on the Board of Directors for the Winnipeg School of Art during its early years (1921 - ).<sup>29</sup> Later, FitzGerald worked in an engraver's plant for three months and then, until he was twenty-two years old, in a stockbroker's office.<sup>30</sup> Around 1909, he began his formal study of art by taking one of A.S. Keszthelyi's evening courses given at the Keszthelyi School of Art (also called the Winnipeg School of Fine Arts), located in the old Stobart Block in downtown Winnipeg. A Hungarian, Keszthelyi, had recently moved to Canada after having been a professor at the Carnegie Schools in Pittsburgh. Ann Davis writes,

Little is known about this teacher's Canadian interlude except that he only stayed about four years, instructing 'Drawing and Drawing from the living model, Decorating, Designing and Portraiture'. . . . Keszthelyi's few extant works would suggest that he concentrated on figure painting.<sup>31</sup>



It was not until later in FitzGerald's career that he too developed an interest in figure painting. An advertisement in The Winnipeg Free Press dated from July 11, 1910, reveals that A.S. Keszthelyi was an artist who had received several honours both abroad and in Winnipeg including: the Hungarian Scholarship (1901); the Harkanyi Prize, Budapest International Exhibition (1903); the Rothschild's Travelling Scholarship (1903); as well as a medal for "Best Collection of Pictures in the Winnipeg Exhibition" of 1909, including the "First Prize for Portraits in Oil", "First Prize for Miniatures on Ivory" and "Gold and Silver Medals for Best Paintings".<sup>32</sup> Unfortunately so little else is known about Keszthelyi's works and his teachings, that his influence upon FitzGerald's works cannot be determined.

Seated Man of 1909 (Slide 1) was probably a classroom figure study that FitzGerald had done while a student at the Keszthelyi's School of Art. It portrays a middle-aged man resting on a simple wooden chair, his shoulders rounded and his hands resting between his legs. This charcoal drawing reveals the latent talent the young FitzGerald possessed, both in draughtsmanship and the modelling of forms.

In 1911 he exhibited for the first time a few of his landscapes at his old haunt, the Winnipeg Public Library. Unfortunately, it is not known which these are. It is possible that one of the works was a small (8" x 10-1/2") landscape oil entitled Woodland (listed in the Appendix), since it is the only known work of that year. This was exhibited at the Morris Gallery in February 1973, but its present location is known, and no reproduction of this work has been found to date.

It was not until 1912, at the age of 22, that FitzGerald decided to commit himself wholly to the field of art and in particular, to painting.<sup>33</sup> This was to be his full time profession. On November 25th this same eventful year, he married Felicia Vally Wright, a singer who had been born and raised in Ottawa.<sup>34</sup> On March 30, 1916, their first child, Edward, was born and three years later on March 25, 1919, their daughter, Patricia, was born.

Although he devoted a considerable amount of time to his development as a painter up until the middle of the 1920's, he also (for financial reasons) had many related short term jobs. While the real estate boom lasted, he drew maps for an advertising agency.<sup>35</sup> Then, he took up decorating windows for Eaton's display department, as well as designing and painting scenery for theatre groups like the Community Players of Winnipeg. According to Bovey, through the Winnipeg Little Theatre, FitzGerald made a number of very close friends, including Arnold and Florence Brigden of Brigdens of Winnipeg Ltd., the photoengraving firm, and Claude and Mrs. Sinclair. Both Mrs. Brigden and Mrs. Sinclair acted in the theatre and both couples were avid art collectors, and through the years bought many of his works.<sup>36</sup>

In 1912 the Winnipeg Art Gallery was opened.<sup>37</sup> According to Robert Ayre, FitzGerald shared a studio with Donald MacQuarrie, the new curator, and that "MacQuarrie, himself a painter in the Corot tradition, had some influence on the younger man's work."<sup>38</sup> Unfortunately, so little is known about the works of MacQuarrie that it is very difficult to surmise what influence his works may have had on FitzGerald.<sup>39</sup>

In 1913, FitzGerald exhibited a work entitled The Dying Embers of Autumn in the Royal Canadian Academy Exhibition held in Montreal.<sup>40</sup>

This was the first of his paintings to be exhibited with the Royal Canadian Academy and he continued to exhibit with them regularly for the next several years. Unfortunately, little is known about The Dying Embers of Autumn; there is no reproduction available and its present location is unknown. It would be assumed that the medium would have been oil, but even that is uncertain. It is known that FitzGerald had a preference for the colours of the last stages of autumn, and that this was a preference he retained all of his life. Speaking of the beauty of late autumn, he once said,

Even though all the autumn colour had gone from the trees, there was definitely colour. True, it was of a delicate nature, and required more concentration to see than the richer tones of early fall. But the very delicacy gave it a charm and a sense of vastness that more obvious colour would never have achieved. If I have any preference in the seasons, perhaps, this time of the year comes closest to it. The greyness and delicacy of land and sky have a particular appeal for me, a greater emotional impact than any other period. . . . The high delicate key of colour in the late fall has a particular quality that is the most satisfying and has dominated my selection in colour arrangement.<sup>41</sup>

This statement is also important for considering the colour of FitzGerald's later autumn coloured still lifes like Jar of 1938 (Slide 12).

This preference for this greyness and delicacy of the land and sky is also seen in an oil painting from 1914, which is perhaps typical of his earliest works (up to 1920). It is an untitled work referred to as Manitoba Winter (Slide 2).

This small oil painting (6-1/2" x 8-1/2") is in a private collection in Winnipeg.<sup>42</sup> The colouring of the work ranges from pastel browns, greys to off-whites, giving the work a calm and sombre quality. In comparison to his later works, it appears

quite loosely organized, although the eye is led by the inverted 's' curve of the line of barren trees, from the right foreground into the left middle-ground and back into the right background, to the focal point which is the small farm house. The painted surface is only slightly textured. This painting appears to have the flavour of a fairly quickly executed oil sketch, where details are left quite vague and the artist is simply attempting to capture the overall feeling of the scene.

In 1916, FitzGerald received some recognition for his Prairie Trail of c. 1916, which he had exhibited in Montreal at the R.C.A. annual exhibition. H. Mortimer-Lamb, The Studio correspondent, wrote, "something of the vastness of the prairie country and the feeling it inspires was well suggested in Mr. FitzGerald's Prairie Trail."<sup>43</sup>

Locally, FitzGerald was also beginning to receive recognition. He exhibited at the Fourth Annual Exhibition of Paintings by Western Artists held at the Winnipeg Art Gallery, then located in the Industrial Bureau. This exhibition was held on June 13, 1916. The catalogue of the exhibition unfortunately provides little information. It only lists the name of the artist, title of the work, and the price of each of the fifty works on display. L.L. FitzGerald exhibited eight works, all landscapes, ranging in price from \$15.00 for his work entitled Grey Day, to \$150.00 for his work entitled Prairie Trail. (Other well known local artists of the period who exhibited at this exhibition were W.J. Phillips, F.H. Fripp and H. Valentine Fanshaw.)

In 1918, FitzGerald received some national recognition. The National Gallery of Canada purchased Late Fall, Manitoba of 1918 (Slide 3). It is

somehow appropriate that the first oil painting that the National Gallery chose to buy for their collection should have been a work depicting FitzGerald's favourite time of the year -- late autumn. In writing of FitzGerald's earliest works, including his Late Fall, Manitoba, Davis writes, these "are characterized by quick application of rather thin paint, resulting in a somewhat scrubbed and hazy image. Here volume and colour predominate over line."<sup>44</sup>

In his earliest works, like Manitoba Winter (1914) and Late Fall, Manitoba (1918) perhaps certain relationships between the work of the young FitzGerald and the works of 'Corot influenced' MacQuarrie can be seen. Both of these works use a very limited palette of sombre greys, greens and browns, avoiding strong value contrasts. The influence of MacQuarrie, his former colleague, might also be detected in the depiction of the soft hazy fluffiness of the foliage in Late Fall, Manitoba, which suggests the late works of Corot. However, in his early works, he is basically interested in recording nature; it is in the mature FitzGerald that his own unique vision will be found.

FitzGerald's works from boyhood to 1919, centred on one subject, landscape -- in particular landscape of his home region, the prairies of Southern Manitoba. He enjoyed depicting the prairies in each of the four seasons, but -- as acknowledged -- it was the late fall that he most preferred. He drew and painted not only vast prairie scenes, but also the woods and rivers around Winnipeg. His choice of landscape as the theme for the works of his youth (and indeed landscapes formed the majority of his life's works) is not at all surprising since FitzGerald had an enormous love of nature.

His earliest works tended to be small in size and pastel in colour, and more concerned with depicting the scene as it actually appeared rather than imposing any intellectually structured modifications. This was also true of his colour. He chose the colours of nature, the subtle greens and browns of the prairies, and applied them in a strictly naturalistic way. At this stage in his development, FitzGerald was not yet as involved in the study of colour and light as he was to become in his impressionistic works of the early 1920's.

## CHAPTER I

FOOTNOTES

<sup>1</sup>The Wanderer, "I First Saw," The Winnipeg Tribune, December 21, 1923. In this statement, FitzGerald is referring to school children.

<sup>2</sup>Thomas Papers, L.L. FitzGerald, "Painter of the Prairies," C.B.C. Wednesday Night Talk, December 1, 1954, typescript, p. 1.

<sup>3</sup>ibid.

<sup>4</sup>Queen's University Archives, Ayre Papers, Robert Ayre, "Lionel LeMoine FitzGerald," typescript unpublished article, p. 3.

<sup>5</sup>Dale Amundson, "Lionel LeMoine FitzGerald," (unpublished B.F.A. thesis, University of Manitoba, 1963) p. 7. Records information obtained from Mrs. Perry, FitzGerald's sister.

<sup>6</sup>Patricia Bovey, "The Man," Lionel LeMoine FitzGerald, The Development of an Artist, Exhibition Catalogue (The Winnipeg Art Gallery: 1958) p. 12.

<sup>7</sup>Amundson, "Lionel LeMoine FitzGerald," p. 7.

<sup>8</sup>Nellie H. George, "L.L. FitzGerald, The Prairie Artist," The Manitoba Teacher (March - April, 1958), p. 12. Unfortunately the artist represented in this large reproduction is not known.

<sup>9</sup>Queen's University Archives, Ayre Papers, Letter from L.L. FitzGerald to Robert Ayre, July 25, 1949.

<sup>10</sup>Elizabeth Holt, From the Classicists to the Impressionists: A Documentary History of Art and Architecture in the Nineteenth Century (New York: Doubleday and Co., Inc., 1966), p. 117. Includes a quote by Ruskin as recorded in Holt.

<sup>11</sup>Ruskin's writings as recorded in: Harold Osborne, The Oxford Companion to Art (Oxford: Clarendon Press, 1970), p. 1026.

<sup>12</sup>Holt, Classicists to the Impressionists, p. 118.

<sup>13</sup> John Ruskin, Modern Painters, Volume I: Of General Principles and of Truth (Boston: Dana Estes & Company, 1873) as recorded in: Holt, Classicists to the Impressionists, p. 124.

<sup>14</sup> Holt, Classicists to the Impressionists, p. 118.

<sup>15</sup> Letter from L.L. FitzGerald to Robert Ayre, July 25, 1949.

<sup>16</sup> Henry Frantz, "The Art of Richard Parkes Bonington, 1801 - 1828." The International Studio, 24 (December 1904), p. 99.

<sup>17</sup> Ibid., p. 104.

<sup>18</sup> Ibid., p. 108.

<sup>19</sup> Ibid., p. 111.

<sup>20</sup> Refer to Chapter II: Impressionistic Period 1920 - October 1921, for a more comprehensive handling of Impressionism and how it relates to FitzGerald's work.

<sup>21</sup> Probably one of the Millet prints was of The Angelus, since it was more widely known from reproductions than any other in that century. Millet's The Sower and The Gleaners were also very popular, and many school and church classrooms had reproductions of these three works hanging on the wall.

<sup>22</sup> Ayre, "L.L. FitzGerald," p. 6.

<sup>23</sup> Refer to the stylistic discussion of Potato Patch, Snowflake, 1925, for more information regarding Millet's influence on FitzGerald.

<sup>24</sup> Bovey, "The Man," L.L. FitzGerald Catalogue, p. 12.

<sup>25</sup> Letter from L.L. FitzGerald to Robert Ayre, July 25, 1949.

<sup>26</sup> Ayre, "L.L. FitzGerald," p. 5.

<sup>27</sup> Dr. Ferdinand Eckhardt, "Introduction," L.L. FitzGerald 1890 - 1956: A Memorial Exhibition (Ottawa: National Gallery of Canada, Mortimer Ltd., 1958).

<sup>28</sup> University of Victoria, Creative Canada - A Biographical Dictionary of Twentieth Century Creative and Performing Artists (Toronto: University of Toronto Press, 1971), p. 111.

<sup>29</sup> Winnipeg School of Art, "Prospectus 1921 - 1922," n.p.



<sup>30</sup> Robert Ayre, "Painter of the Prairies," Weekend Magazine, 8, 12 (1958), p. 26.

<sup>31</sup> Ann Davis, "A North American Artist," Lionel LeMoine FitzGerald, The Development of an Artist, Exhibition Catalogue (The Winnipeg Art Gallery: 1958), p. 28. Contains a quote from: "Winnipeg School of Fine Arts," The Winnipeg Free Press, July 11, 1910.

<sup>32</sup> Winnipeg Art Gallery Files, "Winnipeg School of Fine Arts," The Winnipeg Free Press, July 11, 1910.

<sup>33</sup> Peter Mellen, The Group of Seven (Toronto: McClelland and Stewart, 1970), p. 182.

<sup>34</sup> Letter from Dr. Eckhardt to Mrs. Hagmeier, February 10, 1968. Lists the marriage date as November 22, 1912.

<sup>35</sup> Ayre, "Painter of the Prairies," p. 26.

<sup>36</sup> Bovey, "The Man," L.L. FitzGerald Catalogue, p. 14 (paraphrased).

<sup>37</sup> Dennis Reid, A Concise History of Canadian Painting (Toronto: Oxford University Press, 1973), p. 160. States that the Winnipeg Art Gallery opened in 1913.

<sup>38</sup> Ayre, "L.L. FitzGerald," p. 7.

<sup>39</sup> Refer to the stylistic discussion of FitzGerald's Late Fall, Manitoba, 1918. Suggests certain possible influences that MacQuarrie had on FitzGerald's work.

<sup>40</sup> Reid, Concise History, p. 160. States that the 1913 R.C.A. Exhibition was held in Winnipeg to inaugurate the new art gallery. There appears to be some discrepancy over its location. Davis, "A North American Artist," L.L. FitzGerald Catalogue, p. 28. States that it was held in Montreal.

<sup>41</sup> Thomas Papers, "Painter of the Prairies," C.B.C. Wednesday Night Talk, p. 1.

<sup>42</sup> I was fortunate to have been allowed to photograph this work, while I was in Winnipeg in the summer of 1975. The owners, however, did not wish to be acknowledged.

<sup>43</sup> H. Mortimer-Lamb, "Studio Talk," The International Studio, 67 (February - May, 1916), p. 66. The present location of Prairie Trail is unknown and there is no available reproduction of this work.

<sup>44</sup> Davis, "A North American Artist," L.L. FitzGerald Catalogue, p. 28.

## CHAPTER II

IMPRESSIONISTIC PERIOD (1920 - OCTOBER 1921)

In FitzGerald's works of the early 1920's (1920 - October 1921), it is apparent that the artist has entered a new phase in his stylistic development.<sup>1</sup>

The two best and most characteristic examples of this period are Summer, East Kildonan of 1920 (Slide 4) and Summer Afternoon, The Prairie of 1921 (Slide 5).<sup>2</sup>

These works, unlike his more sombre-toned earlier works (up to 1919), are light, vibrant works with a freer handling of paint and a concern for the effect of sunlight on a landscape. What could have caused FitzGerald to have suddenly lightened and brightened his palette? FitzGerald, certainly, had not seen any original paintings done by the French Impressionist painters when he painted these works, yet their influence is apparent.

It is probable that FitzGerald's development of an impressionistic technique was derived from three sources. First, from looking at reproductions of the works of the French Impressionists. Indeed, The Winnipeg Tribune of December 21, 1923, mentioned that FitzGerald had "gained experience through looking at what others have done in reproductions." The author of this article quotes FitzGerald as follows:

'We (in Winnipeg) have a wonderful background for the development of artists here and a freedom from some unnecessary influences. But we at the same time are handicapped by a lack of representative works of the old and new masters of painting which are essential in the progress of the

artist, and in increasing appreciation on the part of the general public. Further it is of great importance that the younger generation be able to see these things of beauty when they are building their mental attitudes for the future, when the contact with fine examples would be of the greatest significance in not only their appreciation of art, but of nature.'

The author continues,

. . .Mr. FitzGerald has given expression to a view, endorsed by many other artists, that in these days of fine reproductions and their comparatively low cost it would be an excellent idea to have a number in the schools where children could live with them from day to day.<sup>3</sup>

The above article highlights two important points. First, that FitzGerald believed that the knowledge of the great masters in painting was essential to an artist's development. Second, that good quality, low cost reproductions were available in Winnipeg at this time.<sup>4</sup>

The second source responsible for FitzGerald's change in technique was probably illustrated art magazines like The International Studio. From 1904 - 1920, The International Studio published many good articles on the Impressionist artists.<sup>5</sup> Even the early 1904 article on Bonington contained several references to Impressionism. FitzGerald, intrigued by this article, surely must have tried to gain more information about Impressionism. The December issue of this journal contained a one page advertisement for a series of articles entitled "The Impressionists and Impressionism" by Charles Louis Borgmeyer, which were to be published in Fine Arts Journal. The ad reads this series will contain,

. . .at least one hundred and twenty reproductions of pictures by Manet, Claude Monet, Cézanne, Degas, Renoir, Pissaro, Sisley, . . . etc. etc.<sup>6</sup>

Therefore, certainly by 1920, FitzGerald, through his reading, would have been aware of the works of the Impressionists and their technique.

The third source, probably in part responsible for the development of FitzGerald's impressionistic technique, was the influence of other contemporary Canadian artists. This third source is difficult to substantiate or pinpoint to a specific contact with a specific artist. According to Joan Murray, Impressionism was introduced into Canada in the mid-1890's.<sup>7</sup> Some Canadian artists felt the impact of Impressionism, indirectly, through their contacts with American artists, who were working in an impressionistic style. Between 1890 - 1920 many Canadian artists, including Maurice Cullen, A. Suzor-Coté, James Morrice and A.Y. Jackson went to France to study. These artists would have had the opportunity to see and study, directly, from the original works of the French Impressionists. Concerning the Canadian artists' interest in Impressionism, Joan Murray, has stated:

The works of the Impressionist influenced painters were poorly received by the public. To combat this indifference Canadian artists formed the Canadian Art Club of 1907. Through the influence of the Club and Montrealers such as A.Y. Jackson, the style became one of the sources of inspiration for the founding members of Canada's national school, the Group of Seven, which held its first group exhibition in 1920, by which time most of the Group had developed beyond Impressionism to an acceptance of Post-Impressionism ideas.<sup>8</sup>

By 1920, knowledge of artists such as Maurice Cullen and Marc-Aurèle de Foy Suzor-Coté should have penetrated as far west as Winnipeg. In The International Studio, FitzGerald would certainly have read about and seen reproductions of their works and those of Tom Thompson and the Group of Seven artists, even if he had not had the opportunity to as yet see any originals.<sup>9</sup> Writing to Frank Johnston on October 19, 1921, from a train passing through Algoma on the way to Ottawa, FitzGerald remarked, ". . . to just see your

interpretation and then the real thing gives me a more intimate feeling towards the work that you and the others have been doing."<sup>10</sup> This statement reveals that FitzGerald was aware of the works of the Group of Seven painters prior to October of 1921.

FitzGerald may have seen his first original painting by A. Suzor-Coté in October of 1921. The Canadian Art of Today Exhibition held at the Winnipeg Art Gallery from October 15th to December 10th, 1921, contained one of Suzor-Coté's oils, Veillard de Chez Nous, valued at \$1,000.00.<sup>11</sup> The exhibition catalogue contains this caption below this work:

A. Suzor-Coté, R.C.A. Born in Quebec. Studied abroad. He is a most gifted artist and his models of the habitant have a quaint appeal. His subjects are varied and colourful. He has received many honours at home and abroad.<sup>12</sup>

This quote reveals the excellent reputation Suzor-Coté had already developed by 1921 in Canada and abroad. FitzGerald was also represented at this exhibition, with his oil, Summer, East Kildonan, valued at \$375.00. Even a strictly monetary value comparison, shows the degree to which Suzor-Coté was already considered a well established and recognized artist. It would seem that FitzGerald would have seen reproductions of Suzor-Coté's works prior to this date.

Having considered possible sources for the development of FitzGerald's impressionistic style, it might be of interest to consider how closely FitzGerald's work compares with the work of the French Impressionist painter, Claude Monet. Monet's The Garden, Giverny (1902) might be considered a characteristic example of Impressionism.

The Garden, Giverny portrays the effect of sunlight on a landscape.

In order to capture the effects of outdoor light, the artist has disregarded local colour. Colour became only the result of the play of light. The artist endeavoured to achieve these effects by juxtaposing small strokes of pure colour to obtain the desired brilliancy. The transitional greys, ochres, browns and blacks, were avoided in favour of these brighter, often unmixed hues.

In Monet's The Garden, Giverny it is the depiction of sunlight reflecting on flowers, trees and garden path which is the artist's main concern. This passion for recreating the effects of light causes Monet to almost abandon contour, modelling and any precise details of the scene. His technique (which was characteristic of the Impressionists) to capture the shimmering quality of light, was to apply thick small flecks or dabs of pure colour using short, quick brush strokes.

FitzGerald through his readings of Ruskin's Elements of Drawing was already aware of the theory, which advocated using a stippling technique of pure colour over a white ground. Having read about Impressionism and having studied the reproductions of the Impressionists, FitzGerald probably decided to experiment and try to create his own variation of this style using the prairie landscape as his subject.

Summer, East Kildonan of 1920 displays his interpretation of Impressionism. Like the French Impressionists, FitzGerald probably painted this work out-of-doors (plein air), and his works of this period emphasize the effect of sunlight on the prairie. Although Bovey writes;

FitzGerald did not work like the Impressionists. He did work outdoors but usually in watercolours or even pencil. . . . Also FitzGerald executed studies and sketches.<sup>13</sup>

This would not seem to be true in the case of Summer, East Kildonan or his other painting from this period, like Summer Afternoon, the Prairie (1921). Both these works appear to have been executed out-of-doors, in a spontaneous fashion without the use of preparatory sketches. This seems to be substantiated by Ayre's quote, that FitzGerald (referring to his works prior to 1924) "gave up the quick and easy style of his oil paintings and turned to watercolour, etching and drawing."<sup>14</sup> The words "quick and easy" imply that they were executed in a short period of time and without the use of preparatory drawings.

FitzGerald's technique of painting in these works is certainly that of French Impressionism. A comparison of Monet's The Garden, Giverny and FitzGerald's Summer, East Kildonan reveals certain similarities between these two works. Both portray basically the same subject matter, including a path leading to a small country house, encircled by trees, and completely showered in sunlight. Both artists have portrayed beautifully the sunlight breaking through the trees, creating dappled sparkles of light on the ground below. In both paintings the actual subject is the beautiful and complex quality of light which creates such gorgeous patterns, and not merely a depiction of a local summer landscape. The landscape has become only a vehicle for the expression of the effect of sunlight on the colour in nature.

FitzGerald's interest in the depiction of sunlight was already recognized in 1921. In the catalogue of the Canadian Art of Today Exhibition, in which FitzGerald had exhibited his oil, Summer, East Kildonan, is written, "L.L. FitzGerald,

Winnipeg's native son, whose studies have been greatly to his own credit. He specializes in the painting of light."<sup>15</sup> In The Garden, Giverny, Monet has increased the emphasis shadows play in his work and minimized the role of contour and form. FitzGerald's Summer Afternoon, The Prairie (1921) is a definite step closer to Monet, in its disintegration of mass, than his earlier, Summer, East Kildonan (1920) which reveals a clearer expression of form as seen in the depiction of the trees and the house.

In Summer Afternoon, The Prairie (1921) the contours and forms of the house, wagon and row of trees are barely discernible. The broken dab technique, results in FitzGerald's elimination of all precise details, and has the effect of minimizing perspective. Painted in a naturalistic way, this scene would have revealed the feeling of wide open spaces ending in a distant horizon which is typical of the prairies. Instead, FitzGerald's impressionistic handling draws attention to the actual textured surface of the painting. Like the Impressionists, FitzGerald rejects the local colours of nature (for example, green grass) and reveals the colours of nature as a result of the play of light and reflections (for example, green grass that contains shades of blue, pink, red, orange, purple and yellow). The vibrancy of this work is a result of the use of broken strokes of juxtaposed complementaries, which create a rhythm over the painted surface of the canvas. In Summer Afternoon, The Prairie, his handling of paint has become more textured than his early oil Summer, East Kildonan. FitzGerald has now laid his paint on in thicker, more distinctive dabs.

However, FitzGerald soon turned from this "quick and easy" style of painting. Like Seurat and Cézanne, whom he admired, he outgrew his early



impressionistic style of painting and in the years to come began searching for alternate modes of expression. He was to develop a strong concern for structure and to become interested in capturing the essential quality of the scene, rather than accidental or transitory effects.

It was also in 1921, that he began to realize how much he admired the works of the Group of Seven painters. According to Reid:

The decorative side of FitzGerald's art found support with the arrival in September, 1921, of Frank Johnston of the Group of Seven to become principal of the Winnipeg School of Art. Johnston would have seen FitzGerald's show (One Man Exhibition, September, 1921), of course, but it was FitzGerald who was impressed. Writing to Johnston, (on October 19, 1921) from a train passing through Algoma on the way to Ottawa, FitzGerald remarked 'how already I appreciate the truth that you have caught in your things and the big decorative values. . . . To just see your interpretation and then the real thing gives me a more intimate feeling towards the work that you and the others have been doing.'<sup>16</sup>

There had been a small opportunity for FitzGerald to be influenced by the decorative works of Johnston. Johnston, no doubt, saw FitzGerald's work at this One Man Exhibition at the Winnipeg Art Gallery, and they would have discussed art in general and their own works in particular. But Johnston's direct influence was minimal, since after having met Johnston, FitzGerald began preparing for his trip to New York. Probably Johnston's greatest influence was an indirect one, in that it was he who probably suggested to FitzGerald to study at the Art Students' League in New York.<sup>17</sup>

Johnston, having studied at the Philadelphia Academy of Fine Arts and worked in New York in 1910, knew the value of getting formal art training outside of Canada and felt that the most progressive American school in the early 1920's was the Art Students' League in New York. Johnston had valued his New York

experience and in 1914, with the financial help of Dr. MacCallum, returned for another year.<sup>18</sup>

Had FitzGerald chosen to remain in Winnipeg, with the newly appointed principal of the Winnipeg School of Art, he might have developed a decorative style of painting similar to Johnston's The Dark Woods of c. 1921. Instead, at the age of 31, with only a little money, either in his pocket or to support his family while he was away, he left to study in New York. Robert Ayre, writes of this turning point in FitzGerald's career, stating that until about 1921, he had

. . . painted quickly and easily, developing a breezy Impressionism. People liked it and FitzGerald might have slipped into a formula and become a popular painter. But he wasn't satisfied. It was too easy. It had nothing to do with the thing inside that was struggling for expression. After nearly ten years, he realized that the time had come for another break. In December, 1921, he went to New York and enrolled in the Art Students' League. To pay for the adventure, he helped an interior decorator paint mansion on Long Island and his wife ran a tearoom in Toronto. For the first time, he was away from home.<sup>19</sup>

## CHAPTER II

FOOTNOTES

<sup>1</sup>It is possible that FitzGerald could have experimented with his own variation of Impressionism prior to 1920, but there are no known dated oils to substantiate this theory.

<sup>2</sup>Summer Afternoon, The Prairie was included in FitzGerald's first One Man Exhibition, held at the Winnipeg Art Gallery from September 10th to 27th, 1921. The Exhibition Catalogue lists a total of 41 works on display; 30 oils, 10 pastels and 2 decorative paintings. All of these according to their titles, would appear to have been landscapes.

<sup>3</sup>The Wanderer, "I First Saw," The Winnipeg Tribune, December 21, 1923.

<sup>4</sup>By 1920, the French Impressionists were so well known in Europe and in many parts of the United States and Canada, that reproduction of their works would certainly have been available in Winnipeg for FitzGerald to study. Unfortunately, FitzGerald does not make reference to having seen reproductions of the works of the French Impressionists in any of his later writings.

<sup>5</sup>Two of the better articles were: Martin Wood, "The Grosvenor Howe Exhibition of French Art," The International Studio, 54 (November 1914), pp. 3-11. Martin Wood, "Modern French Pictures at the National Gallery," The International Studio, 63 (November 1917: February 1918), pp. 53-56.

<sup>6</sup>The International Studio, 48 (December 1912), p. 23.

<sup>7</sup>Joan Murray, Impressionism in Canada (Art Gallery of Ontario, 1973), p. 10.

<sup>8</sup>Ibid., p. 11.

<sup>9</sup>The International Studio had a fairly good coverage of well known Canadian artists. There is an excellent article on Tom Thompson, refer to: H. Mortimer-Lamb, "Studio Talk," The International Studio (July - September 1919), pp. 119-126.

<sup>10</sup> Peter Mellen, The Group of Seven (Toronto: McClelland and Stewart, 1970), p. 221. Actual source of FitzGerald's quote is a letter in the possession of Paul Rodrik.

<sup>11</sup> The present location of this work is unknown. At present, there is no reproduction of this work available. It is assumed that this work would have been executed in an impressionistic technique since (according to Joan Murray, p. 90) Suzor-Coté had been influenced by Impressionism as early as 1893.

<sup>12</sup> Canadian Art of Today Exhibition Catalogue (Winnipeg Art Gallery: 1921), p. 5.

<sup>13</sup> Patricia Bovey, "Some European Influences," Lionel LeMoine FitzGerald Exhibition Catalogue, Winnipeg Art Gallery: 1978), p. 78.

<sup>14</sup> Queen's University Archives, Ayre Papers, Robert Ayre, "Lionel LeMoine FitzGerald," unpublished article, nd. typescript, p. 9.

<sup>15</sup> Canadian Art of Today Exhibition Catalogue, p. 5.

<sup>16</sup> Dennis Reid, A Concise History of Canadian Painting (Toronto: Oxford University Press, 1973), pp. 160-161. Contains a FitzGerald quote found in a letter in the possession of Paul Rodrik. Refer to: Mellen, p. 221.

<sup>17</sup> Helen Coy (FitzGerald Study Centre) suggests that FitzGerald's contact with Augustus Vincent Tack in 1920 may have influenced FitzGerald's choice of New York for study. According to Coy, Augustus Vincent Tack, a teacher at the Art Students' League in New York, had come to Winnipeg in 1920, to install his murals in the Manitoba Legislative Chamber. (Helen Coy, L. LeMoine FitzGerald Exhibition Catalogue (March 7-29, 1977), p. 5.) It appears that FitzGerald assisted A.V. Tack to install these canvases. This is further clarified in a letter from Helen Coy to Karen L. Sens, dated August 3, 1978.

There is an interview in The Manitoba Free Press, dated November 22, 1924 which details FitzGerald's recent experience, and states, 'He assisted A.V. Tack in connection with the latter's decoration of the Manitoba Legislature Chamber.' . . .

It is unlikely FitzGerald did more than help with the actual installation of the Tack canvases, since The Winnipeg Free Press of July 16, 1920 reports that these same canvases had previously been exhibited by Tack in New York and had 'created a decided sensation'.

<sup>18</sup> Mellen, The Group of Seven, p. 209.

<sup>19</sup> Robert Ayre, "Painter of the Prairies," Weekend Magazine, 8, 12 (1958), p. 26.

## CHAPTER III

NEW YORK PERIOD (DECEMBER 1921 - MAY 1922)

During the 1920's, New York was unquestionably the centre of modern art in America. The sympathetic critics were there and a number of new progressive art galleries had opened on 57th Street. Aspiring artists were drawn to this metropolis to obtain their formal art training and to see the great art collection contained in the Metropolitan Museum of Art. Many artists chose to study at the well known Art Students' League, where freedom rather than tradition was emphasized. Students were interested in the development of art following Impressionism and in artists such as Cezanne, Matisse and Picasso. No doubt, FitzGerald, having made his decision to study at the Art Students' League, was determined to learn as much as possible in the few months that he could afford to devote to a full-time study of art. He must have been filled with the hope of returning to Winnipeg in the spring of 1922, full of inspiration and new knowledge and perhaps with even a new style.

When FitzGerald arrived in New York in December of 1921, a large exhibition, Impressionist and Post-Impressionist Paintings had recently closed, on September 15th, after having been on view since May 3rd at the Metropolitan Museum of Art. This exhibition contained over a hundred paintings, including twenty-three by Cézanne, seven by Van Gogh, ten by Gauguin and nine by

Matisse.<sup>1</sup> This exhibition was ranked as the most important exhibition of Cézanne's work ever assembled in America to that date. The mere fact that this exhibition was organized by the Museum was regarded as proof that Post-Impressionism had 'arrived' in America.<sup>2</sup>

Just prior to the closing of the exhibition, an anonymous protest was launched against the Museum's Exhibition of Impressionist and Post-Impressionist Paintings. A group, calling themselves "a Committee of Citizens and Supporters of the Museum" voiced their protest in print denouncing Post-Impressionism.<sup>3</sup> This protest circulated widely through the mail and in the public press. The controversy that developed inspired letters to the Editor, as far away as in the London Times.<sup>4</sup> The notoriety this exhibition received assures us that FitzGerald would have heard about this show even though it had closed in mid-September. He would surely have seen the Exhibition catalogue, with the introduction written by Bryson Burroughs, an Art Students' League instructor. It contained reproductions of over forty of the paintings exhibited.<sup>5</sup>

No doubt, FitzGerald's curiosity must have been stimulated and he would have gone to the Metropolitan Museum of Art to see and study the small collection of Post-Impressionists' works contained in the museum's own collection. One of the works he would have seen was Cézanne's View of the Domaine Saint Joseph of c. 1895-1897. This painting was purchased by the Museum at the Armory Show in 1913, for a price higher than any other painting in the Show (\$6,700).<sup>6</sup> It also has the distinction of being the first Cézanne to enter a public collection in America. According to the Metropolitan Museum's Catalogue of French Paintings,

This landscape is one of the very few that satisfied Cézanne sufficiently to lead him to sign his name. The fact that he considered as finished, and affixed his signature to, a painting which shows many areas of bare canvas proves his regard for the contrast he achieved by deliberately leaving these places unpainted. The feathery touch of the brush and these bare areas relate the picture in style to works of his maturity.<sup>7</sup>

This painting was the only Cézanne in the Metropolitan Museum's art collection at the time of FitzGerald's first trip to New York in 1921-22.

Aside from looking at and studying Post Impressionist works on his own, FitzGerald may even have attended a talk, Post-Impressionism and its Sequel, given by Frank J. Mather, Jr. on January 28, 1922, at 4:0 p.m. at the Metropolitan Museum of Art.<sup>8</sup> Talks on Degas and Seurat were given on February 18 and March 4, respectively.<sup>9</sup> It is apparent that the interest in Post-Impressionism had not waned during FitzGerald's stay from December 1921 to May 1922.

FitzGerald's main objective in coming to New York was to study at the Art Students' League. The account records of the League show that FitzGerald took four classes under the direction of Boardman Robinson from December to March and two classes under the direction of Kenneth Hayes Miller in March and May of 1922.<sup>10</sup> Ayre describes the New York experience, as follows:

FitzGerald got, as he said afterwards, "a sudden jolt into everything" and it knocked him off his balance. For six weeks he did nothing but struggle to get his bearings, worried that he was wasting his time. Then, with a sudden burst of energy he really started to work. Pausing to look at what he was doing one day, the teacher, Boardman Robinson, exclaimed in surprise, "What's happened to you?" "Oh, I just got mad," FitzGerald replied. "Then stay mad." was Robinson's advice. FitzGerald stayed mad. He worked almost violently to make use of what he was learning.<sup>11</sup>

A drawing, its whereabouts is now unknown, is reported by Dr. E.J. Thomas, to have a notation on the back to the effect that he had found a satisfactory means of expression and that this represented a new beginning.<sup>12</sup>

It is difficult to pinpoint what FitzGerald learned at the Art Students' League, since it imposed no prescribed courses of study, and therefore no prescribed methods of instruction. The standards of instruction were the standards of individual instructors who were permitted complete freedom of method. All League instructors were practicing artists, selected for their contributions to contemporary art. Instructors were hired on a yearly basis and on yearly salaries, so that the number of students attracted to an instructor did not in any way determine the instructor's salary. The student was as free as the instructor. He could enroll in any class for any period.<sup>13</sup> Therefore it can be assumed that FitzGerald selected to study under Boardman Robinson (listed as a Muralist) and Kenneth Miller (listed as a Figure Painter).

According to Reid, "It was a moment at the League when ideas were first developing that by the end of the decade would emerge as American Scene painting. The smooth sculptural modelling that later became the hallmark of that style was then being advanced."<sup>14</sup> An analysis of the works of Boardman Robinson and Kenneth Miller of the early 1920's, perhaps will shed some light on how FitzGerald's study at the Art Students' League influenced his later style. In the early 1920's Boardman Robinson was primarily recognized for his political cartooning style in The Liberator. According to Milton Brown, he

. . . had broken away from the older pen and ink tradition of cartooning and developed a style of drawing based on that of Michelangelo and Daumier, and the more recent French satirists, Forain and Steinlen. It was a style of crayon drawing, sketchy, powerful and realistic.<sup>15</sup>



One of Robinson's earlier political cartoons entitled Cross Breaker (July 1912), is typical of his works of the teens and early twenties. It is a depiction of the social injustice that impoverished people must face. But rather than portraying an actual contemporary incident, Robinson chooses to use symbolism, depicting a large Christ-like figure pleading for Justice with the 'poor' portrayed as the masses at his feet.

It would appear that FitzGerald admired Robinson's work, but that he was more influenced by his mural paintings than his political cartoons. For it is known that later, during his trip East in 1930, FitzGerald made a special detour to see Robinson's ten murals on the History of Commerce for the Kaufmann Department Store in Pittsburgh. On June 11, 1930, FitzGerald wrote in his diary,

. . . spent about an hour (in the Pittsburgh Shop) . . . going from one (mural) to another . . . . Fairly thinly painted with very definite colors and fine drawing and modelling they are indeed a fitting climax to the rest of the decoration. They are possibly over robust, if anything, but for a departmental store being that is an asset. They would, I am sure, improve on second seeing and sorry I haven't the time or energy to tackle them in the afternoon.<sup>16</sup>

FitzGerald also tried to see his old art instructor when he visited the Art Students' League on June 19, 1930, but unfortunately Robinson was out of town at the time of his visit.<sup>17</sup>

While on his way back to his native Winnipeg in 1922, FitzGerald executed Rivière des Prairies, P.Q. (Slide 7), which reveals a solid trace of Boardman Robinson's teaching. FitzGerald has completely changed his technique of painting, from using the rich impasto, as seen in his impressionistic works, like

Summer Afternoon, The Prairie, to using (FitzGerald's own description of Robinson's murals) "a fairly thinly painted (composition) with very definite colours and fine drawing and modelling."<sup>18</sup>

FitzGerald's second instructor while at the Art Students' League was Kenneth Miller, whose importance as an art instructor overshadows his efforts as a painter. His importance as a teacher is twofold. First, he urged his students to see the life of New York around them and second, he revived an interest in the technical methods and compositional theories of Renaissance and Baroque masters. The latter had the most effect on FitzGerald's art, and the compositional arrangements (e.g., pyramidal structure) sometimes used in his paintings stem from his awareness of the Renaissance painters, learned under the direction of Miller. Miller's own work is described unflatteringly by Milton Brown, as being,

Influenced at first by Davies and Ryder, Miller whose sentimentally romantic early style leaned heavily upon the Renaissance, was groping for idyllic beauty. Being primarily a teacher, he was too prone to academicism, too concerned with theories and methods. Even in assimilating Renoir, after 1919, he managed to drain all the juice out of the master's lushness, producing globular, porcelain surfaces instead of warm vibrant flesh.<sup>19</sup>

This is evident in Miller's painting Fourteenth Street, in that his people appear to be only vehicles for the study of human forms. Their bodies are totally revealed beneath their twentieth century clothes as though they had been clothed in classical wet drapery.

Exactly what FitzGerald learned from Miller's paintings is difficult to surmise. No doubt, his teachings had strengthened FitzGerald's knowledge of the anatomy of the human body. The Art Students' League was then, primarily a life

school. Later, FitzGerald made use of his League training, when he executed his nudes of the 1930's - 1940's.

FitzGerald's six month stay in New York was extremely important to his development as an artist, not only because he received his first full-time formal art training at the renowned Art Students' League, but also because it provided him with an opportunity for a firsthand study of the great masters in painting. Ayre writes, "For ever since FitzGerald discovered Cézanne as a student that winter in New York, he was intensely aware of structure, and the inevitability of forms is to be felt even in his drawings so faint that they can scarcely be seen."<sup>20</sup> Certain other characteristics of Cezanne can be seen in FitzGerald's paintings of the twenties, which followed his New York experience.

## CHAPTER III

FOOTNOTES

<sup>1</sup> An excellent series of articles on this exhibition are contained in: Bulletin of the Metropolitan Museum of Art, 16 (1921), pp. 46, 70, 94-96, 118, 162, 179, 204-205.

<sup>2</sup> ibid., p. 118.

<sup>3</sup> ibid., p. 179.

<sup>4</sup> ibid., pp. 204-205.

<sup>5</sup> Loan Exhibition of Impressionist and Post-Impressionist Paintings (Metropolitan Museum of Art: 1921), pp. 1-28.

<sup>6</sup> Milton Brown, Armory Show, 50th Anniversary Exhibition Catalogue (New York, 1963), p. 51.

<sup>7</sup> Charles Sterling, French Paintings: A Catalogue of the Collection of the Metropolitan Museum of Art, III, 19th and 20th centuries (Cambridge: Harvard University Press, 1967), p. 115.

<sup>8</sup> Bulletin of the Metropolitan Museum of Art, 17 (1922), p. 23.

<sup>9</sup> ibid., p. 47

<sup>10</sup> Winnipeg Art Gallery Files, Art Students' League Account Files, Account No. 3413, Register No. 1412.

<sup>11</sup> Robert Ayre, "Painter of the Prairies," Weekend Magazine, 8, 12 (1958), p. 29.

<sup>12</sup> Dale Amundson, "Lionel LeMoine FitzGerald." (University of Manitoba, 1963) unpublished B.F.A. thesis, p. 10.

<sup>13</sup> For an excellent account of the aims and history of the Art Students' League, refer to: Marchal Landgren, Years of Art: The Story of the Art Students' League of New York (New York: Robert McBride and Company, 1940), pp. 83-112.

<sup>14</sup>Dennis Reid, A Concise History of Canadian Painting (Toronto: Oxford University Press, 1973), p. 15.

<sup>15</sup>Milton Brown, American Painting from the Armory Show to the Depression (Princeton: Princeton University Press, 1955), p. 30.

<sup>16</sup>Karen L. Sens Papers, L.L. FitzGerald, 1930 Diary, June 11, 1930.

<sup>17</sup>Ibid., June 19, 1930.

<sup>18</sup>Ibid., June 11, 1930.

<sup>19</sup>Brown, American Painting, p. 183.

<sup>20</sup>Robert Ayre, "Lionel LeMoine FitzGerald," Montreal Star, May 3, 1956.

## CHAPTER IV

NEW DIRECTIONS (JUNE 1922 - MAY 1929)

When FitzGerald returned to Winnipeg in the spring of 1922, he brought with him a changed style reflecting his New York experience. What was this style and whose influences can be seen in it?

The first dated expression of his new style is a work, which has already been briefly discussed, Rivière des Prairies, P.Q. of 1922. This painting was executed on his trip back to Winnipeg, while his New York experience was still fresh in his mind. This oil reveals a solid trace of Boardman Robinson's mural technique of a "fairly thinly painted composition with definite colours, fine drawing and modelling."

Yet this is not the only influence evident in this painting. It would appear that this work, and Potato Patch, Snowflake of 1925 (Slide 8) were influenced by Cézanne's View of the Domaine Saint-Joseph. No doubt, he had studied this work at the Metropolitan Museum of Art, and at which time he likely would have discovered how effective leaving certain areas of the canvas unpainted had proved to be in Cézanne's famous painting and, consciously or unconsciously, began experimenting with this method. FitzGerald has used this method particularly effectively in his Potato Patch, Snowflake, 1925. Even the general compositional arrangement is similar to Cézanne's work. Both paintings depict a large hill

sloping in front of two smaller hills seen in the right background, only leaving a small band of sky at the top of the work. FitzGerald's treatment of the trees and surrounding vegetation is also somewhat reminiscent of Cézanne. He blocks in his tree and potato plant forms by building up patches of greens and browns, and by partially outlining their contours in a darker shade. The very subtle variations of tone, even within very small areas, is another characteristic of this work which recalls the work of Cézanne. Like Cézanne, he lays a great emphasis on weight and balance. He concentrates on the essential physical aspects of his subjects, seemingly endeavouring to bestow on them a quality of permanence and timelessness.

Still other influences than that of Cézanne can be seen in Potato Patch, Snowflake of 1925. The apparent influence of Millet has been noted by Bovey. She states that FitzGerald

. . . used a number of devices which Millet himself had worked to advantage. FitzGerald shows the figure's full height, giving him a monumentality by extending him through three-quarters of the height of the canvas. By repeating the colour of the field in the figure itself, and by using a rough technique throughout, he successfully fuses the farmer with the land. The impact of the figure is increased by the strong emphasis FitzGerald gives the hands.<sup>1</sup>

Perhaps additional influences of the best known works of Millet can be detected in Potato Patch, Snowflake. One must remember that as a grade IV student he had seen reproductions of Millet, which according to Ayre, "had struck a note but he had not understood."<sup>2</sup> After having seen Millet's paintings in the Metropolitan Museum of Art he would have grasped wherein lay the greatness of Millet's works. A closer analysis of Potato Patch, Snowflake reveals characteristics other than those cited above which suggest Millet's influence.

FitzGerald has chosen to depict his farm workers as generalized types, by placing no emphasis on the figures' facial features. This gives the figures a universal quality as being 'types' or 'symbols', rather than individuals. In the manner of Millet, he composes a balanced painting, using a slightly modified pyramidal arrangement. Like Millet, he sets the figure or group of figures in a deep landscape in which their large size gives them a monumental quality. Reminiscent too of Millet is his unconvincing portrayal of his figures, in their roles as hard-working farmers. The position of the figure is vague with respect to the actual chore being done. The figure seems to be hoeing the row of cabbage-like potatoes, yet it appears to be very easy work, requiring little effort. There is a certain romantic quality, suggesting the 'good life on the farm' apparent in works of both artists. No doubt, FitzGerald remembered his boyhood days on the farm with slightly romanticized memories. One major difference is found in the purpose of Millet's paintings and in that of Potato Patch, Snowflake. Whereas Millet it would seem intended his figures to be revered as symbols of the good life, FitzGerald apparently was not concerned with direct symbolism or reverence for his farm figures: the work appears to be a more casually executed painting which contains no hidden meanings.

These works which FitzGerald executed upon his return from New York, reflect a new style of painting, which is fairly dependent upon external influences. His interest in this new style of painting did not last long and soon after he began teaching at the Winnipeg School of Art, he began searching for a new more personal style.



The teaching job at the Winnipeg School of Art represents the beginning of a new period in FitzGerald's life. For the first time since his decision to make art his livelihood, he was financially secure. The pay was low, but it was a steady income on which he could support his family. Prior to this it was through small commissions that he was able to provide, however meagerly, for his wife and children. His full-time appointment began in September 1924 as an "instructor in Antique, Still Life and Design."<sup>3</sup> He also acted as assistant principal.<sup>4</sup> At this time the Winnipeg School of Art had a very limited staff consisting of the newly appointed director, Mr. C.K. Gebhardt, an Honour Graduate and past instructor at the Chicago Art Institute, who now taught Life Painting, Composition, Perspective, Applied and Graphic Arts; L.L. FitzGerald; Mr. W.C. Metge, who was an instructor in modelling; and Miss Vera Man, who was the instructor of the Saturday Morning Class of Juvenile Antique.<sup>5</sup>

It is interesting to determine why FitzGerald was selected for this full-time position. His relatively recent return from studying in New York, and his known interest in art education and in the use of art reproductions in the schools, certainly would have made him a good choice for the position of instructor at the Winnipeg School of Art. Being a native of Winnipeg would also have added support to his selection, as well as the fact that his paintings were receiving increasing recognition, particularly in Eastern Canada. Yet, in addition to these reasons, it is probable that Frank Johnston, the former Principal of the Winnipeg School of Art, was at least partly responsible for the appointment. It has already been noted that he probably had suggested to FitzGerald that he should go to New York for study. Upon his return, Johnston had offered him a part-time position at the

School teaching evening classes.<sup>6</sup> Before Johnston left his position as Principal of the Winnipeg School of Art in the summer of 1924, he undoubtedly recommended FitzGerald for a full-time appointment for the fall of that same year.

The relationship between FitzGerald and Johnston had been quite close during the past few years and there is reason to believe that a mutual respect had developed. FitzGerald was known to have been impressed with Johnston's work and it is probable that Johnston admired FitzGerald's post New York period paintings. Likely Johnston would have been impressed with the fact that the National Gallery of Canada had purchased their first work from FitzGerald in 1918, while Johnston himself had not received this recognition until 1922.

Through an article in The Winnipeg Free Press, is revealed the extent of happiness and pride this National recognition had meant to Johnston, "Johnston gave expression to the great pleasure it gave him by announcing that he was going to show what he felt about it by kissing the first policeman he'd meet."<sup>7</sup> Thus Johnston must have respected FitzGerald for having received this recognition four years earlier.

FitzGerald's period as an instructor at the Winnipeg School of Art was of great importance and represents a new development in his artistic growth. Ann Davis writes,

In this second period, he turned inward, moving towards a greater concentration on a limited number of subjects. He chose to explore the variables inherent in his microcosm -- be that the view from his window or the objects on the window sill -- generalizes from there. Herein lies the secret and power of his work . . . To help solve some of his problems, FitzGerald switched medium, a tactic he was to use time and time again. He turned from painting to drawing and drypoint.<sup>8</sup>

Although his days as art instructor were rich days for experimentation (primarily in his drawings and watercolours), the time restraints teaching made on FitzGerald also limited the number of oil paintings he executed during these years. The teaching position demanded long hours of concentrated effort. This left little time for his own work, except on week ends and holidays.

The first dated oil which is representative of a new direction and a more personal style of painting (that he developed during this period), is Williamson's Garage of 1927 (Slide 9). The new clarity and solidity found in this work is a result of the endless pencil studies FitzGerald had executed since the mid-twenties. In both drawings and dry points, experimenting with various spatial and volumetric problems, he developed a clear linear method of working which he later adapted to his paintings. This clear solid approach is apparent in his Williamson's Garage, as well as in his other works of the late twenties and early thirties.

In later life, he reflected on how he had developed his new style -- first, in pencil and then -- in paint.

When I returned to Winnipeg I worked for a long time on small pencil drawings. They were very careful studies of trees thoughtfully composed into space and carried to as detailed a finish as I could take them. This was later extended to prairie studies of large skies and low horizons, developed with the same care. When I finally felt I could tackle a large canvas, in colour, I made only small preliminary composition notes and then painted the whole picture from nature making a most detailed drawing on the canvas before beginning the painting.<sup>9</sup>

This statement also helps to reveal FitzGerald's method of working during the mid to late twenties.

According to Robert Ayre, "Williamson's Garage was painted in FitzGerald's own backyard in St. James, when the temperature was below zero. The only concession he made to the cold was to work within a shell, a small shack with a stove in it, which he hauled about the yard on runners."<sup>10</sup> Unlike his post New York paintings (1922-25), which appear to be casually executed and in which sections of the canvas were left unpainted, FitzGerald's new style of painting is more studied, and employs a very smooth overall technique. Instead of using patches of colour to suggest forms, FitzGerald builds up his forms through careful modelling. The trees are portrayed with individual qualities, while the garage is portrayed in a generalized fashion. It appears to be no more than a roofed cube, that acts as a backdrop for the trees. FitzGerald always retained a special feeling for trees. In a letter to Brooker, FitzGerald wrote,

The seeing of a tree, a cloud, an earth form always gives me a greater feeling of life than the human body I really sense the life in the former and only occasionally in the latter. I rarely feel so free in social intercourse with humans as I always feel with trees.<sup>11</sup>

Williamson's Garage, like his post New York period works (1922-25), still reveals a very classically arranged composition, once again employing the modified pyramidal arrangement to give the work its stability. FitzGerald, very conscious of balancing his composition, has framed this painting by placing a fence post on the extreme left on the canvas and a tree trunk on the extreme right. The positioning of the tree and their shadows establish diagonals which direct one's attention to the garage depicted in the immediate centre of the canvas. The range of colour in this work is fairly limited.

Unlike Potato Patch, Snowflake, Williamson's Garage is a more realistic portrayal of a prairie landscape, displaying a greater concern for form and space. FitzGerald would have composed this picture to a certain degree, adding or eliminating a tree, to achieve the desired effect, a unified balanced composition. Most often this would reduce the scene to its basic elements. It is this 'reduction to the essentials' that endows his paintings with their quiet reserved beauty.

Williamson's Garage of 1927, was purchased in 1929 by the National Gallery of Canada for their permanent collection. Bertram Brooker's Yearbook lists it as one of the important acquisitions made by the National Gallery in that year.<sup>12</sup> The Winnipeg Free Press writes of this important event in FitzGerald's career (June 15, 1929). "FitzGerald has been informed from Ottawa that his oil painting Williamson's Garage had been acquired for the Canadian National Collection. This came after it was shown at the Ontario Society of Artists and the Canadian National Exhibition, Toronto, and also the exhibition of the National Gallery of Canada, Ottawa."<sup>13</sup>

## CHAPTER IV

FOOTNOTES

<sup>1</sup> Patricia Bovey, "Some European Influences," Lionel LeMoine FitzGerald Exhibition Catalogue (Winnipeg Art Gallery, 1978), p. 74.

<sup>2</sup> Ayre Papers, Robert Ayre, "Lionel LeMoine FitzGerald," unpublished article, nd., typescript, p. 6.

<sup>3</sup> Winnipeg School of Art, "Prospectus, 1924-25," n.p.

<sup>4</sup> Letter from Lionel LeMoine FitzGerald to Mr. McFaddin, dated October 1, 1951.

<sup>5</sup> "Prospectus," 1924-25.

<sup>6</sup> Ann Davis, "A North American Artist," Lionel LeMoine FitzGerald (Winnipeg Art Gallery: 1978), p. 32. Davis refers to actual source as being in: Ayre Papers, notes on The Winnipeg Tribune article of September 17, 1932, by Jocelyn Baker.

<sup>7</sup> Winnipeg Art Gallery Files, The Winnipeg Free Press, June 15, 1929.

<sup>8</sup> Davis, Lionel LeMoine FitzGerald, p. 32.

<sup>9</sup> Thomas Papers, L.L. FitzGerald, "Painter of the Prairies," C.B.C. Wednesday Night Talk, (December 1, 1954) typescript, p. 4.

<sup>10</sup> Robert Ayre, "Painter of the Prairies," Weekend Magazine, 8, 12 (1958), p. 29.

<sup>11</sup> Brooker Papers, Letter from L.L. FitzGerald to Bertram Brooker, February 19, 1937.

<sup>12</sup> Bertram Brooker, ed., Yearbook of the Arts in Canada (Toronto: Macmillan Co. of Canada, 1936), p. 75.

<sup>13</sup> The Winnipeg Free Press, June 15, 1929.

## CHAPTER V

SECOND TRIP EAST (JUNE 1 - JULY 1, 1930)

Writing to his friend Bertram Brooker on January 11, 1930, FitzGerald mentions that he is planning a trip east, that is to go as far as New York, and that he intends to visit Toronto for a part of the time he is away.<sup>1</sup> On June 1, 1930, he embarked on his important trip east which included stops at Minneapolis, Chicago, Pittsburgh, Washington, Philadelphia, New York, Montreal, Ottawa, and Toronto. He left the Winnipeg School of Art prior to the end of the Winter Session, being able to get leave early because his journey was primarily a business trip in the interests of the Winnipeg School of Art. FitzGerald kept a diary while on his trip and faithfully wrote anywhere from a paragraph to a few pages each day he was away.<sup>2</sup>

The importance of this trip should not be underestimated. First, the trip provided FitzGerald with a good representation of current teaching methods and theories in American Art Schools as well as information about their administration, undoubtedly some of which could hopefully be implemented by the Winnipeg School of Art at a later date. Second, the trip gave him an opportunity to make contacts in the East, particularly in New York, for future exhibitions and sales of his work. It allowed him to establish friendships with his former Art Students' League acquaintances, including former students and teachers of the School.

Third, this trip provided an ideal opportunity to see current American Art. Last, but most important in terms of FitzGerald's stylistic development, was his rediscovery of the original works by the great modern masters, particularly those of the French, like Cézanne, Seurat, Courbet, etc.

On June 3, 1930, FitzGerald visited the Walker Gallery in Chicago and saw a small art school showing. He records in his Diary that there were "mostly paintings all showing a decided leaning to the more modern thought and really not so sincere in effort as the work being done in our own place."<sup>3</sup> He visited the Chicago School of Art and talked to Mr. Kopietz, the Director, for about one hour, mostly concerning teaching methods and discipline in the School. FitzGerald wrote,

Returned to school at this time and went from room to room looking at equipment and whatever work was on the walls. Possibly the commercial side a little over emphasized but they explained that it seemed necessary, still believing that the best course for commercial workers, the most fine of the Fine Art. . . . Numbers of the classes go into the sculpture gallery and draw from the casts. They have a great variety including many fine architectural things. . . . A museum is indeed a great advantage.<sup>4</sup>

FitzGerald also talked to Miss Vanderpool, one of the lady instructors at the Institute, he wrote,

Just recently they made it compulsory that every student . . . must carry a sketch book. The first time that Miss Vanderpool asked them to hand them in, she found the usual thing that is they were making drawings rather to fill up the pages than because of a desire to analyse a subject that keenly interested them. . . . she deplored the fact that the students that they have today seemed very little inclined to exhaust any given subject, to analyse with all the power they possessed. And she sighted Monet and his method of spending a whole summer on painting a single subject, at various times of the day. Of course, that was only one way.<sup>5</sup>



He continued,

. . . This idea of more self-expression and the relating of all the various brands to one thing, seems to again assert itself in this school and apparently is a dominating idea in art instruction in the States. She is rather elderly and was educated in the old academic idea. She expressed the thought that it was difficult to fall in line with present art expressions and also difficult to know how far to let the students go along these lines. Being reasonably openminded and appreciating some of the things being done, the old thought came out that feeling has disappeared from paintings. As thoroughly aware that they are done with great thought and draughtsmanship and not to be done quickly as they appear on the surface. Also after seeing a number of the modern things for a little time it was impossible to go into a room of later 19th Century painting and get anything from them or want to look at them. The Institute is certainly full of conflicting outlooks, as all large school are, from the most academic to the most radical and a healthy place for it.<sup>6</sup>

After having talked to several representatives of the American Art Schools including those of the Chicago School of Art and the Pratt Institute, FitzGerald concluded that the problems American Art instructors were having, were similar to those facing the staff in his own school. One advantage the American schools have is that "practically all instructors only spend part time in the school; the balance being devoted to their own work. They find this a very good system as they keep right up with the time."<sup>7</sup>

FitzGerald went to Lesch's Print Shop in New York City, where he saw a lot of very fine colour reproductions of the Moderns. He got information about photographic reproductions for the Winnipeg Art School and requested they send a copy of their Catalogue of Reproductions to the School. Unfortunately, he does not state which reproductions he saw.

Having talked to the Directors of a few of the more important Art Schools of the East, FitzGerald now had gained another perspective on "how art is taught

It also reaffirmed his own confidence in the methods they were using in his own School. The contact he made with Lesch's Print Shop provided him with the opportunity to use good quality reproductions of the Moderns. These fine reproductions would attempt to balance out the disadvantage of not having a famous Museum or Gallery as a resource, where the students could see and study the originals.

FitzGerald was interested in visiting New York for two additional reasons, first, a desire to make contacts for future exhibitions and the sale of his works and second, to re-establish friendships with old Art School acquaintances, both former teachers and students. FitzGerald's overview of New York's receptiveness to aspiring Canadian artists is best described in his own words, written in his Diary on June 24. "It is a most difficult place to get contacts with people and means a considerable effort and much time. One really has to have something to give and then give it most enthusiastically."<sup>8</sup> This realization occurred after having talked to A.V. Tack and F.K.M. Rehn, two New York Art acquaintances.<sup>9</sup>

On June 23, FitzGerald had shown his drawings to Tack, and was somewhat disappointed by Tack's comment that "he had a long road ahead and to just keep on was his advice. He thought the drawings exquisite and the line very sensitive but too realistic."<sup>10</sup> FitzGerald found that last remark particularly interesting since it "sounds different to what Winnipeg thinks."<sup>11</sup> Tack suggested that FitzGerald contact Rehn at the Rehn Gallery and that FitzGerald should say that Tack had sent him and "to pile it on thick".<sup>12</sup> When FitzGerald met Rehn, the next day, Rehn still remembered him from the old Art School Days. The following is FitzGerald's description of Rehn's response to his drawings,

He looked over the drawings rather hurriedly I thought, making very few comments and asking no questions when he was through I rather felt that they hadn't impressed him very much leaving me with the feeling that there wasn't much chance of any business. I told him a few things about myself such as the unsolicited invitations from the Arts and Letters Club and the Group of Seven and my own attitude towards art and also that I was not in need of money so that sales were not necessary and that the artists were buying drawings here and there. He suggested I send him six drawings down between now and October and he would start with these. Asked the prices I charged and told me 33 1/3% was his charge for the sales which sounded businesslike enough.

This is a very small beginning but it is a start and I would much rather develop slowly anyway. He is on Fifth Ave., near 57th St. in a comparatively new building and a very nice gallery so that he is really growing as Tack said. 'He would be a fine chap to get with.' I like the type of thing he is showing and feel quite interested to be in such company. He told me his first thought is that he must really like the things he (is showing) to be able to sell them and they must not be merely so called merchandise to be sold, which I would say is an excellent point of view.<sup>13</sup>

FitzGerald's trip East was only a moderate success in terms of establishing contacts in New York and re-establishing friendships with his former Art School acquaintances. Due to the shortness of his visit to New York, he was not able to locate many of his old art colleagues. In particular, he had hoped to see Boardman Robinson, his former instructor at the Art Students' League during 1921-22. Unfortunately, Robinson was out of town, so FitzGerald was unable to discuss his artistic development of the last eight years with his old colleague.

It is interesting to discover and to analyze which American artists were enjoying some respect and popularity in New York in June of 1930 and FitzGerald opinion of their works. The names of the artists who were then currently represented in Rehn's Gallery will perhaps provide some insight as to what the progressive art galleries were showing. According to FitzGerald's Diary (written in cryptic style),

All the work they are showing is by American painters following the modern trend, and some really fine things, Luks, Speicher, Kroll, McFee, John Bellow's lithos, (Chas Rosen), Karf I, etc. . . . One of Kenneth Hayes Miller's paintings. A particularly lovely drawing of two female figures, nude by Carroll in (f ) rubbed and then a very direct simple line. I liked this very much. McFee pencil drawing of some buildings in trees a hill behind, all liney and much in the manner of Cézanne but really fine in conception and an individual character, very unified. An early thing by Burchfield of a bank of trees, rhythmic swaying lines running across, in greens, had a fine feeling and was very simply done. A common ordinary frame house treated by Edward Hopper in a most unusual manner became quite beautiful. . . . oil by Carroll, I think painted at Woodstock has a fascinating quality both of colour and texture and a great sense of unity. The whole group looked like carefully selected things each containing some very interesting qualities and each distinctive . . . I like the type of thing he (Rehn) is showing and feel quite interested to be in such company.<sup>14</sup>

Milton Brown's American Painting from the Armory Show to the Depression, describes the developments in art in New York in the twenties and thirties.

In the 1920's, realism though submerged, grew with cumulative strength along various lines. Out of the Ash Can tradition emerged three distinct streams -- the rural American Scenists, the Social Realists, and the Fourteenth Street School. Although all three gained momentum during the 1920's, it was not until the economic debacle of 1929 and the subsequent depression of the 1930's that new social relationships, basic changes in the function of art, and new esthetic conceptions were to thrust realism into prominence again.<sup>15</sup>

The year 1930 was midpoint between these two different directions in art, the 1920's had been the decade of "French Modernism", while the 1930's were to become the decade of "Social Art". It would appear that although there was an undercurrent of realism, it was the "modern trend", meaning "French Modernism" that was prevalent at the time of FitzGerald's trip to New York in 1930.

What was this "French Modernism" in American painting? Numerous artists in the twenties had looked to the great French masters, such as Cézanne, Picasso, Matisse for inspiration. The artists FitzGerald mentioned as having been on

display at the Rehn Gallery were all followers of the "modern trend".

Leon Kroll had absorbed enough Cézanne to give his work a plasticity and slightly modern flavour; . . . Henry Lee McFee was considered to have been influenced by Cezanne and Cubism; . . . and Bernard Karfoil's technique of linear accents, the broken edges, and colour brickwork was reminiscent of Cézanne.<sup>16</sup>

Other American artists, like Charles Burchfield, Edward Hopper, John Bellows and George Luks were familiar with the "modern trend" but were much more interested in realism. Realism in America had continued in the 1920's, though it had been somewhat submerged by the stronger and more sensational current of modernism.

FitzGerald's brief visit to New York in June of 1930 had enabled him to see the two different directions in American art; "French Modernism" and "American Realism". FitzGerald absorbed aspects from these movements and he evolved his own method of merging the "regional" aspect, in his case, of the prairies, with the new formal values he learned from the Moderns.

FitzGerald's trip east provided him with a second opportunity to study the original works of the "Modern French" artists. He saw most of these works in the Art Institute of Chicago and the Metropolitan Museum of Art. It is known that FitzGerald immensely enjoyed the works of the "Modern French" masters. On June 8, 1930, he sat for more than an hour in the Modern Room of the Chicago Art Institute and found it to be the most restful room. FitzGerald particularly admired Georges Seurat's Un Dimanche d'été à la Grande-Jatte (1884-86),

The very serene and exquisite Seurat; "Sunday in the Park" particularly enthused me. In this is a great feeling of reality and the people are really doing the things people will do in parks the world over. There is a real naivety through it all that only emphasizes the real quality and the colour is beautiful, the feelings of sunlight extremely

fine and the colour, seems to give the glow that sunlight has. The very remarkable thing is that on such a huge canvas, such a technique would hold together and be so simple in the great masses all little strokes or spots of broken pigment superimposed.<sup>17</sup>

According to FitzGerald's Diary, this was the major work in the Modern Room.

FitzGerald was impressed by the common reality of Seurat's subjects, i.e. his portrayal of an everyday scene of people in the parks, as well as by the universality of the subject, i.e., his portrayal of "parks the world over". Like Seurat, FitzGerald, too, was concerned with both common reality and universality. In this work, Seurat was still adhering to certain characteristics of Impressionism; in the depiction of a contemporary scene, and the interest in sunlight. FitzGerald admired the way Seurat could capture "the feelings . . . and . . . glow that sunlight has". Seurat juxtaposed light, bright, pure colours, which he applied using a broken technique to achieve greater brilliancy. Seurat, like the Impressionists, believed that the colour would be more luminous if they were mixed by the eye rather than on the palette. However, Seurat became more scientific in his application of paint adhering fairly closely to known colour theories.

In order to study more carefully the interplay of colours and their complementaries, Seurat constructed, according to Chevreul's principles, a disc on which he brought together all of the hues of the rainbow, joined together by a number of intermediate colours: blue, natural ultramarine, artificial ultramarine, violet, purple, purple-red, carmine, red, vermilion, minium, orange, orange-yellow, yellow, greenish yellow, yellow-green, green, emerald green, very greenish blue, greenish cyanic blue, greenish blue, cyanic blue I and cyanic blue II, leading back to blue and thus closing the circle. In addition, Seurat used white which he mixed on his palette with the colours of this circle, thereby obtaining a host of tones, from a colour with only a trace of white in it to almost pure white. His disc could thus be completed in such a way that the pure hues would be concentrated around the center from which they would slowly fade toward white, a uniform ring of pure white forming the periphery. With the aid of this disc, Seurat could easily locate the complementary of any colour or tone. . . . According to the law of

contrast a colour achieves its maximum of intensity when brought close to its complementary. But while two complementaries enhance each other through juxtaposition, they destroy each other when mixed.

. . . The law of complementaries permits a colour to be toned down or intensified without becoming dirty; while not touching the colour itself, one can fortify or neutralize it by changing the adjacent colours. 18

It is not altogether surprising to discover that Seurat worked on his canvas La Grande-Jatte for two years and that he prepared at least twenty preliminary drawings and forty colour sketches. 19

Seurat's method of creating this work is described by John Rewald in his book Post Impressionism from Van Gogh to Gauguin. His description highlights Seurat's formalized and scientific approach to painting.

During the latter part of 1884 he started to make careful studies of the landscape and crowds in the public park or the island of La Grande Jatte. . . . For these studies done of the spot, on small wooden panels, Seurat did not use the slow and meticulous execution of little dots, but rather . . . vivid brush strokes, similar to those of the Impressionists. His colours, however, were pure, the elements balanced, and the law of contrasts observed. These panels, on which Seurat registered the particularities of the site and the incidental figures he saw there, were to provide the necessary "information" for his work, after being subjected to the rigorous requirements of his composition. Whenever he needed further details, he had models pose in his studio for drawings in which he finally determined the attitudes he wanted. . . . Seurat wished to synthesize the landscape in a definite aspect which would perpetuate his impression, and to achieve in the figures the same avoidance of the accidental and the transitory. . . . Following the precepts of Delacroix, he would not begin a composition until he had first determined its organization. Guided by tradition and science, he would adjust the composition to his conception, that is to say he would adapt the lines (directions and angles), the chiaroscuro (tones), the colours, to the features he wished to make dominant.<sup>20</sup>

Seurat's emphasis on capturing the essential quality of the scene, by adjusting the compositional arrangement, was not a concept that was entirely new to FitzGerald. In his Williamson's Garage of 1927, this tendency was already beginning to reveal itself. Whether this had been a result of his own personal

search, or whether it perhaps was a delayed development stemming from his earlier New York experience cannot be determined. Yet this direction was to become even stronger upon his return to Winnipeg and can be seen in works, like Doc Snider's House of 1931.

FitzGerald was impressed with Seurat's technique. He wrote in his Diary, "The very remarkable thing is that on such a huge canvas, such a technique would hold together and be so simple in the great masses all little strokes or spots of broken pigment superimposed."<sup>21</sup> Rewald describes Seurat's technique of painting,

Standing on a ladder, he patiently covered his canvas with tiny multi-coloured dots, applied over a first layer of pigment which was broadly brushed in. The original layer bound the loosely applied dots together and relieved Seurat from the necessity of always assembling them tightly. At this task, Seurat invariably centered his attention on a single section of the canvas, having previously determined each stroke and colour to be applied. Thus he was able to paint steadily without having to step back in order to judge the effect obtained or the result of optical mixture. . . . He no more needed to consult Chevreul's disc than a true poet must count syllables; the law of simultaneous contrast had become the guiding principle of his thinking.<sup>22</sup>

Although he admired Seurat's technique and even for short periods of time -- 1948 to 1948 -- was strongly influenced by it; he always maintained a certain freedom of expression. He appreciated and chose to employ primarily the surface texture of Seurat's technique. He also often made use of certain basic colour practices like using a complementary colour in shadows, but, ultimately his paintings are not so controlled, but rather they represent his personal portrayal of the scene.

In New York, on June 22, FitzGerald went to the Metropolitan Museum of Art, where he once again saw works by the Modern French artists. During this visit, he was impressed by the works of Claude Monet. Of the twelve Monets in the Metropolitan Museum's collection of 1930, eight were from Mrs. H.O.



Havemeyer Bequest of 1929. Out of all these paintings, the one that impressed him the most was Monet's Sunflowers of 1881.

A magnificent Sunflower thing of Monet, . . . Painted absolutely free and full of movement, much more clear than his later things, and lovely in colour. It is very enlightening to see the different things by these men and note the development through the different periods, see the way they changed. This flower piece of Monet's gave me a ( ) and the free technique gives it great charm. All the big men seem to automatically do the right thing at the right time and with such apparent ease that it seems to have just grown there.<sup>23</sup>

The "later things" FitzGerald was referring to were Monet's paintings of the early 1890's, like Poplar (1891), Haystacks in the Snow (1891) and Rouen Cathedral (1894) owned by and on display at the Metropolitan Museum. These paintings are individual works of three of Monet's famous series in which he tried to capture every possible different light, atmosphere and weather condition as it affected the colour of his subject. All three works show great boldness of vision and an attitude of detachment from the subject for the sake of visual impression. The forms are so simplified that it gives an almost abstract effect. The colour, particularly in Haystacks in the Snow, appears unnaturalistic, and almost arbitrary, with violet tones and greenish ochres side by side and shadows depicted in a dominant blue. Knowing FitzGerald's concern for structure and precise contours, as opposed to the disintegration of mass and form prevalent in these late Impressionistic works, it is not surprising that the work FitzGerald most admired by Monet was his much earlier, and more naturalistic, Sunflowers (1881). Monet's golden sunflowers appear to glow before their complementary background. The technique is one of heavy intertwining strokes of pigment which give this canvas its expressive and decorative quality.

On June 21 and 22, while at the Metropolitan Museum, FitzGerald was also attracted to the works of Daumier, Corot and Courbet. On June 21, he had been particularly impressed with Daumier's The Railway Carriage because of its "apparent ease of execution, its powerful drawing and forms and its simplest of colour, very much brown being used." The next day he returned to the Metropolitan Museum hoping to absorb and appreciate the "modern stuff" again. This time he was attracted by the nudes of Corot, Courbet and Degas. FitzGerald was particularly interested in nudes at this time, since he had just been put in charge of teaching all the life classes before coming on his trip east. He wrote in his Diary,

These give one an entirely new view of man and it is for the better. Fine big simple forms and lovely colour, but very clean distinct painting only the backgrounds showing the (painter's) feeling. A Courbet nude and one by Corot are together and are equally fine and very much the same feeling. That, one could not say of the two landscapes by the same men, at least not the feathery ones by Corot. . . . (There are) two or three nudes in pastel by Degas, small ones of ladies after the bath. Very beautiful drawing and colour, full of great subtleties yet very direct.<sup>24</sup>

FitzGerald greatly admired "big simple forms", "lovely colour", which meant subtle colour, and "very clean distinct painting". All of these words accurately describe FitzGerald's artistic output of the 1930-40's.

During FitzGerald's visit to the Valentine Gallery on June 20, he saw the works of Henri Matisse; André Derain and Raoul Dufy. FitzGerald was enthralled by a Dufy of a road with some blue trees. He felt that it was "all treated in a most crude way but (was) full of fascination."<sup>25</sup> The next day, while at the Metropolitan Museum, FitzGerald reflected back to the Dufy with the blue trees and commented, "The Dufy that I saw yesterday had, with all its apparent unreality,

a great sense of real. Much more than many of the so called realistic things."<sup>26</sup> FitzGerald made this comment directly after having discussed Cézanne's paintings and the fact that in these works there was "always a great sense of reality, no matter how abstract the things may be."<sup>27</sup> FitzGerald saw the works of Renoir, Van Gogh, Rousseau and Toulouse Lautrec as well as traditional artists, like Durer, Breughel, Velasquez, Goya and El Greco. Yet the artist that had the most effect and influence on FitzGerald was Paul Cézanne.

When FitzGerald visited the Metropolitan Museum on June 21, he went "to the rooms containing the Havemeyer bequest, immediately to the Cézanne's, five in all." FitzGerald described these works in his Diary,

The still life is a most simple thing with a rather unusual background. Rather full in pigment much in the same manner as the head in the Phillips collection very freely painted and low toned in colour. All three landscapes contain many things that are most useful thoughts. Always the edges of the canvas is treated in a most careful manner, never at any point overdone but enough variety to keep the eye within. A great variation in the colour scheme of the three. One, St. Victoire, again, Two, Interior of Woods at Fontainebleau, and Three, the Estaque very much the same as the one in Chicago but taken from slightly around to the left.<sup>28</sup>

The Metropolitan Museum of Art in 1930 had six paintings by Cézanne in their collection. The View of Domaine Saint Joseph purchased in 1913, which FitzGerald probably had seen on his 1921-22 trip to New York, and the five recently acquired works from the Mrs. H.O. Havemeyer Bequest of 1929. These five works were Man in a Straw Hat (c. 1875), Still Life (c. 1875), The Gulf of Marseilles seen from L'Estaque (c. 1883), Mont Sainte-Victoire (c. 1885) and Rocks in the Forest, formerly called Forest of Fontainebleau (c. 1898). FitzGerald makes no mention of the portrait, A Man in a Straw Hat, presumably

it did not impress him as much as the other four works.

In Still Life, Cézanne used wallpaper with a geometrical pattern and flowers as a background. This is the "unusual background" FitzGerald is referring to in his comment about this work. He also felt this work was "rather full in pigment, very freely painted and low toned in colour." FitzGerald admired this work for its simple composition and subdued colours, but it was the three landscapes that FitzGerald admired the most. The earliest, The Gulf of Marseilles seen from L'Estaque (c. 1883). FitzGerald remembered a similar painting in the Chicago Art Institute which had a compositional resemblance to the one in the Metropolitan Museum, but was much less detailed, and was "taken from slightly around to the left." This work, in spite of the rich and subtle harmonies of many colours, has a strong blue as its dominant tone, which is the source of the painting's unified effect of great depth and space.

The Mont Sainte-Victoire (c. 1885) must have been particularly admired by FitzGerald. Meyer Schapiro provides an excellent description of this delicate and beautiful work.

Admirable is the thought of opposing to the distant landscape the high tree in the foreground, a form through which the near and far, the left and right, become more sharply defined, each with its own mood and dominant. Breadth, height, and depth are almost equally developed; the balance of these dimensions is one of the sources of the fullness and calm of the painting. . . . The contrast of the vertical and horizontal is tempered by the many diagonal lines which are graded in slope through small intervals. The central, almost vertical tree is one of a series of trees more or less tilted, and the most inclined trunk approaches the slope of the mountain and the strong diagonal of the road. But this road, too, resembles in its sinuous form the long silhouette of the mountain. . . . with so many diagonals, there are none that converge in depth in the usual perspective foreshortening. On the ground plane of the landscape, Cézanne selects diagonals that diverge from the spectator towards the sides of the canvas and thus overcomes the tension of a vanishing point,

with its strong solicitation of the eye. . . . The depth is built up by the overlapping of things and through broad horizontal bands set one above the other and crossed by the vertical tree and the long diagonals. The play of colour contrasts is also a delicate means of evoking depth . . . . The contrast of warm and cool shifts gradually from the foreground couplings of green and yellow to distant couplings of blue and rose. . . . The brush work is among the essential beauties of this painting and is worth the most careful attention.<sup>29</sup>

FitzGerald was groping to understand the subtleties and quality of Cézanne's works and upon viewing these works, FitzGerald wrote,

The outstanding quality in all these big things which is being more impressed on me, is the terrific sense of unity, everything being thought of to keep the eye within the picture and still it remains a thing of apparent ease. And always a great sense of reality, no matter how abstract the thing may be.<sup>30</sup>

The last work FitzGerald mentioned was The Forest of Fontainebleau (c. 1898).

In this late painting Cézanne has expressed the vital force and essential rhythms of this landscape. This purple landscape has a disturbing quality, unlike his earlier serene and calm work, like The Mont Sainte-Victoire. Although FitzGerald may have appreciated the "reality" of this painting, it would appear that Cézanne's earlier works had more influence on FitzGerald's style upon his return to Winnipeg.

On June 22, he returned to the Metropolitan Museum, he writes, "Had a long time with the Cézanne's again and more in love with them than ever."<sup>31</sup>

FitzGerald was most impressed by two important aspects of Cézanne's work, his "terrific sense of unity", and by the "great sense of reality, no matter how abstract the things may be."

On June 29, FitzGerald summarizes the effect, seeing the works of the "French Moderns" and the works of Cézanne, in particular, had on him.

FitzGerald now felt that,

Purely abstract (work) has a tendency to lose contact with the living. . . and that the move today is rather a swing towards an inspiration from nature. An eternal contact with humanity and nature and a greater sense of unity. This has been very strongly impressed on me during this trip. The sense of unifying all the elements in a picture to the making of a creation. The picture, a living thing, one great thought made up of many details but all subordinated to the whole.<sup>32</sup>

On June 30, he went over to the Metropolitan Museum "for a final review of some of the things to try and find a little more wherein lay the greatness of Cezanne and Courbet, etc."<sup>33</sup> The final comments clearly shows; what he felt the influence of having seen the works of the Moderns would have on the development of his own personal style.

Enjoyed them all over again and got a little more intimate with some of the things? Finally, I feel that each one of us must go on with our ideas as they present, themselves, and try and work out our salvation that way, as one feels all the big men did. It is a great inspiration seeing these things and how they are developed but only an inspiration, because they went right on as they felt.<sup>34</sup>

## CHAPTER V

FOOTNOTES

<sup>1</sup>Brooker Papers, Letter from L.L. FitzGerald to Bertram Brooker, January 11, 1930.

<sup>2</sup>In July of 1975, I met Pat Morrison, FitzGerald's daughter in her home in Toronto. She allowed me to xerox FitzGerald's Diary and certain letters in her possession. I also saw his early sketchbooks at this time. Mrs. Morrison still owned, and I photographed, many of the still life objects which her dad had used as subjects in his paintings. Just prior to her death in October 1976, Mrs. Pat Morrison gave FitzGerald's Diary, his sketchbooks as well as a number of drawings to the University of Manitoba. The University has now opened a FitzGerald Study Centre.

<sup>3</sup>Karen L. Sens Papers, L.L. FitzGerald, 1930, Diary, June 3, 1930.

<sup>4</sup>Ibid., June 7, 1930.

<sup>5</sup>Ibid.

<sup>6</sup>Ibid.

<sup>7</sup>Ibid., June 27, 1930.

<sup>8</sup>Ibid., June 24, 1930.

<sup>9</sup>As previously stated, FitzGerald had met Augustus Vincent Tack (1870 - 1949) in 1920. (Refer to Chapter II, footnote 17.) In 1930, while in New York, FitzGerald went to see Tack's decoration of the Paulist Church. FitzGerald wrote (June 23, 1930), "Tack's decoration is very fine. A big simple thing and much in the spirit of the building." Tack was a friend of Frank Knox Morton Rehn, an artist who owned the Rehn Gallery on Fifth Ave. (New York), which primarily exhibited American prints and sculptures.

<sup>10</sup>Sens Papers, L.L. FitzGerald, 1930, Diary, June 23, 1930.

<sup>11</sup>Ibid.

<sup>12</sup> ibid.

<sup>13</sup> ibid., June 24, 1930.

<sup>14</sup> ibid., Unfortunately this section of FitzGerald's Diary is particularly is particularly difficult to read.

<sup>15</sup> Milton Brown, American Painting from the Armory Show to the Depression (Princeton: Princeton University Press, 1955), p. 196.

<sup>16</sup> ibid., pp. 82, 196, 156.

<sup>17</sup> Sens Papers, L.L. FitzGerald, 1930, Diary, June 8, 1930.

<sup>18</sup> John Rewald, Post-Impressionism from Van Gogh to Gauguin (New York: Museum of Modern Art, n.d.), pp. 82-83.

<sup>19</sup> H.H. Arnason, History of Modern Art (New Jersey: Prentice-Hall Inc., n.d.), p. 37.

<sup>20</sup> Rewald, Post-Impressionism, p. 84.

<sup>21</sup> Sens Papers, L.L. FitzGerald, 1930, Diary, June 8, 1930.

<sup>22</sup> Rewald, Post-Impressionism, p. 86.

<sup>23</sup> Sens Papers, L.L. FitzGerald, 1930, Diary, June 22, 1930. Unfortunately one cannot always decipher FitzGerald's handwriting.

<sup>24</sup> ibid.

<sup>25</sup> ibid., June 20, 1930.

<sup>26</sup> ibid., June 21, 1930.

<sup>27</sup> ibid.

<sup>28</sup> ibid.

<sup>29</sup> Meyer Schapiro, Paul Cézanne (New York: Harry N. Abrams, Inc., n.d.), p. 66.

<sup>30</sup> Sens Papers, L.L. FitzGerald, 1930, Diary, June 21, 1930.

<sup>31</sup> ibid., June 22, 1930.



<sup>32</sup>ibid., June 29, 1930.

<sup>33</sup>ibid., June 30, 1930.

<sup>34</sup>ibid.

## CHAPTER VI

TOWARDS MORE PERSONAL EXPRESSIONS(JULY 1930 - AUGUST 1947)

Prior to the trip to the East, in December of 1929, FitzGerald had started a large oil painting, which would take him two years to complete. This work is entitled Doc Snider's House (Slide 11). In FitzGerald's letters to Bertram Brooker, he makes several references to this work. On January 11, 1930, he wrote,

During the two weeks of the Christmas holidays, I put in some time each day, working on a larger canvas of some trees in the front yard with the buildings next door. This will keep me busy for the rest of the winter over the weekends. I am putting in every bit of my spare time on some kind of work and hope that my winter will be generally profitable. Saturday afternoons are spent drawing or painting from the model, just so I won't get out of touch with the structure, etc. keeping up with my life class. This year, I am in charge of all the life work we do in the school so that I am really studying, theoretically from the model every day. This, of course, is a great advantage.

On April 18, 1931, FitzGerald wrote, responding to Brooker's request to send some paintings for exhibition purposes,

I have a goodly number of drawings from the nude, made this winter from which might be selected two or three that would be suitable for an exhibition but the painting that I am working on is not in any condition for that purpose, nor as far as I can judge, will be till next winter sometimes. The other paintings that I have are not things that I would feel like showing in such an exhibition as you suggest. Nevertheless, I certainly would like to be in on it, if at all possible.<sup>2</sup>

On June 13, 1931, FitzGerald happily announces to Brooker that this large painting, Doc Snider's House, is completed.

The large winter picture is finished and I am almost tempted to say that it has some satisfying qualities, that is if I don't look at it for any great length of time. You will be interested at any rate because it is a little more unified than some of the more recent ones, in the last two or three years. Two others of lesser dimensions are on the way and as all things at this stage of development look promising and hopeful as usual. The artist is most decidedly an optimist at all times, hopeful that the next one will be the supreme effort and so we live between the great heights and greater depths.

At the moment, I have decided to spend most of the holidays painting rather than working in pencil, hoping that a steady spell of work with colour will assist me to a greater appreciation of form and the means to express it.<sup>3</sup>

The year 1931 was a particularly productive year for FitzGerald in terms of oils, completing more than nine dated oil paintings, including his large Doc Snider's House.<sup>4</sup> FitzGerald's Eastern trip must have provided him with the stimulus to be able to draw on so much creative energy, while maintaining his teaching and administrative role at the Winnipeg School of Art.<sup>5</sup>

Doc Snider's House is the highlight of this stage in his development. The style and concerns FitzGerald displays in this work are typical of his works of the early thirties. Doc Snider's House is a natural extension of his Williamson's Garage, and appears to be the culmination of his smooth sculptural technique of painting.

Doc Snider's House is somewhat reminiscent of Cézanne's Mont Sainte-Victoire (which FitzGerald had seen at the Metropolitan Museum while in New York in 1930) in its compositional arrangement. FitzGerald has clearly defined his space by placing a high tree in the foreground. There is also a satisfying

balance achieved in the relationship between the height and breath of the composition, as well as in the arrangement of horizontals and verticals. Like Cézanne, FitzGerald selects diagonals that diverge towards the edges of the canvas thereby eliminating the strong focal point, that was evident in Williamson's Garage. Even FitzGerald's method of creating depth through overlapping evokes the works of Cézanne. Unlike Williamson's Garage which depicted three large, almost entirely independent free standing trees, the ten trees depicted in Doc Snider's House appear to be almost interwoven and are definitely interdependent. The beautiful correlation between forms is evident throughout this painting. One fine example is how the one branch of the tree in the foreground reflects the sloping snow covered roof line of the house on the left of the canvas.

The delicate changes in colour, also help to create depth in the painting. The snow in the foreground and on the roofs of the houses closer to the viewer is lighter in colour than the snow in the more distant space and on the roof of the house in the background. His delicate colouring also helps to create the unity apparent in this work. The dominant colour in this work is mauve, which is used to depict the shadows in the rainbow-coloured snow, and is reflected in the sky. Even the trees due to their juxtaposition with the snow, appear to have a purplish tone.

FitzGerald, it is known, enjoyed working directly from nature in all types of weather. While painting Doc Snider's House, FitzGerald stayed in a little shack with a stove in it, which he pulled about on runners.<sup>6</sup> Although FitzGerald often painted directly from nature, he, like Cézanne and Seurat, was not opposed to eliminating, adding or simplifying the features of the scene in front of him, to

create a more harmonious and unified painting. Doc Snider's House is a carefully thought out and executed painting, which leaves nothing to chance. A sense of order prevails. A sense of static, timelessness is achieved by his use of light. It is not the impressionistic light of early morning or evening or of noon, it is a light that is uniform, enduring, strong, steady and clear. This all revealing light also acts as a unifying agent in the painting.

Doc Snider's House reveals and expresses in paint the discoveries FitzGerald made during his trip to New York. FitzGerald's own Diary description of the characteristics of works of Cézanne, Seurat, and of the other "big men" now seem to apply to his own works.

The outstanding quality in all these big things which is being more impressed on me, is the terrific sense of unity, everything's being thought of to keep the eye within the picture and still it remains a thing of apparent ease.<sup>7</sup>

The sense of unifying all the elements in a picture to the making of a creation, the picture, a living thing, one great thought made up of many details but all subordinated to the whole.<sup>8</sup>

FitzGerald himself realized that his Doc Snider's House was more unified than his previous works had been. This unification, no doubt, came as a result of having seen and studied the works of Cézanne. A relationship between FitzGerald and Cézanne was already noticed by a member of the Group of Seven in 1931. Arthur Lismer, referring to a FitzGerald still life that Brooker had hanging on his wall next to a fine Cézanne reproduction, commented that FitzGerald's painting "stood up extremely well beside it."<sup>9</sup> Yet, FitzGerald's Doc Snider's House is very different to the works of Cézanne or Seurat, with respect to the technique. FitzGerald's painting shows much more concern for

linear clarity, smooth sculptural forms and a meticulous paint application.

What other influences had FitzGerald absorbed that may be found in this painting?

It is possible that FitzGerald's interest in structure was, in part, a result of his constant opportunity to work on life studies at the Winnipeg School of Art. Yet perhaps a more important influence on FitzGerald was his two trips to New York.

It is probable that FitzGerald, while a student at the Art Students' League (1921-22), was introduced to the smooth sculptural modelling, which later became associated with "American Scene" painting.<sup>10</sup> Certainly his instructor Kenneth Miller was already in 1921-22 painting in a technique which is not unlike FitzGerald's smooth and precise technique of the early 1930's. FitzGerald's interest in a precise, smooth method of painting, a technique which does not compete for the viewer's attention, but acts as a means to reveal the subject, was reaffirmed during his trip to the East in 1930.

While at the Chicago Art Institute (1930), FitzGerald admired the work of Charles Sheeler, and wrote, "a drawing by Sheeler particularly attracted me, a pencil drawing of some low buildings seen against some skyscrapers a very powerful, extremely careful rendering . . ." <sup>11</sup> He also saw and admired the works of other "American Scene" painters like Charles Burchfield and Edward Hopper. Seeing the works by these artists simply reaffirmed FitzGerald's own conviction that one should only,

Consider technique as a means by which you say what you have to say and not as an end in itself. What you have to say is of first importance, how you say it is always secondary.<sup>12</sup>

FitzGerald's remarks, regarding the role technique should play in a painting, are recorded in his Diary, while in Chicago on June 7, 1930.

. . . from it all there comes the thought that good honest work, without any tricky technique is just as it has always been the great thing. The technique is so much a part of all the bigger things that one only sees it by thinking of it from a painter's angle. Each of us has something to say in paint about our contact with life, no matter how small it may be and the conclusions arrived at seems always the same, that is to work first and foremost and to be as little conscious of the way we are saying it as possible. To be so wrapped up in the thing to be said, that the means are very much in the background. And these conclusions are the same now as previous to studying these things.<sup>13</sup>

Doc Snider's House (1931) was FitzGerald's first major work completed upon the return of his second trip to the East. FitzGerald's smooth sculptural technique is ideally suited to the subject matter, a frozen winter landscape on a clear day. The crisp clarity so typical of winter days on the prairies is perfectly expressed by the clear delineation of forms. FitzGerald's careful modelling gives the forms their solidity. Even the snow displays the weight and firmness, that differentiates the frozen snow drifts typical of Winnipeg, from the more fluffy variety found in the warmer parts of Canada. In this work the smooth technique is such an integral part of the painting that, as already noted, "one only sees it by thinking of it from a painter's angle."<sup>14</sup>

Unfortunately, 1931, a year of good productivity in terms of oil painting, ended in December with FitzGerald getting pneumonia. This illness weakened his physical condition to the degree that up to a year afterwards he was still not completely recovered. His illness also seems to mark the beginning of a long drought in terms of oil painting. During this period, which lasted up until 1937, FitzGerald turned his limited energies towards drawing.

During this period, the demands of his job were quite strenuous. He was teaching art five and one-half days as well as three evenings a week, and his working time was further reduced by his rule of painting only in daylight hours. This limited his time to draw and paint to lunch and supper hours, week ends and school breaks.<sup>15</sup> To add to this already heavy load, the Winnipeg School of Art was now trying to get a gallery started, which required a great deal of time and drained a considerable amount of energy from an already tired FitzGerald. In a letter to Brooker dated January 12, 1933, FitzGerald wrote,

We are still trying to get our gallery started. It seems a large task, requiring a lot of discussion from many sides, with the result that the action is very slow. Like all civic affairs, it has awakened people that have been more or less unknown in the art world who seemed to have suddenly come to the surface looking for a little publicity . . . . The School seems to require all the energy that I can spare or nearly so and if I have any left plus time I very much prefer to paint than enter into the wrangling over this thing.<sup>16</sup>

From 1932 up to 1937, although FitzGerald executed a few small oils, none were considered by him to be of any major importance and he did not complete even one large canvas during this period. Writing to Brooker on December 4, 1937, FitzGerald explains that he feels he has only been "marking time" when it comes to painting.

No one regrets more than I do, my not being represented at the show with a painting. The one that I was working on, a still life, wasn't finished in time and now that it is finished, I doubt if it would have gone. It is interesting but I don't feel that it quite hit the mark. For quite a time I have been more or less marking time with the painting part of the game, working at something but never quite reaching a satisfactory conclusion. For the last four months, I have been working all the spare time on this and am feeling hopeful that I may reach some satisfactory results.<sup>17</sup>



On March 18, 1937, FitzGerald responds to the request of Harry McCurry (Assistant Director of the National Gallery of Canada) for paintings for exhibition purposes, and very openly explains why he does not have many paintings to offer for exhibition at this time.

I wasn't holding out on you but was quite honest when I sent the "Apples" as the only painting I had worthy of being submitted for such an important exhibition. Possibly, I might go further and say that I haven't any painting to submit to any show, not even a house party. For some reason, I haven't been painting for quite a while, but drawing. Result -- no paintings.

I am not defending my position but just giving you the facts. For the time being the drawings seem to satisfy my desire to create and I am egotist enough to think that some of them are darn fine things with just as much in them as any painting I have done. Granted they are not dramatic enough either in size or technique to make good exhibition material, but then I haven't been for many years, an exhibition hound, as you well know.

Another thing, I demand a great deal, in either a drawing or a painting of myself, being satisfied with only what I feel is the best I can produce at the time, with the result that I work very slowly and a long period over each work. "Doc Snider's House" represents two winters, including two full weeks each Christmas vacation as well as all weekends. I can't go home Saturday and by Monday morning have a canvas completed, as seems possible to so many others. That, is impossible.

Still another phase of this thing, as you are well aware and I am sure regret, the artists in our country, with few exceptions, find it necessary to make their "bread and butter" by other means than painting pictures. After all, continuous practice is essential to the maximum development in any craft, how much more essential is it, where the craft is combined with such a subtle quantity as creative force. (And this is not so called "artistic temperament" but just honest to goodness common sense.)

Again there are well defined phases in the development of the artist. Periods of distinctive growth and those of questioning and experiment, when during the latter, everything done is a struggling towards a larger outlook, yet has the appearance on the surface of "marking time". Thank goodness I have been face to face with a few of these and have managed to scramble over the top each time.

As a matter of fact, I am glad of having had to face them no matter how difficult rather than to have gone on blindly repeating myself. . . . I felt I should make plain the reason for the lack of paintings which I hope I have done to some extent.<sup>18</sup>

This letter is very revealing and helps to shed light on FitzGerald's stylistic development. This trip to the East resulted in a lot of discoveries, which made 1931 a very profitable year. Yet having taken his smooth sculptural style to its full expression in Doc Snider's House, FitzGerald realized he needed a new means of expression. He did not want to just go on blindly repeating himself. From 1932 to 1937, FitzGerald had felt that he had been just marking time.<sup>19</sup> Yet this period, through the medium of drawings, had been a time of questioning and experimenting, which resulted in the late thirties and early forties (1938-40) once again being a time of distinctive growth.

The first work which displays FitzGerald's new means of expression is Jar of 1938. While similar in many respects to his earlier Doc Snider's House, there are also some important differences, that are apparent. (These differences find their fullest expression in Still Life: Apples of 1940.) Many of the works of the late thirties and forties, are still lifes. The major importance of FitzGerald's apparent preference for still lifes at this time, is that they allowed him a more intense search into the formal concerns of painting. By concentrating on a limited subject, of only one or two objects, FitzGerald could focus his attention more directly and intensely.

FitzGerald must have been pleased with his new means of expression, because he selected Jar to be included in the important 1938 Tate exhibition.<sup>20</sup>

Had he felt this painting had not met the mark, he certainly would not have sent it to the National Gallery to be included in this important Canadian exhibition to be held in London. An unsigned letter, though unquestionably written by Harry McCurry of the National Gallery to FitzGerald, dated May 4, 1938, reads,

As you may have heard, we are pulling off a grand Canadian exhibition at the Tate Gallery this autumn. It is to be called "A Century of Canadian Art" beginning with Krieghoff, Kane . . . with emphasis on the last twenty-five years.

The writer humorously adds,

Most of the work is being drawn from the National Gallery Collection and other public and private collections but where an outstanding work by an important artist (like yourself) is not available then ye poor artist must get to work and paint one unless he can find one in the attic somewhere.

Seriously, this is a very important occasion and we must have a good FitzGerald of an adequate size to include in this exhibition. We would be happy to send "Doc Snider's House" if it were here but the trouble is we lent it to the Southern Dominion Exhibition and that will not be back in Canada for another six months or a year. The only other thing of yours we have is "Williamson's Garage" and while it is excellent it is a bit too small and besides we would prefer to have one of your pictures for sale because who knows the Tate authorities may be persuaded to buy one or two. So do your best.<sup>21</sup>

Jar (Slide 12) represents the "best" in FitzGerald's work from the 1932 to 1938 period. In this painting he has retained the emphasis on form and the solidity found in Doc Snider's House, but his depiction of space in the former is very unnaturalistic. It is evident that FitzGerald is now moving towards more purely formal concerns.

Jar provides an interesting comparison with Cezanne's Still Life (c. 1875) which FitzGerald saw while at the Metropolitan Museum in 1930. Upon seeing it he had remarked that it had "an unusual background".<sup>22</sup> For his background

Cézanne had used wallpaper with a geometrical diamond-shaped design. In the centre of this painting, there is a mug with a prominent handle protruding from the side. Directly behind and slightly to the left of this mug is the only intersection of the two whole diamond shapes on the wallpaper. This intersection tends to focus our attention on the mug. In Jar a similar compositional arrangement is evident. In the centre foreground, there is a large jug with a protruding handle and directly behind and slightly over to the left is the dominant intersection of forms. Exactly what these forms are, is not clearly evident. Although the red form is presumed to be the table the jug is resting on. The purpose for using this type of background appears to be the same in both cases. It places the objects in a very limited space and focuses our attention, more intensely on them. This background of intersecting angles and planes also reveals FitzGerald's formal concerns which would later lead him to abstraction.

Another device FitzGerald uses is tilting the table top towards the viewer, which serves -- in the manner of Cézanne -- to compress the space. Schapiro explains this concept very concretely in his description of Cézanne's Still Life with Basket of Apples (Art Institute of Chicago),

The odd tilting of the bottle must be understood in relation to other instabilities as part of a problem: to create a balanced whole in which some elements are themselves unbalanced. In older art this was done with figures in motion, or with a sloping ground, or hanging curtains and reclining objects. What is new in Cézanne is the unstable axis of a vertical object -- a seated figure, a house, a bottle. Such deviations make the final equilibrium of the picture seem more evidently an achievement of the artist rather than an imitation of an already existing stability in nature.<sup>23</sup>

FitzGerald's Jar, likely under the influence of Cézanne, also is tilted forward into the viewer's space. Tilting the objects compresses the space, therefore the

table and jug seem nearer to the viewer and can be more strongly felt as objects. It would appear that since FitzGerald's 1930 trip to New York, he responded at least to some degree to these "new" compositional methods.

FitzGerald probably had admired Cézanne's selection of still life objects and how they are depicted. This awareness and admiration of Cézanne's still lifes is apparent in FitzGerald's attempt to render the dignity of commonplace objects. Traditional still lifes suggest man as the master and the objects of the still life as intended for his use: sensuous foods to be eaten, books to be read, utensils to be handled, etc. Neither Cézanne's nor FitzGerald's objects display this purpose. Both render their apples as hard roundish forms, which were never intended to be regarded as something to eat. Their objects are always above this servitude to man. Dignity permeates every object whether it is a common brown jug or two apples. Like Cézanne's works, FitzGerald's subjects assume a character of permanence, monumentality and universality.

Jar retains the clarity of outline found in his earlier, Doc Snider's House. In technique there has been a noticeable change from the smooth sculptural style seen in Doc Snider's House which almost denied the painted surface, to a still meticulous but more stippled technique which tends to attract the viewer's attention more readily than the previous technique. This stippled technique tends to soften the very angular qualities of Jar. The modelling of forms in Jar is also quite different to those in Doc Snider's House. While the emphasis is still on 'plastic sculptural qualities', the smoothness of the earlier work has gone. Instead the jug, reminiscent of Cézanne's treatment, is not depicted with

naturally smooth rounded sides, but rather is depicted as having fairly angular facets, particularly noticeable on the body of the jug directly below the handle. The subdued autumn-toned colours of the work were FitzGerald's preference and give the work its still and 'reverent' quality.

Still Life: Two Apples of 1940 (Slide 13) is the culmination of the new means of expression and interest in formal concerns seen in Jar of two years earlier. FitzGerald appears to have been obsessed by apples and drew and painted them throughout the thirties and even well into the forties. According to Robert Bruce, an art instructor at the Winnipeg School of Art, FitzGerald "painted apples for three winters,"<sup>24</sup> during the 1930's. Why was FitzGerald so fascinated with apples? Perhaps by looking to Cézanne, a reason may be suggested. According to H.H. Arnason, Cézanne himself was obsessed by a desire to paint apples because they were a challenge, a problem. He states that,

It was the three dimensional form most difficult to control as a separate object or to assimilate into the larger unity of the canvas. To attain this goal and at the same time to preserve the nature of the individual object, he modulated the circular forms with small, flat brush strokes distorted the shape, and loosened or broke the contours to set up spatial tensions among the objects and thereby unifying them as colour areas.<sup>25</sup>

It would seem that apples also offered a challenge to FitzGerald probably for similar reasons. He was certainly aware of the relationships between objects in a painting, and how they effect the unity of the composition. He also had a strong desire to explore, "to exhaust (a) given subject, to analyse with all the power (he) possessed."<sup>26</sup> FitzGerald recognized that Monet had done this by "spending a whole summer painting a single subject, at various times of the day.

Of course this was only one method."<sup>27</sup> He also realized that this would not be his method. Ayre records FitzGerald's method.

It is necessary to get inside the object and push it out rather than merely building it up from the outer aspect to appreciate its structure and living quality rather than the surface only. This requires endless search and contemplation. Continuous effort and experiment. An appreciation for the endlessness of the living force which seems to pervade and flow through all natural forms, even though these seem on the surface to be so ephemeral. . . . It is evident that no one object can be segregated in space without the feeling of something around it, and usually it is associated with other objects. The appreciation of the relation of one object to another and their effect on one another will help to suggest the sense of solidity of each. The obvious section of any object that will be effected most by its surroundings is the edge with the result that in drawing or painting, this part is given greatest attention and most careful consideration. The solidity of the objects depends to a great extent on how the transition from one to the other is carried out. And at this point also the homogeneity of the composition is to a great extent developed.<sup>28</sup>

Thus apples provided him with a convenient, inexpensive subject through which to explore relationships and compositional unity.

In Still Life: Two Apples, FitzGerald answers the problem of how to depict two apples, revealing their relationship and effect on each other and how to assimilate them into the larger unity of the canvas. FitzGerald has chosen to depict only two apples which adds to the challenge of unifying the composition. By choosing three and placing them in a pyramidal group would have immediately resulted in a stable composition. Two apples, however, is more challenging since their positioning (formal arrangement) is all important to making it an interesting and complete painting. FitzGerald places the larger apples slightly right of centre and tilts it slightly right and forward, while he places the smaller apple slightly left of centre and tilts it to the left and away from the viewer.

The delicate relationship between these two forms is both complex and beautiful. While the larger apple is seen from the top, revealing the high viewpoint, FitzGerald has placed the smaller apple so that the viewer can see a suggestion of the bottom of the apple.<sup>29</sup> The modelling of the larger apple's left side with its flat brushstrokes allowing distortion of the apple's shape and creating three noticeable facets, breaks the naturally round contour and sets up a spatial tension with the smaller apple. By using a similar but less noticeable treatment on the smaller apple, FitzGerald has unified them as colour areas. Balance is achieved through FitzGerald's colouring. He has placed the red side of the larger apple next to the green side of the smaller apple, knowing the vibrancy that results from the juxtaposition of complementary colours. This arrangement also sets up a nice pattern of green, red, green, red as the viewer's eye moves from left to right across the canvas. The larger apple's physical size is balanced by smaller apple's more dominant shadow, as well as by its closer positioning to the viewer.

FitzGerald's still life appears once again to be resting on a tilted table which compresses the space and makes us more aware of the two apples as solid objects. In Still Life: Two Apples the table is covered with a white tablecloth, the folds, perhaps evident in a tablecloth that has been firmly pressed and folded away in a closet, are exaggerated to create small ridges and valleys. The intersection of these folds occurs directly below and slightly to the right of the centre of the larger apple. In Jar FitzGerald found that the intersecting plane of the table was an effective way to set off the jug. Now in Still Life: Two Apples, FitzGerald directs the viewer's attention to the smaller apple by the



use of the same slanted intersecting line. He must have been pleased with the formal arrangement found in Jar, because even the slant of the window ledge, reoccurs in the slant of the extreme left of the tablecloth. Thus Still Life: Two Apples bears many similarities with its earlier counterpart, Jar. Both paintings display the same high viewpoint which tends to flatten the objects. Both are very simple compositions containing few objects seen with respect to the intersecting lines of their very limited background space.

FitzGerald's interest in formal concerns is paramount. In Jar and Still Life: Two Apples FitzGerald's later tendency towards abstraction is already revealed. These paintings by FitzGerald were the product of meticulous formal organization and in a sense are nearer to abstraction than to realistic representation.

Still Life: Two Apples has taken the stipple technique emerging in Jar, to an even further degree and this technique becomes fairly typical of his works of the forties. Yet the richness of texture was never again as forcefully expressed. In Still Life: Two Apples, FitzGerald painted the longer dabs of paint with the sides of his narrow brush or with his curved palette knife while the point-like dabs he created by using just the tip of his brush. Using a thick solid paint, these dabs stood out in relief from the canvas. This created a quite noticeable pattern in the painting, and being an overall technique added to the unity of the composition. In FitzGerald's later works, like From An Upstairs Window, Winter (1948), this technique is far less noticeable although a definite trace of it is still evident.

The technique displayed in Still Life: Two Apples appears reminiscent of the works of Georges Seurat. Yet this apparent resemblance is a purely superficial one. FitzGerald, as previously noted, had admired Seurat's technique of painting, when he saw his La Grande Jatte at the Chicago Art Institute in 1930.<sup>30</sup> But the techniques of the two artist are very different. Seurat's was based on colour theories, whereas FitzGerald adapted the technique into a purely personal interpretation, which was not involved in scientific principles. Therefore, although FitzGerald's paintings of the thirties and forties reveal certain influences of the works of "Modern" French artists, he has evolved a style, that is strictly his own. These works are a reflection of the quiet, contemplative, questioning man that created them.

FitzGerald was pleased with his new means of expression and his new technique. Yet he wished to further intensify his search. Writing to Harry McCurry on October 25, 1940, he reflects back on his past two years of painting,

. . . I have been working in a little different direction, through some smaller paintings and larger drawings, and through these, new ideas have taken form that could be matured more rapidly with continuous, concentrated effort.<sup>31</sup>

On March 28, 1941, he wrote,

I am working along a little different line and have been doing so for the past two years, trying to broaden the previous approach and I think the work is now showing signs of something interesting. With a year of steady work I am sure the results would warrant the experiment.<sup>32</sup>

These references to "a year of steady work" and "continuous, concentrated effort", express FitzGerald's sincere desire to take a leave of absence from teaching. In 1940, he had applied for a Guggenheim Foundation fellowship.

He wrote, "My project is for a year of painting, free from the necessity of worrying about a salary to keep things going."<sup>33</sup> Unfortunately, he did not receive the Guggenheim fellowship, but this time for growth remained a dominant concern. He wrote,

For some reason I feel the desire to do this now more than at any previous time. With all the experience of the past to back a new experiment and a very strong urge for the new adventure, it seems a shame the old and ancient obstacle money, should be there again.<sup>34</sup>

Unfortunately, although FitzGerald desperately needed this time to explore and make further developments in his oil paintings, this was not to be made available to him until September of 1947. His friends, realizing his need, tried everything to obtain funds for his self-directed study. On February 8, 1946, Harry Adaskin wrote to Prime Minister King in an attempt to secure a pension for his talented friend.

FitzGerald can paint only for a few weeks each summer because his duties as principal occupy all his time. He is in his fifties now, and he feels that he HAS something important to say, but can't say it because he cannot afford to retire for a few years to paint.

A pension even for a few years, would pay high artistic dividends to Canada. What do you think, Mr. King? Is it possible?<sup>35</sup>

This plan, like all the rest, was doomed to failure.

The result: the years 1941 - 1947 were lean years in terms of oil painting, and no major works were completed during this time. Knowing his time limitations and anxious to experiment he worked primarily in watercolours or in drawings, where results could be achieved quickly. On March 31, 1942, he wrote,

I have managed to get in a lot of study in my own work during the winter so far. I am still on the large watercolour with anything as subject matter and finding out quite a lot that I hadn't experimented with before. How successful they are as pictures I have not been

worrying about but the solving of certain problems has been the main issue. And I think there has been some advance in that direction. The continued enthusiasm in the search intrigues me and this rather grows than diminishes.<sup>36</sup>

Like the period from 1932 - 1937, this period from 1941 - 1947 was a time of questioning, experimenting and storing up for the future. This active period resulted in the late forties and early fifties once again being a time of distinctive change in FitzGerald's means of expression.

## CHAPTER VI

FOOTNOTES

<sup>1</sup>Brooker Papers, Letter from L.L. FitzGerald to Bertram Brooker, January 11, 1929. Letter was incorrectly dated, actual date was January 11, 1930, and was written in response to Brooker's letter of December 26, 1929.

<sup>2</sup>Ibid., April 8, 1931.

<sup>3</sup>Ibid., June 13, 1931.

<sup>4</sup>Refer to compiled List of Dated Oils.(Appendix)

<sup>5</sup>In 1929, FitzGerald was appointed as Principal of the Winnipeg School of Art.

<sup>6</sup>Robert Ayre, "Painter of the Prairies," Weekend Magazine, 8, 12 (1958), p. 29.

<sup>7</sup>Sens Papers, L.L. FitzGerald, 1930, Diary, June 21, 1930.

<sup>8</sup>Ibid., June 29, 1930.

<sup>9</sup>FitzGerald Papers, Letter from Bertram Brooker to L.L. FitzGerald, March 26, 1931.

<sup>10</sup>Dennis Reid, A Concise History of Canadian Painting (Toronto: Oxford University Press, 1973), p. 161.

<sup>11</sup>L.L. FitzGerald, 1930, Diary, June 7, 1930.

<sup>12</sup>Dr. F. Eckhardt, Introduction, Memorial Exhibition Catalogue, Winnipeg Art Gallery, 1958), n.p.

<sup>13</sup>L.L. FitzGerald, 1930, Diary, June 7, 1930. FitzGerald was not impressed by the large mural works of Goya (Sordlas), since the technique appeared to outweigh the importance of the subject. On June 23, 1930, FitzGerald wrote,

The smaller paintings by him (Goya), I have seen, are very much finer to my way of thinking but at that I am not a great admirer of his. I always find the technique is uppermost.

<sup>14</sup> Ibid., June 7, 1930.

<sup>15</sup> Helen M. Coy, L. LeMoine FitzGerald Exhibition (University of Manitoba, School of Art, 1977), p. 5 refers to a conversation, Helen Coy had with Robert Bruce, on October 4, 1976.

<sup>16</sup> Brooker Papers, Letter from L.L. FitzGerald to Bertram Brooker, January 12, 1933.

<sup>17</sup> Ibid., December 4, 1937.

<sup>18</sup> National Gallery Papers, Letter from L.L. FitzGerald to Harry McCurry, March 18, 1937.

<sup>19</sup> Refer to Ann Davis, "A North American Artist," L.L. FitzGerald Exhibition Catalogue (Winnipeg Art Gallery, 1978), pp. 42-44, for an excellent account of FitzGerald's relationship with the Group of Seven. FitzGerald was invited to join the Group of Seven in 1932. Davis asserts that the paintings by the Group of Seven had very little influence on FitzGerald's stylistic development. Davis wrote (p. 43),

The artistic connection between FitzGerald and the Group was minimal. Only in FitzGerald's early works can one see any bold exuberance which characterized the Seven's approach, and in FitzGerald's case, these works were done when he was restricted to acquaintance through catalogue reproductions and the like. But they all shared an abiding belief in nature and a conviction that this subject was the most revealing, the most satisfying, the most demanding.

<sup>20</sup> A Century of Canadian Art (London: Tate Gallery, 1938), cat. No. 56, p. 14.

<sup>21</sup> National Gallery Papers, Unsigned and unaddressed letter, May 4, 1938. There is no doubt that this letter was written by Harry McCurry to L.L. FitzGerald.

<sup>22</sup> L.L. FitzGerald, 1930, Diary, June 21, 1930.

<sup>23</sup> Meyer Schapiro, Paul Cezanne (New York: Harry N. Abrams, Inc., n.d.), p. 90.

<sup>24</sup> L. LeMoine FitzGerald Exhibition (University of Manitoba, School of Art, 1977), p. 7.

<sup>25</sup> H. Arnason, History of Modern Art (New Jersey: Prentice-Hall Inc., n.d.), p. 46.

<sup>26</sup> L.L. FitzGerald, 1930, Diary, June 7, 1930.

<sup>27</sup> ibid.

<sup>28</sup> Ayre Papers, L.L. FitzGerald notes, n.p.

<sup>29</sup> It is interesting to note that Cézanne in his Still Life (c. 1875) arrived at a very similar method of positioning two of his apples in this composition.

<sup>30</sup> Refer to Chapter V for a discussion of Seurat's works and theories and their effect on FitzGerald's works.

<sup>31</sup> National Gallery of Canada Papers, Letter from L.L. FitzGerald to Mr. H.O. McCurry, October 25, 1940.

<sup>32</sup> ibid., March 28, 1940 (sic) letter was misdated, 1941 was the actual date.

<sup>33</sup> ibid., October 25, 1940.

<sup>34</sup> ibid., March 28, 1940 (sic), 1941.

<sup>35</sup> National Gallery of Canada Papers, Letter from Harry Adaskin to Prime Minister King, February 8, 1946.

<sup>36</sup> Letter from L.L. FitzGerald to Mr. McCurry, March 31, 1942.

## CHAPTER VII

TOWARDS ABSTRACTION (SEPTEMBER 1947 - AUGUST 1956)

Ordinarily I would have gone to the school today for the opening of registration, with holidays officially over at midnight last night. Instead I did go to the school, at the same time as usual on any similar date in the past years, but merely to introduce the acting principal to the staff and return home for a year. I will really only know just how I feel about the long time ahead after I have been working at the new job till, say the end of September. Then a long enough time will have elapsed so that I will fully realize the new situation. But I had a feeling, this morning, of release when I didn't feel the necessity to taking command and no need to plan how everything was to be arranged for the incoming students. (September 8, 1947) <sup>1</sup>

For the first time since FitzGerald began teaching in 1924, he was totally free to pursue his first love, painting. His wish had finally come true. Through Mrs. C.V. Ferguson, J.W. McConnell, of the Montreal Star, had given FitzGerald a year's salary so he could give up teaching and have an uninterrupted period of painting.<sup>2</sup> Writing to Mrs. Ferguson on September 8, 1947, FitzGerald describes his new long range program now that he had sufficient time to tackle his task.

During the summer I have been definitely getting myself switched over to a new routine and it is now well imbedded in my habit centre. I am sure as I go on painting and drawing that more and more I will have a feeling of great satisfaction under the new programme. In the planning of my work during this past three months I have been working on a long range programme and have been doing things in a different way than if my time had been limited to the first week in September. I have been doing drawings in black wash in the mornings and watercolours in the afternoons for the past two months outside, with exception of the rainy days when I did some quick drawings in black chalk in the house. I expect



to continue this plan until the weather breaks and it is definitely too cold for regular outside work except on the occasional warm day. Then I will be working inside. Just at the moment I am thinking of part of the time devoted to painting in oils which will ultimately develop into some larger canvases. I already have a few good subjects in mind when the snow arrives, with some smaller things in the meantime to get my hand into the use of the medium.<sup>3</sup>

The fruits of FitzGerald's new program are found in his large major oil, From An Upstairs Window, Winter of 1948 (Slide 15). This exquisite painting is a mature summation of FitzGerald's works of the early (1931) and late (1938 - 1940) thirties. He has brought the landscape typical of Doc Snider's House and has ingeniously combined it with his appreciation of common still life forms. This painting bears many similarities with his Doc Snider's House of 1931. He retains the lighting found in Doc Snider's House and has even increased its static quality and sense of timelessness by minimizing suggestions of light and shadows.

A sketch for From An Upstairs Window, Winter of 1948 (National Gallery of Canada (Slide 14) provides a more natural view of the scene FitzGerald actually saw while looking out his window. Comparing the sketch with the finished oil reveals FitzGerald's strong formal concerns. Reminiscent of Jar, FitzGerald has moved the white pitcher further along the window sill to achieve the desired outlining the window frame provides. He also has adjusted the position of the pencil and the tree for compositional purposes. One even finds satisfying correspondences in the shapes of the forms themselves. In the oil, FitzGerald adds a large window-less house to the right middleground. This large undefined surface acts to hold and redirect the viewer's attention to the foreground. Between the houses there is a small visual escape into the distance. The finished work is personalized by the inclusion of FitzGerald's initials on

the back of his chair, seen in the extreme right corner. This comparison of the sketch with the finished oil shows that FitzGerald added and rearranged the elements of the composition, yet in the interest of unity kept them subordinate to the whole.

In From An Upstairs Window, Winter, FitzGerald returns to the smooth sculptural modelling of forms seen in Doc Snider's House and his other works of the early thirties, but the clarity has been reduced to a small degree. This is due to two reasons. First, through the choice of uniformly toned muted colours (gone is the rainbow-coloured snow of Doc Snider's House) and second, through the reintroduction (as in Jar) of the stipple or ridge technique which tends to soften, and haze the contours. In From An Upstairs Window, Winter (like his still lifes of the late thirties) his concerns are all but exclusively formal ones. Thus in this way these works are more related to abstraction than to realistic portrayal. For although they contain a high degree of verisimilitude; realism was certainly not the primary aim. It was thus only one short step to pure abstraction.

The first abstract oil that FitzGerald executed was entitled Composition No. 1 (1950-51) (Slide 17) and was painted upon the request of Dr. E. J. Thomas. FitzGerald had been encouraged directly and indirectly by many of his friends towards abstraction. His close friend Bertram Brooker had been painting abstracts since the 1920's.<sup>4</sup> After Brooker's visit to FitzGerald in the summer of 1929, he wrote, on January 11, 1930, referring to their long talks on art, of the previous summer.

I fear your conversation had a very definite effect on Edward. His Christmas card was a very abstract thing cut in linoleum. This outlook seems to have appealed to him very much. One never knows what children are absorbing and storing up for the future.<sup>5</sup>

FitzGerald, too, had been storing up for the future. However, it was not until the 1950's that he had gathered, seen and digested enough abstract art, and had himself done a few experimental abstract drawings, that he decided to attempt his first oil. FitzGerald must have been satisfied with his results because this marked the beginning of a number of abstract compositions in oil.

During his trips to British Columbia in the 1940's, he had become more acutely aware of the abstract works of Lawren Harris. On August 29, 1948, in a letter to Robert Ayre, FitzGerald expresses his admiration for the latest abstracts.

Lawren is doing some new abstracts, which seem to me to be quite a development since I saw him in 1944. They have to my mind, a greater depth, finer colour relations and a greater sense of realization. They seem to be occupied with more design and colour.<sup>6</sup>

Through his friends, his readings on art, and his 1930 trip to the Eastern States, FitzGerald had been exposed to a considerable amount of abstract art. The style he evolved although entirely his own, was a composite of the wealth of his experiences over the last forty years.

Composition No. 1 provides some interesting comparisons with Brooker's Sound Assembling of 1928, which FitzGerald admired and had procured for the Winnipeg Art Gallery. While both works are geometrical abstraction, FitzGerald's painting is not that far removed from his earlier representational works. Unlike Brooker's painting, FitzGerald's colours are subtle, soft muted greys, browns and blues with the occasional stronger accents. Whereas space and perspective play an important role in Brooker's work. FitzGerald has further compressed the space, evident in Jar, to the point where all the forms are virtually two-dimensional. Depth in the canvas is only suggested by overlapping and subtle modulations in

colouring. FitzGerald has retained the clarity of contour of his works of the early 30's, yet this appears to be somewhat at the expense of the unity of the composition.

By 1954, after considerable experimentation, FitzGerald achieved a more harmonious and satisfying abstract composition entitled Abstract: Green and Gold (Slide 18). He first executed a study for this composition in watercolour and then painted the finished composition in oil. This work can be seen as the culmination of FitzGerald's searching and experimenting with abstraction in the early 1950's. In a letter to Robert Ayre, dated December 18, 1952, FitzGerald discusses his new abstract approach,

Have been experimenting pretty steadily, with a sort of abstract approach. I wanted to find out more about colour and composition and thought a good change from the objects would be a refreshing thing and perhaps open a new field. Have done endless drawings in black and white as well as colour and carried a few of these into large spaces in oil. Will be interesting to see what will happen in the future.<sup>7</sup>

Abstract: Green and Gold is a delicate blending of forms. These forms, primarily elliptical are gently intertwined, becoming a harmonious whole, and their colours are as subtle as their shapes. Although the painting does not appear to be based on any representational subject, the choice of forms and their harmonious arrangement suggest affinities with his still life painting. Like many of FitzGerald's paintings, there is very little recession of space in this work, enabling the viewer to concentrate more intensely on the forms. Thus his abstract works came as a natural summation of his previous artistic developments in painting.

The fifties were not solely a time of abstract painting, FitzGerald continued to paint still lifes using a similar style to the one he had first developed in the

thirties. The last major oil painting he completed was Hat of 1955 (Slide 20). This work is not important in terms of FitzGerald's stylistic development, but rather as a final major statement made by the artist.<sup>8</sup> Of all of FitzGerald's works, this painting lends itself most readily to interpretation.

In his Diary on October 25, 1955, FitzGerald wrote, "Finished painting "Hat" still life, painting signature and touching up unfinished little bit -- going to Montreal for Canadian Painters Show."<sup>9</sup> Two weeks later, on November 8, 1955, the Hat was packaged ready for shipping to Montreal. FitzGerald records, "'The Hat' 24" x 30" oil goes to Montreal for Group Show at Museum of Fine Arts."<sup>10</sup> On December 5, 1955, FitzGerald, disappointed that the oil painting was not seen at the Group Show, wrote,

. . . got notice from Montreal "Old Hat" painting not accepted for Canadian Group Painters show -- Teddy [Dr. Ted Thomas?] had bought it before it left for the East -- too bad.<sup>11</sup>

It was only on July 23, 1953, after a lapse of twenty-three years, that FitzGerald had begun once again to write in his Diary. At this time, he wrote a chronology of important events starting with his trip East in 1930. This brief chronology reads, "1938 trip to Ottawa; 1947-48 leave of absence; 1948-49 trip to West Vancouver; January 1949 resignation from the School; 1950 spring flood and, 1951 trip to Mexico."<sup>12</sup> Records concerning Hat and Bertram Brooker's death on March 21 were his only entries of 1955.<sup>13</sup> His later dated entries were sporadic.

Why FitzGerald began writing again after so many years is a mystery. Perhaps he realized that his life was reaching an end. He may have wished to somehow sum up and grasp his experience; laying out his own chronology, may

have seemed to be one means of doing this. It would also seem from his Diary that the Hat, his last major oil perhaps also was intended as a kind of personal summation, almost a self portrait. FitzGerald began working on the subject in August of 1955, and is known to have executed at least one preparatory drawing. This very detailed drawing (Slide 19), dated August 18, 1955, was executed in pen and ink on paper and reveals an underlying pencil grid.<sup>15</sup> The finished oil matches this drawing almost perfectly. The only minor difference is that the book in the completed oil is somewhat closer to the centre and tilted slightly to the left. The painting is believed to have been started on August 23, 1955.<sup>16</sup>

The main subject of the work as its title implies is the hat. The "old hat" belonged to FitzGerald. It shared with him many memories of painting trips out into the prairie countryside. Miss Lynn Sissons, a former student of FitzGerald remembers how he would usually wear his old felt hat and casual tweed jacket when taking a group of students on a sketching field trip. As Miss Lynn Sissons so aptly put it, "Through his years of wearing it, the hat had taken on something of himself."<sup>17</sup> This gives this painting its intimate and poignant quality.

The painting also includes other possessions of the artist. In the foreground there is a spread newspaper with an open book lying on top of it. The background also depicts three closed books, shelved in a row. All his life FitzGerald had been an avid reader, these references to books and printed matter, probably reflect FitzGerald's love of reading and the means through which he gained most of his information about the world of art. A closer examination of the open book reveals a simplified geometrical hourglass shape on the pages. This perhaps alludes to the fact that FitzGerald's art often used geometry (e.g., use of grids), and that he

had learned these principles through books. Or it may reveal the artist's knowledge that time was running out. His friends, Bertram and Rill Brooker, had died during the last year and probably this had increased FitzGerald's awareness of his own approaching death.

The remaining two objects in the painting were the apple and bottle that FitzGerald depicted over and over again in his paintings. The apple with its round shape, and the bottle with its reflections had always presented challenges to the artist; it was now that he painted them for the last time. Is there an underlying meaning to this work? If so, it remains a mystery. But certainly an interpretation is tempting. In this connection a very revealing statement is found in FitzGerald's Diary,

Art is a human activity, consisting in this, that one man consciously by means of certain external signs, hands on to others feeling he has lived through, and that other people are infected by these feelings and also experience them.<sup>18</sup>

FitzGerald may have felt that this painting expressed the summation of his feelings and the experience that he had lived through and wished other people to share in his experiences. Early Sunday morning, on August 5, 1956, FitzGerald died of a heart failure.

Lionel LeMoine FitzGerald was an artist who had over the years "taken the time to penetrate a little deeper into the meaning of things."<sup>19</sup> His search was a never ending one, that began in his childhood and only ended with his death. During this time he had experimented with different means of expression, different styles and techniques, sometimes returning and reworking a technique he had used years before. But there are certain qualities found in all his works, which are

totally independent from his changing technique. These essential characteristics are simplicity, clarity, harmonious colour, and a sense of order, all of which tend to induce a feeling of quiet reverence in the viewer. The art of FitzGerald "Painter of the Prairies", due to the depth of his vision, possessed a universality that held meaning for those beyond his own native region.



## CHAPTER VII

FOOTNOTES

<sup>1</sup> National Gallery of Canada Papers, Letter from L.L. FitzGerald to Mrs. Ferguson, September 8, 1947.

<sup>2</sup> National Gallery of Canada Papers, Letter from J.W. McConnell to Mary Ferguson, September 25, 1947. See also L.L. FitzGerald, 1930, Diary, Chronology 1947 - 1948.

<sup>3</sup> Letter from L.L. FitzGerald to Mrs. Ferguson, September 8, 1947.

<sup>4</sup> Dennis Reid, A Concise History of Canadian Painting (Toronto: Oxford University Press, 1973), p. 182.

<sup>5</sup> Brooker Papers, Letter from L.L. FitzGerald to Bertram Brooker, January 11, 1929 (sic) 1930.

<sup>6</sup> Robert Ayre Papers, Letter from L.L. FitzGerald to Robert Ayre, August 29, 1948.

<sup>7</sup> Ibid.

<sup>8</sup> Ayre Papers, Letter from Dr. Ted Thomas to Robert Ayre, May 24, 1972.

<sup>9</sup> L.L. FitzGerald, 1930, Diary, October 25, 1955.

<sup>10</sup> Ibid., November 8, 1955.

<sup>11</sup> Ibid., December 5, 1955.

<sup>12</sup> Ibid., Chronology.

<sup>13</sup> Ibid., March 21, 1955.

<sup>14</sup> FitzGerald only made three entries in 1956, one on July 20, describing his recent visit to the Gallery to see the Picasso etchings, drypoints and lithographs, one on July 21, recording Rill Brooker's (Bertram Brooker's wife) death and his last entry on August 3, 1956, two days before his own death.

Finished building front steps - painting to do now - Geraldine and Earl came for dinner til eleven - rainy, cool day - been cool most of summer - flowers in box on balcony very beautiful.

<sup>15</sup> Refer to Pen Drawing: Hat, Art Gallery of Ontario (A60 70/50).

<sup>16</sup> Karen Sens in conversation with Dr. Alcock August 3, 1957. Dr. Alcock, a friend of FitzGerald, has kept files on the artist. In his files he noted that this work was started on August 23, 1955.

<sup>17</sup> Karen Sens in conversation with Miss Lynn Sissons, August 10, 1975.

<sup>18</sup> L.L. FitzGerald, 1930, Diary, March 3, 1927 (Notes on Russian Art).

<sup>19</sup> Ayre Papers, Unpublished Notes; Memorial Catalogue, n.p.

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### NEWSPAPER ARTICLES

In the collection of Karen L. Sens:

A great number of newspaper clippings dating from 1923 to 1978, primarily from The Winnipeg Tribune, and The Winnipeg Free Press, but also includes articles from: Saturday Night, The Province, B.C. Herald, Vernon News, Montreal Gazette, Le Droit, Montreal Star, Toronto Globe and Mail, St. James, Manitoba Leader, Ottawa Citizen, Ottawa Journal, Quebec Chronicle Telegraph, Windsor Daily Star, Detroit News, London Evening Free Press, et cetera.

## APPENDIX

LIST OF FITZGERALD'S DATED OIL PAINTINGS

(compiled by author)

<u>Date</u>	<u>Title</u>	<u>Medium</u>	<u>Dimensions</u>
1911	<u>Woodland</u>	oil	8" x 10-1/2"
	Location: unknown no reproduction available (n.r.a.)		
	Source: Morris Gallery Exhibition		
1912	<u>Lockport</u>	oil on cardboard	25.2 x 20.0 cm
	Location: Winnipeg Art Gallery (W.A.G.) G70-186		
	Additional Information: signed and dated (s.d.) on reverse upper corner (u.c.)		
1912	<u>Trees</u>	oil on canvas	31.0 x 45.7 cm
	Location: W.A.G. G70-195		
	Additional Information: s.d. on reverse upper right (u.r.)		

<u>Date</u>	<u>Title</u>	<u>Medium</u>	<u>Dimensions</u>
1913	<u>River</u>	oil on canvas	24.5 x 32.1 cm
	Location: W.A.G. G70-169		
	Additional Information: signed bottom left (s.b.l.) below: d. on reverse u.c.: June 13		
1913	<u>Kildonan</u>	oil	9-1/4" x 10-1/2"
	Location: unknown n.r.a.		
	Source: Morris Gallery Exhibition		
1914	<u>Untitled (Manitoba Winter)</u>	oil	6-1/2" x 8-1/2"
	Location: Private Collection, Winnipeg		
1917	<u>Late Fall, Manitoba</u>	oil on canvas	30" x 36"
	Location: National Gallery of Canada Collection (N.G.C.) N.G.C. 1438		
1917	<u>Sketch for Panel over Fireplace</u>	oil on canvas	20" x 24"
	Location: Tom Thompson Gallery		
1918	<u>Assiniboine River from Maryland Bridge</u>	oil on canvas	17-5/8" x 23-5/8"
	Location: Agnes Etherington Art Centre Collection		
	Additional Information: not signed (n.s.)		

<u>Date</u>	<u>Title</u>	<u>Medium</u>	<u>Dimensions</u>
1918	<u>Cottage</u>	oil	7-1/4" x 9"
	Location: unknown n.r.a.		
	Source: Morris Gallery Exhibition		
1918	<u>Head of Sleeping Boy</u>		6-1/2" x 8-7/8"
	Location: W.A.G. G64-26		
	Additional Information: s.d. on back		
1919	<u>Mrs. Wheaton</u>	oil on canvas	63.0 x 45.0 cm
	Location: W.A.G. G70-31		
	Additional Information: d. on reverse top right (t.r.)		
1919	<u>The Bridge</u>	oil	7-1/4" x 9"
	Location: unknown n.r.a.		
	Source: Morris Gallery Exhibition		
1919	<u>River Landscape</u>	oil	6-3/4" x 9"
	Location: unknown n.r.a.		
	Source: Morris Gallery Exhibition		
1920	<u>The Prairie</u> (Snowflake, Manitoba done for Geraldine)	oil	c. 11" x 14"
	Location: Private Collection, Winnipeg		



<u>Date</u>	<u>Title</u>	<u>Medium</u>	<u>Dimensions</u>
1920	<u>Summer, East Kildonan</u>	oil on canvas	127.0 x 106.7 cm
	Location: Private Collection, Winnipeg		
	Source: Winnipeg Art Gallery (slide collection)		
	Additional Information: s.d. bottom left (b.l.)		
1920	<u>Winter Landscape</u> (Garden)	oil on canvas	33" x 35"
	Location: Mr. & Mrs. John MacAulay		
	Source: Lionel LeMoine FitzGerald Memorial Exhibition Catalogue, 1958		
	Additional Information: s.d. lower right (l.r.)		
1920	<u>Yellow Tree</u>	oil on canvas	21-3/4" x 23-1/2"
	Location: Gallery of Hamilton		
	Additional Information: dated in pencil off painted surface top left (t.l.) September 17, 1920		
1920	<u>Park</u>	oil on masonite	19.1 x 24.1 cm
	Location: W.A.G. G70-167		
	Additional Information: d. on reverse u.r.:25.00 May 16. 20		

<u>Date</u>	<u>Title</u>	<u>Medium</u>	<u>Dimensions</u>
1920	<u>Ponemah</u>	oil on canvas	32.5 x 40.5 cm
	Location: W.A.G. G70-151		
	Additional Information: s.b.l. d. on reverse b.l.		
1920	<u>East Kildonan</u>	oil on canvas	22" x 23-3/8"
	Location: W.A.G. G70-40		
	Additional Information: s.b.l.: off composition (comp.) Sep 18		
1920	<u>East Kildonan</u>		
	Location: W.A.G. G70-44		
	Additional Information: u.r. off comp.: Sep. 17		
1920	<u>East Kildonan</u>	oil on canvas	17-5/8" x 19-1/2"
	Location: W.A.G. G70-56		
	Additional Information: d.l.l.		
1920	<u>East Kildonan</u>	oil on canvas	39.7 x 25.2 cm
	Location: W.A.G. G70-182		
1920	<u>East Kildonan</u>	oil on canvas	35.7 x 40.3 cm
	Location: W.A.G. G70-190		
	Additional Information: s.b.l.		

<u>Date</u>	<u>Title</u>	<u>Medium</u>	<u>Dimensions</u>
1920	<u>East Kildonan</u> Location: W.A.G. G70-191 Additional Information: s.d.l.r.	oil on canvas	35.9 x 42.6 cm
1920	<u>East Kildonan</u> Location: W.A.G. G70-192	oil on canvas	34.0 x 40.0 cm
1920	<u>East Kildonan/Between Showers</u> Location: W.A.G. G70-194 Additional Information: s.d. on reverse: Sept. 11	oil on canvas	35.3 x 39.4 cm
1920	<u>East Kildonan</u> Location: W.A.G. G70-39 Additional Information: s.b.r.: d.b.c. off comp.	oil on canvas	69.5 x 64.0 cm
1920	<u>Standing Nude</u> Location: W.A.G. G70-147 Additional Information: s.d.u.r.	oil on canvas	56.8 x 39.2 cm
1920	<u>Broken Tree, Kildonan Park</u> Location: Private Collection Additional Information: s.d.b.r.	oil on canvas	83.8 x 88.9 cm

<u>Date</u>	<u>Title</u>	<u>Medium</u>	<u>Dimensions</u>
1920	<u>Ponemah</u> Location: W.A.G. G70-189 Additional Information: s.d. on reverse u.l.	oil on canvas	40.6 x 34 cm
1921	<u>Summer Afternoon</u> <u>The Prairie</u> (also referred to as <u>Prairie Landscape (Summer)</u> ) Location: W.A.G. L-90 Source: W.A.G. list (Lily Hobbs), Lionel LeMoine FitzGerald Memorial Travelling Exhibition Catalogue 1959-60 Additional Information: s.d.b.r.	oil on canvas	42" x 35"
1921	<u>Prairie Sky</u> Location: n.r.a. Source: Lionel LeMoine FitzGerald Travelling Memorial Exhibition Catalogue 1959-60	oil	not stated
1921	<u>Assiniboine River</u> Location: W.A.G. Provenance: donated by Mrs. Philip Chester Additional Information: s.d.b.l.	oil on plywood	9-3/4" x 11-7/8"

<u>Date</u>	<u>Title</u>	<u>Medium</u>	<u>Dimensions</u>
1921	<u>Path</u> Location: unknown n.r.a. Source: Morris Gallery Exhibition Catalogue, Feb. 1973	oil	7-1/4" x 8-1/4"
1921	<u>Palisades, Hudson River</u> (also referred to as <u>Hudson River</u> ) Location: W.A.G. G73-328 Provenance: Mr. & Mrs. A.O. Brigden Source: Amundson's thesis contains a small black and white contact print of this work. Additional Information: s.b.l.	oil on canvas	19-3/4" x 16"
1921	<u>Chateau Laurier, Ottawa,</u> <u>From Parliament Hill</u> Location: W.A.G. G70-185	oil on canvas	25.4 x 30.5 cm
1922	<u>Max's Studio On 9th St.</u> <u>Near 6th, New York</u> Location: W.A.G. G70-143	oil on canvas	25.1 x 30.2 cm
1922	<u>Nude With Red Hair</u> Location: W.A.G. G70-35 Additional Information: d. across bottom under comp.: New York, 1922/Miller's class?	oil and charcoal on canvas	66.3 x 51.0 cm

<u>Date</u>	<u>Title</u>	<u>Medium</u>	<u>Dimensions</u>
1922	<u>Rivière des Prairies, P.Q.</u> Location: N.G.C. 16, 532 Additional Information: d. and titled, b.r.: June 1922	oil on canvas	18" x 20"
1922	<u>Seated Nude</u> Location: W.A.G. G70-36 Additional Information: s.d.b.l. comp.: New York	oil on canvas	65.5 x 50.0 cm
1922	<u>Landscape</u> Location: W.A.G. G70-144 Additional Information: d.l.r.: also indistinguishable marks	oil on canvas	22.1 x 32.2 cm
1922	<u>Seated Nude</u> Location: W.A.G. G70-29 Additional Information: s.d.b.l.: New York	oil on canvas	57 x 47.5 cm
1922	<u>Spring Farmyard</u> Location: W.A.G. G70-176 Additional Information: d. on reverse c.: N.Y.	oil on canvas	30.5 x 25.1 cm

<u>Date</u>	<u>Title</u>	<u>Medium</u>	<u>Dimensions</u>
1923	<u>Oakdale Place</u> Location: W.A.G. G70-58 Additional Information: d.b.l. off comp.	oil on canvas	44.0 x 54.5 cm
1923	<u>Pembina Valley</u> Location: Dr. & Mrs. C.D. Lees, Winnipeg Source: Lionel LeMoine FitzGerald Memorial Exhibition Catalogue 1958 Additional Information: s.d.b.l.	oil on canvas	18" x 22"
1923	<u>Country Road</u> Location: Gallery of Hamilton Collection Additional Information: d.l.r.	oil on canvas	11-7/8" x 15"
1923	<u>River Bank, Maryland Bridge</u> Location: Agnes Etherington Art Centre Additional Information: n.s.	oil on canvas	17" x 20"
1924	<u>Landscape With Fir Tree</u> Location: W.A.G. G70-202 Additional Information: d. on reverse b.l.	oil on canvas	28.9 x 32.7 cm

<u>Date</u>	<u>Title</u>	<u>Medium</u>	<u>Dimensions</u>
1924	<u>Still Life with Jars</u> Location: Art Gallery of Ontario Collection	oil on canvas	30-1/8" x 24"
1924	<u>Assiniboine at Park</u> Location: Mr. & Mrs. S.J. Drache, Winnipeg, owners  Additional Information: Endorsed by Mrs. Felicia FitzGerald as a work of her husband.	oil on canvas	15-1/2" x 17-3/4"
c. 1924	<u>Farmhouse Interior - Snowflake, Manitoba</u> Location: W.A.G. G75-16	oil on canvas	61.0 x 51.0 cm
1925	<u>Potato Patch, Snowflake</u> Location: Private Collection  Additional Information: s.d.b.r.	oil on canvas on board	43.3 x 51.2 cm
1925	<u>River Scene</u> Location: unknown n.r.a.  Source: Morris Gallery Exhibition Catalogue Feb. 1973	oil	7" x 9"
1926	<u>Harvest</u> Location: W.A.G. G70-166  Additional Information: s.d.b.r.	oil on canvas	29.5 x 38.0 cm



<u>Date</u>	<u>Title</u>	<u>Medium</u>	<u>Dimensions</u>
1926	<u>Trees and Window</u>	oil on canvas	20" x 17-1/2"
	Location: Mr. & Mrs. A.O. Brigden, owners		
	Source: Lionel LeMoine FitzGerald Memorial Exhibition Catalogue 1958		
	Additional Information: s.d.b.r.		
1927	<u>Untitled (Winter Oakdale Place)</u>	oil	
	Location: Private Collection, Winnipeg		
	Additional Information: initialled & dated L.L.F 27/		
1927	<u>Williamson's Garage</u>	oil on canvas	22" x 18"
	Location: Collection: N.G.C. 3682		
	Additional Information: s.d.b.l.		
1927	<u>Portrait of C.K. Gebhardt</u>	oil on canvas	not given
	Location: W.A.G. G69-96		
	Additional Information: s.d. back: c. 1927		
1928	<u>Hislop's Barn</u>	oil on canvas	14" x 17-3/4"
	Location: Collection: Norman MacKenzie Art Gallery, University of Regina		

<u>Date</u>	<u>Title</u>	<u>Medium</u>	<u>Dimensions</u>
c. 1928	<u>Pritchard's Fence</u> Location: Collection: Art Gallery of Ontario (A.G.O.)  Additional Information: s.d.b.r. 192(8)	oil on canvas	28-3/16" x 30-1/8"
1929	<u>Untitled (Prairie Farm)</u> Location: Dr. & Mrs. E.J. Thomas	oil on canvas	c. 10" x 12-1/2"
1929	<u>Poplar Woods</u> Location: W.A.G. G75-66  Provenance: C.C. Sinclair  Source: Lionel LeMoine FitzGerald Memorial Exhibition Catalogue 1958  Additional Information: s.d.b.r.	oil on canvas	28" x 36"
1929	<u>Portrait of Artist's Daughter Patricia FitzGerald, aged 10</u> Location: Estate of Mrs. Pat Morrison	oil	13" x 15-5/8"
1929	<u>The Red Tower</u> Location: Dr. & Mrs. J.J. Lander	oil on board	11" x 12-3/4"
1929	<u>The Prairie</u> Location: W.A.G. G73-332  Provenance: Arnold O. Brigden  Additional Information: s.d.b.l.	oil on canvas	28.5 x 33.5 cm

<u>Date</u>	<u>Title</u>	<u>Medium</u>	<u>Dimensions</u>
1930	<u>Stooks and Trees</u> Location: W.A.G. G75-13 Provenance: Mr. & Mrs. A.O. Brigden Source: Lionel LeMoine FitzGerald Memorial Exhibition Catalogue 1958 Additional Information: s.b.r.	oil on canvas on board	11-1/2" x 15"
1930	<u>Untitled (Tree Trunks)</u> Location: N.G.C. 16366 Additional Information: b.l. 30	oil on canvas	11-5/8" x 14-1/4"
1931	<u>Broken Tree in Landscape</u> (also referred to as <u>Dead Tree</u> ) Location: W.A.G. G56-29 Additional Information: s.d.b.l.	oil on canvas	14" x 16-7/8"
1931	<u>Farm Yard</u> Location: N.A.G. 15474 Provenance: Bequest of Honorable Vincent Massey 1968 Source: Charles Hill, <u>Canadian Painting in the Thirties</u> , p.81 Additional Information: s.d.l.l.	oil on canvas on board	13-3/4" x 16-3/4"

<u>Date</u>	<u>Title</u>	<u>Medium</u>	<u>Dimensions</u>
1931	<u>Prairie Farm</u>	oil on canvas on panel	14" x 17"
	Location: Private Collection, Toronto		
	Source: C. Hill, <u>Canadian Painting in the Thirties,</u> p. 81, 172		
	Additional Information: s.d.b.r.		
1931	<u>Prairie Farm</u>	oil on canvas on panel	14" x 17"
	Location: Mr. R. Riley, Winnipeg		
	Source: Lionel LeMoine FitzGerald Memorial Exhibition Catalogue 1958		
	Additional Information: s.d.b.r.		
1931	<u>Summer</u>	oil on canvas	13-1/2" x 16-3/4"
	Location: Hart House, University of Toronto		
	Additional Information: s.d.b.l.		
1931	<u>Assiniboine River</u>	oil on canvas on board	14" x 17"
	Location: W.A.G. G73-326		
	Provenance: Mr. & Mrs. Arnold O. Brigden		
	Source: W.A.G. List (Lily Hobbs)		
	Additional Information: s.d.b.l.		

<u>Date</u>	<u>Title</u>	<u>Medium</u>	<u>Dimensions</u>
1931	<u>Assiniboine River</u> Location: W.A.G. G73-326 Additional Information: s.d.b.l.	oil on canvas on board	7-1/4" x 9"
1931	<u>Landscape with Trees</u> Location: N.G.C. 5,473	oil on canvas on board	13-3/4" x 16-3/4"
1931	<u>Doc Snider's House</u> Location: N.G.C. 3993 Additional Information: s.d.b.l.	oil on canvas	29-1/2" x 33-1/2"
1934	<u>The Pool</u> Location: N.G.C. 17,612 Provenance: urchased from Harry Adaskin, Vancouver, 1973 Source: C. Hill, <u>Canadian Painting in the Thirties</u> , p.75 Additional Information: s.d.b.l.	oil on board	14-1/4" x 17-1/4"
1935	<u>Winter Sunset</u> Location: Saskatoon Gallery	oil	12" x 14"

<u>Date</u>	<u>Title</u>	<u>Medium</u>	<u>Dimensions</u>
1937	<u>Garage</u> Location: Mr. & Mrs. George Ferguson, Montreal  Source: Lionel LeMoine FitzGerald Memorial Exhibition Catalogue 1958  Additional Information: s.d.b.r.	oil on canvas	28" x 24"
1938	<u>Jar</u> (also referred to as <u>Still Life - Jug</u> )  Location: W.A.G. G56-25 (purchased by The Women's Committee)  Additional Information: s.d.b.r.	oil on canvas	24" x 21"
c. 1940	<u>Still Life - Two Apples</u>  Location: W.A.G. G56-28  Additional Information: s.b.l.	oil on canvas	16-1/2" x 19-1/4"
1941	<u>Still-life</u>  Location: N.G.C. 17,611  Provenance: purchased from Harry Adaskin	oil on board	16-1/8" x 14"
1945	<u>Untitled (Green Apple)</u>  Location: N.G.C. 16,361  Additional Information: s.d.b.r. Lionel Lemoine FitzGerald 45	oil on canvas	11-1/4" x 12-5/8"

<u>Date</u>	<u>Title</u>	<u>Medium</u>	<u>Dimensions</u>
c. 1945	<u>Jugs, Inkwell and Book</u>	oil	14" x 12"
	Location: not given		
	Source: Morris Gallery Exhibition Catalogue Feb. 1973 (illustrated)		
c. 1945	<u>Still Life with Jug</u>	oil	10-1/2" x 8"
	Location: not given		
	Source: Morris Gallery Exhibition Catalogue Feb. 1973 (illustrated)		
1947	<u>The Little Plant</u> (also referred to as the <u>Little Flower</u> )	oil on canvas on board	23-1/2" x 17-3/4"
	Location: The McMichael Canadian Collection, Kleinburg, Ontario		
	Source: Harper, <u>Painting in Canada</u> , p. 321		
	Additional Information: s.d.b.l.		
1948	<u>Still Life with Plant</u>	oil on plywood	19-3/4" x 14"
	Location: Mr. Riley, Winnipeg		
	Additional Information: s.d.b.r.		
1948	<u>Still Life - Bottle and Jar with Leaves</u>	oil on canvas	23-1/2" x 29-1/2"
	Location: unknown n.r.a.		
	Additional Information: s.d. in red paint		

<u>Date</u>	<u>Title</u>	<u>Medium</u>	<u>Dimensions</u>
c. 1948	<u>From an Upstairs Window, Winter</u> Location: N. 5800 Additional Information: s.b.r. Refer to: Sketch for <u>From An Upstairs Window, Winter</u> 11-15/16" x 8-3/16" N.A.G. 16298	oil on canvas	24" x 18"
1949	<u>Geranium and Bottle</u> Location: W.A.G. L-9 Additional Information: s.d.b.l.	oil on canvas on masonite	24" x 15"
c. 1949	<u>Manitoba Maple</u> Source: appeared on Brigden's Christmas card 1949	oil	not stated
c. 1950 - 1951	<u>Composition No. 1</u> Location: Dr. & Mrs. E.J. Thomas (done on request) Additional Information: s.b.l.	oil on canvas	58.0 x 53.0 cm
August 1950	<u>Trees</u> Location: W.A.G. 73-325 Source: Arnold Brigden Collection Catalogue 1974 Additional Information: signed	oil on hardboard	16-3/4" x 9-3/8"



<u>Date</u>	<u>Title</u>	<u>Medium</u>	<u>Dimensions</u>
August 1950	<u>Trees</u> Location: W.A.G. G73-324 Source: Arnold Brigden Collection Catalogue 1974 Additional Information: unsigned	oil on hardboard	13-3/4" x 8-1/4"
1950	<u>Abstract - Landscape</u> Location: W.A.G. G70-154 Additional Information: d. on reverse u.r.	oil on canvas	21.6 x 35.4 cm
1951	<u>Composition, 1951</u> Location: W.A.G. G70-165 Additional Information: d.b.l.: 6.9.51	oil on masonite	20.3 x 15.2 cm
1951	<u>Abstract, 1951</u> Location: W.A.G. G70-174 Additional Information: d.b.r.: 8.9.51	oil on masonite	15.2 x 20.3 cm
1952	<u>Abstract, 1952</u> Location: W.A.G. G70-200 Additional Information: d.b.l.: 11.12.52	oil on canvas	28.0 x 26.0 cm

<u>Date</u>	<u>Title</u>	<u>Medium</u>	<u>Dimensions</u>
1952	<u>Deer Lodge</u> Location: W.A.G. G70-175 Additional Information: d.b.l.	oil on masonite	20.3 x 27.9 cm
1952	<u>Abstract, 1952</u> Location: W.A.G. G70-172 Additional Information: d.b.r.	oil on masonite	20.3 x 27.9 cm
1953	<u>Abstract, 1953</u> Location: W.A.G. G70-170 Additional Information: s.b.l.: d.u.r. 23.10.53	oil on masonite	28.1 x 35.7 cm
1953	<u>Abstract, 1953</u> Location: W.A.G. G70-201 Additional Information: d.b.r.: 1.9.53	oil on canvas	17.9 x 21.3 cm
1953	<u>Sun Ray</u> Location: W.A.G. G70-206	oil on canvas	19.7 x 20.3 cm
1954	<u>Autumn Sonata</u> Location: School of Art, University of Manitoba Additional Information: marked on reverse, t.l.	oil on board	59.5 x 75.0 cm

<u>Date</u>	<u>Title</u>	<u>Medium</u>	<u>Dimensions</u>
1954	<u>Abstract: Green and Gold</u>	oil on canvas	28" x 36"
	Location: W.A.G. G63-287		
	Provenance: Mr. & Mrs. Joseph Harris		
	Additional Information: s.b.r. dated on back 1954		
1955	<u>Grapefruit - Abstract</u>	oil on canvas on masonite	11-1/4" x 12-3/4"
	Source: Dr. Alcock's file card (b+w photo)		
	Additional Information: initialled & dated b.r.		
1955	<u>Untitled (Apple)</u>	oil on canvas on board	7-5/8" x 11"
	Location: N.G.C. 16,362		
	Additional Information: u.r.d. 13.5.55		
1955	<u>Hat</u>	oil on masonite	24" x 30"
	Location: Private Collection		
	Source: Morris Gallery Exhibition Catalogue Feb. 73		
	Additional Information: According to Dr. Alcock, this painting was started August 23, 1955. (Refer to Pen Study: <u>Hat</u> ) Collection: A.G.O. dated 18.8.55		